



MINISTRY OF EDUCATION

Art and Design Foundation 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 Foundation

for Senior High Schools

Teacher Manual

Year Two



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

ART AND DESIGN FOUNDATION 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 Foundation 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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	Valentina Osei-Himah	Atebubu College of Education
English Language	Esther Okaitsoe Armah	Mangoase Senior High School
	Kukua Andoh Robertson	Achimota School
	Beatrice Antwiwaa Boateng	Oti Boateng Senior High School
	Perfect Quarshie	Mawuko Girls Senior High School
French	Osmanu Ibrahim	Mount Mary College of Education
	Maurice Adjetey	Retired, CREF
	Mawufemor Kwame Agorgli	Akim Asafo Senior High School
General Science	Dr. Comfort Korkor Sam	University for Development Studies
	Robert Arhin	SDA Senior High School, Akyem Sekyere
Geography	Raymond Nsiah-Asare	Methodist Girls' High School
	Prof. Ebenezer Owusu-Se-kyere	University for Development Studies
	Samuel Sakyi-Addo	Achimota School
Ghanaian Languages	David Sarpei Nunoo	University of Education Winneba
	Catherine Eku Mensah	University of Cape Coast
	Ebenezer Agyemang	Opoku Ware School
Government	Josephine Akosua Gbagbo	Ngleshie Amanfro Senior High School
	Augustine Arko Blay	University of Education Winneba
	Samuel Kofi Asafua Adu	Fettehman Senior High School
History	Dr. Anitha Oforiwah Adu-Bo-ahen	University of Education Winneba
	Prince Essiaw	Enchi College of Education
Management in Living	Grace Annagmeng Mwini	Tumu College of Education
	Dorcas Akosua Opoku	Winneba Secondary School
Clothing and Textiles	Jusinta Kwakyewaa (Rev. Sr.)	St. Francis Senior High Technical School
	Rahimatu Yakubu	Potsin T.I Ahmadiyya SHS
Food and Nutrition	Ama Achiaa - Afriyie	St. Louis SHS
	Millicent Ansomah Boadi	Adukrom Presbyterian Senior High Technical School

Subject	Writer	Designation/Institution
Literature- in-English	Blessington Dzah	Ziavi Senior High Technical School
	Juliana Akomea	Mangoase Senior High School
Manufacturing Engineering	Benjamin Atribawuni Asaaga	Kwame Nkrumah University of Science and Technology
	Dr. Samuel Boahene	Kwame Nkrumah University of Science and Technology
	Ali Morrow Fatormah	Mfantsipim School
Mathematics	Edward Dadson Mills	University of Education Winneba
	Zakaria Abubakari Sadiq	Tamale College of Education
	Collins Kofi Annan	Mando Senior High School
Music	Pros Cosmas W. K. Mereku	University of Education Winneba
	Prof. Emmanuel Obed Acquah	University of Education Winneba
	Joshua Amuah	University of Ghana
	Benjamin Ofori	CRIG Primary School, Akim Tafo
	Davies Obiri Danso	New Juaben Senior High School
Performing Arts	Dr. Latipher Amma Osei Appiah-Agyei	University of Education Winneba
	Prof. Emmanuel Obed Acquah	University of Education Winneba
	Chris Ampomah Mensah	Bolgatanga Senior High School
Core Physical Education and Health	Dr. Mary Aku Ogum	University of Cape Coast
	Paul Kofi Yesu Dadzie	Accra Academy
Elective Physical Education and Health	Sekor Gaveh	Kwabeng Anglican Senior High Technical School
	Anthonia Afosah Kwaaso	Jukwa Senior High School
Physics	Dr. Linus Kweku Labik	Kwame Nkrumah University of Science and Technology
	Henry Benyah	Wesley Girls' High School, Cape Coast
	Sylvester Affram	Kwabeng Anglican Senior High School

Subject	Writer	Designation/Institution
Christian & Islamic Religious Studies	Dr. Richardson Addai-Munun-kum	University of Education Winneba
	Dr. Francis Opoku	Valley View University College
	Dr. Francis Normanyo	Mount Mary College
	Dr. Haruna Zagoon-Sayeed	University of Ghana
	Kabiru Soumana	GES
	Seth Tweneboa	University of Education Winneba
Religious and Moral Education	Anthony Mensah	Abetifi College of Education
	Joseph Bless Darkwa	Volo Community Senior High School
	Clement Nsorwineh Atigah	Tamale Senior High School
Robotics	Dr. Eliel Keelson	Kwame Nkrumah University of Science and Technology
	Isaac Nzoley	Wesley Girls' High School, Cape Coast
Social Studies	Mohammed Adam	University of Education Winneba
	Simon Tengan	Wa Senior High Technical School
	Dr. Adwoa Dufie Adjei	University Practice Senior High School
	Dr. Isaac Atta Kwenin	University of Cape Coast
Spanish	Setor Donne Novieto	University of Ghana
	Franklina Kabio-Danlebo	University of Ghana
	Mishael Annoh Acheampong	University of Media, Art and Communication
Technical Support	Benjamin Sundeme	St. Ambrose College of Education
	Dr. Isaac Amoako	Atebubu College of Education
	Eric Abban	Mt. Mary College of Education

SECTION 1: MODERN GHANAIAN ART

Strand: The Creative Journey (From Caves To 21st Century)

Sub-Strand: Art Across Time

Learning Outcome: Identify and analyse modern Ghanaian artworks from the 1920s to 1985 in terms of materials, methods, and uses

Content Standard: Demonstrate knowledge and understanding of modern Ghanaian Artworks from the 1920s to 1985 in terms of materials, processes, and uses as a basis for making artworks that reflect a wide range of times

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 Modern Ghanaian Art from the 1920s to 1985 by identifying and documenting key Modern Ghanaian artists and their works, focusing on the materials, methods, and uses. It assesses the contributions of these artists to Ghana's art history, by discussing the cultural and social contexts of their artworks and their impact on the development of art. It looks at how the period of Modern Ghanaian Art from the 1920s to 1985 helped to shape the modern Ghanaian art due to the interplay of traditional and contemporary influences. The session also explores how artists blend traditional techniques with modern approaches to create unique artworks. Furthermore, it discusses how the artworks served as expressions of cultural identity and agents for social change, reflecting the evolving dynamics of Ghanaian society. Lastly, the session aims to enlighten learners on how art influences broader societal transformations, offering a profound insight into the artistic legacy of modern Ghana.

The weeks covered by the section are:

Week 1: Identify and document Modern Ghanaian artists and their artworks from the 1920s to 1985 in relation to materials, methods, and uses.

Week 2: Evaluate the contributions of Modern Ghanaian Artists and their artworks to the history of Ghana

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

This session will use learner-centred approaches to explore engaging topics. In groups of mixed-ability with diverse learning abilities, students will discuss modern Ghanaian artworks created between the 1920s and 1985. This collaborative learning activity encourages the exploration of renowned modern Ghanaian artists. Learners will delve into these artists' works, materials, processes, and contributions, generating presentations on how art works can be agents of patriotism and national development. To further enhance their understanding, learners will engage in experiential learning through educational visits to places of artistic interest. Alternatively, they will watch videos and photos of renowned artworks and then create a digital or manual visual diary of their experiences. There will also be virtual tours, digital archives, and online discussions to explore Modern Ghanaian artists and their artworks. These activities will foster a deeper appreciation for modern Ghanaian art and consciously project the contributions of artists to inspire the learners. Through this integrative approach, learners will gain a comprehensive understanding of the artistic heritage of Ghana while developing collaborative, analytical, and presentation skills.

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: Presentation (group)

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: *Identify and document Modern Ghanaian artists and their artworks from the 1920s to 1985 in relation to materials, methods, and uses.*

FOCAL AREA: MODERN GHANAIAN ART

Modern Ghanaian art started to become popular around the 1920s and continued to grow until the 1980s. This art shows how Ghana's culture, history, and society have changed over time. During these years, artists in Ghana began to combine indigenous Ghanaian ideas and styles with new ways of creating art.

Artists used materials like clay, wood, and cloth, which are part of Ghana's traditional crafts, and combined them with new ideas to make unique and interesting art. For example, Kofi Antubam was an artist who made ceramics that had both indigenous Ghanaian designs and modern artistic styles.

Painting was also important during this time. Artists like Amon Kotei and Ablade Glover used bright colours and strong shapes to paint scenes from daily Ghanaian life and historical moments. Their paintings often talked about Ghana becoming independent, the country's pride, and sociocultural issues.

These artists were very important in helping people understand Ghana's culture and history. They helped shape Ghana's identity after it became independent. Kofi Antubam made murals and sculptures for public places and events that celebrated Ghana's culture and brought people together. Ablade Glover helped young artists learn and keep making Ghanaian art. He also painted lively market scenes and city views that showed the energy and strength of Ghana's people.

Modern Ghanaian art did more than just look nice; it also affected society, politics, and culture. The art was a way for artists to talk about important topics like colonialism, independence, and what it means to be from Ghana. It also helped put African art on the world stage by blending traditional Ghanaian styles with modern techniques.

In short, modern Ghanaian art is all about how Ghana's culture has grown over time. Today, modern Ghanaian art is still important because it shows the country's past, culture, and hopes for the future.

Elements of Modern Ghanaian Art

Modern Ghanaian art from the 1920s to the 1980s blended traditional Ghanaian styles with modern techniques. This era marked a significant change in Ghana's art scene as artists explored their cultural identity. Key aspects of Modern Ghanaian art included:

- **Indigenous Materials:** Artists used local materials like clay for pottery and sculpture, wood for carvings, and traditional textiles such as kente cloth. These materials highlighted Ghanaian cultural motifs and colours.
- **Traditional Techniques with Modern Twist:** Artists combined indigenous and modern techniques, integrating Adinkra symbols into paintings and prints, experimenting with weaving patterns, and enhancing ceramics with modern glazing.

- **Thematic Richness:** Artworks often reflected Ghana's history, independence struggle, and societal issues. They celebrated Ghanaian traditions, critiqued colonialism, poverty, and urbanisation, and promoted Pan-African unity.
- **Socio-Political Context:** The art responded to Ghana's colonial past, its transition to independence, and the global influences artists encountered through education and travel.

This period was pivotal in shaping Ghana's artistic identity, blending tradition with innovation to express cultural pride and engage with global artistic trends.

Examples of modern Ghanaian Artists.



Fig. 1: Nii Amon Kotei



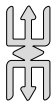
Fig. 2: Ablade Glover



Fig. 3: Theodosia Okoh

Learning Tasks

1. Identify and list Modern Ghanaian artists who were active between the 1920s and 1985. Provide the name of one significant artwork by each artist.
2. Discuss modern Ghanaian artworks made from the 1920s to 1985.
3. Generate presentations on renowned modern Ghanaian artists from the 1920s to 1985 in relation to their works, materials, processes and use.



Note

In an attempt to ensure that learners understand and respond to the indicator; *Identify and document Modern Ghanaian artists and their artworks from the 1920s to 1985 in relation to materials, methods, and uses*, teachers should provide support systems to facilitate learning among learners of all levels of proficiency.

Analyse and explain social conditions as inspirations behind works

Hint



The recommended mode of assessment for Week 1 is presentation. Ensure to use a blend of items of different DoK levels from the key assessment.

WEEK 2

Learning Indicator: *Evaluate the contributions of Modern Ghanaian Artists and their artworks to the history of Ghana*

FOCAL AREA 1: OVERVIEW OF THE ART HISTORY OF GHANA

The history of Art in Ghana spans traditional, colonial, and contemporary periods. Key milestones in its evolution include the traditional art forms such as Akan goldweights used for weighing gold dust, pottery, the leather works and straw hats, baskets etc from the northern part of Ghana, textile works like the Kente from the Ashanti and Ewe peoples, the smocks from the Northern region, wood carvings and metalworks, the Akan Adinkra symbols, Samai of Ga, Dzesi of the Ewe and symbols of the Dagaomba and Gonja that represent various concepts.

During the colonial period (15th - mid-20th century), European contact introduced new architectural styles, like the Elmina and Cape Coast castles, and blended art forms, combining Christian and indigenous motifs. There was also the Afro-Brazilian architectural styles that came with freed slaves that settled in the coastal regions of West Africa, like Cape Coast, Sekondi, Takoradi and Osu in Accra in Ghana between 1890s and 1940s to influence urban Ghanaian architecture.

Post-independence (1957 onwards), Ghana experienced a cultural renaissance under President Kwame Nkrumah, with a revival of traditional arts and the establishment of institutions like the Ghana National Museum and the Institute of African Studies.

The contemporary art scene (1980s - present) saw the rise of internationally recognized artists like Ablade Glover and El Anatsui, supported by art education institutions such as Kwame Nkrumah University of Science and Technology. Art festivals and galleries like the Chale Wote Street Art Festival and Gallery 1957 promote modern Ghanaian art.

In the 21st century, digital media and globalisation have expanded the reach of Ghanaian artists, enabling them to engage with global audiences and participate in international art events, fostering cross-cultural exchanges. These milestones highlight the dynamic and evolving nature of Ghanaian art, rooted in tradition while embracing contemporary influences.

FOCAL AREA 2: CONTRIBUTIONS OF MODERN GHANAIAN ARTISTS TO THE HISTORY OF GHANA**Modern Ghanaian Artists and Their Artworks (1920s to 1985)**

The period from the 1920s to 1985 was a transformative era for Ghanaian art, marked by the emergence of several influential artists who played pivotal roles in shaping the country's cultural landscape. These artists blended traditional Ghanaian aesthetics with modern techniques to produce works that were both innovative and reflective of Ghanaian identity and heritage.

Kofi Antubam (1922–1964)

Notable Works: “The Drummer” (mural at the Ghana National Museum), various public sculptures and murals. Some of his notable contributions was the design of the presidential seat and mace and other state regalia for Ghana's independence in 1957.

Materials and Methods: Kofi Antubam used materials such as wood, clay, and metal and oil colours. His methods included traditional carving techniques combined with modern sculptural practices. He was known to have worked using various mediums such as painting, sculpture, and textile design.

Themes and Uses: His artworks often depicted themes of national identity, cultural heritage, and social commentary traditional Ghanaian symbols, folklore, and everyday life. He was known for his use of bright colours and bold patterns. Antubam's public artworks were intended to foster national pride and unity.

Amon Kotei (1915–2011)

Notable Works: Design of the Ghanaian national coat of arms.

Materials and Methods: Kotei worked primarily in graphic design and painting, using mediums such as oil on canvas and printmaking.

Themes and Uses: His works often featured historical and cultural symbols, contributing significantly to nationalistic art and the representation of Ghanaian sovereignty and heritage.

Ablade Glover (b. 1934)

Notable Works: “Market Scene,” “Crowd Series.”

Materials and Methods: Glover's primary medium is oil on canvas. He is known for his impasto technique, using thick layers of paint to create textured and vibrant compositions.

Themes and Uses: His paintings often depict bustling urban scenes, market places, and social gatherings, capturing the vibrancy and dynamism of Ghanaian life.

Vincent Kofi (1923–1974)

Works: “The Thinker,” various sculptures and reliefs.

Materials and Methods: Kofi was a sculptor who worked with wood, bronze, and stone. His techniques included traditional carving and modern sculptural forms.

Themes and Uses: His sculptures often explored themes of African identity, spiritual beliefs, and human forms, aiming to bridge the gap between traditional African art and contemporary expression.

Kwame Akoto (Almighty God) (b. 1950)

Notable Works: Various paintings depicting religious and social themes.

Materials and Methods: Akoto uses acrylics and oils, often on large canvases. His style is characterised by bold colours and intricate patterns.

Themes and Uses: His works frequently address themes of faith, morality, and everyday life in Ghana, combining traditional motifs with modern artistic sensibilities.

Theodosia Okoh (1922–2015)

Notable Works: Design of the Ghanaian national flag.

Materials and Methods: Okoh was an artist and a designer, working with textiles and graphic design.

Themes and Uses: Her design for the national flag incorporates symbolic colours representing the country's history, aspirations, and natural wealth. Her work in graphic design and textiles often reflected Ghanaian cultural identity and pride.

El Anatsui (b. 1944)

Notable Works: "Broken Pot," "Man's Cloth."

Materials and Methods: Anatsui is renowned for his innovative use of found materials such as bottle caps, metal, and wood. His techniques involve assembling these materials into large, intricate sculptures and installations.

Themes and Uses: His works often address themes of waste, consumerism, and the environment, while also exploring the history and culture of Africa through a contemporary lens.

These artists and their works collectively represent the evolution of Ghanaian art during the mid-20th century. Their innovative use of materials and techniques, combined with their commitment to cultural and national themes, has left a lasting legacy on the art world both within Ghana and internationally. Their contributions helped to establish a distinct Ghanaian artistic identity that continues to inspire contemporary artists today. Modern Ghanaian art is a dynamic field that continuously evolves, reflecting Ghana's complex art history and diverse socio-cultural landscape. From traditional forms to contemporary expressions, Modern Ghanaian artists have continuously redefined art, merging past and present to create works that resonate both locally and globally.

"The Drummer" (mural at the Ghana National Museum), Kofi Antubam



Ghanaian national coat of arms. Amon Kotei



"Market Scene," "Crowd Series." Ablade Glover



The Ghanaian national flag. Theodosia Okoh



"Man's Cloth." by El Anatsui

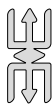


"Broken Pot, by El Anatsui



Learning Tasks

1. Evaluate the contributions of modern Ghanaian artists to the art history of Ghana.
2. Analyse the different socio-cultural areas where such contributions were made by different Modern Ghanaian artists and designers
3. Develop a pictorial chart on how indigenous Ghanaian art and design can be used as the basis for concept development in art and design



Note

*In an attempt to ensure that learners understand and respond to the focal area; **Contributions of Modern Ghanaian Artists to the history of Ghana**, teachers should provide support systems to facilitate learning among learners of all levels of proficiency.*

Pedagogical Exemplars

Problem Based Learning (Brainstorming): In groups of mixed-ability evaluate the contributions of modern Ghanaian art and artist to the development of art history of Ghana using selected popular modern Ghanaian art and design works from various areas.

Group Work/Collaborative Learning: In smaller groups analyse the different socio-cultural areas where such contributions were made by different Modern Ghanaian artists and designers.

Experiential Learning/ Structuring Talk for Learning: In gender-sensitive groups, investigate how indigenous Ghanaian art and design was used as the bases for concept development for Modern Ghanaian artists/designers and develop a pictorial spidergram for discussion and peer review.

Key Assessment

Level 1 Assessment (Recall)

Identify the themes, process and themes used by popular Modern Ghanaian artists.

Level 2 Assessment (Skills of Conceptual Understanding)

Outline the contributions made by Modern Ghanaian artists to the art history of Ghana.

Level 3 Assessment (Strategic Reasoning)

Outline the different socio-cultural areas where such contributions were made by different Modern Ghanaian artists.

Level 4 Assessment (Extended Critical Thinking and Reasoning)

Develop a pictorial spidergram to show how indigenous Ghanaian art was used as inspiration for modern Ghanaian artist

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

The section explores Modern Ghanaian Art and artists from the 1920s to 1985, focusing on the materials, methods, and purposes of the works they made. This review examines the contributions of artists and how their artworks have shaped Ghanaian art. It places these artistic developments within their cultural and social contexts, showing how traditional and contemporary influences blend to create unique artworks. By discussing how these artworks express cultural identity and drive social change, the section emphasises the role of art in Ghana's socio-cultural development. This period of Modern Ghanaian Art is portrayed as transformative, with artists reflecting and influencing the evolving society. The review provides insights into how art drives social transformation and encourages learners to appreciate the historical significance of art in shaping and reflecting cultural identities.



Appendix A- Sample Individual Portfolio Building Assessment

Hint

The portfolio should be compiled throughout the academic year. This will be administered in week 2 in the 1st semester and collected, scored and recorded in week 22 in the 2nd semester

Task

Compile a comprehensive and reflective portfolio showcasing 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 include a collection of artworks, process documentation and artist statements. The portfolio should demonstrate the student'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 artworks included in the portfolio*

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.** *A minimum of 6-8 pieces created throughout the year (scrape books, prototypes, posters 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 physical or digital formats (PDF or online portfolio platform).

How to administer

- a)** *Show examples of successful portfolios to inspire learners*
- b)** *Offer intermittent sessions to help learners with selection of artworks.*
- c)** *Share a clear rubric for assessment that outlines expectations in artistic skills, creativity, and understanding of concepts etc.*

Refer to the *Teacher Assessment Manual and Toolkit* (page 22) for more information on using portfolio assessment.

Rubrics

Criteria	Very Good (3 Marks)	Good (2 Marks)	Fair (1Mark)
Title and Table of Contents (3 marks)	Clear, well-organised title and table of contents.	Title and table of contents are present but lacks clarity and are not organized.	The title and table of contents are missing.
Artist Statement (3 marks)	Written artist statement that clearly explains the concept, intent and inspiration behind the works.	Clear artist statement but may lack clarity in explaining the concept behind the works.	A very weak artist statement that does not explain the concept behind the works.
Content (6 marks)	Includes (6-8) artworks e.g. scrape books, prototypes, posters, sketch book pages	Includes (4-6) artworks e.g. scrape books, prototypes, posters, sketch book pages	Includes (2-4) artworks e.g. scrape books, prototypes, posters, sketch book pages
Creativity (3 marks)	Artworks show creativity in at least 3 of the following areas; Developing original themes, use of materials, such as recycled objects and digital tools; addressing personal or societal issues, creating interactive works that invite audience participation	Artworks show creativity in any 2 of the following areas; Developing original themes, use of materials, such as recycled objects and digital tools; addressing personal or societal issues, creating interactive works that invite audience participation	Artworks show creativity in any 1 of the following areas; Developing original themes, use of materials, such as recycled objects and digital tools; addressing personal or societal issues, creating interactive works that invite audience participation
Presentation and Aesthetics (5 marks)	Portfolio and Artworks reflect at least 5 of the areas below; Neat and visually attractive, Well-presented, In good condition, Clearly labelled, photographed works are of high quality.	Portfolio and Artworks reflect any 4 of the areas below; Neat and visually attractive, Well-presented, In good condition, Clearly labelled, photographed works are of high quality.	Portfolio and Artworks reflect any 3 or less of the areas below; Neat and visually attractive, Well-presented, In good condition, Clearly labelled, photographed works are of high quality.
Aesthetics (2 marks)	The portfolio is visually attractive, and the artwork is presented in an aesthetically pleasing manner.	The portfolio is generally neat and visually acceptable but may lack some attention to detail in presentation.	The portfolio is visually unappealing or disorganised. Artworks lack aesthetic appeal or are poorly presented.

Feedback

Mark and record learners' performances, etc.

SECTION 2: MODERN AFRICAN ART

Strand: The Creative Journey (From Cave to 21st Century)

Sub-Strand: Art Across Time

Learning Outcome: Analyse modern African Art and Culture from 1900 to the 21st Century in relation to their peculiar socio-cultural contexts and changes that occurred within the period.

Content Standard: Demonstrate knowledge and understanding of Modern African Art from 1900 to the 21st Century in relation to artworks, materials, processes and changes.

Hint



Scores on individual class exercise should be ready for submission to **STP** by the close of this Section. It should be an average of the various class exercises you have conducted over the past four weeks.

INTRODUCTION AND SECTION SUMMARY

This section introduces learners to modern African art to reveal its dynamic blend of creativity that is deeply rooted in the continent's culture and historic diversity. Learners will know African modern art as emerging from colonial experiences in the 20th century and moving into the 21st century, with a wide range of styles and mediums, merging traditional influences and contemporary expressions in which African artists used painting, sculpture and other forms of art to explore themes such as identity, history, spirituality, and social justice, drawing inspiration from local contexts and global currents. Modern African art had profoundly impacted African societies by sparking cultural revitalization and reclaiming indigenous identities. Artists challenge colonial narratives, reshape local histories, and instil pride in the face of historical challenges. Globally, modern African artists like El Anatsui, Ben Enwonwu, William Kentridge and Ibrahim El-Salahi have garnered acclaim, enriching global artistic dialogue with diverse perspectives and cultural insights. The section takes learners on an exploration that transcends borders, for a universal language of creativity, resilience, and cultural identity. They will know how African modern art shapes global discourse, stimulates critical thinking, and fosters cross-cultural dialogue, demonstrating art's enduring capacity to unify and educate in our interconnected world.

Week 3: Classify Modern African art and changes that occurred in art making from 1900 to the 21st Century in relation to materials, methods, and their socio-cultural contexts.

Week 4: Analyse the impact of Modern African Art and Design works on society.

SUMMARY OF PEDAGOGICAL EXEMPLARS

The section through varied pedagogical approaches will explore modern African artworks from 1900 to the 21st century using a problem-based learning approach. By examining photos, videos, and actual artworks, class discussions will focus on materials, methods, and uses, fostering critical thinking. In project-based learning, learners will work in groups to categorise artworks by gender, materials, and methods, promoting teamwork and diverse perspectives. Small groups will analyse and chart the socio-cultural contexts influencing modern African art, reflecting on how these factors drove changes over time. Learners in mixed-ability groups will evaluate popular modern African artworks, investigating their contributions to Africa's history and understanding their cultural impact. Through experiential learning, learners will explore how modern African art inspired concept development, creating pictorial spidergrams for discussion and peer review. This approach ensures learners become aware of modern African art while developing analysis, collaboration, and creative thinking skills.

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: Gamification

Week 4: Class exercise

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: *Classify Modern African art and changes that occurred in art-making from 1900 to the 21st Century in relation to materials, methods, and their sociocultural contexts.*

FOCAL AREA: MODERN AFRICAN ART

Modern African art emerged as a response to colonial encounters and European assertions of African artistic inferiority, particularly in the realm of sculpture realism. African artists who were educated in European schools in the early 20th century, aimed to challenge biases and supported advanced art training instead of basic colonial education. They used realism to show modernity and political independence through portraits and national symbols.

After World War II, the end of colonial rule led to changes in African art. African artists began to combine Pan-Africanism and Negritude ideals, focusing on African political and cultural independence. Artists like Ibrahim el-Salahi, Uche Okeke and Kofi Antubam created modern art by mixing African traditions with European techniques, forming a unique African modernist style. Some artists followed international modernism, while others, guided by European mentors, sought authenticity by avoiding both European and African influences. As the excitement of independence waned in the 1960s, African art faced criticism and change, evolving into contemporary art that reacted to globalisation. Although modern African art is recognized locally, its international impact on modernism is often overlooked, showing its complex development in the global art scene and post-colonial context.

Characteristics of Modern African Art

Modern African art spans a wide spectrum of themes, materials, techniques and artistic expressions since the late 19th century, reflecting responses to colonialism, independence movements, and globalisation across Africa.

- Some mid-19th-century Indigenous artworks like the figurative bronze sculptures are often created under European commissions and considered modern because of their subject matter and themes which feature modern objects like bicycles and guns.
- Modern African art combines traditional African techniques, designs, and materials with modern styles like painting, sculpture, installation art, photography, and digital media.
- Artists use their work to explore identities influenced by colonial history and African realities, focusing on themes like belonging and the mix of local and global influences.
- Modern African art critically examines colonial legacies and post-colonial challenges, strongly supporting social justice, human rights, and environmental sustainability.
- It celebrates Africa's cultural diversity, drawing inspiration from indigenous folklore, mythology, and everyday life.
- Some artists explore spiritual themes based on African beliefs, looking at ideas like honouring ancestors and using metaphysical symbols in their art.

The global impact of modern African art resonates within contemporary art movements and secures international recognition for artists like El Anatsui, William Kentridge, and Yinka Shonibare. Beyond fine arts, modern African art and design exert substantial influence across

fashion, architecture, and social activism, shaping global culture and reflecting pivotal moments in African societies alongside broader global changes.

Early Modern Artists and Institutions

Anton Wilhelm Amo (c. 1703–c. 1759)

One of the earliest modern African artists was Anton Wilhelm Amo, a Ghanaian philosopher and scholar who made a big impact on European philosophy and law in the 18th century. Born in what is now Ghana, he was taken to Europe as a child and educated in Germany. Amo excelled in his studies at the University of Halle and the University of Wittenberg, becoming the first African to earn a doctorate in philosophy in Europe.



Anton Wilhelm Amo (c. 1703–c. 1759)

Amo’s work challenged European views about African intelligence. He argued against racial prejudices and pushed for the recognition of African intellectual abilities. Amo also studied law and made contributions to legal scholarship. He returned to Africa when racism began to rise during the European Enlightenment and started making metal art and jewellery with his sister in the present-day Axim in Ghana. His legacy includes influencing Enlightenment thinkers like Immanuel Kant and opening doors for future African scholars in Europe.

Aina Onabolu (1882–1963)

Aina Onabolu was a key figure in modern African art, known for introducing Western-style art education in Nigeria in the early 20th century. Born in Ijebu-Ode in 1882, Onabolu loved drawing and painting from a young age. He taught himself by studying European art books and later trained formally in London at St. John’s Wood Art School and the Royal Academy of Arts.

Onabolu brought Western artistic techniques to Nigeria and advocated for high artistic standards. He pushed for art education in schools and helped establish formal art education in Nigeria. He is best known for his realistic and detailed portraits of Nigerian people and scenes of daily life. Often called the “father of modern Nigerian art,” Onabolu played a foundational role in Nigeria’s artistic development and is recognized both locally and internationally for his contributions.



Aina Onabolu (1882–1963)

Achimota School (Est. 1927)

Achimota School, established in 1927 in Ghana, has a strong tradition in art by combining Ghanaian and Western art education. The school included art in its curriculum from the start,

letting students learn traditional Ghanaian art forms like sculpture, textiles, and pottery alongside Western techniques. European art teachers introduced Western styles and art history, encouraging students to experiment and develop their expressions.

Achimota School's focus on both technical skills and personal expression produced many notable modern Ghanaian artists like Kofi Antubam, Vincent Akwete Kofi and Saka Acquaye who mixed traditional themes with modern styles. The Kumasi Art School, at Kwame Nkrumah University of Science and Technology (KNUST), originated from Achimota School in the early 1950s to nurture artists like Ablade Glover and Ato Delaquis.



Achimota School

Zaria Rebels (c. Late 1950s)

The Zaria Rebels, also known as the Zaria Art Society, were a group of Nigerian artists formed in the late 1950s and early 1960s at the Nigerian College of Arts, Science, and Technology in Zaria (now Ahmadu Bello University). They wanted to move away from colonial art traditions and create a modern Nigerian art style using African forms and themes. Key members included Uche Okeke, Demas Nwoko, Bruce Onobrakpeya, and Yusuf Grillo.



Zaria Art Rebels

They challenged the Eurocentric art education by combining traditional Nigerian motifs, folklore, and techniques with modern styles. Their art often depicted Nigerian folklore, myths, daily life, and historical events, promoting national pride and cultural heritage. The Zaria Rebels significantly influenced modern Nigerian art and inspired future artists to explore their cultural roots and assert their independence. Their legacy was crucial to the Nigerian cultural renaissance of the 1960s and continues to inspire contemporary African artists.

Negritude and Pan-Africanism in Modern African Art

Negritude and Pan-Africanism inspire modern African artists to celebrate their heritage and tackle current and future challenges and have greatly influenced modern African art by promoting African identity and cultural pride. Negritude, which started in the 1930s with leaders like Léopold Sédar Senghor and Aimé Césaire, celebrated black culture and opposed colonial racism. It focused on African aesthetics, traditions, and spirituality, using traditional motifs in art to highlight African heritage.

Pan-Africanism, beginning in the late 19th century, advocated for the unity of African nations, emphasising shared identity and political solidarity. Key figures include W.E.B. Du Bois,

Kwame Nkrumah and Marcus Garvey. Pan-Africanist art focuses on resisting colonialism, promoting unity among African peoples, and addressing contemporary social issues. Artists like Ibrahim El-Salahi, Uche Okeke, and Yinka Shonibare combine cultural pride with political themes in their work.

The Khartoum School

The Sudanese Khartoum School, an important art movement from the 1960s, started in Sudan after it gained independence in 1956. The movement aimed to mix African, Arab, and Islamic elements to create a unique modern art style for Sudan. Leaders like Ibrahim El-Salahi, Ahmed Shibrain, and Kamal Youssef combined traditional motifs with contemporary styles, using abstract forms and calligraphy. Their art depicted Sudanese daily life, folklore, and history, promoting national identity and cultural pride. The Khartoum School was key in shaping modern Sudanese art and gained international recognition. Its influence continues today, inspiring contemporary Sudanese artists to highlight the country's rich cultural heritage in the global art scene.

The Uli and Nsukka School

The Uli and Nsukka School of Art emerged in southeastern Nigeria, focusing on the traditional Uli art of the Igbo people. Uli art uses flowing, linear designs inspired by natural and cultural elements, historically used for decoration and rituals among the Igbo. The Nsukka School began in the 1970s at the University of Nigeria to modernise and adapt Uli art to contemporary Nigerian art forms. Led by artists like Uche Okeke, the school blended traditional and modern art techniques such as painting, printmaking, and sculpture while incorporating Uli motifs. Their artworks explore themes like identity, cultural heritage, and social issues, reflecting a deep connection to Igbo traditions and current realities.



Uli and Nsukka School

The Nsukka School had a significant impact on Nigerian modern art, gaining global recognition for its efforts to preserve indigenous art forms and cultural legacies. This ensured that Uli art remains relevant and appreciated in today's artistic expressions.

Afrocentrism

Afrocentric art encourages cultural pride and unity among African communities worldwide, highlighting voices and histories to discuss identity and social justice. It arose in modern African art to challenge colonial histories and Eurocentric biases by reclaiming African cultural stories and identities. Artists blend traditional African art, folklore, and spirituality into modern forms like painting and sculpture. This mix affirms African influence in global cultural conversations, questioning colonial impacts and stereotypes while honouring resilience and diversity.

Tropical modernism

Tropical modernism blends modernist architectural principles with adaptations for the tropical climate and local culture, emerging around the time of Ghana's independence in 1957 and is found in most African cities. Key features include climate-responsive design with natural ventilation, use of local materials, seamless indoor-outdoor integration, and sustainable practices. Notable examples include buildings at Kwame Nkrumah University of Science and Technology and the National Theatre of Ghana, with contemporary architects like John Owusu Addo furthering the style.



Tropical Modernism

Some Leading Artists in Modern African Art from the period of 1900 to present

These artists not only contributed to the development of modern African art but also played pivotal roles in shaping the narratives, aesthetics, and cultural expressions of their respective countries and the continent as a whole during the 20th and 21st centuries.

1. **Ibrahim El-Salahi (Sudan, 1930-present):** Known for his pioneering work that blends Islamic calligraphy with African motifs, El-Salahi is considered one of the foremost figures in African modernism.



2. **Ernest Mancoba (South Africa/Denmark, 1904-2002):** A founding member of the CoBrA group, Mancoba's abstract art reflected his exploration of universal human themes and African spirituality.
3. **Ben Enwonwu (Nigeria, 1917-1994):** Renowned for his sculptures and paintings, Enwonwu's work often focused on traditional Nigerian subjects, contributing to the promotion of African art globally.
4. **Nicholas Mukonberenwa (Zimbabwe, 1940-2002):** Known for his portrayal of clusters of intertwined figures in many different stones, continuously using textures and colours, and considered as one of Zimbabwe's most gifted and successful sculptors highly regarded internationally.
5. **Skunder Boghossian (Ethiopia, 1937-2003):** Boghossian was known for his colourful and expressive paintings that fused African and Western artistic traditions, becoming a significant figure in Ethiopian modern art.



6. **Ablade Glover (Ghana, 1934-2021):** A prominent Ghanaian artist, Glover's work explored urban life and landscapes, utilising bold colours and textures to depict everyday scenes in Accra.
7. **Cheri Samba (Democratic Republic of Congo, 1956-present):** Samba gained international recognition for his vibrant paintings that comment on Congolese society, politics, and culture, often using humour and satire.
8. **Malangatana Ngwenya (Mozambique, 1936-2011):** Known for his dynamic and expressive paintings, Malangatana's work addressed themes of colonialism, war, and African spirituality.
9. **Gerard Sekoto (South Africa, 1913-1993):** Sekoto is celebrated for his depictions of township life in South Africa, capturing the struggles and aspirations of black South Africans during apartheid.
10. **Ifeanyi Menkiti (Nigeria, 1940-2020):** A poet and philosopher, Menkiti's visual art explored themes of Igbo culture and identity, contributing to the intellectual discourse on African aesthetics.
11. **Kofi Antubam (Ghanaian, 1922-1966):** Known for his mural painting, portraying vivid scenes of Ghanaian history, culture, and daily life. His artworks are renowned for their detailed narratives, playing a significant role in promoting Ghanaian national identity through visual storytelling and symbolism.
12. **Bruce Onobrakpeya (Nigeria, 1932-present):** Known for his innovative printmaking techniques, Onobrakpeya's art incorporates Nigerian folklore and traditional motifs, influencing generations of Nigerian artists.
13. **Ousmane Sow (Senegal, 1935-2016):** Known for his monumental sculptures of African themes, emphasising historical and cultural narratives, Sow uses a mix of traditional methods and contemporary materials, to portray African figures with dignity, strength, and resilience.



14. **El Anatsui (Ghana, 1940-present):** Known for his large sculptural installations made from recycled materials like bottle caps and cans often resembling shimmering tapestries, Anatsui explores themes like history, identity, consumerism, and globalisation blending African traditions with modern techniques, and creating visually striking pieces that challenge traditional ideas of sculpture and painting.



- 15. Yinka Shonibare (Nigeria/United Kingdom, 1962-present):** Known for exploring themes of colonialism, globalisation, identity, and cultural exchange with vibrant wax print and batik fabrics, originating from Indonesia and adopted in West Africa, to craft sculptures and installations of headless life-size sculptures in Victorian attire to symbolise complex identities shaped by colonial history.



- 16. William Kentridge (South Africa, 1955-present):** Known for his charcoal drawings, animated films, sculptures and installations which often incorporate found objects to explore themes like memory, identity, and social justice. He sometimes creates theatre and opera, where he integrates visual art into live performances to explore historical narratives and political issues, prompting reflections on apartheid, colonialism, and broader human experiences.



- 17. John Owusu Addo (Ghana, 1928-present):** A pioneer Ghanaian architect who played a significant role in developing tropical modernism in Ghana by integrating modernist principles with the local climate, culture, and materials, emphasising natural ventilation and seamless indoor-outdoor integration, incorporating sustainable practices like passive cooling and rainwater harvesting. He is recognized for contributing to Ghana's post-independence architectural landscape and inspiring contemporary architects.

Learning Tasks

1. Use photographs, videos, actual artworks, and relevant resources to explore modern African artworks from 1900 to the 21st century.
2. Categorise Modern African artists' works based on themes, materials and methods, and describe how these materials and methods contribute to the aesthetic and cultural significance of the artworks.
3. Create a chart illustrating the socio-cultural contexts that influenced the creation of art and design works in Modern African art.

Pedagogical Exemplars

Initiating Talk for Learning: In class discussions use photos, videos, actual artworks and any relevant resources to investigate modern African artworks from the 1900 to the 21st century in relation to materials, methods of making them, and their uses.

Group Work/Collaborative Learning: Working in gender-sensitive groups, categorise and describe Modern African artists/designers' works according to themes, materials, and methods.

Project-based Learning; Group Work/Collaborative Learning: In smaller groups, analyse and generate a chart on the different socio-cultural contexts which influenced the making of the art and design works in Modern African art.

Group Work/Collaborative Learning/Problem-Based Learning: In smaller groups, investigate how sociocultural contexts were used as bases for changes in the making of Modern African artists and designers from the 1900s to the 21st century.

Key Assessment

Level 1 Assessment (Recall)

Categorise modern African art and artists in terms of genre, materials and methods.

Level 2 Assessment (Skills of Conceptual Understanding)

Describe cultural influences and impacts of modern African artist and artworks in their respective countries.

Level 3 Assessment (Strategic Reasoning)

Analyse African modernity, artists and artworks, and their respective countries of origin.

Level 4 Assessment (Extended Critical Thinking and Reasoning)

Analyse the contributions of modern African art and artists to the Artworld.

Hint



The recommended mode of assessment for Week 3 is Gamification. Ensure to use a blend of items of different DoK levels from the key assessment.

WEEK 4

Learning Indicator: *Analyse the impact of Modern African Art and Design works on society.*

FOCAL AREA: **IMPACT OF MODERN AFRICAN ART ON DESIGN AND SOCIETY**

Modern African art and design significantly impacted African societies by revitalising traditional cultural practices, promoting cultural pride, and fostering economic empowerment.

- **Education:** Pioneering artists like Ben Enwonwu, Gerard Sekoto, and Ibrahim El-Salahi, along with movements like the Zaria Art Society, significantly influenced the decolonization of art education. This era laid the foundation for the vibrant African art scene that continues to evolve today.
- **Cultural Revitalisation and Modern African Aesthetics:** Modern African artists drew inspiration from local art, stories, and rituals to keep their culture alive in a globalised world. African artists use new materials and techniques to create artwork that combines traditional and modern styles, resulting in unique and distinctly African expressions and aesthetics.
- **Cultural Identity and Pride:** Modern African art and design celebrated cultural diversity, challenged stereotypes and presented nuanced representations of African cultures, fostering self-confidence among Africans.
- **Political Advocacy and Social Commentary:** Contemporary African artists use their work to comment on social and political issues, such as governance, human rights, gender equality, and environmental sustainability, promoting critical thinking and dialogue.
- **Economic Empowerment:** The growth of contemporary African art markets and industries has provided economic opportunities for artists, artisans, and creative entrepreneurs, contributing to the visibility and economic viability of African art globally.
- **Social Empowerment:** Modern African art and design fostered social empowerment, and it became more evident as more people gained access to practice art, especially as more female artists emerged, addressing gender and social issues.
- **Global Reach and Generational Influence:** Modern African art inspired the younger generation in Africa to explore their cultural heritage in creative ways, blending Indigenous art with contemporary ideas. This also shapes global trends, making the art world more diverse and inclusive, incorporating African aesthetics into the global art scene to reflect Africa's creativity and introducing African styles to a wider audience.

Learning Tasks

1. Evaluate selected modern African art and design works and their contributions to African history.
2. Analyse the socio-cultural contexts of modern African artists' contributions.
3. Investigate how modern African art and design inspired concept development.

Pedagogical Exemplars

Problem-Based Learning (Brainstorming): In groups of mixed-ability, allow learners to evaluate selected modern African art and design works from various areas and investigate their contributions to the art history of Africa.

Group Work/ Collaborative Learning: In smaller groups that cater for different sociocultural backgrounds and learning abilities, analyse the different socio-cultural areas where such contributions were made by different Modern African artists and designers.

Experiential Learning/ Structuring Talk for Learning: In mixed-ability groups, develop a pictorial spidergram and investigate how Modern African Art and Design was used as the basis for concept development for Modern African artists/designers.

Key Assessment

Level 1 Assessment (Recall)

Identify areas in African societies where modern African art and design impacted most.

Level 2 Assessment (Skills of Conceptual Understanding)

Describe the types of impacts that modern African art and design had on African societies.

Level 3 Assessment (Strategic Reasoning)

Describe contributions of selected modern African art and design works from different African countries.

Level 4 Assessment (Extended Critical Thinking and Reasoning)

Analyse the different socio-cultural areas where artistic contributions were made by different modern African artists.

Hint



The Recommended Mode of Assessment for Week 4 is Class exercise. Ensure to use a blend of items of different DoK levels from the key assessment.

SECTION 2 REVIEW

The section used varied strategies to introduce learners to the evaluation of modern African art and design through problem-based learning, collaborative group work, and experiential learning. Learners examined selected works to understand their contributions to African history, analysing socio-cultural contexts and concept development in the past 2 weeks. They explored how traditional African motifs, techniques, and themes were integrated into contemporary art, inspiring new creative directions. In mixed-ability groups, students investigated these works' historical contributions, fostering collaboration and idea sharing. They also analysed the diverse influences on modern African art, ensuring a comprehensive understanding of cultural, political, and historical backgrounds. Using pictorial spidergrams, learners were able to visualise how modern African art inspired concept development and shaped the future. Assessment strategies adopted in the section ranged from recalling factual information to describing the impacts of art on society, and strategically connecting works to their broader significance. At the highest level, students critically analysed the socio-cultural contributions of various modern African artists, encouraging deep exploration of art, culture, and history.



Appendix B: Sample Group Project Assessment Task

Group Project

Teachers are expected to lead learners to form the groups and choose leaders. Learners are expected to submit them in week 8 for scoring and recording.

Task

Explore and document design concepts found in everyday environments.

Task Overview

Learners will create a photobook that captures and analyzes various design concepts observed in their environment. The photobook should include photographs of architectural structures, public art, natural patterns, everyday objects, and other design elements. Each photograph will be accompanied by annotations that explain the design concepts, principles, and influences represented in the image.

Components of the Photobook

a) Introduction (1-2 pages)

- i.** *A written introduction that outlines the purpose of the photobook.*
- ii.** *Discuss the importance of design in everyday life and the environment.*
- iii.** *Mention the key design concepts you focused on during the project.*

b) Photographic Collection:

- i.** *Minimum of 15-20 photographs of design elements found in different environments (urban, rural, natural, man-made).*
- ii.** *Photographs should cover a diverse range of design concepts such as symmetry, balance, contrast, rhythm, unity, scale, and proportion.*

c) Annotations:

- i.** *Each photograph should be annotated with:*
 - *Title or Caption: A brief descriptive title for the photograph.*
 - *Design Concept(s) Identified: A clear explanation of the design principles or elements demonstrated in the photograph*
 - *Contextual Information: Information about the location, significance, and context of the design (e.g., cultural, historical, or functional relevance).*
 - *Personal Reflection: A short reflection (50-100 words) on why the student chose this design, what they found interesting, and how it connects to broader design principles.*

Submission Guidelines

The photobook should be submitted as a physical book

How to administer

- a)** *Provide articles, videos, or examples of design concepts to inspire learners*

b) *Share a clear rubric outlining the expectations for documentation, etc.*

Refer to the Teacher Assessment Manual and Toolkit (pages 25) for more information on how to use project-based assessment

Rubrics

Criteria	Marks	Descriptors
Photographic Quality and Composition	4 marks	
	4	<i>Photographs are very clear, well-focused, and demonstrate excellent composition; subjects are thoughtfully selected and creatively framed.</i>
	3	<i>Photographs are clear and well-composed; subjects are thoughtfully chosen with little creativity.</i>
	2	<i>Photographs show some clarity and focus but have noticeable flaws in composition; subjects are adequate but chosen with no creativity.</i>
	1	<i>Photographs are unclear, poorly focused and have weak composition; subject selection lacks thought and creativity.</i>
Understanding of Design Concepts	4 marks	
	4	<i>Annotations accurately identify design principles and effectively link concepts to the photographs.</i>
	3	<i>Annotations identify design principles accurately with little connection to the photographs.</i>
	2	<i>Annotations show some understanding of design principles but include inaccurate connections to the photographs.</i>
	1	<i>Annotations show minimal understanding of design principles, with inaccurate connections to the photographs.</i>
Diversity and Use of Examples	2 marks	
	2	<i>15 or more design concepts are documented, with examples from different urban, rural, natural, man-made environments and contexts.</i>
	1	<i>Less than 15 design concepts are documented, with few examples from urban, rural, natural, man-made environments</i>
Total Marks Allotted	10	

Feedback

Discuss the scoring criteria with learners

Provide guidance to learners during the project, etc.

SECTION 3: WESTERN MODERN ART

Strand: The Creative Journey (From Cave To 21st Century)

Sub-Strand: Art Across Time

Learning Outcome: *Employ knowledge to show the relationships between Western Modern Art from 1850 to 1950 and Modern African Art in terms of materials, imagery and meaning.*

Content Standard: Demonstrate knowledge and understanding of the relationships between Western Modern Art (from 1850 to 1950), and Modern African Art in terms of materials, imagery, meaning and how they influenced each other,

Hint



Mid-Semester Examination for the first semester is in Week 6. Refer to Appendix E 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 introduces learners to the exploration of Western modern art and its global influence, especially on modern African art and artists. These lessons will delve into key Western art movements from the late 19th to mid-20th centuries, such as Impressionism, Cubism, Surrealism, and Abstract Expressionism. These movements revolutionised art, emphasising innovation and personal perspective. We will explore how these Western movements reshaped art globally, inspiring artists worldwide. Special focus will be on modern African artists like El Anatsui, Ibrahim El-Salahi, and Skunder Boghossian, who blend traditional African aesthetics with modernist techniques. This fusion addresses themes of identity, colonialism, and cultural pride, enriching the global art scene. Through discussions, visual analyses, and creative projects, learners will understand the dynamic interplay between Western and global art movements and how art transcends cultural boundaries, fostering global dialogue and expression.

Week 5: List and explain Modern Art Movements (periods).

Week 6: Discuss the relationship between Western Modern Art from 1850 to 1950 and modern African art with reference to materials, imagery, and meaning.

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 integrates diverse pedagogical strategies to explore Western Modern Art from 1850 to 1950 and its impact on modern African art. It uses Talk for Learning/E-Learning approaches in mixed-ability groups to research and document the concepts, stages, and movements within Western Modernity and Art. Learners engage in experiential learning by generating timeline infographics depicting the evolution of art movements during this period. Learners are encouraged to analyse artworks across different stages through classroom dialogues and debates, and also investigate the channels through which Western Modern Art spread to Africa, using brainstorming sessions to explore avenues such as trade, education, religion, and social status. Learners engage in project-based learning by creating annotated visual diaries with images of Western Modern Art. They also engage in group work and collaborative learning by using group analysis to explore materials, imagery, and meanings in Western Modern Art. Finally, learners employ photographs and videos to examine the interplay between Western Modern Art and modern African art, exploring their shared materials, imagery, and cultural meanings. These strategies foster deep understanding and critical thinking among high school students, enriching their appreciation of art history and cultural exchange.

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: Poster

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: *List and explain Modern Art Movements (periods).*

FOCAL AREA: WESTERN MODERN ART

During the late 19th and early 20th centuries, Western modern art emerged with artists breaking from traditional styles to explore innovation and experimentation. They embraced abstract forms and expressive techniques, marking the rise of avant-garde movements such as Impressionism, Expressionism, Cubism, Fauvism and Surrealism. This artistic revolution reflected societal shifts catalysed by the Industrial Revolution, emphasising creativity in conveying human experiences and emotions. Influential figures like Vincent van Gogh, Pablo Picasso, and Claude Monet pioneered these movements, each contributing distinct perspectives and techniques to the evolving art landscape.

The Industrial Revolution of the 1700s brought economic, social, and technological transformations that laid the groundwork for modern art. Economic growth created a wealthy middle class who became influential patrons of the arts, shaping artistic themes and styles. Rapid urbanisation drew artists to cultural centres like Paris, fostering artistic communities and enabling the exchange of progressive ideas. New materials such as steel, and iron, and innovative techniques like photography provoked artistic experimentation, while improved printing facilitated widespread dissemination of artistic innovations. By the mid-1800s, artists disillusioned with traditional and commercialised art sought to create new forms of expression. Figures like Baudelaire, Flaubert, and Manet gathered in cafés in Paris to form avant-garde communities that challenged established norms and launched the modern art movement.

Precursors of Western Modern Art

Baroque, Rococo, Neoclassical art, and Romanticism are important precursors to modern art, each contributing unique styles and ideas that influenced later artistic movements. Baroque art (c. 1600-1750) is known for its dramatic use of light, intense emotions, and grandeur, paving the way for expressive techniques in modern art. Rococo (c. 1700-1770s) features ornate decoration and playful themes, influencing modern artists to explore beauty and personal expression. Neoclassical art (c. 1750-1850) returned to the simplicity of ancient Greek and Roman art, emphasising order and rationality, which shaped modern movements focused on structure and form. Romanticism (c. 1800-1850) emphasised emotion and the sublime beauty of nature, inspiring modern artists to explore new themes and push artistic boundaries. Together, these movements set the stage for the diverse explorations of modern art, contributing foundational elements that modern artists built upon or reacted against.

Artists from the Baroque, Rococo, Neoclassical, and Romantic periods showed strong modern tendencies with their attitude, expressive use of colour, skills and themes in timeless ways. Artemisia Gentileschi's focus on strong women aligns with modern feminist art. Rococo artists like Fragonard and Boucher's playful and decorative styles resonate with modern art in ways that inspire modern artists like Yinka Shonibare and Kehinde Wiley. Neoclassical and Romantic artists such as Jacques-Louis David, Antonio Canova, J.M.W. Turner, and Eugène Delacroix inspire contemporary political art, abstract forms, and environmental themes in impressionism with their structured compositions and emotional intensity.



Rococo Art



Baroque Art

Modern Art Movements

Modern art movements are the various styles and philosophies that emerged in succession from the late 19th century to the present day. These movements reflected profound shifts away from traditional forms of representation, and from each other, exploring new ways to convey emotions, ideas, and experiences through innovative techniques and materials. From the vibrant colours of Impressionism to the geometric abstractions of Cubism and the expressive gestures of Abstract Expressionism, modern art movements continually challenged conventions and expanded the boundaries of artistic expression.

Impressionism (1870s–1880s)

Emphasises capturing fleeting moments and the effects of light using loose brushwork and vibrant colours.

Key characteristics:

- Emphasis on light and colour
- Visible brushstrokes
- Depiction of ordinary subjects and scenes
- Often painted outdoors (plein air)

Key Artists: Claude Monet, Edouard Manet, Edgar Degas, Pierre-Auguste Renoir.

Example: Claude Monet’s “Impression, Sunrise” (1872)

This painting, which gave Impressionism its name, captures the port of Le Havre at sunrise. Monet’s use of light and colour to depict the scene emphasises the fleeting (impression) quality of that moment.



Claude Monet’s impression Sunrise



Pierre-Auguste Renoir

Post-Impressionism (1880s–1900s)

Emphasises emotional experience over physical reality, with distorted forms and bold colours.

Characteristics:

- Extended Impressionism while rejecting its limitations
- Emphasis on geometric forms, distorted forms for expressive effect, and unnatural or arbitrary colour
- Lasted until the emergence of Fauvism.

Key Artists: Vincent van Gogh, Paul Cézanne, Georges Seurat.

Example:

“Starry Night” (1889), Vincent van Gogh

This painting exemplifies Van Gogh’s use of swirling forms and vibrant colours to convey emotional and psychological depth.



Vincent Van Gogh



Paul Gauguin

Fauvism (1905–1910)

Uses vivid colours and simplified forms to express emotion.

Characteristics

- Violence of colours, often bold, vibrant colours
- Colours applied unmixed from commercially produced tubes of paint in broad flat areas.
- First of a succession of avant-garde movements in 20th-century art
- Simplified shapes and forms
- Emphasis on painterly qualities and strong colours over representational or realistic values

Key Artists: Henri Matisse, André Derain.

Example

“Woman with a Hat” (1905), Henri Matisse’s

This painting is known for its bright, expressive use of colour. Matisse’s application of non-naturalistic colours shocked viewers at the time but became a hallmark of Fauvism.



Bonaventura Pine



Henri Matisse

Expressionism (1905-1920s)

Emphasises emotional experience over physical reality, with distorted forms and bold colours.

Characteristic

- Expression of subjective emotions
- On inner experiences and spiritual themes
- Emphasis on representing emotional experience rather than physical reality
- Distorted forms and exaggerated colours
- Often conveys themes of angst, fear, and alienation

Key Artists: Edvard Munch, Egon Schiele, Wassily Kandinsky.

Example

“The Scream” (1893), Edvard Munch

While predating the formal Expressionist movement, this painting embodies its principles with its intense depiction of emotion through swirling lines and dramatic colours.



Wassily Kadinsky



Egon Schiele's *Sitting Woman with Legs Drawn Up*.

Cubism (1907-1920s)

Depicts subjects from multiple perspectives, breaking them down into geometric shapes.

Characteristics

- Fragmentation of objects into geometric shapes
- Brought different views of subjects (usually objects or figures) together in the same picture
- Subjects are flattened, two-dimensional appearance to appear fragmented and abstracted

Key Artists: Pablo Picasso, Georges Braque, Juan Gris.

Example

«Les Femmes d'Alger» (1907), Pablo Picasso

This groundbreaking work is often considered the first Cubist painting. Picasso deconstructs the human figure into angular shapes, challenging traditional perspectives.



Pablo Picasso, Girl with Mandolin



Georges Braque, Self Portrait

Futurism (1909–1910s)

Celebrated modern technology, speed, and movement through dynamic compositions.

Characteristics

- Aimed to capture in art the dynamism and energy of the modern world
- Emphasis on speed, technology, and modernity
- Dynamic movement and energy
- Celebrated the Industrial Age

Key Artists: Umberto Boccioni, Giacomo Balla.

Example

Umberto Boccioni's "Unique Forms of Continuity in Space" (1913)

This sculpture represents a human figure in motion, capturing the dynamism and fluidity that Futurists admired in the modern era.



Giacoma Balla



Umberto Boccioni

Dadaism (1916–1920s)

Rejected traditional artistic aesthetics values and conventions, and embraced chaos, absurdity and irrationality in art.

Characteristics

- Anti-war, anti-bourgeois, and anti-art sentiments
- Emphasis on absurdity, irrationality, and spontaneity
- Use of readymade objects and collage
- Challenged the social norms of society
- Purposefully made art that would shock, confuse, or outrage people.
- Thrived on counter attacking everything conventional in society.

Key Artists: Marcel Duchamp, Hans Arp, Francis Picabia.

Example

“Fountain” (1917), Marcel Duchamp

This piece, a porcelain urinal signed “R. Mutt,” challenged traditional notions of art and artist, epitomising the Dada movement’s irreverence.



Hugo Ball



Raoul Hausmann

Surrealism (1920s-1950s)

Explores the unconscious mind, dreams, and fantasy through bizarre, dream-like imagery.

Characteristics

- Expressions of the subconscious mind.
- Designed to unsettle and transgress boundaries.
- Chance, randomness, and unpredictability.
- Dream-like scenes and illogical compositions
- Mixing of unexpected elements

Key Artists: Salvador Dalí, René Magritte, Max Ernst.

Example

“The Persistence of Memory” (1931), Salvador Dalí

Known for its melting clocks, this painting explores the fluidity of time and the subconscious, key themes in Surrealism.



Rene Magaritte



Dorothea Tanning

Abstract Expressionism (1940s-1950s)

Spontaneous brushwork that expresses emotions and thoughts through abstract shapes and colours.

Characteristics

- Emphasis on spontaneous, automatic, or subconscious creation
- Large canvas works with an emphasis on gesture and colour

- Non-representational forms
- Convey artists' inner feelings and energy
- Invite viewers to interpret the artwork emotionally.

Example

“No. 5, 1948” (1948), Jackson Pollock’s

Pollock’s drip paintings, created by splattering paint on canvas, epitomise the energy and emotion of Abstract Expressionism.



Ellen de Kooning



Jackson Pollock

Pop Art (1950s–1960s)

Popular culture imagery, advertisement, newspaper and magazine imagery, bright colours, and commercial techniques.

Characteristics

- Use of imagery from popular culture and mass media
- Blurring of boundaries between high art and commercial art
- Often employs irony and satire

Key Artists: Andy Warhol, Roy Lichtenstein, Claes Oldenburg

Example

“Campbell’s Soup Cans” (1962), Andy Warhol’s

Warhol’s series of soup can paintings critiques consumer culture and the commodification of art.



Andy Warhol



Roy Lichtenstein

Minimalism (c. 1960s–1970s)

“Art refers to itself. What you see is what you see.”

(The meaning of the artwork lies in its physical appearance and materials, not in any hidden symbolism or deeper interpretation).

Characteristics

- Simple geometric forms devoid of representational content.
- Order, simplicity and harmony.
- Does not pretend to be anything other than what it is
- Focus on the artwork's physical presence.

Key Artists: Donald Judd, Frank Stella, Agnes Martin, Robert Morris

Example: "Untitled" (1969), Donald Judd

It consists of a series of identical, rectangular boxes made from industrial materials like galvanised iron, and arranged in a precise, linear fashion on the wall with equal spacing between each unit. The simplicity, repetition, and use of industrial materials exemplify the core principles of Minimalism.



Judd Donald



Rober Morris

Learning Tasks

1. Use online resources to research and record the concepts, stages, and movements within Western Modernity and Western Modern Art from 1850-1950.
2. Create a timeline infographic showing the different stages and art movements in Western Modern Art from 1850 to 1950. Include major artists and key features of each movement.
3. Analyse the characteristics of artworks from each stage of Western Modern Art from 1850-1950 in group discussions.

Pedagogical Exemplars

Initiating Talk for Learning/E-Learning opportunities: In mixed ability grouping, use available resources to research and record the concept, stages and movements within Western Modernity and Western Modern Art from 1850-1950.

Each group member researches a specific art movement from 1850 to 1950. Share your findings with your group and put the information together.

Experiential learning: In mixed ability groupings, learners generate a timeline infographic showing the various stages and art movements in Western Modern Art from 1850 to 1950.

Structuring Talk for Learning (classroom dialogue, debates and seminars): In mixed-ability groups, analyse the characteristics of the artworks made at each of the stages in Western Modern art from 1850-1950. Consider the style, technique, and themes of these artworks.

Key Assessment

Level 1 Assessment (Recall)

List major movements and corresponding key artists in Western Modern Art from 1850-1950.

Level 2 Assessment (Skills of Conceptual Understanding)

Describe contributions of selected modern African art and design works from various parts of Africa.

Level 3 Assessment (Strategic Reasoning)

Describe stages, and movements within Western Modernity and Western Modern Art from 1850-1950.

Level 3 Assessment (Strategic Reasoning)

Describe major artists and key features in the selected stages and art movements in Western Modern Art from 1850 to 1950.

Level 4 Assessment (Extended Critical Thinking and Reasoning)

Analyse the characteristics of selected artworks from different stages of Western Modern Art from 1850-1950.

Hint



The Recommended Mode of Assessment for Week 5 is Poster. Ensure to use a blend of items of different DoK levels from the key assessment.

WEEK 6

Learning Indicator: *Analyse the impacts of Western modern art on African art.*

FOCAL AREA 1: IMPACT OF WESTERN MODERN ART ON AFRICAN ART

The impact of Western modern art on modern African art has been transformative, deeply influencing its evolution and creative discourse. From the late 19th century during the colonial period to ongoing global exchanges, Western movements like Impressionism, Cubism, and Abstract Expressionism have left lasting marks on African art. This influence spread through colonial education, art institutions, exhibitions, and interactions with European and American artists, introducing new techniques and concepts. These interactions sparked a reevaluation of African cultural identity in the context of global modernity.

African artists, while adapting Western art forms, navigated complex narratives of tradition, colonialism, and contemporary expression, creating a unique blend of global and local influences. Additionally, African art significantly influenced Western modern artists like Pablo Picasso, Georges Braque and Henri Matisse, among many European artists who were inspired by African masks and sculptures, long before their impact on modern African art, contributing to the development of styles such as Cubism and other styles. This reciprocal cultural exchange continues to shape contemporary African art, enriching its diversity and global significance. The impact of Western modern art on modern African art can be seen across various areas, including:

Colonial Art Education and Institutions

Colonial education systems and art schools brought Western artistic principles and training to Africa. Institutions like the University of Nigeria, Nsukka, and Makerere University in Uganda became centres for nurturing modern African art influenced by Western practices. During colonial rule in Africa, European educational systems introduced Western art concepts and techniques to African artists through schools and academies. For example, artists like Aina Onabolu in Nigeria and Gerard Sekoto in South Africa were among the early pioneers who studied and adapted European artistic styles, bringing them into local contexts.

Artistic Methods and Concepts

This artistic dialogue not only introduced new artistic methods and concepts but also prompted a critical reevaluation of African cultural identity in the context of global modernity. Artists such as Ben Enwonwu from Nigeria and Malangatana Ngwenya from Mozambique navigated complex narratives of tradition, colonialism, and contemporary expression in their works. Enwonwu's "Tutu" (1973), celebrated for its blend of Western naturalism with African symbolism, illustrates this synthesis.

Techniques and Materials

Western modern art introduced new techniques and materials to African artists, such as oil painting, abstract forms, and collage. This allowed African artists to experiment with different textures, mediums, and methods of expression.

Aesthetic Concepts

Movements like Impressionism, Cubism, and Abstract Expressionism introduced African artists to new aesthetic concepts, such as the use of light and colour, abstract and fragmented forms, and the expression of psychological and emotional states.

Collaborations and Exchanges with Western Artists

Direct exchanges with European and American artists, like residencies and collaborations, broadened African artists' perspectives. For example, the residency programme at the École de Dakar in Senegal connected African artists with international modernists, allowing them to share ideas and techniques. These collaborations created a two-way flow of artistic influences. Workshops, residencies, and exhibitions enabled cross-cultural exchanges and the sharing of artistic practices.

Cultural Identity and Representation

Exposure to Western modern art prompted African artists to re-evaluate and reinterpret their own cultural identities. This led to a fusion of traditional African themes and symbols with modernist styles, creating unique artworks that reflect both local and global narratives.

Social and Political Commentary

Inspired by Western modernist artists who used their work to comment on social and political issues, African artists began to address themes such as colonialism, independence, and post-colonial identity through their art. This added a powerful layer of social critique to modern African art.

Art institutions and exhibitions

Art institutions and exhibitions also played pivotal roles in mediating these influences. The introduction of modern art exhibitions in African cities, such as the famous “Exposition Internationale du Surréalisme” in Dakar in 1938, exposed African artists to avant-garde movements from Europe. This exposure inspired artists like Ibrahim El-Salahi from Sudan to integrate modernist principles with African themes, as seen in his seminal work “The Inevitable” (1985).

Primitivism and Exoticism

The Western fascination with African art and “Primitivism” had a reciprocal influence. Artists like Picasso and Matisse drew inspiration from African masks, while African artists reacted to how their cultural heritage was depicted in Western art. Picasso and Matisse were notably inspired by African art, including traditional masks and sculptures. This influence, known as “primitivism,” led these artists to incorporate African aesthetics into their works, as seen in Picasso’s “Les Femmes d’Alger (O. J. R. M.)” (1911), directly influenced by African masks. While this brought African art into Western prominence, it often overlooked the cultural and spiritual meanings of the original works.



Pablo Picasso



Henri Matisse

Global Art Market and Recognition

Interaction with Western art markets and exhibitions provided African artists with platforms to showcase their work internationally. This increased global recognition and demand for modern African art, helping artists gain wider appreciation and influence.

Examples

- **Ben Enwonwu (Nigeria):** Educated in both Nigeria and the United Kingdom, Enwonwu combined traditional African themes with Western styles. His sculpture “Anyawu” (1955) represents this synthesis, depicting a traditional Igbo deity in a style reminiscent of modern European sculpture. Enwonwu’s work played a crucial role in redefining African art on the global stage, showcasing its ability to adapt and innovate.
- **El Anatsui (Ghana):** Known for his large-scale installations made from recycled materials, such as bottle caps as a commentary on the remnants of colonialism and globalisation. His work, like “Earth’s Skin” (2007), reflects both African and global concerns, addressing issues of consumption and waste while celebrating African craftsmanship.
- **Skunder Boghossian (Ethiopia):** His works often feature a blend of Ethiopian motifs and symbols with abstract and surrealist influences from Western art as the integration of diverse artistic traditions.
- **Wangechi Mutu (Kenya):** Combines collage, sculpture, and video to explore themes of gender, race, and colonial history. Her works, such as “Histology of the Different Classes of Uterine Tumours” (2006), critique the legacy of Western colonialism and its impact on African societies. By using Western media and techniques to address African issues, Mutu bridges cultural divides and fosters a global dialogue.
- **Yinka Shonibare (Britain/Nigeria):** Explores themes of colonialism and cultural identity. His piece “The Swing (after Fragonard)” (2001) reinterprets a classic European painting with a headless figure dressed in African textiles, challenging viewers to reconsider historical narratives and their lingering effects. Shonibare’s art is a powerful example of how African artists can use Western art traditions to critique and redefine them.



“The Swing (after Fragonard)”



Skunder Boghossian

Art Institutions and Businesses That Evolved from Modern Art

The evolution of Western modern art led to the creation of several important art institutions and businesses that promoted, exhibited, and commercialised modern art in the 20th century.

Art Institutions

- **Museum of Modern Art (MoMA)**- Founded in 1929 in New York City, it became one of the most influential modern art museums, showcasing 20th-century art.
- **Tate Modern**- Opened in 2000 in London, it is dedicated to international modern and contemporary art.
- **Guggenheim Museum** - Located in New York City and designed by Frank Lloyd Wright, it is known for its innovative exhibitions and architecture.
- **Centre Pompidou**- Opened in 1977 in Paris, it houses the Musée National d'Art Moderne, with one of the largest collections of modern and contemporary art in Europe.

Modern Art Businesses

- **Sotheby's and Christie's** - These auction houses became major players in the international art market, facilitating the sale of modern and contemporary artworks.
- **Gagosian Gallery**- Founded in 1980 by Larry Gagosian, it is one of the leading modern and contemporary art galleries with locations worldwide.
- **Pace Gallery** - Established in 1960, it has promoted modern and contemporary art through its global network of galleries.
- **Art Basel**- This international art fair started in 1970 in Basel, Switzerland, and expanded to Miami Beach and Hong Kong, becoming a premier venue for modern and contemporary art.

Modern Art Institutions in Africa

Art institutions in Africa started to develop in the mid-20th century, influenced by local traditions and outside influences. These include:

- **National Museum of Kenya (Nairobi, Kenya)**- Established in 1910, it showcases cultural and natural heritage, including traditional and modern African art.
- **Iziko South African National Gallery (Cape Town, South Africa)** - Founded in 1930, it has a wide collection of South African, African, and European art.
- **Nigerian National Museum (Lagos, Nigeria)**- Established in 1957, it features Nigerian art, including traditional artefacts and contemporary works.
- **National Museum of Ghana (Accra, Ghana)**- Established in 1957, it features Ghanaian art, including traditional artefacts and contemporary works.
- **National Gallery of Zimbabwe (Harare, Zimbabwe)**- Established in 1957, it promotes and preserves visual arts in Zimbabwe, showcasing local and international artists.
- **Ifa Lethu Foundation (Pretoria, South Africa)** - Started in the 1960s, it focuses on repatriating and preserving South African heritage art from the apartheid era.

- **University Art Galleries** - Various universities across Africa, like the College of Art at KNUST, Kumasi, and the University of Nigeria, Nsukka, have art galleries that play important roles in art education and preservation.

Importance and Impact

These institutions preserve Africa's artistic heritage and promote contemporary African art. They provide platforms for research, education, and exhibitions, allowing artists to showcase their work and engage with audiences locally and internationally. Through these institutions, African art has gained global recognition and appreciation. They shape modern art by offering platforms for artists, engaging the public, and influencing the global art market.

Learning Tasks

1. List and discuss the various channels through which Western Modern Art reached Africa.
2. Create infographics illustrating specific types of Western Modern Art movements (e.g., Impressionism, Cubism, Abstract Expressionism, etc.), and the channels through which they were introduced to Africa.
3. Analyse the cross-cultural influences of Western Modern Art on African Art.

Pedagogical Exemplars

Problem-Based Learning/Structuring Talk for Learning (Brainstorming and Brain-writing): In class discussion, investigate the various channels through which Western Modern Art came to Africa. Examples of the channels: Trade, Education, Religion, Status, etc.

Experiential Learning: In convenient groups, generate an infographic of the selected types of Western Modern Artworks and channels through which they came to Africa.

Include visual representations of key artworks and brief descriptions highlighting their influence via trade routes, educational institutions, religious missions, and colonial interactions.

Problem-Based Learning/ Group Work/Collaborative Learning: In a class discussion, examine the cross-cultural influences from Western Modern Art on African Art.

Include specific examples of artworks that reflect the integration or adaptation of Western artistic styles and themes in African art practices.

Key Assessment

Level 1 Assessment (Recall)

List the various channels through which Western Modern Art reached Africa.

Level 2 Assessment (Skills of Conceptual Understanding)

Explain how Modern African Art reached the Western world, and list channels of influence and vice versa.

Level 3 Assessment (Strategic Reasoning)

Describe the impact of Modern African Art on Western Art.

Level 4 Assessment (Extended Critical Thinking and Reasoning)

Analyse public and private businesses that evolved out of Western Modern Art.

FOCAL AREA 2: DISCUSS THE RELATIONSHIP BETWEEN WESTERN MODERN ART FROM 1850 TO 1950 AND MODERN AFRICAN ART WITH REFERENCE TO MATERIALS, IMAGERY, AND MEANING

The Relationship Between Western Modern Art (1850–1950) and Modern African Art

The relationships between Western modern art and modern African art are marked by a dynamic exchange of influence, adaptation, critique, and creative dialogue. Western movements such as Impressionism, Cubism, and Abstract Expressionism influenced African artists through colonial education, exhibitions, and interactions, inspiring them to integrate Western techniques and themes into their practices. This adaptation often resulted in hybrid forms that blended Western innovations with indigenous traditions, reflecting unique African cultural contexts. Moreover, modern African artists critically engaged with Western art, challenging its representations and using art to critique colonial narratives and assert cultural autonomy. This reciprocal exchange facilitated global artistic dialogue, allowing African artists to participate in international movements and exhibitions, thereby enhancing the visibility and recognition of African art on a global scale. Through this process, African artists explored and asserted their cultural identities in response to colonialism, enriching contemporary African art with diverse expressions and innovative collaborations influenced by Western artistic frameworks.

The relationship between Western Modern Art and modern African art involved a reciprocal exchange of materials, imagery, and meanings. This exchange fostered artistic innovation and adaptation, allowing African artists to assert their identities in response to colonialism and globalisation, enriching contemporary art worldwide. This connection involves a dynamic exchange of materials, imagery, and meanings.

Materials

During the late 19th and early 20th centuries, Western artists experimented with new materials and techniques, moving beyond classical oil painting and sculpture. They used industrial paints and everyday objects in their works. These innovations influenced African artists, who adapted Western methods like oil painting to reflect local themes. Traditional African sculptural materials like bronze and stone also evolved, incorporating Western styles to create new hybrid forms.

Examples

Pablo Picasso: One of the pioneers of Cubism, Picasso often incorporated found objects into his sculptures, such as in “Guitar” (1912), which combined cardboard, string, and wire.

Marcel Duchamp: Known for his readymade, Duchamp used ordinary objects as art. His piece “Fountain” (1917) was a porcelain urinal signed with a pseudonym, challenging traditional concepts of art materials.



Pablo Picasso “Guitar” (1912)



Marcel Duchamp

Modern African Art

Modern African artists similarly began to experiment with a variety of materials, often blending traditional and contemporary elements. They used locally available resources, recycled materials, and unconventional mediums to create their artworks.

Examples

El Anatsui: This Ghanaian artist is renowned for his large-scale installations made from discarded bottle caps and aluminium. His work “Earth’s Skin” (2007) uses these materials to explore themes of consumption and transformation.

Ibrahim El-Salahi: A Sudanese artist, El-Salahi often incorporates traditional calligraphy and local materials into his paintings, creating a unique fusion of African and modernist aesthetics.



“Earth’s Skin” (2007) by El Anatsui

Imagery

Imagery in Western Modern Art, like Cubism’s fragmented forms and Fauvism’s expressive colours, inspired African artists to explore new visual languages. Western artists, fascinated by African masks and sculptures, incorporated these elements into their works, as seen in Picasso and Matisse’s art. This led to an exchange where African artists blended Western influences with African cultural motifs. Western modern artists broke away from realistic depictions, favouring abstract, symbolic, and fragmented imagery. They often drew inspiration from non-Western cultures, including African art, which they viewed as pure and uncorrupted by Western traditions. African artists adapted these modernist influences, incorporating traditional African imagery and symbolism, creating a rich visual language that reflected both their cultural heritage and contemporary experiences.

Examples

Henri Matisse: Matisse was inspired by African masks and used bold, simplified forms and vibrant colours in his works, such as in “The Dance” (1910).

Amedeo Modigliani: Influenced by African sculpture, Modigliani’s portraits, like “Reclining Nude” (1917), feature elongated forms and stylized faces that echo African masks.

Ben Enwonwu: This Nigerian artist combined traditional African themes with Western techniques. His sculpture “Anyawu” (1955) depicts a sun goddess in a style that marries African and European elements.

Wangechi Mutu: A Kenyan-born artist, Mutu uses collages to create complex, layered images that address themes of identity, race, and gender. Her work “Histology of the Different Classes of Uterine Tumours” (2006) combines surrealist and African elements to challenge and expand traditional imagery.

Meaning

Western Modern Art, influenced by industrialization and societal changes in Europe and America, prompted modern African artists to reflect on their identities under colonial rule. Art became a tool for critique and assertion, challenging colonial representations and reclaiming cultural narratives. Themes like identity, history, and spirituality were explored in modern African art, adding layers of meaning that resonate both locally and globally. Western modern art emphasises individual expression, abstraction, and a break from traditional narratives, conveying emotions and societal critiques. Modern African artists intertwined these influences with themes of post-colonial identity, cultural heritage, and social issues. They used their art to reclaim narratives, address political and social realities, and celebrate African traditions.

Examples

Edvard Munch: In “The Scream” (1893), Munch uses swirling lines and intense colours to express existential angst and inner turmoil.

Kazimir Malevich: His abstract works, like “Black Square” (1915), aimed to transcend representational forms and focus on pure feeling and spirituality.

Yinka Shonibare: This British-Nigerian artist uses his work to explore colonial history and cultural identity. His piece “The Swing (after Fragonard)” (2001) reinterprets a classic European painting with African textiles, commenting on the complexities of identity and history.

Chéri Samba: A Congolese painter, Samba’s work, like “J’aime la couleur” (1997), uses vibrant imagery and text to address social and political issues in Africa, blending traditional storytelling with modern commentary.

Learning Tasks

1. Create an annotated digital/manual/visual diary of images and other forms of mind maps with images of art and design works from Western Modern Art between 1850 and 1950.
2. Analyse Western Modern Art from 1850 to 1950 in terms of materials, imagery, and meaning.
3. Investigate the relationship between Western Modern Art (1850-1950) and modern African art in terms of materials, imagery, and meanings using specific photographs and videos.

Pedagogical Exemplars

Project-based Learning: Generate an annotated digital/manual visual diary showing images of art and design works in Western Modern Art from 1850 to 1950.

Group Work/Collaborative Learning: In convenient groups, use relevant resources to analyse Western Modern Art from 1850 to 1950 in terms of materials, imagery, and meaning.

Experiential Learning/Problem-Based Learning: In class discussion, use specific photographs and videos to investigate the relationship between Western Modern Art from 1850 to 1950 and modern African art in terms of materials, imagery, and meanings.

Key Assessment

Level 1 Assessment (Recall)

List popular Western Modern artworks and modern African artworks and corresponding artists.

Level 2 Assessment (Skill of Conceptual Understanding)

Describe relationships between Western Modern Art from 1850 to 1950 and modern African art in terms of materials, imagery and meanings.

Level 3 Assessment (Strategic Reasoning)

Create annotated digital/manual photo/visual diary of images and other forms of mind maps of artworks in Western Modern Art from 1850 to 1950.

Level 4 Assessment (Extended Critical Thinking and Reasoning)

Analyse Western Modern Art from 1850 to 1950 concerning materials, imagery, and meaning.

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 focused on the interaction between Western Modern Art and Modern African Art. It began by examining the works of prominent Modern Ghanaian artists from the 1920s to 1985, evaluating their materials, techniques, and cultural impact. Additionally, it categorised Modern African Art from 1900 to the present, analysing its evolution in materials, techniques, and socio-cultural contexts. The session also explored the impact of Western Modern Art from 1850 to 1950 on African art, investigating their relationships in terms of materials, imagery, and meaning.

In terms of teaching methodology, students were organised into mixed-ability groups to research and document these concepts, stages, and movements. They engaged in experiential learning by creating timeline infographics from scouted images and information, analysing artworks through dialogues and debates, and researching the channels through which Western art was disseminated to Africa. Project-based activities included creating annotated visual diaries, while collaborative learning involved group analysis of materials and imagery. Students also utilised photographs and videos to explore the cultural exchange between Western Modern Art and Modern African Art, promoting deep understanding and critical thinking.



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

Nature:

Mid-semester exam tasks should cover lessons taught from weeks 13–17. The tasks should cover DoK levels 1-3. It should consist of two sections i.e. section A and B.

Duration - 40 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:

Section A

Choose the most appropriate answer from the alternatives lettered A to D

Which of the following artists produced the artwork titled “The Drummer”?

- A. Ablade Glover
- B. Amon Kotei
- C. Kofi Antobam
- D. Theodosia Oko

Section B- Essay (2 questions, answer 1)

For instance,

Explain two elements of modern Ghanaian art.

Sample Table of Specification

Week	Focal Area (s)	Type of questions	DoK levels			Total
			1	2	3	
1	Modern Ghanaian Art	Multiple choice	1	1	-	2
		Essay	-	-	1	1
2	1. Overview of the art history of Ghana 2. Contributions of Modern Ghanaian Artists to the history of Ghana	Multiple choice		2	-	2
		Essay	-	-	1	1
3	Modern African Art	Multiple choice	1	1	1	3
4	Impact of Modern African Art on Design and Society	Multiple choice	1	-	1	2
5	Western Modern Art	Multiple choice		1	-	1
	Total		3	5	4	12

From the table of specifications above, for the focal areas in week 1 you can set 1 multiple choice question under DoK level 1 and 1 under DoK level 2, etc.

SECTION 4: DESIGN THEORIES, SCHOOLS, AND CULTURAL OBJECTS

Strand: The Creative Journey (From Caves To 21st Century)

Sub-Strand: Design History

Learning Outcome: *Articulate categories and origins of modern design concepts, theories and schools.*

Content Standard: Demonstrate knowledge and understanding of major modern design schools and concepts.

INTRODUCTION AND SECTION SUMMARY

This section delves into the major modern design concepts, theories, and schools, and analyses the social and material conditions that produced these designs and products. It also categorises and discusses key design principles such as Functionalism, which emphasises practicality with its “form follows function” ethos, and Minimalism, known for its simplicity and the mantra “less is more.” Human-Centred Design prioritises user needs and experiences. The section further explores influential design schools like the Bauhaus, which integrated art, craft, and technology to emphasise functionality and simplicity, and Swiss Design, renowned for its clarity and grid-based layouts. Postmodernism, reacting against modernism’s austerity, embraced eclecticism and playfulness, while Contemporary Design merges digital technology with sustainability, focusing on user experience. These movements emerged in response to industrialization, technological advancements, and cultural shifts, such as the Arts and Crafts Movement’s reaction to industrial impacts on craftsmanship and the Bauhaus’s post-World War I art-technology unification. Understanding these contexts highlights how design evolves with societal and technological changes.

The weeks covered by the section are:

Week 7: Categorise and discuss major modern design concepts, theories, and schools.

Week 8: Analyse social and material conditions that produced designs and products.

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

The sections pedagogical framework guides learners through a comprehensive exploration of 20th Century Design Schools. Starting with discussions on the origins of the Western Industrial Revolution and the emergence of Art Nouveau, students examine how these movements responded to societal changes and technological advancements. Mixed-ability groups create

timeline infographics showcasing key schools like Art Nouveau, De Stijl, Bauhaus, International Style, Art Deco, and Postmodern Design, highlighting their unique philosophies and design principles. Through group investigations, learners delve into deeper analyses of selected schools, presenting findings through multimedia projects that explore design aesthetics, functionality, and cultural impacts. Problem-based learning sessions prompt mixed groups to discuss the social and material conditions influencing design evolution, including industrialisation, wars, and cultural shifts. Learners compile visual diaries of exemplary designs, fostering collaborative learning and deeper insights into design theories Using digital and manual resources. Field trips or virtual explorations enhance experiential learning, culminating in annotated photobooks that document real-world applications and reflect on design’s enduring influence on contemporary practices.

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: Display and Exhibition (group)

Week 8: Homework

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: *Categorise and discuss major modern design concepts, theories, and schools.*

FOCAL AREA: MODERN DESIGN SCHOOLS, CONCEPTS AND THEORIES

Modern Design Schools, Concepts, And Theories

From the late 19th to the mid-20th century, modern design evolved through influential movements and schools that responded to industrialization and societal changes. The Arts and Crafts Movement, spearheaded by William Morris, championed handmade quality and simplicity amidst mass production. Walter Gropius' Bauhaus School, established in 1919, revolutionised design by integrating art, craft, and technology, emphasising functionality and clean lines. Modernism, represented by Le Corbusier and Frank Lloyd Wright, promoted minimalism and the principle of "form follows function," rejecting excessive ornamentation. Swiss Design influenced graphic design with its focus on clarity, grids, and sans-serif fonts. In contrast, Postmodernism emerged in the 1970s, embracing diversity and playfulness in design, contrasting with the austerity of Modernism. These movements collectively shaped modern design principles, influencing architecture, furniture, and industrial design globally, reflecting evolving social, cultural, and technological landscapes.

Key Concepts and Innovations

Functionalism: Emphasised the functional aspects of design where form follows function.

Modularity: Introduced flexible and adaptable designs, particularly in furniture and architecture.

Organic Design: Influenced by nature, creating harmonious and natural forms.

Ergonomics: Focused on designing products for comfort and efficiency.

Categorisation of design concepts, theories and schools

In the study of art and design, design concepts, theories, and schools are categorised to provide a structured understanding of their development and application:

Historical Movements and Schools: Includes influential movements such as the Arts and Crafts Movement, Bauhaus, Modernism, and Postmodernism. Each movement is characterised by its unique approach to design principles, materials, and societal context.

Design Principles: Focuses on fundamental principles like Functionalism ("form follows function"), Minimalism ("less is more"), and Human-Centred Design (user-centric approach). These principles guide how designs are conceptualised, developed, and evaluated.

Techniques and Methods: Covers practical techniques and methods used in art and design, such as Swiss Design (grid-based layouts), Typography, Colour Theory, and Digital Design. Understanding these techniques helps students apply theoretical knowledge to practical projects.

Contemporary Trends and Innovations: Explores current trends in art and design, including Sustainable Design, Interactive Design, and Design Thinking. These trends reflect evolving societal values, technological advancements, and environmental concerns.

Design Schools and Movements

Arts and Crafts Movement (1860–1910)

Key Figures: William Morris, John Ruskin

Concepts: Emphasised traditional craftsmanship, anti-industrialization, simple forms, and natural materials.

Impact: Aimed to bring beauty to everyday objects and improve social conditions through better working environments.

Art Nouveau (1890–1910)

Key Figures: Antoni Gaudí, Gustav Klimt, Hector Guimard

Concepts: Inspired by natural forms and structures, emphasising curved lines and ornamental arts.

Impact: Unified architecture, interior design, and fine art under a common aesthetic.

De Stijl (1917–1931)

Key Figures: Piet Mondrian, Theo van Doesburg

Concepts: Advocated pure abstraction, reducing designs to form and colour essentials.

Impact: Influenced architecture, furniture, and graphic design with its minimalist aesthetic.

Bauhaus (1919–1933)

Key Figures: Walter Gropius, Ludwig Mies van der Rohe, Marcel Breuer

Concepts: Combined crafts and fine arts, emphasising functionality, simplicity, and mass production.

Impact: Profoundly influenced modern architecture, graphic design, industrial design, and interior design.

Art Deco (1920s–1940s)

Key Figures: Émile-Jacques Ruhlmann, René Lalique, Tamara de Lempicka

Concepts: Emphasised luxury, glamour, and modernity through geometric shapes and rich colours.

Impact: Spanned architecture, furniture, fashion, and transportation, reflecting technological progress.

Constructivism (1920s)

Key Figures: Vladimir Tatlin, El Lissitzky, Alexander Rodchenko

Concepts: Originated in Russia, emphasising abstract, geometric forms and the use of industrial materials. Art was seen as a practice for social purposes.

Impact: Influenced graphic design, typography, and architecture, contributing to the development of modernist and avant-garde art.

International Style (1920s–1970s)

Key Figures: Le Corbusier, Walter Gropius, Philip Johnson

Concepts: Focused on volume over mass, lightweight materials, and rejected unnecessary ornamentation.

Impact: Dominated mid-20th-century architecture with clean lines and functional design.

Streamline Moderne (1930s–1950s)

Key Figures: Raymond Loewy, Norman Bel Geddes

Concepts: Subset of Art Deco emphasising curving forms and horizontal lines.

Impact: Influenced the design of cars, appliances, and buildings, reflecting the era's fascination with speed.

Mid-Century Modern (1945–1965)

Key Figures: Charles and Ray Eames, Eero Saarinen, George Nelson

Concepts: Emphasised simplicity, organic forms, and the integration of indoor and outdoor spaces.

Impact: Influenced furniture design, architecture, and urban planning, focusing on functionality.

Postmodernism (Late 1960s–1980s)

Key Figures: Robert Venturi, Michael Graves, Philip Johnson

Concepts: Rejected modernism's austerity, embracing historical references and ornamentation.

Impact: Led to a diverse approach to design and architecture, blending different styles.

Learning Tasks

1. Identify and describe 20th Century Design Schools and Movements.
2. Discuss major philosophies and design concepts of 20th Century Design Schools and Movements.
3. Analyse modern design schools and concepts' relationships with major events in the modern world

Pedagogical Exemplars

Initiating Taking for Learning: In convenient groups, discuss the modern design schools and concepts with reference to Western Industrial Revolution and Art Nouveau.

Talk For Learning: In a gender-sensitive group, generate a timeline infographic of the 20th Century Design Schools and concepts

Examples of Design Schools and Concepts.

- a) *Art Nouveau*
- b) *De Stijl and Constructivism*
- c) *Bauhaus*

- d) *International Style*
- e) *Art Deco*
- f) *Postmodern Design*

Group Work/Collaborative Learning: In smaller groups, investigate the philosophies and design concepts of selected 20th Century Design Schools.

Key Assessments

Level 1 Assessment (Recall)

Make a list of 20th Century Design Schools and Movements

Level 2 Assessment (Skills of Conceptual Understanding)

Describe major 20th Century Design Schools and Movements.

Level 3 Assessment (Strategic Reasoning)

Explain the major philosophies and design concepts of selected 20th Century Design Schools.

Level 4 Assessment (Extended Critical Thinking and Reasoning)

Analyse modern design schools and concepts with reference to major events in the modern world; e.g., Western Industrial Revolution and World Wars I & II

Hint



The Recommended Mode of Assessment for Week 7 is Display and exhibition (group). Refer to the key assessment for assessment tasks to assign homework.

WEEK 8

Learning Indicator: *Analyse social and material conditions that produced designs and products.*

FOCAL AREA: **SOCIAL AND MATERIAL CONDITIONS OF MODERN DESIGN**

Social and material conditions of modern design and products

Modern design and production were influenced by social and material conditions, including industrialisation, wars, economic shifts, and technological advancements. The Industrial Revolution's innovations in steam power, mechanisation, and materials such as steel and glass revolutionised manufacturing and urbanisation. In response, movements like Arts and Crafts emphasised traditional craftsmanship against mass production's dehumanisation. World Wars prompted resourceful designs and new materials, while economic challenges like the Great Depression demanded cost-effective solutions. Post-war recovery fostered consumerism and suburbanization, influencing modern design trends. Social changes, including shifts in gender roles and rising environmental awareness, further shaped the evolution of design during this transformative period. The schools and movements include:

The Arts and Crafts Movement (1860–1910)

The Arts and Crafts Movement emerged as a reaction to the industrialization of the time. Advocates of this movement, like William Morris, opposed the perceived dehumanisation and poor quality of mass-produced goods. They emphasised handcrafted quality and traditional craftsmanship, believing that art and design could improve the quality of life and social conditions. This movement highlighted a desire for social reform and the idea that beauty and utility in design could enhance everyday living.

Art Nouveau (1890–1910)

Following the Arts and Crafts Movement, Art Nouveau catered to the rising urban middle class, which created a market for decorative arts and innovative design in everyday objects. Advances in printing and manufacturing allowed for intricate designs and the use of new materials like wrought iron and ceramics. This movement was characterised by its organic forms and flowing lines, inspired by nature.

World Wars I and II (1914–1918 and 1939–1945)

The impact of World Wars I and II on design and production was profound. Both wars led to material shortages, prompting designers to innovate with the resources available. For example, tubular steel became popular for its efficiency and strength. Technological advancements from the military, such as the development of new materials like plastics and plywood and techniques like welding and prefabrication, were adapted for civilian use after the wars. These innovations significantly influenced post-war design.

Bauhaus (1919-1933)

Modernism and the Bauhaus movement aimed to create a new social order through design, focusing on functionality, simplicity, and the integration of art, craft, and technology. Driven by social utopianism, Bauhaus sought to address the economic conditions of the post-World War I era by promoting efficient, affordable housing and products. This era influenced the minimalist and functionalist design principles that became prevalent.

The Great Depression (1929-1939)

The Great Depression brought economic hardship, requiring designers to create affordable, functional products. This period saw the rise of streamlined designs aimed at cost-effectiveness. In the United States, New Deal programs promoted public works projects, which influenced architectural and industrial design, emphasising practicality and simplicity.

Art Deco (1920s-1940s)

Art Deco emerged in contrast to the austerity of the Depression, celebrating luxury and modernity with materials like chrome, glass, and exotic wood. The era's fascination with technology and progress influenced the sleek, geometric designs characteristic of Art Deco. This style reflected the optimism and technological advancements of the time.

Post-war recovery and the Mid-Century Modern movement (1945-1960s)

Post-war recovery and the Mid-Century Modern movement were marked by an economic boom, leading to increased consumerism and demand for modern, stylish household goods and furnishings. Suburbanisation created a need for new housing and furnishings that were practical, affordable, and aesthetically pleasing. Material advancements such as moulded plywood, fibreglass, and plastic allowed for new forms and mass-production techniques in furniture and industrial design.

Social and Cultural Shifts (1950s-1970s)

The social and cultural shifts from the 1950s to the 1970s further influenced design. Changes in women's roles, especially after World War II, led to household products and appliances becoming more efficient and user-friendly. Increased global communication and travel brought diverse cultural influences into design, resulting in eclectic and cross-cultural aesthetics. The rise of youth culture in the 1960s influenced design trends towards more vibrant, experimental, and unconventional styles. Growing environmental awareness in the late 1960s and early 1970s began to steer design towards sustainability and eco-friendliness.

These social and material conditions collectively shaped the trajectory of design and production from 1850 to 1970, resulting in a rich tapestry of styles and innovations. Each era brought unique contributions to the world of design, reflecting the changing social, cultural, and technological landscapes of their time

Learning Tasks

1. Identify and describe social and material conditions of 20th Century Design Schools and products.
2. Create a digital and manual visual diary of examples of designs by 20th Century Design Schools.
3. Generate an annotated photobook of Design concepts found in the environment

Pedagogical Exemplars

Problem-based Learning (Brainstorming): In mixed groups, discuss and record social and material conditions of 20th Century Design Schools' designs and products.

Building on what others say/Flipped Classroom: Using available resources, generate a digital and manual visual diary of examples of designs by 20th Century Design Schools.

Experiential Learning & Group Work/Collaborative Learning: Take a trip to some business/administrative establishments and districts, or watch videos and pictures associated with design to look for and generate an annotated photobook of Design concepts.

Key Assessments

Level 1 Assessment (Recalling and Reproduction)

List major social and material conditions of 20th Century Design Schools.

Level 2 Assessment (Skills of Conceptual Understanding)

Describe social and material conditions of 20th Century Design Schools and products.

Level 3 Assessment (Strategic Reasoning)

Generate an annotated photobook of Design concepts found in the environment

Level 4 Assessment (Extended Critical Thinking and Reasoning)

Generate an annotated photobook of Design concepts found in the environment.

Hint



The Recommended Mode of Assessment for Week 8 is Homework. Ensure to use a blend of items of different DoK levels from the key assessment.

SECTION 4 REVIEW

This section explored how social and material conditions influenced modern design and production, shaped by industrialisation, wars, economic shifts, and technological advancements. Learners were introduced to how the Western Industrial Revolution introduced steam power, mechanisation, and new materials like steel and glass, transforming manufacturing and urbanisation. Movements like Arts and Crafts emphasised traditional craftsmanship against mass production. World Wars led to resourceful designs and new materials, while the Great Depression demanded cost-effective solutions. Post-war recovery fostered consumerism and suburbanisation, influencing modern design trends. Social changes and material conditions, including shifts in gender roles and environmental awareness, further shaped design evolution. Key 20th-century design movements included Art Nouveau, De Stijl, Constructivism, Bauhaus, International Style, Art Deco, and Postmodern Design, each reflecting and responding to major historical events. In this, learners engaged in problem-based learning, collaborative discussions, and experiential activities like creating visual diaries and annotated photobooks. Assessment strategies ranged from recalling key movements to analysing their relationship with historical events, ensuring a thorough understanding of 20th-century design.

SECTION 5: CULTURAL OBJECTS AND THEIR REPRESENTATIONS

Strand: Aesthetics and Criticism

Sub-Strand: The World Around Us

Learning Outcome: Analyse social conditions and production modes of cultural objects and representation in Ghana.

Content Standard: Demonstrate knowledge and understanding of the origins of anonymous art objects, mode of production and social condition of work of art to analyse art.

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

This section introduces learners to cultural objects that hold cultural, historical, or artistic significance. They gain a deeper appreciation of these objects by exploring their origins, materials, techniques, and the social contexts of their production. In Ghana, for example, cultural objects are linked to the country's history and traditions through the use of traditional materials such as metals, wood, clay, plastics, and sometimes found objects, which enrich their cultural significance as against the more privileged materials such as oil paints, acrylics, and bronze. The section also discusses anonymous art objects created through shared knowledge, focusing on cultural memory and identity. These items play a role in preserving and communicating the shared experiences and values of the community, contributing significantly to the cultural identity of the community. The materials and techniques used to create cultural objects vary, demonstrating the diverse resources, creativity, and adaptability of different communities.

The weeks covered by the section are:

Week 9: Identify and describe the origins of cultural objects in Ghana.

Week 10: Research materials and modes of production of specific cultural objects.

Week 11: Analyse and explain social conditions as inspirations behind works of art and design.

Week 12: Explain materials as repositories of cultural memory.

Week 13: Discuss regional materials as alternatives to privileged materials and for art.

Week 14: Analyse art medium and scale in art production.

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 employs pedagogical approaches such as experiential learning and collaborative learning through educational trips to museums and galleries, students create visual diaries of signed and anonymous art. It employs classroom discussions to analyse the differences between anonymous and signed art, creating an understanding of cultural memory and identity. Through problem-based learning, learners investigate how materials and processes used in cultural objects become cultural representations. Additionally, through group discussions and photo diaries, learners reflect on social conditions in different Ghanaian societies for class presentations to help analyse the materials and processes in cultural objects and their social implications. They collaborate to create annotated tables and scrapbooks that explore the meanings of materials in Ghanaian communities. Learners engage in discussions on privileged and local materials, using digital and manual resources. Through debates and group projects, learners explore aesthetic and institutional theories to enhance understanding, providing a comprehensive and interactive learning experience.

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 9: field trip

Week 10: discussion (group)

Week 11: case study

Week 12: End of semester examination

Week 13: Questioning

Week 14: Critique

WEEK 9

Learning Indicator: *Identify and describe the origins of cultural objects in Ghana.*

FOCAL AREA: PRODUCTION OF CULTURAL OBJECTS**1. Cultural Objects**

Cultural objects are human-made things that reflect cultural moments or practices worldwide. A cultural object is a physical object that has meaning within a cultural group or is produced by the cultural group to solve a particular cultural challenge. They are usually unique, even from similar objects made by other cultures. Such objects help people survive their environment by defining social relationships, representing various faces of identity, peoples' state of mind, and socio-economic standing. Cultural objects include buildings, sculptures, paintings, and tools (including modern objects like TV, cellphones, cars and aeroplanes), and jewellery to things that embody intangible cultural heritage like non-physical elements that reflect a community's cultural and social values, such as folklore (including mythical figures and superheroes), customs, languages, music, dance, rituals, skills and craftsmanship.



Fig. 55: *Traditional Architecture*



Fig. 56: *Traditional painting*



Fig. 57: *Traditional Vinyl record*



Traditional African masks and ceremonial drums convey spiritual beliefs, while Ghanaian kente cloth symbolises cultural heritage and social status. Historical objects like the Rosetta Stone reveal ancient language practices, and pop culture items like television sets, and 1950s and 1960s vinyl records reflect musical tastes like highlife music and technological advancements. Both ancient and contemporary objects serve as gateways to diverse cultures, fostering a greater understanding of human experiences. In Africa, objects like the Benin Bronzes highlight metallurgical skills, while Ghana's Asante royal regalia signifies power and cultural continuity. From Asia to Europe, objects like Chinese calligraphy brushes and medieval tapestries reveal unique artistic techniques and historical narratives. Early artefacts, such as cave paintings in France or stone tools from Tanzania and southern Africa, shed light on primitive lifestyles. As civilisations evolved, their creations, like Egypt's pyramids or Benin's bronze sculptures, became more complex.



Fig. 58: *Traditional drums*



Fig. 59: *Traditional mask*



Fig. 60: *Benin Bronze Art*



Fig. 61: *Asante Royal Arm Art*



Fig. 62: *Cave Painting in France*

Currency is a cultural object that reflects a society's values, history, art, and identity. It often features images of historical figures and events, showcasing a nation's past. Currency design and artwork often include intricate symbols and icons representing cultural heritage. It expresses national identity, pride, and societal practices. In Ghana, the cedi features figures like Kwame Nkrumah, political figures, monuments, and symbols, reflecting the nation's rich history. Currency design globally reflects cultural exchange and modern themes, such as environmental conservation. Thus, currency is not just a medium of exchange but an important cultural object.



Fig. 63: *Ghana Currency*

In our increasingly digital age, future cultural objects will blend tangible and virtual realms, reflecting traditional and modern influences globally. Digital art, augmented reality, and virtual relics will gain prominence, sharing cultural heritage widely. Contemporary issues like climate change and social justice will shape the creation, preservation, and interpretation of cultural objects, ensuring they resonate with current challenges and aspirations.

2. Cultural objects and cultural heritage in Ghana

Ghana's rich history and sociocultural development are reflected in its broad range of cultural objects, which represent the country's cultural legacy from earliest times to the present. Terracotta fragments and heads from the Akan and animal forms and pottery from Kassena Nankana regions are examples of early Ghanaian cultural objects. Like the Nok in Nigeria, these items, with their elaborate representations of human and animal forms, provide insights into the customs of early West African communities.



Fig. 64: *TerraCotta Head*



Fig. 65: *Sirigu Pottery*



Fig. 66: *Sirigu Pottery*



Fig. 67: *Nok Terracotta*

The Akan people used goldweights to measure gold dust symbolising power and cultural continuity, similar to the Asante royal regalia, like gold-adorned stools and swords, which represented power, while Adinkra symbols represented philosophical concepts. Kente cloth, like textile cultures from different parts of Ghana with vibrant patterns, had cultural significance. Ceremonial drums were crucial for communication during rites and festivals. Akua'ba dolls symbolised beauty, motherhood, and belief systems in Akan culture.

During the colonial period, trade beads from European trade became part of local customs. Colonial and post-colonial artworks depicted political figures and events, reflecting shifts in the socio-cultural landscape. In the modern era, artists like Kofi Antubam, Saka Acquaye, Ablade Glover and El Anatsui, use modern materials to blend traditional techniques and themes. Political posters highlight post-independence movements and leaders, providing insights into modern Ghanaian socio-political history. The innovations in textiles, such as modern kente designs, combine contemporary aesthetics with traditional influences.



Fig. 68: *Ablade Glover Painting*



Fig 69: *Ablade Glover*

Ghanaian currencies since pre-colonial times serve as cultural objects reflecting the nation's rich history and identity. Before formal currency, trade involved items like gold dust, cowrie shells, and beads, which held symbolic meanings for the Akan people. European currencies like the British West African pound were introduced during the colonial period, but traditional money forms like trade beads continued to hold cultural significance. After gaining independence in 1957, Ghana introduced its currency, the cedi, in 1965. The new currency featured images of historical figures and symbols (including cowries), reflecting identity and cultural values, incorporating modern themes like technological advancement and environmental conservation. Commemorative notes and coins further cement the role of currency as a cultural object.

In the contemporary era, digital art addresses current social and political issues, reaching global audiences. Recycled art projects emphasise environmental sustainability by transforming waste materials into art. Modern fashion designers blend traditional motifs with contemporary styles, celebrating Ghanaian heritage while appealing to international trends. These cultural objects reflect Ghana's dynamic cultural evolution and its ongoing dialogue between tradition and modernity. This material cultural heritage (in the form of objects) gives us a glimpse into the cultural past, its people, and their way of life.

Notable cultural objects found in Ghana

a. Monuments

Asante and Sirigu Traditional Buildings: These are special buildings that reflect traditional Ghanaian architecture and they show how people in Ghana have built and decorated their homes for various reasons for centuries. Monuments also include commemorative edifices like the Independence Arch, the Black Star Square and the Kwame Nkrumah Mausoleum, as well as installations like the Akosombo Dam and the Adomi Bridge.



Fig. 70: *Sirigu Architecture*



Fig. 71: *Asante Architecture*



Fig. 72: *Architectural painting*



Fig. 73: *Asante Architect painting*



Fig. 74: *Kwame Nkrumah Mausoleum*

b. European Forts and Castles

These were built by European traders and colonial authorities before and during the colonial period. Examples include Cape Coast Castle, Elmina Castle and the Military Fort Museum in Kumasi. They are important because they tell the story of Ghana's cultural interactions with Europe, including the trans-Atlantic slave trade.

Colonial-Era Buildings: Other buildings from the colonial period, such as old government buildings and churches, are also part of Ghana's heritage. They also include the Afro-Brazilian buildings in Osu, Accra and elsewhere showing European and other cultural influences on modern Ghanaian architecture and ways of living.



Fig. 75: *Cape Coast Castle*



Fig. 76: *Elmina Castle*



Fig. 77: *Afro-Brazilian style terreó*

c. Movable Artefacts

Handcrafted Items: These include beautifully made objects like pottery, wooden stools, musical instruments (such as drums and xylophones), colourful textiles, and traditional clothing.

Art and Tools: They include art made by Ghanaian artists, leatherworks, traditional weapons (like spears and swords), carvings, masks, jewellery, and ritual objects like dolls and various tools. These are often used in ceremonies and daily life, to show the skills and creativity of Ghanaian artists and artisans.



Fig. 78: *Ghanaian Sword*

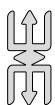


Fig. 79: *African Spear*

Archaeological sites and objects: Additionally, Ghana has many important archaeological sites and objects found in different places in the Ghana National Museum and elsewhere. These discoveries, like places in northern Ghana and ancient pottery and tools, help us understand the early history of Ghana and the people who lived here long ago.

Learning Tasks

1. Undertake an educational trip to places of artistic interest such as museums/galleries/craft shops etc. to observe and generate a digital and manual visual diary of examples of anonymous art.
2. Analyse the differences between anonymous art and signed art.



Note

In an attempt to ensure that learners understand and respond to the Learning Indicator (*Identify and describe the origins of cultural objects in Ghana*), teachers should provide support systems to facilitate learning among learners at different levels of proficiency.

Pedagogical Exemplars

Experiential Learning: In convenient groups, undertake an educational trip to places of artistic interest such as museums/galleries/craft shops etc. to observe and generate a digital and manual visual diary of examples of anonymous art.

Structuring Talk for Learning: In class discussion, analyse the differences between anonymous art and signed art.

Key Assessment

Level 1: (Recall)

Record and share experiences of the educational trip to the museum/gallery/craft shop by generating digital and manual visual diary of examples of anonymous art.

Level 2: (Skills of Conceptual Understanding)

Describe similarities and differences between anonymous art and art by known artists.

Level 3: (Strategic Reasoning)

Identify any two cultural objects from Ghana describe describe the origins

Level 4: (Extended Critical Thinking and Reasoning)

Find an example of an anonymous artwork and analyse how it would be perceived differently if the artist were known. Consider a criteria for the analysis.

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

WEEK 10

Learning Indicator: *Research materials and modes of production of specific cultural objects.*

FOCAL AREA: MATERIALS AND MODES OF PRODUCTION OF CULTURAL OBJECTS

Cultural objects are made using different materials and techniques that reflect their time and place, cultural, social, and technological context. The methods artists use to create their works are diverse and shape the final artwork to represent the cultural, technological, and social contexts in which they are developed. Understanding these production methods helps us appreciate both traditional practices and contemporary innovations. These materials and methods contribute to the unique cultural expressions in cultural objects worldwide, reflecting the creativity, resources, and technological capabilities of the societies that produced them.

1. Materials

Material refers to the substance used in creating or constructing objects. It ranges from natural elements like wood, metal, and stone to synthetic products like plastic and glass. Materials are chosen based on their properties like durability, flexibility, and aesthetics, and are crucial in determining the final product's function, appearance, and longevity. An art material is any substance, or combination of substances that are used to create works of art. They include wood, clay, metal, paint, paper, textiles, plaster, cement, glass and digital tools.

The following are some common materials and modes of production used in creating cultural objects, along with specific examples from Ghana, Africa, and the rest of the world:

a. Wood

- Ghana: The *Akuaba* fertility dolls of the Asante people.
- Africa: Yoruba wooden masks used in ceremonies in Nigeria.
- World: Totem poles of the Native American tribes in the Pacific Northwest.



Asante Akuaba Doll



Yoruba Mask



Totem Poles

b. Metal

- Ghana: Asante goldweights used to measure gold dust and public bronze sculptures.
- Africa: Benin Bronzes, intricate plaques and sculptures from Nigeria.
- World: Ancient Greek bronze statues such as the Riace Warriors.



Asante Gold Weights



Benin Bronze Sculptures



Riace Bronze Sculpture

c. Clay

- Ghana: Terracotta heads and figurines from the Akan and Kassena Nankana.
- Africa: Nok terracotta sculptures from Nigeria.
- World: Chinese Terracotta Army from the Qin Dynasty.



Terracotta Army - Qin Dynasty

d. Textiles

- Ghana: Kente cloth from the Ashanti Kingdom and Fugu from Daboya.
- Africa: *Bogolanfini* (mud cloth) from Mali.
- World: Silk from China, known for its luxurious feel and intricate patterns.



Bogolanfini



Bogolanfini



Silk

e. Stone

- Ghana: Ancient stone carvings found in various regions.
- Africa: Great Zimbabwe stone structures and Shona sculptures.
- World: The Moai statues of Easter Island.



Moai Stone Statue

f. Glass

- Ghana: Beads used in traditional jewellery.
- Africa: Egyptian glass beads used in ancient times and South African Art.
- World: Venetian glass from Italy, renowned for its craftsmanship.



Ghana Beads



Ghana Bead Oven



Egyptian Beads



Venetian Glass

g. Leather

- Ghana: Leather sandals, pouffes and accessories crafted by local artisans.
- Africa: Tuareg leather goods from the Sahara region.
- World: Medieval European illuminated manuscripts bound in leather.

h. Bone and Ivory

- Ghana: Carvings made from ivory tusks and bones.
- Africa: Ivory carvings from the Laongo basin in Congo.
- World: Inuit bone carvings from the Arctic regions.



Ivory Carving



Inuit Ivory Carving

i. Paint and Pigments

- Ghana: Traditional Adinkra cloths painted with symbolic motifs.
- Africa: Rock paintings in the Drakensberg Mountains of South Africa.
- World: Renaissance frescoes by Michelangelo in the Sistine Chapel.



Adinkra Cloth



Drakensberg Rock Paintings



Renaissance frescoes

j. Paper and Parchment

- Ghana: Bark cloth (*kyenkyen*) and modern printed textiles with traditional designs.

- Africa: Ancient Egyptian papyrus scrolls.
- World: Illuminated manuscripts from the Middle Ages in Europe.



Bark Cloth



Papyrus



Illuminated Manuscript

2. Modes of Production

Carving and Sculpting

- Ghana: Wooden *Akuaba* dolls, sculptures and ceremonial stools.
- Africa: Sculpting in stone, such as the Great Zimbabwe ruins.
- World: Classical marble sculptures like Michelangelo's David.

Weaving and Dyeing

- Ghana: Weaving Kente cloth using traditional looms.
- Africa: Weaving Ethiopian *tibeb* (traditional cloth).
- World: Persian carpet weaving in Iran.

Pottery and Ceramics

- Ghana: Crafting terracotta pots, heads and figures.
- Africa: Creating utilitarian and decorative pottery in Nigeria.
- World: Japanese Raku pottery.

Metalworking

- Ghana: Crafting gold jewellery and ceremonial swords.
- Africa: The Benin Bronzes.
- World: Ironwork of the Viking era in Scandinavia.

Painting and Drawing

- Ghana: Painting Adinkra symbols on cloth and body art in Ghana.
- Africa: San rock art in Southern Africa.
- World: European oil paintings during the Renaissance.

Embroidery and Sewing

- Ghana: Embroidering patterns on traditional garments.
- Africa: Moroccan embroidered textiles.
- World: Embroidery in Indian saris.

Casting

- Ghana: Lost wax casting of goldweights and public sculptures.
- Africa: Bronze casting in Benin.
- World: Ancient Greek bronze statues.

Printing

- Ghana: Printing patterns on Adinkra cloth, and political campaign posters.
- Africa: Woodblock printing in ancient Egypt.
- World: Gutenberg's printing press in Europe.



Gutenberg Printing Press



Adinkra Printing

Mosaic and Inlay

- Ghana: Metal and cowry inlay works on traditional furniture and sculpture.
- Africa: Mosaic art in ancient Carthage.
- World: Byzantine mosaics in Hagia Sophia, Turkey.



Mosaic Art in Carthage



Byzantine Mosaic in Turkey

Craftsmanship

- Ghana: Crafting traditional drums, musical instruments and metalsmithing.
- Africa: Tuareg silverwork in jewellery.
- World: Japanese samurai swords (katana).



Ghanaian Metalsmithing



Tuareg Silver Jewellery



Katana Swords

3. Other Modes of Production

Glassblowing is another significant material/technique used in blowing, casting, and staining techniques. Artists and artisans transform glass into vibrant, fluid forms that play with light and colour, creating stunning installations.



Metal foils and sheets, like gold and silver leaf, are used in gilding and mixed media like the Ghanaian linguist staff. Gustav Klimt's use of gold leaf in his paintings adds a luminous, luxurious quality that enhances their visual impact.



Linguist staff



Gustav Klimt

Digital technology has transformed art production with tools like software for digital art, 3D modelling, video animation and Crypto art and Non-Fungible Tokens. Artists can now experiment with new forms and techniques, creating and sharing their work globally. This has expanded artistic possibilities, pushed the boundaries of traditional art, and opened new realms for cultural production.

Printmaking Techniques such as etching, lithography, and screen printing have long histories. Etching involves using acid to corrode a metal plate, which is then inked and pressed onto paper. Lithography uses a flat stone or metal plate treated so that ink adheres only to the desired areas. Screen printing involves pushing ink through a stencil on a mesh screen.



Lithography

Installation Art involves creating immersive environments or large-scale works that interact with the space around them. Installation art often incorporates multiple materials and technologies, challenging traditional notions of art as a static, isolated object. Yayoi Kusama's infinity rooms use mirrors and lights to create an immersive, reflective experience.



Yayoi Kusama



El Anatsui

Performance Art uses the artist's body as the primary medium. Performance art, seen in the works of Marina Abramović, can involve actions, gestures, and interactions with the audience. It challenges the boundaries between artist and spectator and between art and life.



Marina Abramovic

Mixed Media and Assemblage often combine materials and methods to create hybrid works. Mixed media involves using different artistic mediums in a single work, while assemblage involves creating sculptures from found objects. This approach allows for rich, layered meanings and innovative forms, as seen in the works of El Anatsui, who uses recycled materials to address themes of waste and cultural heritage.

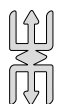


Installation Art

In contemporary times, the blending of traditional and modern techniques underscores the evolving nature of cultural production. Artists draw on historical methods while incorporating new technologies and materials, to create works that are both rooted in tradition and innovation. This dynamic interplay enriches cultural production to ensure a deeper understanding and appreciation of the diverse ways these objects are produced and experienced. These modes of production are highly relevant today as they reflect and respond to current cultural, technological, and environmental concerns. Digital art and social media democratise art creation and dissemination, allowing cultural production to reach wider audiences and engage in global conversations.

Learning Tasks

1. Investigate how meanings associated with materials and processes used in making cultural objects in the community become cultural representations.
2. Generate an annotated photo diary of how material and processes reflect social conditions in different societies in Ghana.



Note

In an attempt to ensure that learners understand and respond to the Learning Indicator (*Research materials and modes of production of specific cultural objects*), teachers should provide support systems to facilitate learning among learners at different levels of proficiency.

Pedagogical Exemplars

Problem-Based Learning (Brainstorming & Brain-writing): In gender-sensitive groups, investigate how meanings associated with materials and processes used in making cultural objects in the community become cultural representations.

Building on What Others Say; Project-Based Learning: In a class discussion, analyse, by generating an annotated photo diary how material and processes reflect social conditions in different societies in Ghana.

Key Assessment

Level 1: (Recall)

Explain the term material in art and design.

Level 2: (Skills of Conceptual Understanding)

Explain materials and processes as the social condition

Level 3: (Strategic Reasoning)

Analyse selected artwork from material and process points of view as alternative representation in the absence of an artist's signature (Hand).

Level 4: (Extended Critical Thinking and Reasoning)

Analyse artworks from their materials and processes to illustrate the social conditions of where they were made.

Hint



The Recommended Mode of Assessment for Week 9 is discussion (group). Ensure to use a blend of items of different DoK levels from the key assessment.

WEEK 11

Learning Indicator: *Analyse and explain social conditions as inspirations behind works of art and design.*

FOCAL AREA: SOCIAL CONDITIONS OF ART OBJECTS**1. Art Reflects Social Conditions**

The relationship between history and art is deep, as art serves as a historical document that preserves the experiences and perspectives of individuals, communities, and societies. Studying art in its historical context offers valuable insights into the past, revealing the values and beliefs of specific times and places and enhancing our understanding of human experience and evolution. Art forms like paintings, sculptures, and architecture have been used by civilisations to record their experiences and reflect their beliefs. They also offer insights into the scientific and technological advancements of their time. Examining art within its historical context helps us understand past civilisations and their contributions to human history. This approach appreciates the artistic achievements of the past and recognises art's role in shaping our world, providing a comprehensive understanding of the human experience.

Art objects reflect the social, cultural, political, and economic conditions of their creators. Understanding the social conditions at the origin of art objects provides deeper insights into their meanings and significance, enriching our appreciation of art and understanding the complexities of the societies from which these works emerged.

Here are some ways in which art reflects these social conditions:

a. Cultural Identity and Traditions

Art represents a society's cultural identity, with traditional forms and techniques passed down through generations. For instance, African masks and sculptures hold spiritual significance and are used in rituals and ceremonies.



African Masks

b. Political Statements

Art is a potent tool for political expression, reflecting the societal climate, social struggles, and aspirations. Diego Rivera's murals in Mexico illustrate the working class's struggles and the impact of the Mexican Revolution.



Diego Rivera's Mural

c. Economic Conditions

Art's materials and techniques can indicate a society's economic status. Wealthy societies create elaborate artworks like ancient Egyptian jewellery, while scarcity leads to more modest and accessible materials in art, showcasing the contrast between wealth and scarcity.



Egyptian Jewellery

d. Social Hierarchies and Class

Art often depicts social hierarchies and class distinctions, with European art often featuring portraits of nobility and royalty, highlighting their wealth, power, and status and emphasising their luxurious lifestyles.



Social Upper Class



Social Lower class

e. Religious and Spiritual Beliefs

Art objects often reflect a society's religious beliefs, with religious iconography, temple architecture, and sacred texts dominating the artistic landscape, such as intricate carvings in Hindu temples or detailed manuscripts of mediaeval Christianity.

Religious Temple	Religious Iconography	Hindu Temple Carving	Medieval manuscript

f. Technological advancements

Technological advancements in society can significantly impact art, leading to the creation of more sophisticated art objects, such as the use of perspective in Renaissance art, reflecting advancements in geometry and optics.



Linear Perspective

g. Global Interactions

Art reflects cultural interactions, with trade, colonisation, and globalisation exchanging ideas and techniques. African art's influence on European modernism is evident, with Picasso and Matisse inspired by its abstraction and forms. African art inspired the 1932 work “Negro Masks” by Malvin Gray Johnson.



“Negro Masks” by Malvin Gray Johnson.



African Influence on Modern Art

2. Examples of Art Reflecting Social Conditions

- The 17th-century Dutch Republic's prosperity is evident in its still-life paintings, which depict luxurious items like exotic fruits, expensive textiles, and intricate glassware. These paintings symbolise the abundance and trade of the Dutch Golden Age, showcasing the skill and craftsmanship of artists during this prosperous era.



17th century Still life

- Art in the Soviet Union promoted communist ideals through heroic depictions of workers and soldiers, emphasising industrial progress and unity. However, Russian nonconformist art emerged in the 1960s, challenging the state-approved socialist realism style and expressing dissent against the government's control over artistic expression, highlighting the unofficial movement in Soviet art.



Non Conformist Art

- Contemporary artist El Anatsui in Ghana uses discarded materials like bottle caps and aluminium cans to create large-scale installations. His work addresses consumerism, waste, and colonialism, promoting environmental sustainability and resourcefulness. His installations, like “Earth’s Skin,” encourage recycling and regeneration, showcasing how local and global social conditions can inspire innovative artistic practices.



Earth’s Skin

- Ben Enwonwu, a prominent Nigerian artist, uses his art to express the nation’s cultural renaissance and national pride after independence. His famous sculpture, “Anyawu,” symbolises the rising sun, reflecting the optimism of the newly independent nation. Enwonwu’s work is deeply connected to Nigeria’s social and political transformations.



Rising Sun by Ben Enwonwu

- Pablo Picasso’s “Guernica” is a powerful anti-war statement, depicting the horrors of war and the suffering of innocent civilians. Painted in response to the bombing of Guernica during the Spanish Civil War, it uses stark, monochromatic tones and distorted figures.



Pablo Picasso’s “Guernica”

- Mexican artist Frida Kahlo’s works, like “The Two Fridas,” reflect her struggles with identity and health, highlighting the intertwining of individual experiences and broader social conditions in her work, resulting in compelling art.



The Two Fridas

- Artworks from Ghana, Africa, and beyond showcase artists' responses to social conditions. Students can appreciate art's commentary on society, offering insights into cultural, political, and environmental issues. Understanding these inspirations enhances appreciation of art and encourages considering the broader social context in which it is created.



- Art objects like architecture, paintings, sculptures, and textiles are deeply influenced by social conditions, expressing a society's collective memory and capturing cultural identities. Ghanaian and African arts provide valuable insights into these social and cultural landscapes.



- Kente weaving in Ghanaian culture is a tapestry of historical narratives and social significance, symbolising various social statuses, philosophical concepts, and proverbs. Wearing kente during ceremonies signifies a deep connection to one's heritage and community, reinforcing a collective sense of self rooted in ancestral pride and social cohesion.



Weaving kente



Variety of uses

- The Akan and Ewe people's sculptural traditions, particularly the creation of fertility and other dolls and figures, symbolise the intersection of art and social conditions. These wooden figures promote fertility and social well-being, highlighting communal aspirations and collective values.



Ewe Sculpture Akan



Sculpture (Akuaba Doll)

- In a broader context, works by African authors like Chinua Achebe and Ama Ata Aidoo, like “Things Fall Apart” and “Cornfields in Accra,” provide insightful commentary on the social conditions of their times. They highlight the tensions between traditional values and foreign ideologies, showcasing the resilience and adaptability of African identities through storytelling.



Things fall apart

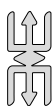


Corn fields in Accra

- Contemporary Ghanaian artists like El Anatsui challenge traditional artistic boundaries by using discarded materials to create monumental installations addressing globalisation, consumerism, and cultural continuity, demonstrating how modern African art navigates local and global influences.
- The arts in Ghana and Africa are deeply rooted in the social fabric of their respective societies, serving as repositories of collective memory and self-expression. Through symbolic patterns, ritualistic significance, objects, and expressions, these art objects offer insights into social conditions shaping individual and collective identities.

Learning Tasks

1. Analyse ways in which art objects reflect social conditions.
2. Analyse art objects as repositories of social conditions of society.



Note

In an attempt to ensure that learners understand and respond to the Learning Indicator (*Analyse and explain social conditions as inspirations behind works of art and design*), teachers should provide support systems to facilitate learning among learners at different levels of proficiency.

Pedagogical Exemplars

Experiential Learning/Collaborative Learning: In small mixed groups analyse selected artworks from the points of view of material and process as alternative representation in the absence of an artist signature or proper attribution.

Managing Talk for Learning; Group Work/Collaborative Learning: Analyse materials and processes for making cultural objects as social conditions of a society.

Key Assessment

Level 1 (Recall)

Mention ways in which art reflects these social conditions.

Level 2 (Skills of Conceptual Understanding)

Explain ways in which art reflects these social conditions.

Level 3 (Strategic Reasoning)

Describe social conditions as inspirations behind the processes used in artworks of selected artists.

Level 4 Assessment (Extended Critical Thinking and Reasoning)

Analyse selected artists and artworks from materials, processes and technological points of views as social condition of a society.

Hint



*The recommended mode of assessment for Week 11 is **Case Study**. Ensure to use a blend of items of different DoK levels from the key assessment*

WEEK 12

Learning Indicator: *Explain materials as repositories of cultural memory.*

FOCAL AREA: CULTURAL MEMORY AND IDENTITY**1. Features of cultural memory and identity relationships**

Cultural memory is the shared knowledge and information passed down through generations, shaping a society's identity and social cohesion. It helps individuals and communities understand their past, navigate the present, and envision their future. Preserving heritage and traditions fosters resilience, continuity, and a sense of shared purpose. Cultural memory is crucial for understanding a society's values and historical context, ensuring a sense of shared purpose for future generations. In a world where globalisation and social change blur cultural boundaries, cultural memory serves as an anchor for identity, providing stability and continuity. It connects individuals to their collective past, shapes their present identity, and informs future aspirations.

Cultural memory is a crucial aspect of African identities, encompassing oral traditions, narratives, languages, and practices. These traditions, primarily from griots and elders, transmit histories, myths, values, and knowledge, preserving cultural heritage and identity. African identities are shaped by connections with pre-colonial heritage, including customs, religious practices, languages, and art forms. The African diaspora maintains a strong cultural memory of their African roots due to the transatlantic slave trade and subsequent migrations. Education systems, museums, archives, and cultural centres play a vital role in transmitting and preserving cultural memory.

The following are key features of cultural memory and identity relationships:

a. Cultural transmission and historical continuity

Cultural memory is preserved through oral traditions, written texts, rituals, monuments, and art to ensure a stable identity despite changes over time by sharing stories and traditions from one generation to the next.

b. Defining collective identity

Cultural memory strengthens a group's identity by preserving shared experiences, values, and histories, promoting continuity and belonging within a larger community, including nations, ethnic groups, and religious groups.

c. Symbols, Myths, and Narratives

Cultural memory uses symbols and narratives like myths, legends, and national monuments to convey collective memories and cultural messages, shaping identity by embodying community values and beliefs.



National Monument

d. Rituals and commemorative practices

Rituals and commemorative practices, such as holidays and festivals, are crucial in preserving cultural memory, reinforcing values, and strengthening social bonds, allowing community members to participate in shared experiences.

e. Material culture

Artefacts, architecture, and art objects serve as tangible reminders of cultural memory, expressing and reinforcing identity through their physical embodiment of historical events, achievements, and collective experiences.



Slave Trade

f. Educational Systems and Intergenerational Dialogue

Cultural memory transmission involves formal and informal education, with educators and religious elders in schools and religious institutions teaching individuals about collective history and identity with family traditions through storytelling, which plays a crucial role in preserving and adapting knowledge.



Informal Education



History of Formal Education



Modernised Formal Education

g. Adaptation and reinterpretation

Cultural memory is constantly evolving and adaptable, ensuring relevance and meaningfulness amidst new events, social conditions, and interactions with other cultures, allowing communities to reinterpret and maintain a coherent identity.

h. Language as a vessel of memory and cultural identity

Languages are vital for preserving and promoting indigenous languages, which hold cultural memory, knowledge, and historical narratives. They are used in oral traditions, rituals, education, literature, and digital preservation, while bilingualism and multilingualism help individuals navigate multiple cultural identities.

2. Examples of Cultural Memory Contexts

Monuments like the Vietnam Veterans Memorial in Washington, D.C., serve as a platform for collective remembrance and honouring those who have served or sacrificed in significant historical events.



Vietnam Veteran Memorial Wall

The Independence Arch and Black Star Square in Accra symbolise Ghana's persistence in the struggle for independence and national pride. Preserving and maintaining these monuments ensures the stories of our ancestors are not forgotten, inspiring a more just and equitable society.



Independence Arch and Black Star Square

The Civil Rights Movement in the United States is commemorated through museums, monuments, and observances like Martin Luther King Jr. Day. Pan-African movements unite people of African descent against oppression. African American identity is rooted in the cultural memory of slavery, the Civil Rights Movement, and African heritage, preserved through literature, music, commemorative events, and educational programs.

Memorials, museums, literature, and educational programs preserve the memory of wars and racial abuses like the Holocaust, teaching future generations about the importance of combating hatred and intolerance. For the Jewish community, the memory of the Holocaust and the exodus shape their identity through rituals like Passover, institutions like Yad Vashem, and storytelling.



Holocaust Memorial

Japanese national identity is shaped by the cultural memory of World War II, traditional festivals, samurai heritage, tea ceremonies, martial arts, and the preservation of historical sites.



Samurai

The Great Zimbabwe's ruins represent the rich history and sophisticated civilisations of Africa, representing the continent's achievements and heritage before European colonisation.



Great Zimbabwe Ruins

The Pan-African movement promotes unity and solidarity among Africans, leveraging shared cultural memories of colonisation, slavery, and liberation struggles to shape a transnational African identity.

Apartheid in South Africa erased Black South Africans' cultural heritage through forced segregation, but oral traditions like storytelling, music, and dance preserve Indigenous communities' history and identity. National identity is deeply rooted in Nelson Mandela's memory and fight against apartheid, commemorated through monuments, museums, and educational programs.



Apartheid Monument

Indigenous cultures, such as the Maori people of New Zealand and Native American tribes like the Navajo, have long utilised oral traditions to preserve their cultural heritage, despite attempts to erase it, showcasing the power of oral traditions in preserving cultural identity.

Indigenous peoples employ cultural memory to preserve their history, beliefs, and way of life through oral traditions, sacred sites, and traditional practices. The Akan symbol of Sankofa, meaning "go back and get it," represents Ghanaian cultural memory and identity.

3. Materials Culture as Repositories of Cultural Memories

Cultural memory is preserved through various materials such as artefacts, architecture, textiles, manuscripts, relics, jewellery, photographs, and digital records. These heritages preserve the history, values, traditions, and identities of different cultures. Cultural memory and identity are crucial in art and design, reflecting the past and societal self-definition. Artists use these heritages to create works that convey community values and stories, ensuring their appreciation and understanding by future generations.

Here are some relevant examples illustrating how various materials function as repositories of cultural memory:

a. Artefacts and Tools

Artefacts and tools are crucial in preserving history, traditions, and technological innovations, providing insights into daily life, societal structures, and cultural practices. Examples include stone tools found at archaeological sites like Olduvai Gorge in Tanzania, and the Rosetta Stone, a granodiorite stele inscribed with hieroglyphs. Ceremonial and ritual objects convey spiritual beliefs, social hierarchies, and artistic traditions. Domestic and everyday objects reflect cultural preferences, and weapons symbolise status and community defence strategies. These objects

promote intergenerational transmission and community pride through local museums, cultural centres, and heritage sites.



Olduvai Gorge



**Olduvai Gorge - Cradle of
Humanity**



Rosetta Stone

b. Architecture and Monuments

Architecture and monuments in Africa are significant cultural heritage sites that represent the rich history and beliefs of African civilizations. These structures, such as ancient Egyptian pyramids, surviving mediaeval African religious architecture in Mali and Sudan, forts and castles, French colonial architecture, Afro-Brazilian architecture in coastal West Africa, traditional dwellings, the Benin Bronzes, intricate plaques and sculptures, were once part of the royal palace of the Kingdom of Benin, showcasing the kingdom's rich history and mythology, and monuments of resistance and identity, serve various functions, including preserving cultural identity, public memory, artistic expression, and cultural adaptation.



Egyptian Pyramid

c. Textiles and Clothing

Textiles and clothing are crucial in African cultures, preserving cultural memory, traditions, beliefs, and identities. They are used in traditional attire, adornments, and rituals, expressing spirituality and spirituality. Examples include Kente cloth from Ghana and Akwete cloth from Nigeria, both intricately woven with symbolic patterns. Beadwork and jewellery are often incorporated into clothing, expressing cultural identity and spirituality. Textiles also contribute to social cohesion and collective memory, connecting diverse African communities through shared histories, trade networks, and cultural exchanges.

d. Manuscripts and Written Records

Manuscripts and written records are vital in Africa for preserving the rich history, traditions, and knowledge systems of African civilizations. These documents, including hieroglyphs, inscriptions, rock art, and religious texts, safeguard traditional knowledge, languages, and cultural practices. They are primary sources for researchers, scholars, and educators studying African history, languages, literature, and philosophies. Manuscripts facilitate intergenerational transmission, empower African communities, and counter colonial perspectives.

e. Relics and Religious Objects

Relics and religious objects are integral to African culture, serving as connections to ancestors, deities, and spiritual beliefs. They are used in rituals and ceremonies and as symbols of cultural

heritage. Despite colonisation and globalisation, these objects remain vital in traditional ceremonies and modern cultural expressions and identities.

The Shroud of Turin, believed to be Jesus Christ’s burial shroud, is a significant religious artefact for many Christians, symbolising the Passion of Christ and serving as an object of veneration and pilgrimage.



Shroud of Turin

f. Ornamentation and Jewellery

Ornamentation and jewellery in African cultures hold cultural memory, identity, and heritage. Artefacts like beadwork, metalwork, shells, stones, and wood and bone convey social status, wealth, spiritual beliefs, and historical narratives. These items indicate an individual’s role, age, marital status, and community affiliation and skills of artists while preserving cultural memory.

Inca gold artefacts, including jewellery, ceremonial objects, and religious icons, reflect the Inca civilisation’s metallurgical skills, religious beliefs, and social hierarchy, symbolising the sun god Inti.



Inca Gold Jewelry

g. Photographs and Film

Photographs and films are vital in Africa for preserving and transmitting cultural heritage. They document historical events, traditions, and everyday life, such as anti-apartheid protests in South Africa. Filmmakers like Ousmane Sembène explore traditional customs and societal issues, while documentaries like “Shooting Dogs” educate about the Rwandan genocide. Malick Sidibé’s portraits showcase the fusion of traditional and modern influences, while J.D. ‘Okhai Ojeikere’s “Hairstyles” celebrate cultural identities and diversity. The Ghanaian photographer, James Banor’s work, like *Ever Young: James Barnor* represents the transitional periods of the 1950s and 1960s in Ghanaian history and identity.



James Barnor



James Barnor 1

h. Digital Archives and Online Databases

The Internet Archive is a non-profit digital library that offers free access to millions of digital content, preserving cultural memory and intellectual heritage. The African Photojournalism

Database presents African photographers' work, while the Zimbabwe International Film Festival and Durban International Film Festival, among many others, promote global appreciation of cultural diversity.

Examples:

Ibrahim Mahama, a Ghanaian artist, uses jute sacks, a material deeply connected to Ghana's history and trade, to create large-scale installations. His work, like "Out of Bounds," explores themes of labour, migration, and economic exchange, reflecting Ghanaian identity and global trade.



Out of Bounds

South African artist William Kentridge's works, including animated films and drawings like "Felix in Exile," explore apartheid's history and reconciliation. His use of charcoal and stop-motion animation creates a haunting narrative, emphasising the importance of remembering and understanding the past for a better future.



Felix in Exile

Chinese artist Ai Weiwei's "Remembering" installation of 9,000 school backpacks, commemorates the 2008 Sichuan earthquake victims. The work, which highlights the government's neglect and the significance of remembering those affected, showcases how art can serve as a powerful tool for cultural memory and activism.

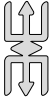


Remembering

Mexican artist Diego Rivera's murals, including those in Mexico City's National Palace, depict Mexico's history from ancient civilisations to the Mexican Revolution, highlighting cultural pride and historical awareness and being deeply embedded in the country's cultural memory.

Learning Tasks

1. Analyse meanings associated with materials for making cultural objects in selected Ghanaian communities.
2. Investigate how materials and cultural objects have been used by the communities in Ghana as a repository of their cultural memory.
3. Generate an annotated table showing specific materials and cultural objects as well as the cultural memories they hold.



Note

In an attempt to ensure that learners understand and respond to the Learning Indicator (*Explain materials as repositories of cultural memory*), teachers should provide support systems to facilitate learning among learners at different levels of proficiency.

Pedagogical Exemplars

Building on What Others Say: In mixed-ability and gender-sensitive groups, analyse meanings associated with materials for making cultural objects in selected Ghanaian communities.

Experiential Learning: With reference to specific examples, investigate how materials and cultural objects have been used by the communities in Ghana as a repository of their cultural memory.

Project-Based Learning: In groups, generate an annotated table showing specific materials and cultural objects as well as the cultural memory they hold.

Key Assessment

Level 1 (Recall)

Explain concepts of cultural memory and cultural identity.

Level 2 (Skills of Conceptual Understanding)

Describe the key features of cultural memory.

Level 3 (Strategic Reasoning)

Analyse cultural memories of selected artefacts from different parts of the world.

Level 4 (Extended Critical Thinking and Reasoning)

Analyse artworks from materials and processes points of view as cultural memory.

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

WEEK 13

Learning Indicator: *Discuss regional materials as alternatives to privileged materials and for Art.*

FOCAL AREA: REGIONAL MATERIALS AND PRIVILEGED MATERIALS

1. Origins of privileged materials and art mediums

Privileged art materials and media are high-quality, specialised materials that enhance the artistic process and ensure the longevity and impact of artworks. They have been used in jewellery, textiles and clothing, painting, sculpture, printmaking, ceramics, and pottery, among many others, throughout history, blending tradition, innovation, and craftsmanship. These materials have evolved with technological, cultural, and artistic advancements, reflecting the traditions and innovations of their eras. The dynamics of art and design are revealed by the evolution of privileged materials and new art mediums across cultures and eras. Examining traditional and contemporary practices in African and global art provides insight into the evolving relationship between materiality and artistic expression.

Gold, ivory, and precious stones have historically been significant in African art, with gold being revered for its beauty and symbolic power. In Ghana, gold was used to create jewellery and state regalia, symbolising wealth, authority, and cultural heritage. In Benin, Nigeria, ivory carvings adorned the royal palace, depicting historical events and lineage. These works highlighted the prestige and spiritual authority of the Oba king, showcasing the technical skill and cultural importance of ivory. Both gold and ivory have been used extensively in African art, reflecting the high status of these materials in society.

Globally, privileged materials have similarly signified power and divinity. In ancient Egypt, gold and precious stones were used to create exquisite jewellery and funerary objects, symbolising eternal life and the pharaohs' divine connection to the gods. During the Renaissance in Europe, artists such as Leonardo da Vinci and Michelangelo used expensive pigments and marble to produce masterpieces that highlighted both artistic brilliance and the wealth of their patrons.

Privileged materials include oil paints used by old masters like Rembrandt and Van Gogh, fine linen canvas, and watercolour papers preferred by artists such as Leonardo da Vinci, J.M.W. Turner, and Winslow Homer. Sculptors in ancient Greece and Michelangelo preferred bronze and marble for their durability and ability to capture fine details, while porcelain with selected glazes was highly valued for its beauty and strength.

In modern times, materials like archival inks and papers, used by printmakers such as Albrecht Dürer and Hiroshi Yoshida, ensure the longevity and quality of prints. High-end digital tools like tablets and styluses, employed by contemporary artists like David Hockney and Banksy, offer precision and flexibility in creating digital works of art.

These privileged materials enable artists to express complex ideas and emotions, preserving artistic legacies and demonstrating their commitment to craftsmanship and quality.

2. Examples of Privileged Art and Design Materials

In painting, Oil paints, developed in the 15th century by early Netherlandish painters, are known for their rich pigments and slow drying times, allowing for detailed blending and layering. They represent high craftsmanship and durability, as seen in Rembrandt's "The Night Watch" and Van Gogh's "Starry Night." Linen canvas, a popular surface of Da Vinci for his oil paintings, is known for its durability and smooth texture. Watercolour papers, formulated to absorb water evenly, symbolise lightness and spontaneity in art. Acrylic paints, introduced in the mid-20th century, are quick-drying, versatile, and easy to apply, expressing modernity and versatility.



Night Watch



Starry Night



Mona Lisa

In sculpture, bronze, a durable material, has been used since ancient times for its strength and ability to capture fine details. It is often used in statues and public monuments to symbolise power and permanence, as in the Ife bronzes and Rodin's "The Thinker". Marble, favoured by Greek, Roman, and Renaissance sculptors, is valued for its beauty and workability, representing classical beauty and precision as seen in Michelangelo's "David". Modern materials like resin, fibreglass, and steel allow for innovative sculptural forms reflecting contemporary creativity and experimentation, as seen in works by Jeff Koons.



The Thinker



Ife Bronze



David



Bouquet of Tulips

In printmaking, woodblock printing, an ancient Chinese printmaking technique, involves carving images into wood, inking, and pressing onto paper. It holds historical and cultural significance. Etching and engraving, developed during the Renaissance, are precision and artistry techniques used for detailed and reproducible prints. Modern techniques like lithography and screen printing produce high-quality prints, embracing variety and innovation. Examples include Hokusai's "The Great Wave off Kanagawa" and Andy Warhol's screen prints.



The Great Wave



Muhammed Ali

In ceramics, ancient pottery, one of the earliest forms of art, has roots in ancient civilizations.

- Porcelain, a high-fired clay, represents elegance and refinement
- earthenware, made from clay fired at low temperatures, is used for functional pottery.

- Stoneware, fired at higher temperatures, is a more durable and less porous material, balancing functionality and artistry.
- Examples of these forms include ancient Greek vases and works by Bernard Leach.



Ancient Greek Vases



Bernard Leach

In textiles, privileged materials like linen, silk, and wool are renowned for their quality, durability, and historical significance. They have been preferred by craftsmen for centuries for luxury and efficiency, as well as in high-end fashion, home décor, and art.

- Linen, a flax-based textile from ancient Egypt, is known for its strength, durability, breathability, and natural antibacterial properties. It is used in clothing, bedding, and upholstery due to its ability to stay cool and absorb moisture.
- Silk, originating in China around 2700 BCE, is known for its lustrous sheen, softness, strength, and insulating properties. It is used in various industries, including fashion, home décor, and art. The Silk Road facilitated its spread from China to Europe, influencing fashion and trade.
- Wool, a prehistoric material, has been used in garments since the Bronze Age due to its warmth, elasticity, and moisture-wicking properties. It is versatile in clothing, textiles, and art.

Jewellery as a symbol of luxury, status, and artistic mastery, is made from rare, beautiful, and durable materials like precious metals, gemstones, and pearls.

- Gold has been used since ancient civilisations.
- Platinum gained popularity in the 20th century due to its strength and anti-allergic properties.
- Silver, a versatile metal, has been used for thousands of years, with significant historical use in ancient Greece, Rome, and Mesoamerica.
- Diamonds, renowned for their brilliance and rarity, are commonly used in engagement rings, earrings, and necklaces.
- Emeralds, prized for their deep green colour, are used in rings, necklaces, and earrings.
- Rubies and sapphires symbolise wealth and power in Asia and Europe.
- Pearls, organic gemstones from molluscs, symbolise purity and elegance.

3. Regional materials as alternatives to privileged materials.

Artistic traditions worldwide are diverse, reflecting cultural heritage, innovation, and resourcefulness. While privileged materials like gold, bronze, oil paints, marble, and fine linen have defined Western art practices, many artists have developed unique approaches using

locally sourced and unconventional materials. These choices enrich the global artistic dialogue by offering new perspectives and narratives based on local culture and creativity.

Artists around the world show creativity by using regional materials as alternatives to traditionally privileged ones. This approach not only addresses accessibility and sustainability but also infuses art with cultural significance. For instance, the Yoruba people of Nigeria, like many of their neighbours in Africa, are renowned for their wooden carvings, which depict deities and ancestors, offering a meaningful alternative to bronze, ivory, or gold. In Ghana, kente cloth, made from locally sourced cotton and silk, symbolises cultural pride with its meaningful patterns. Japanese ceramics, like raku ware, use local clay to connect art with tradition and nature. Native American artists, such as the Navajo, weave wool into rugs that reflect their heritage.



Raku Ware



Navajo



Yoruba wood carving

Artists today are embracing alternative materials, breaking conventions, and enriching how we talk about art around the world. Figures like Andy Goldsworthy, El Anatsui, Ai Weiwei, Wangechi Mutu, and Damien Hirst use natural fibres, recycled objects, digital technologies, and everyday items to create works that highlight environmental issues and critique consumerism. Their innovative use of materials showcases creativity and adaptability, emphasising cultural uniqueness and resourcefulness. This demonstrates that art can be deeply personal and universally relevant, enriching it with cultural and environmental significance.

El Anatsui

Ghanaian artist El Anatsui creates intricate tapestries using discarded bottle caps and aluminium strips, referencing traditional African textiles and addressing global consumption and waste. His work, like “Earth’s Skin,” showcases how alternative materials can be repurposed to create aesthetically and conceptually engaging art.



Earth Skin

Yinka Shonibare

British-Nigerian artist Yinka Shonibare uses Dutch wax fabrics in his sculptures and installations to explore themes of colonialism, identity, and globalisation. His piece “Nelson’s Ship in a Bottle” demonstrates how culturally significant material can be used to address complex historical narratives.



Nelson's Ship

Wangechi Mutu

Kenyan artist Wangechi Mutu uses natural materials like soil, roots, and plant fibres in her collages and sculptures, often combining organic and synthetic elements. Her work explores identity, gender, and postcolonial experiences. In “The New Ones Will Free Us,” she challenges traditional African body representations using bronze, steel, and natural fibres.



The New Ones Will Free Us

Ibrahim Mahama and Serge Attukwei Clottey

Ghanaian artists Ibrahim Mahama and Serge Attukwei Clottey use discarded jute sacks and plastic containers, respectively, to create large-scale installations that comment on trade, migration, and environmental issues. Mahama’s “Out of Bounds” and Clottey’s “Afrogallonism” series transform everyday materials into powerful statements on the socio-economic conditions in contemporary Africa.



Afrogallonism

Yayoi Kusama

Japanese artist Yayoi Kusama uses mirrors, LED lights, and soft sculptures in her “Infinity Mirror Rooms” to create immersive installations that explore infinity and self-obliteration, expanding the possibilities of art experience and perception.

Dorothy Amenuke

Dorothy Akpene Amenuke is a Ghanaian artist who creates works with fabrics and fibres that examine their communicative potentials related to the body and the function of the body in soft sculpture, fibre art, and installations.



Amenuke

Yong Ho Ji

South Korean artist Yong Ho Ji uses discarded tyres to create animal sculptures, like “Mutant Mythos,” to address genetic modification and environmental issues, showcasing his technical skill and creativity in repurposing materials.

Yaw Owusu

Yaw Owusu is a Ghanaian artist who makes sculptural installations out of found objects, transforming otherwise worthless materials like the “pesewa” coins by repurposing these devalued coins into detailed surfaces that look like old colonial maps or alternative landscapes.



Pesewa coins Sculpture

Sayaka Ganz

Sayaka Ganz, a Japanese artist, uses reclaimed plastic objects, including kitchen utensils, to create dynamic sculptures of animals, highlighting the beauty of discarded materials and their potential for transformation.



Sayaka Ganz

Theresah Ankomah

Theresah Ankomah is a Ghanaian artist who creates immersive artworks using natural fibres like kenaf, palm leaves, jute, and rattan. She uses kenaf baskets and onion baskets from Ghana’s marketplaces to create her work by dyeing, cutting, and weaving them into immersive sculptural forms.



Immersive Arts

Olafur Eliasson

Olafur Eliasson, a Danish-Icelandic artist, creates immersive installations using natural elements like water, light, and ice, such as his “Weather Project” at the Tate Modern, highlighting the connection between nature and human perception.



Weather Project

Tracy Naa Koshie Thompson

Tracy Naa Koshie Thompson, a Ghanaian artist, uses hydrogen peroxide on bioplastic made from organic food to explore food’s biochemical changes and microorganism connections. The bioplastic, containing living bacteria and microbes, breaks down hydrogen peroxide, challenging the notion of “still life” in deformed food sheets as her work.



Naa Koshie

Kara Walker

Kara Walker is a renowned African-American artist known for her use of materials like black cut-paper silhouettes, sugar, charcoal, graphite, and ink to create large-scale installations and provocative works that explore themes of race, gender, sexuality, violence, and identity. Her monumental installation “A Subtlety,” or the “Marvellous Sugar Baby,” uses sugar as material.



A Subtlety

Zohra Opoku

Zohra Opoku, a Ghanaian-German artist, employs various mediums like installation, fashion, performance, sculpture, video, and photography to explore textile cultures and visual codes that define and camouflage identity. Her work, inspired by her heritage, reimagines materials and traditions to address the socio-political impact of fashion on African history and culture.



Unraveled Threads

Rachel Whiteread

Rachel Whiteread, a British artist, employs industrial materials like concrete, resin, and plaster to create negative spaces in everyday objects, spaces, and architectural elements, such as “House,” challenging the conventional boundaries of sculpture by transforming voids into tangible forms.



House

Andy Goldsworthy

British artist Andy Goldsworthy creates ephemeral sculptures and installations using natural materials like leaves, stones, and ice, often site-specific, to showcase the beauty of nature and time.



Beatriz Milhazes

Beatriz Milhazes, a Brazilian artist, uses vibrant tropical colours and patterns inspired by Indigenous art to create dynamic canvas compositions. She redefines fine art materials by incorporating unconventional elements like glitter, plastic, and acrylic paint.



Beatriz

Doris Salcedo

The Colombian artist Doris Salcedo often explores themes of race, gender, and identity, using everyday objects such as furniture or clothing to evoke emotions and memories related to violence, trauma, and loss.



Untitled

Vik Muniz

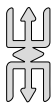
Vik Muniz is a renowned Brazilian artist known for using unconventional materials such as chocolate syrup, garbage, sugar, and thread to recreate iconic images and classical artworks using these materials. He then photographs the creations, making the photographs the final art pieces.



Vik

Learning Tasks

- 1 Investigate the meanings associated with the same/similar materials in different parts of Ghana to produce a scrapbook.
2. Record and discuss the origins of privileged materials and art mediums in class.
3. Discuss how alternatives from the local environment have been used in place of privileged materials in artmaking.



Note

In an attempt to ensure that learners understand and respond to the Learning Indicator (*Discuss regional materials as alternatives to privileged materials and for Art.*), teachers should provide support systems to facilitate learning among learners at different levels of proficiency.

Pedagogical Exemplars

Collaborative Learning/Project-Based Learning: In a group discussion, investigate meanings associated with the same/similar materials in different parts of Ghana to produce a scrapbook.

Structuring Talk for Learning: Record and discuss the origins of privileged materials and art mediums in class.

Managing Talk for Learning: Using specific examples, discuss how alternatives from the local environment have been used in place of privileged materials in artmaking in-class presentations.

Privileged materials

Bronze, gold, silver, brass, iron, oil paints, watercolour, gouache, tempera, ivory, precious and semi-precious stones, etc.

Regional materials

Materials apart from the privileged materials seen in the environment e.g., wood, aluminium, clay, plastics, paper, wax, leather, fibres and fabrics, found objects, etc.

Key Assessment

Level 1 (Recall)

Explain the concepts of privileged art materials and regional art materials.

Level 2 (Skills of Conceptual Understanding)

Describe selected privileged art materials and regional art materials from Ghana and elsewhere.

Level 3 (Strategic Reasoning)

Describe artworks of selected artists and cultures using privileged art materials and regional alternative materials for art.

Level 4 (Extended Critical Thinking and Reasoning)

Analyse artworks of selected artists and cultures using privileged art materials and regional alternative materials for art.

Hint



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

WEEK 14

Learning Indicator: *Analyse art medium and scale in art production.*

FOCAL AREA: ART MEDIUM AND SCALE

1. Art medium and scale in artistic production

The term ‘medium’ in art refers to both the artistic category (painting, sculpture, or printmaking) and the materials used in creating an artwork. It denotes different types of art, such as painting, sculpture, drawing, and printmaking, while also describing the materials used in crafting an artwork. A sculpture made from bronze or marble is a sculpture in that medium. A painting, with oil paint on canvas or watercolour on paper is identified by its medium. A drawing is identified by its medium, while a print is labelled as an etching or lithography.

Modern art has evolved with the advent of new media, influenced by artists like Pablo Picasso and Marcel Duchamp. Artists have demonstrated that any material can be used for artistic expression, including found objects, materials, bodily excretions, and the human body. This diversity has led to the term “mixed media” to describe contemporary works that incorporate a wide range of elements, thereby extending the boundaries of art.

The growth of media in the material sense has led to the emergence of new art forms, such as assemblage, installation, and performance art. These three-dimensional art forms are distinct from traditional sculpture and are considered new media in their own right. In assemblage and installation, diverse materials mix, while performance art uses the artist’s body as the primary medium.

Lastly, the term “medium” refers to the liquid used to mix and suspend pigment in paint, like linseed oil, hence the medium of oil paint. Understanding the interplay of medium and scale is crucial for appreciating the diversity and richness of artistic production, as these elements significantly influence the creation and reception of art.

Art Medium (Types of Art)

- **Painting**
 1. Oil
 2. Watercolour
 3. Acrylics
 4. Gouache
- **Drawing**
 1. Charcoal
 2. Graphite
 3. Ink
 4. Pastel
- **Sculpture**
 1. Bronze

2. Marble
 3. Wood
 4. Concrete
 5. Metal
 6. Fibreglass
- **Printmaking**
 1. Etching
 2. Lithography
 3. Linocut
 4. Engraving
 5. Screen printing
 6. Woodcut
 - **Photography**
 1. Analogue
 2. Digital
 - **New Media**
 1. Mixed media
 2. Multimedia
 3. Assemblage and Construction
 4. Performance
 5. Installation
 6. Time-based (film and video)
 7. Digital (computer and internet-based)

2. Art Medium (Material)

The medium refers to the materials and tools used by an artist to create their work. Different mediums offer unique possibilities and limitations, influencing the texture, colour, and form of the artwork. Common art mediums include:

- **Paint:** Oil, acrylic, watercolour, enamel, and gouache.
- **Drawing:** Pencil, charcoal, ink, and pastel.
- **Sculpture:** Clay, stone, metal, wood, and resin.
- **Photography:** Digital and film-based techniques.
- **Printmaking:** Etching, lithography, screen printing, and woodcut.
- **Mixed Media:** Combining various materials like fabric, found objects, and digital elements.
- **Digital Art:** Using software and digital tools to create art.

3. Art Medium (Additives)

This definition expands the concept of “medium” to include additives and techniques, such as oils in linseed oil, impasto with pallet knives, weld art in Assemblage and Construction, or digital art in New Media art.

4. Scale in Art

Scale: Scale in art refers to the relationship between an artwork and its environment or objects, influencing the viewer’s perception and interaction. It also refers to the size and proportion of an artwork, which artists use to convey specific messages or evoke specific responses.

Size: Artwork size is the physical dimensions of an artwork, such as height, width, depth, or volume. It defines the space the artwork occupies. Small works are compact and intimate, like miniatures or jewellery. Medium works fit comfortably within standard display spaces, like paintings or photographs. Large works require more space for display, like large paintings or outdoor sculptures.

Proportions: Proportions in art are the relationships between different parts of an artwork, ensuring balance, harmony, and realism. They can be:

- human proportions in portraiture
- exaggerated proportions for conveying themes
- architectural proportions in murals, sculptures, and installations,
- proportions for still-life compositions and landscape art.
- abstract proportions

Proportions can be manipulated to achieve desired visual effects or convey artistic intentions in visually pleasing compositions, achieving realism, emphasising specific parts, and creating the illusion of distance and space in depth-oriented artworks. Examples include Leonardo da Vinci’s “Vitruvian Man,” Pablo Picasso’s Cubist Works, and ancient Egyptian art proportions.



Leonardo da Vinci’s “Vitruvian Man



Pablo Picasso’s Cubist Works



Egyptian art proportions

5. Types of Scale

- **Small Scale:** artworks in this category are often smaller than life-size, encourage close inspection and personal interaction, and usually feature miniature paintings or small sculptures.



Mama Africa Child Art of Tanzania



Hope for Ghana by Paul Agbee

- **Medium Scale or Life-size:** This type of artwork is comparable to human size, making it relatable and easy to interact with, and is easily viewable in typical gallery or home settings, like standard-size paintings and photographs.



True African Art by C-Kle



Art African Arts First - Antique Rider Horseman
Yorouba Yoruba

- **Large Scale or Monumental Scale:** Monumental artwork is often larger than life-size and evokes awe or grandeur, as seen in public sculpture and large installations, creating an immersive experience in spaces like murals and public sculptures. There are two types of monumental works in sculpture. There is the heroic scale, like the Kwame Nkrumah at the Kwame Nkrumah Memorial Park in Accra, and the colossal scale, like the Amazon Statue in Cotonou, Benin.



Kwame Nkrumah's monument at Kwame
Nkrumah Memorial Park, Accra-Ghana



Amazon Statue in Cotonou,
Benin

- **Variable Scale:** Artists often use a variety of scales to adapt their works to their intended context or message, often incorporating unusual proportions within a single piece to create specific effects or convey specific messages.



African Artworks using variety of scales in the work: *painting*



African Artworks using variety of scales in the work: *sculpture*

6. Impact on Artistic Production

- **Medium Choice:** The choice of medium significantly impacts the production process, techniques, and final artwork appearance. Oil paint allows blending and layering, while digital art offers unlimited manipulation and editing possibilities.
- **Scale Considerations:** Artwork scale impacts production, necessitating various tools, spaces, and teams, often posing logistical challenges like transportation and installation.
- **Artistic Expression:** Medium and scale are crucial in an artist's expression, influencing the intended emotion, narrative, or concept, and engaging viewers in various ways, from intimate, detailed drawings to large, immersive installations.

7. Impact of Size and Scale in Art

- The scale of an artwork is crucial in determining its viewer interaction, emotional response, context, and artistic intent.
- Larger works dominate spaces, creating immersive experiences, while smaller works invite closer examination.
- Monumental works evoke awe and grandeur, while smaller, intimate pieces create personal connection and contemplation.
- The scale must also consider the display environment, as a large sculpture might overwhelm a small gallery space where artists use scale to convey specific ideas or emotions.

8. Examples of Scale in Art

El Anatsui's 'Behind the Red Moon' 2023 is a large-scale sculpture installation at Tate Modern, featuring three large-scale sculptures made from bottle caps from Ghana and Nigeria measuring 24 metres by 24 metres and 19 metres by 30 metres in height. The artwork explores the histories of encounters and migration during the transatlantic slave trade, using liquor bottletops from Nigeria as part of a present-day industry built on colonial trade routes. The hangings, staged in three acts, invite visitors to engage in movement and interaction, revealing symbols such as the moon, sail, wave, earth, and wall.

Ghanaian artist Ibrahim Mahama's Purple Hibiscus project in 2024 showcases 130 traditional Ghanaian robes, called *batakaris*, stitched within 21,528 square feet of pink woven fabric on the Barbican building in London. The project, aimed at highlighting human labour and trade inequities, involved 1,000 seamstresses weaving the fabric from northern Ghana and *Batakaris*, opening up new formal aesthetics.

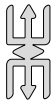
- Michelangelo's *David*, standing 17 feet tall, is a powerful and awe-inspiring sculpture by Michelangelo.

- Claus Oldenburg’s public sculptures, such as the *Clothespin* in Philadelphia, transform everyday objects into monumental art.
- Miniature paintings, a common form of Indian and Persian art, are intricately detailed and require close examination for a comprehensive understanding.
- Yayoi Kusama’s Infinity *Mirror Rooms* are immersive installations that employ scale and repetition to create a vast array of visual experiences.

Understanding size and scale helps appreciate how artists manipulate these elements to enhance meaning, evoke emotions, and shape the viewer’s experience of their work.

Learning Tasks

1. Analyse the terms medium and scale.
2. Investigate with the relationship between materials and scale in the production of artworks.
3. Analyse impact of medium and scale in artmaking.



Note

In an attempt to ensure that learners understand and respond to the Learning Indicator (*Analyse art medium and scale in art production*), teachers should provide support systems to facilitate learning among learners at different levels of proficiency.

Pedagogical Exemplars

Problem-based Learning/ Collaborative Learning: In mixed groups, and with the help of available digital and manual resources, investigate the relationship between materials and scale in the production of artworks.

Collaborative Learning: In groups, Analyse similarities and differences between medium and scale in artmaking.

Key Assessment

Level 1 (Recall)

List the different types of medium.

Level 2 (Skills of Conceptual Understanding)

Explain the terms medium and scale

Level 3 (Strategic Reasoning)

Analyse the impact of medium and scale on artworks.

Level 4 (Extended Critical Thinking and Reasoning)

Analysis the impact of medium and scale on the outcome of selected artworks.

SECTION 5 REVIEW

This section delved into the cultural objects of Ghana, highlighting their historical, artistic, and cultural significance, and looked into the origins, materials, techniques, and social contexts of production. Learners learned that materials like metals, wood, clay, plastics, and found objects in the local environment are used for their cultural significance, while more privileged materials like oil paints, acrylics, and bronze are usually employed in line with traditions in art. The section also discussed anonymous art objects created through shared knowledge and noted their role in preserving community experiences and values. The pedagogical approaches used included experiential learning, collaborative learning, classroom discussions, problem-based learning, group discussions, the creation of photo diaries, and collaborative projects. Learners engaged in discussions on privileged and local materials using digital and manual resources. Learner-centred, differentiated approaches were used to evaluate learner understanding, in which they presented findings on the origins of cultural objects in Ghana, analysed materials and methods of production, explained how materials hold cultural memory, and provided examples of regional materials as alternatives to the traditionally accepted and privileged materials.



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

Nature:

End of semester exam tasks should cover lessons taught from weeks 13–24. The tasks should cover DoK levels 1-4. It should consist of 3 papers.

Duration – 2 hours for Paper 1 & 2 and 2 hours for paper 3

Resources:

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

Sample Questions:

- a) *Paper 1 – Multiple choice (40 questions, answer all)*

For instance,

Choose the most appropriate answer from the alternatives lettered A to D

In the context of Modern African art, which socio-cultural shift is best exemplified using mixed media and found objects in works by artists like El Anatsui?

- A. *The celebration of pre-colonial heritage.*
- B. *The critique of consumerism and waste.*
- C. *The focus on traditional craftsmanship.*
- D. *The rejection of all Western influences.*

.

- b) *Paper 2 – Essay type (5 questions, answer only 3)*

For instance,

Discuss how the concept of modernity is reflected in the artworks of Ghanaian artist El Anatsui. Provide examples from his work and explain how they represent both traditional and contemporary elements of Ghanaian culture.

- c) *Paper 3 - Practical (2 questions, answer only 1)*

For instance,

Create annotated mind map of artworks in Western Modern Art from 1850 to 1950.

Sample Table of Specification

Week	Focal Area(s)	Type of Questions	DOK Level				Total
			1	2	3	4	
1	Modern Ghanaian Art	Multiple choice	1	1	1	-	3
		Essay	-	-	1	-	1
2	1. Overview of the art history of Ghana 2. Contributions of Modern Ghanaian Artists to the history of Ghana	Multiple choice	1	2		-	3
		Essay	-	-	1	-	1
3	Modern African Art	Multiple choice	1	2	1	-	4
		Practical	-	-	1	-	1
4	Impact of Modern African Art on Design and Society	Multiple choice	1	2			3
		Essay	-	-	1	-	1
5	Western Modern Art	Multiple choice	2	1	1	-	4
6	1. Impact of Western Modern Art on African Art 2. The Relationship Between Western Modern Art (1850-1950) and Modern African Art	Multiple choice	1	2	1	-	4
7	Modern design schools, concepts and theories	Multiple choice	2	1	1	-	4
8	Social and material conditions of modern design	Multiple choice	-	1	1	-	2
		Practical	-	-	1	-	1
9	Production of Cultural Objects	Multiple choice		2	1	-	3
		Essay	-	-	1	-	1
10	Materials and Modes of Production of Cultural Objects	Multiple choice	2	1	1		4
		Essay	-	-	1	-	1
11	Social conditions of art objects	Multiple choice	1	1	-	-	2
12	Cultural memory and identity	Multiple choice	-	2	-	-	2
	Total		14	18	15		47

Overall Totals

Multiple choice questions	40
Essay	5
Practical	2



Appendix E: Sample Individual Project Task

Hint:

Teachers are expected to give individual project learners. Learners are expected to submit them in week 22 for scoring and recording.

Task

Explore abstract art by creating three sketches that transform selected objects and forms into abstract representations, focusing on the creative manipulation of shapes, lines, and compositions.

Task Overview

Learners are tasked to select a set of objects and forms from their environment and use them as the foundational elements for creating three abstract sketches. These sketches should demonstrate the learner's ability to simplify, distort, and reimagine these objects and forms into abstract compositions that convey a particular mood, idea, or aesthetic.

Components of the Project

a) Selection of Objects and Forms

- i.** *Choose 3-5 objects or forms from your surroundings (e.g., natural elements, household items, architectural features).*
- ii.** *Document your selection process with photographs or quick sketches.*

b) Concept Development

Develop a concept or theme that will guide the abstraction process (e.g., transformation, fragmentation, rhythm).

c) Creation of Three Abstract Sketches

- i.** *Sketch 1: Focus on simplifying the forms of your objects, reducing them to basic geometric shapes and lines.*
- ii.** *Sketch 2: Experiment with distorting the forms, exaggerating or compressing certain aspects to create dynamic compositions.*
- iii.** *Sketch 3: Combine elements from the first two sketches, incorporating both simplification and distortion, while playing with positive and negative space, and exploring balance, movement, and rhythm.*

d) Colour Exploration (Optional):

- i.** *Choose one sketch to develop further with the introduction of colour.*
- ii.** *Experiment with different colour schemes to enhance the abstract forms (e.g., monochromatic, complementary, analogous).*

e) Presentation:

Present your final sketches in a clean and organized manner (e.g., mounted on a board, compiled in a portfolio).

Submission Guidelines

- i. *The final project should be submitted both*
- ii. *Ensure that all sketches are properly labeled and accompanied by their descriptions.*

How to administer

- a) *Provide clear instructions about what students need to do.*
- b) *Share a rubric or assessment criteria so students know how their work will be evaluated.*

Refer to the Teacher Assessment Manual and Toolkit (page 27) for more information on how to use project based assessment

Feedback

- a) *Share scoring rubrics with learners*
- b) *Provide ongoing guidance etc.*

Criteria	Marks	Descriptors
<i>Creativity and Originality</i>	3	
	3	<i>Demonstrates all of the following: creativity and originality, with innovative and unique transformations of objects and forms into abstract representations.</i>
		<i>Demonstrates any 2 of the following: creativity and originality, with innovative and unique transformations of objects and forms into abstract representations</i>
	2	<i>Demonstrates any 1 of the following: creativity and originality, with innovative and unique transformations of objects and forms into abstract representations</i>
<i>Technical Skill</i>	6	
	6	<i>Demonstrates proficiency in sketching techniques in all or more areas such as effective use of shapes, lines, and composition.</i>
	4	<i>Demonstrates proficiency in sketching techniques in 2 areas such as effective use of shapes, lines, and composition.</i>
	2	<i>Demonstrates proficiency in sketching techniques in 1 area such as effective use of shapes, lines, and composition.</i>
<i>Manipulation of Shapes and Lines</i>	3	
	3	<i>Shapes and lines are manipulated to create dynamic, visually engaging compositions.</i>
	2	<i>Shapes and lines are manipulated effectively but lack some refinement or impact.</i>
	1	<i>Minimal manipulation of shapes and lines, resulting in static or less engaging compositions.</i>
	0	<i>Little to no effort in manipulating shapes and lines for abstraction.</i>

<i>Overall Presentation</i>	3	
	3	<i>All 3 sketches are neatly presented, cohesive, and visually appealing with accompanying text.</i>
	2	<i>Only 2 sketches are neatly presented, cohesive, and visually appealing with accompanying text.</i>
	1	<i>Only 1 sketch is neatly presented, cohesive, and visually appealing with accompanying text.</i>
<i>Total Marks Allotted</i>	15	

SECTION 6: AESTHETIC THEORIES AND THEIR APPLICATION

Strand: Aesthetics and Criticism

Sub-Strand: Making Judgements

Learning Outcome: Apply aesthetic theories in the assessment of cultural products.

Content Standard: Demonstrate knowledge and understanding of aesthetic theories as underlying principles for artistic expression.

Hint



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

INTRODUCTION AND SECTION SUMMARY

This section introduces learners to various aesthetic theories and their significance in the understanding of art. They gain a deeper understanding of aesthetic theories and their contexts of application by exploring origins, materials, and the social-cultural contexts of artworks. Learners are expected to apply aesthetic theories in art and design works. Theories such as formalism, imitationalism, representationalism, expressionism, institutionalism, postmodernism, and feminist theory among others are discussed by the learners and facilitators. Learners are exposed to key differences among them and the place of cultural objects in art and design. Learners further investigate steps considered in the appreciation of cultural objects.

The weeks covered by the section are:

Week 15: Discuss various aesthetic theories.

Week 16: Analyse aesthetic theories and their contexts of application.

Week 17: Apply aesthetic theories in art and design works.

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/markings scheme and provide prompt feedback to learners on their performance

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section employs pedagogical approaches such as initiating talk for learning, structuring talk for learning, and collaborative learning. Learners in groups investigate, document and discuss aesthetic theories in class. They collaboratively examine the aesthetic theories on selected art and design works for a class presentation. In addition, learners investigate

institutional theories of various to compare and contrast aesthetic theories. Through classroom discussions, they analyse the differences and apply aesthetic theories in institutional contexts in the analysis of selected artworks through problem-based learning, the pedagogical strategies employed afford learners opportunities to explore how materials and processes used in the production of cultural objects become cultural representations. Through collaborative learning, discussions and photo diaries, learners reflect on the aesthetic and institutional contexts of selected artworks.

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 15: Debate

Week 16: Essay

Week 17: Demonstration

WEEK 15**Learning Indicator:** *Discuss Various Aesthetic Theories***FOCAL AREA: AESTHETIC THEORIES AND ARTISTIC EXPRESSION****Aesthetic Theories in Art**

Aesthetic theories in art are frameworks that help us understand and evaluate the beauty, meaning, and emotional impact of artworks.

The following are some key aesthetic theories:

1. Formalism

Formalism emphasises the formal elements of art, such as colour, line, shape, texture, and composition, as the most critical aspects in determining the value and significance of an artwork. The aesthetic experience is rooted in the visual and structural qualities of the artwork rather than its narrative content or social context. Formalists believe that the aesthetic response is found in the formal elements of an artwork.

Examples:

1. Piet Mondrian's "Composition with Red, Blue, and Yellow" (1930) is a balanced composition of geometric shapes and primary colours, praised by formalists for its use of line, colour, and shape, focusing on the visual experience rather than any underlying narrative.

**Red, Blue and Yellow**

2. Jackson Pollock's "Autumn Rhythm (Number 30)" (1950) is a large-scale abstract painting with a complex web of dripped and splattered paint, renowned for its texture, movement, and energy, and its intricate composition of lines and shapes creates an immersive aesthetic experience.

**Autumn Rhythm**

3. Henri Matisse's "The Red Studio" (1911) is a formalist painting that showcases an artist's studio with red-coloured objects and artworks. The interplay of colours and object arrangement emphasises the formal unity of the space, guiding the viewer's eye.



Red Studio

2. Expressionism

Expressionism is a style of art that emphasises the artist’s expression of emotions and personal experiences. It prioritises subjective feelings over realistic depiction, often using exaggerated forms, bold colours, and dramatic compositions to evoke emotional responses. Expressionist works often reflect intense emotions like anxiety and despair, aiming to evoke a physical reaction in the viewer. The use of vivid colours and emotive brushwork reflects the artist’s turbulent mental state, revealing psychological themes and mental anxiety.

Examples

1. Vincent van Gogh’s “Starry Night” (1889) is a painting depicting a swirling night sky over a quiet town, characterised by vibrant blues and yellows. The painting’s dynamic brushstrokes and intense colour contrasts convey a powerful emotional experience.
2. “The Scream” (1893) by Edvard Munch depicts a distorted figure on a bridge, expressing existential dread and anxiety. The exaggerated lines and colours intensify the emotional intensity, reflecting Munch’s feelings of panic and despair. The turbulent sky and distorted figure add to the piece’s impact.



Scream

3. Egon Schiele’s “Self-Portrait with Physalis” (1912) is a raw, unfiltered self-portrait showcasing his angular face and body, conveying vulnerability and emotional intensity, allowing the viewer to confront the artist’s psychological state.



Self-Portrait

4. Wassily Kandinsky’s “Composition VII” (1913) is an abstract painting featuring swirling colours and shapes, aiming to evoke a spiritual and emotional response through its use of colour and form, transcending literal interpretation.



Composition VII

3. Representationalism (Mimesis)

Representationalism, also known as mimesis, is a philosophy that emphasises the accuracy and detail of art in resembling reality. It aims to accurately represent the natural world, capturing the physical and emotional essence of subjects in a realistic manner. Representational artists create lifelike depictions of people, landscapes, and objects, aiming to elicit recognition and emotional connection from viewers. It suggests that the value of art lies in properly depicting the outside world, with artworks that look exactly like their subject being more successful and valuable.

Examples

1. The “Mona Lisa” is a renowned Leonardo da Vinci portrait of a woman with a mysterious smile, known for its lifelike representation and realistic depiction of the subject, with meticulous attention to detail, accurate anatomy, and the illusion of depth and texture, exemplifying the principles of mimesis.
2. Johannes Vermeer’s “Girl with a Pearl Earring” (1665) is a celebrated representationalism painting featuring a young girl in an exotic dress and a large pearl earring. The painting is known for its exquisite detail, realistic use of light and shadow, and convincing portrayal of the girl’s expression.



Girl with the Pearl Ear ring

3. Chuck Close’s “Mark” is a hyper-realistic portrait of a man, created using the grid technique. Known for its photographic realism and meticulous detail, it captures the textures of skin, hair, and individual features.



Mark

4. Instrumentalism

Instrumentalism is a theory that views art as a tool for social change, education, political influence, and community building. It believes that art’s true worth lies in its utility and impact on society, rather than its aesthetic qualities. Instrumentalism argues that art should be an

integral part of everyday life, enriching the human experience and fostering a deeper understanding of the human condition.

Examples

1. Guernica, an oil painting by Pablo Picasso, was created in 1937 in response to the bombing of Guernica during the Spanish Civil War. It is known for its powerful anti-war message and for raising global awareness about war and violence. The painting's stark imagery and emotional intensity protest against conflict, demonstrating art's ability to influence public opinion and inspire political action.



Guernica

2. Judy Chicago's "The Dinner Party" is an installation artwork that celebrates women's contributions throughout history. It features a triangular table with 39 place settings, each representing a significant woman. The work challenges traditional male-dominated art and highlights women's achievements, while also serving as an educational and commemorative tool, fostering greater awareness and appreciation of women's history.



The Dinner

3. Yinka Shonibare's "Nelson's Ship in a Bottle" is a striking sculpture of Admiral Nelson's HMS Victory, encased in a giant glass bottle. The ship features vibrant sails made from African-patterned textiles, symbolising cultural hybridity and colonial histories. It creatively juxtaposes British naval power with African heritage, provoking thought on identity and globalisation.

5. Institutional Theory

Institutional theory focuses on the role of the art world in defining art, emphasising the importance of social context, institutional acceptance, and collective agreement among stakeholders. It posits that an object becomes art when accepted and presented by art world institutions like museums, galleries, and critics. The theory states that the status of art is not intrinsic to the object but is conferred by the network of institutions and individuals within the art world. Art is defined by the recognition and designation of art world institutions.

Examples

1. Marcel Duchamp's "Fountain" (1917) is a porcelain urinal signed "R. Mutt" and presented as an art piece. It became art due to its acceptance by the art community during an exhibition, highlighting the importance of institutional acceptance in defining art, despite its mundane nature.



Fountain

2. Andy Warhol's "Brillo Boxes" (1964) are sculptures that replicate commercial packaging of Brillo soap pads and are considered art due to their exhibition in galleries and recognition by critics and curators, emphasising the role of institutional context in conferring artistic status.



Brillo boxes

3. Damien Hirst's "The Physical Impossibility of Death in the Mind of Someone Living" (1991) features a tiger shark preserved in formaldehyde in a glass tank. It is recognised as art due to its commission by a prominent collector, exhibition in major galleries, and discussion by the art world.



Physical Impossibility of Death

4. Jeff Koons' "Balloon Dog" is a large stainless steel sculpture resembling a balloon animal, considered art due to its display in prestigious galleries and recognition by critics and curators. The transformation of a playful object into a high-art sculpture exemplifies institutional endorsement.



Balloon Dog

6. Postmodernism

Postmodernism is a critical approach that challenges traditional art norms by embracing diversity, irony, and cultural critique. It blurs the lines between different art forms and cultural practices, questioning originality, authenticity, and high versus low culture. Postmodernist art deconstructs conventions and employs imitation, parody, and mixed-bag construction to create new meanings. It shows scepticism towards grand narratives and emphasises the plurality of perspectives and fragmented reality. Postmodernism seeks to expose and overcome contradictions in texts and ideologies, criticising fixed meanings and structures.

Examples

1. Andy Warhol's iconic works, like "Campbell's Soup Cans" and "Marilyn Diptych," employ commercial imagery and mass-production techniques like silk-screen printing. His postmodernist perspective questions the distinction between high art and popular culture, challenging the uniqueness and originality of art by replicating mass-produced items. Warhol's work incorporates irony and critique, reflecting consumerism and cultural commodification.



Marilyn Diptych

2. Jeff Koons' "Michael Jackson and Bubbles" is a porcelain sculpture that combines high art with popular culture, presenting a kitschy commentary on celebrity and consumerism. The bright colours and glossy surfaces highlight the superficiality of fame and mass media.



Michael Jackson and Bubbles

3. Damien Hirst's "The Physical Impossibility of Death in the Mind of Someone Living" (1991) features a preserved shark in a formaldehyde-filled glass tank that combines elements of science, spectacle, and art, questioning the nature of life and death. The use of a real shark in a gallery setting challenges traditional art concepts and explores themes of mortality and the sublime.

7. Feminist Aesthetics

Feminist aesthetics is a critical approach that challenges traditional gender stereotypes and values art that dismantles these stereotypes. It emphasises the importance of representing women's experiences and the inclusion of women artists in the art world. Feminist aesthetics critiques art history and institutions, aiming to rewrite them to include women artists' contributions and challenge male-dominated structures. It advocates for a broader, more inclusive understanding of what constitutes valuable and meaningful art. The theory suggests that feminist perspectives can reshape our understanding of art by addressing systemic barriers faced by female artists and redefining the way art history has been shaped by gender.

Example:

Judy Chicago's "The Dinner Party" is an installation artwork that honours women in history through a triangular table set with 39 women, represented each by intricately designed ceramic plates and embroidered runners. The artwork critiques historical marginalisation and celebrates their achievements. Feminist aesthetics has increased visibility for women artists, allowing them to explore issues of gender, identity, and power through various artistic practices.

8. Relational Aesthetics

Relational aesthetics emphasises the importance of human interactions and social contexts in art, focusing on the relationships between the artwork, the artist, and the audience. This approach shifts the focus from individual art objects to the social experiences and connections that art can facilitate. Key ideas include social interaction as art, context-dependent art, collaboration and participation, and the critique of the art market. Relational aesthetics emphasises social interactions and audience engagement in artwork, often aiming to respond to specific social, cultural, or physical environments, blurring the boundaries between artist and audience, thereby making art more accessible and inclusive.

Example

Relational aesthetics encourages community building through interactive installations, such as Rirkrit Tiravanija's "Untitled (Free)" (1992), which involved the artist cooking and serving meals to gallery visitors, transforming the gallery space into a communal dining area where social interaction occurs. This approach transforms gallery spaces into communal dining areas, fostering social interaction and dialogue. Artists within this framework often use a variety of media and methods, including performance, installation, social practice, and community-based projects. The focus is on the process rather than the final product, challenging traditional notions of artistic value and authorship. This approach also addresses social and political issues, using art as a tool for activism and change. By creating spaces for dialogue and participation, artists can raise awareness and inspire action on important social issues.



Untitled - Free

Understanding these theories helps us appreciate the diverse ways art can communicate and resonate with audiences, reflecting the complexity of human creativity and experience.

Aesthetic theories in artistic expression

Aesthetics and artistic expressions are deeply intertwined. Aesthetics provides the framework for understanding and appreciating the beauty and impact of art, while artistic expression is the manifestation of these aesthetic principles in tangible form. Artistic expression involves artists expressing ideas, emotions, and narratives through their work. Factors influencing this include medium, style, content, context, and innovation.

Mediums

Mediums are the materials and tools artists use to create their artworks, offering unique possibilities and limitations. Common mediums include oil, acrylic, watercolour, gouache, pencil, charcoal, ink, and pastel for precise detail. Sculpture uses clay, stone, metal, wood, and resin for three-dimensional forms. Photography uses digital and film techniques; printmaking uses etching, lithography, screen printing, and woodcut. Mixed media combines various materials and digital elements, while digital art uses software for 3D modelling and animation.

Styles

Art styles, ranging from realistic to abstract, are distinct expressions of artists. Realism involves accurately depicting subjects; Impressionism emphasises light and colour; Expressionism emphasises emotional experience; Surrealism features dream-like scenes; and Abstract art uses shapes, colours, and forms to convey meaning. Contemporary art reflects current cultural and social issues, influenced by historical movements, trends, and personal artistic visions.

Content

Content in an artwork refers to the subject matter or themes explored, often influenced by personal experiences, social issues, nature, and history. Artists often draw on their own emotions and memories, addressing political, social, and economic issues. They often depict landscapes, animals, and plants, while historical events and figures provide context and depth. The content of an artwork helps convey the artist's message and connects with viewers on multiple levels.

Context

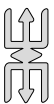
Context refers to the cultural, historical, and social environment in which an artwork is created and viewed. It includes the artist's cultural background, the historical period, and the societal conditions that shape the artist's perspective and work. Understanding the context of an artwork enhances its meaning and significance.

Innovation

Innovation in art involves exploring new ideas, techniques, and forms, pushing boundaries, incorporating technology, and blending elements from different disciplines. Artists challenge conventional norms, experiment with new methods, and incorporate technology to create new artistic expressions, reflecting societal changes and cultural shifts.

Learning Tasks

- 1 Investigate and document aesthetic theories.
Examples of aesthetic theories are imitationalism, Formalism, Instrumentalism, and Emotionalism.
2. Analyse the individual aesthetic theories in art and design works.
3. Interprets selected art and design works with aesthetic theories.



Note

In an attempt to ensure that learners understand and respond to the Learning Indicator (*Evaluate the impact of indigenous artworks on African cultures*), teachers should provide support systems to facilitate learning among learners at different levels of proficiency.

Pedagogical Exemplars

Initiating Talk for Learning: In convenient groups, document and discuss aesthetic theories in class. Examples of aesthetic theories are imitationalism, Formalism, Instrumentalism, and Emotionalism.

Structuring Talk for Learning: In smaller groups, engage in a debate to investigate the individual theories in art and design works.

Group Work/Collaborative Learning: In groups, test the aesthetic theories on selected art and design works for a class presentation.

Key Assessment

Level 1 Recall

List and describe various aesthetic theories.

Level 2 Skills of conceptual understanding

Describe various aesthetic theories and their merits.

Level 3 Strategic reasoning

Analyse aesthetic theories in artistic expression.

Level 4 Extended critical thinking and reasoning

Interprets selected art and design works with aesthetic theories

Hint



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

WEEK 16

Learning Indicator: *Analyse aesthetic theories and their contexts of application.*

FOCAL AREA: THEORIES IN ART

Aesthetic Theories in Art versus Institutional Theories

Understanding how art is defined and valued involves exploring both aesthetic theories, which focus on the qualities of the artwork itself, and institutional theories, which consider the role of cultural context and recognition.

Here is how these theories differ, with relevant examples to illustrate their applications:

Aesthetic theories provide a framework for understanding and evaluating art, focusing on what makes it beautiful, meaningful, and valuable.

Key theories include:

- **Formalism** emphasises the form, structure, and composition of an artwork.
- **Expressionism (Emotionalism)** highlights the emotional impact of art.
- **Imitationalism (Mimesis)** focuses on how well art imitates reality.
- **Instrumentalism** views art as a tool for achieving social, political, or educational goals.
- **Postmodernism** challenges traditional boundaries by embracing diverse styles, media, and perspectives, often using irony and parody.
- **Feminist aesthetics** challenges gender stereotypes in art, emphasising the representation of women's experiences and the inclusion of women artists in the art world, challenging traditional gender roles.
- **Relational aesthetics** emphasises the significance of human interactions and social contexts in art, focusing on the relationships between the artwork, the artist, and the audience.

Understanding these theories helps us appreciate the diverse ways art can communicate and resonate with audiences, reflecting the complexity of human creativity and experience.

Institutional Theories in Art

Institutional theories in art explain how art is defined, valued, and recognized within society. They show how art institutions shape the art world and invite us to critically examine the power and cultural influences behind artistic recognition. Understanding these theories helps us see the complex relationship between art, society, and institutions.

Institutional theories in art emphasise the role of art institutions like museums, galleries, academies, and critics in defining, legitimising, and valuing art. This suggests that art is determined not only by the artist or artwork but also by the context and the institutions that endorse it. Marcel Duchamp's "Fountain" sparked controversy in the art world due to its display in a gallery setting, highlighting the impact of institutions on our perceptions of art, as it transformed a common urinal into a work of art.

Key Ideas in Institutional Theories

Artworld Concept

Artworld refers to the network of people and institutions that create, interpret, and promote art. An object becomes art when it is recognised as such by the Artworld.

Institutional Definition of Art

- a. An artwork is an object or an activity created to be presented to the Artworld .

El Anatsui, a Ghanaian artist, challenges traditional art definitions with large-scale metal sculptures. His work is exhibited in prestigious institutions like the British Museum and the Smithsonian Institution, validating its global significance.

- b. The status of an object or an activity being an artwork is conferred by art institutions.

Ibrahim Mahama's installations are recognised by prestigious institutions like the White Cube and Venice Biennale, granting his projects art status and shaping the contemporary art world.

1. Role of Institutions

a. Museums and Galleries

These spaces play a crucial role in exhibiting and validating art. When an artwork is displayed in a museum or gallery, it gains legitimacy and recognition. When Banksy's "Girl with a Balloon" street art piece was displayed in the British Museum, it solidified his renowned status in the art world.



Girls with the balloon

b. Art Academies

Institutions of higher learning, such as art schools and academies, influence art by educating artists and setting standards for artistic practice. The Kumasi Art School at KNUST joined Artworld Power 100 through alumni's achievements and global recognition through prestigious exhibitions.



KNUST

c. Critics and Curators

Art critics and curators interpret and evaluate art, and guide public perception and appreciation. Their endorsements can significantly impact an artist's reputation and the perceived value of their work. When a respected curator features an emerging

artist in a major museum exhibition, it can launch their career and secure their place in art history. Ibrahim Mahama’s career gained global recognition after being featured by curator Okwui Enwezor at the 2015 Venice Biennale. Similarly, a positive review from a prominent art critic can attract collectors and quickly increase an artist’s market value.

2. Social and cultural context

Institutional theories acknowledge that the social and cultural context within which art institutions operate shapes their decisions and judgments. What is considered art in one cultural or historical context may not be recognised as such in another. The inclusion of traditional African art in Western museums has been debated, with some saying it has only recently been recognised as art. Social norms and values also influence what types of art are considered acceptable or valuable at any given time.

3. Power Dynamics

These theories also examine the power dynamics within the Artworld. They critique how certain institutions and individuals hold significant influence over what is deemed valuable and worthy of attention, often marginalising alternative voices and perspectives. The return of the Benin Bronzes from Western museums to Nigeria points to the ongoing debate on the value of traditional African art in the art world. Power dynamics reveal how institutions and individuals influence what is considered valuable, challenging the marginalisation of alternative voices and perspectives in the art world.

Examples of Institutional Theory in practice

1. Marcel Duchamp’s “Fountain” (1917), a urinal signed “R. Mutt,” challenged traditional art notions by presenting it in an art context, highlighting the importance of institutional recognition in defining art.
2. Andy Warhol’s “Brillo Boxes” (1964) showcases art’s significance in context and institutional endorsement, despite resembling commercial packaging in an art gallery setting.
3. Banksy’s street art (graffiti), often from public and illegal spaces, gains legitimacy and value through exhibitions and gallery collections, despite criticisms of institutional theories.
4. El Anatsui’s “Gravity and Grace” (2010) challenges traditional art forms by transforming everyday objects into intricate tapestries, highlighting the cultural significance of recycling and sustainability in modern art practices, and challenging perceptions of beauty and value.

Critique of Institutional Theory

1. Institutional theories can create discrimination and exclusion by focusing on the opinions of a few influential people, which might undervalue grassroots and outsider art.
2. Institutional validation can turn art into simple things for sale, focusing more on market value and prestige than on artistic innovation and integrity.
3. Some artists and movements challenge institutional control by promoting art outside traditional channels, such as community projects, street art, and digital platforms.

Aesthetic Theories vs. Institutional Theories

Aesthetic Theories

- Aesthetic theories focus on the inherent qualities of artwork, including its beauty, form, and emotional impact. They aim to understand and appreciate the visual, sensory, and emotional experiences art provides. Art is evaluated based on its visual appeal, sensory experiences, and emotional responses. Formalism emphasises the value of a cohesive and aesthetically pleasing whole, while emotionalism values art that can provoke deep emotional reactions, such as joy, sadness, anger, or contemplation, and believes that the power of art lies in connecting with human emotions and experiences.

Institutional Theories

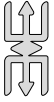
- Institutional theories explore the role of art institutions like museums, galleries, critics, and art schools in defining and legitimising art. They argue that art is evaluated based on its acceptance and recognition within the Artworld rather than its intrinsic qualities. The theory also explores how societal and cultural contexts influence what is considered valuable or important art, examining power dynamics, cultural norms, and historical contexts that shape artistic recognition and legitimacy.

Key Differences

- **Criteria for Art:** Aesthetic theories emphasise intrinsic qualities of artwork like beauty, form, and emotional impact, while institutional theories focus on external validation by art institutions and the context provided by the art world.
- **Value:** Aesthetic theories and institutional theories both value artworks based on their inherent qualities and sensory experiences, while institutional theories value the artwork's acceptance and recognition by influential art entities.
- **Perception:** Aesthetic theories focus on individualistic perception and intrinsic qualities of artwork, while institutional theories consider societal structures, cultural contexts, and power dynamics in determining what is considered art.
- **Evaluation:** Aesthetic theories evaluate artworks based on their beauty, form, and emotional impact, while institutional theories evaluate art based on its acceptance and validation within art institutions, considering societal structures and cultural contexts, and evaluating it based on its visual appeal and emotional responses.

Learning Tasks

1. Investigate institutional theories of art in class discussion.
2. Discuss the differences between aesthetic theories and institutional theories of art.
3. Investigate how institutional theories are applied in various contexts in art.



Note

In an attempt to ensure that learners understand and respond to the Learning Indicator (*Evaluate the impact of Indigenous artworks on African cultures*), teachers should provide support systems to facilitate learning among learners at different levels of proficiency.

Pedagogical Exemplars

Initiating Talk for Learning: Investigate institutional theories of art in class discussion.

Managing Talk for Learning: In groups, discuss the differences between aesthetic theories and institutional theories of art.

Group work/Collaborative Learning: In convenient groups, investigate how institutional theories of art are applied in various contexts.

Key Assessment

Level 1 Recall

Explain institutional theories of art.

Level 2 Skills of conceptual understanding

Describe key features of Institutional theories of art

Level 3 Strategic reasoning

Analyse key differences between aesthetic theories and institutional theories of art

Level 4 Extended critical thinking and reasoning

Apply institutional theories of art to selected artworks by renowned artists.

Hint



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

WEEK 17

Learning Indicator: *Apply aesthetic theories in the analysis of art and design works.*

FOCAL AREA: APPRECIATION OF CULTURAL PRODUCTS**Introduction to the Appreciation of Cultural Objects**

Cultural objects like art, crafts, and architecture reflect the traditions, beliefs, and values of societies, embodying identity and history. For example, African masks symbolise intellectual and spiritual beliefs, as well as social hierarchy. Indian textiles represent India's rich heritage and artistic traditions. Appreciating cultural objects requires understanding their historical, social, and geographical contexts, bringing out the diversity of human creativity.

To fully appreciate cultural objects, we need awareness, openness, and curiosity. This involves recognising the cultural significance of the materials and techniques used and actively engaging with the objects by observing, analysing, and interpreting them with critical thinking skills. Personal reflection and interpretation can enhance appreciation, empathy, and global cultural understanding, thereby strengthening knowledge and inspiring creative initiatives in art and design to preserve and promote cultural heritage.

Steps to appreciate cultural objects**1. Awareness**

- Exposure to diverse cultural products like art, everyday objects, film, and performances is essential.
- Attend cultural festivals, visit museums, galleries, and exhibitions, read different books, and watch international films.
- Approach these objects with an open mind, curiosity, and readiness to acknowledge the unknown. Kente weaving is a significant cultural art form in Ghana that reflects the history of Ashanti and the Ewe people.

For instance, visiting local markets and craft villages like Bonwire in the Ashanti Region and Kpetoe in the Volta Region can deepen appreciation for this craft. In Africa, cultures and communities have unique cultural objects like masks, sculptures, and textiles with symbolic meanings. Exploring these through museums, exhibitions, or traditional markets allows one to learn about diverse traditions and artistic techniques.

2. Contextual Awareness

- To learn about a cultural object, it is important to understand its cultural, historical, and social context, including the creator's background, time, and cultural significance.

Exploring African tribes and communities provides unique cultural objects with symbolic meanings. Understanding the context of these objects is crucial for appreciation. For example, studying a West African wax print fabric can deepen our understanding by examining the wearer's background, trade in West Africa, and

culture. Cultural sensitivity involves respecting and understanding the meanings attached to symbols, colours, and practices.

3. Active Engagement

- Observe and engage with cultural products by noticing details, techniques, and elements like colour, texture, form, and composition.
- Actively participate in the product through live performances, exhibitions, or discussions to deepen understanding and appreciation. This approach helps in understanding and appreciating the cultural product.

El Anatsui's work is influenced by his African heritage and European influence on the continent. His use of a variety of discarded objects to represent vibrant woven fabrics and his personal life provide insights into the themes and messages in his work. To appreciate Anatsui's art, it is crucial to approach it with cultural sensitivity, acknowledging the significance of symbols, colours, and practices. By learning about colonialism, trade and European influence in Africa, viewers can better understand the cultural influences reflected in his contemporary art pieces. Go to exhibitions, read about the artist and his work, and watch videos and interviews to help appreciate the layers of meaning in his art.

4. Analysis and Interpretation

- Analysing cultural products involves critical thinking to understand their themes, symbolism, messages, purpose, artist intentions, and societal issues.

In the Sahel region of Africa, Tuareg necklaces symbolise identity and survival, while Fulani blankets serve practical and cultural roles. Contemporary Sahelian sculptures highlight environmental issues like desertification.

African-American paintings and photographs from the 1950s and 1960s explore racial identity and empowerment while documenting and inspiring change. Reflecting on personal connections and cultural background enhances appreciation, deepens understanding, and connects us to diverse artistic expressions.

5. Dialogue and Discussion

- Engage in conversations with others, including friends, family, and cultural experts, to deepen understanding and appreciation. Listening to others' interpretations can reveal aspects of the work you may have overlooked.

For example, a group of friends discussing an artwork about racial identity can share personal experiences and interpretations, deepening their understanding of the artist's intent and message.

6. Reflection

- Reflect on the impact of a cultural product on your perspective and understanding of the culture, considering emotional and intellectual responses. Apply these insights to your own life and interactions with other cultures.

Engaging with Ghanaian sculptures, like the Akan Akuaba fertility doll, influences our understanding of Ghanaian culture. These sculptures evoke interest and build

connections to Akan values. Learning about Ghanaian sculptures like the akuaba helps us understand societal roles, spiritual beliefs, and cultural context, enabling practical application within the community. This promotes reflections on a comprehensive understanding of Ghanaian cultural identity and personal growth in Ghanaian art, extending beyond Akuaba to deepen appreciation for the country's artistic heritage.

7. Continued Exploration

- Explore and appreciate new cultural products as appreciation grows with exposure and learning. Expand your horizons by learning about different cultures.

Ghanaian pottery from different parts of Ghana, like Kwahu, Vume, and Sirigu, reveals the history and traditions of Ghana through techniques, designs, and the use of colour symbolism. Learning about these helps us understand craftsmanship and creativity, which can be used to learn about other cultures.

Application of aesthetic theories in the assessment of cultural products.

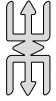
On the other hand, aesthetic theories can also be essential in evaluating and appreciating cultural products from different societies. Applying aesthetic theories to assessing cultural products helps us gain a deeper understanding of artistic principles and cultural contexts, fostering respect for global cultural diversity and creativity in art and design.

- **Formalism** evaluates visual elements such as line, colour, shape, texture, and composition. When applying formalism to African cultural objects, the emphasis is on how these elements are used and organised, for example in the Akuaba from Ghana.
- Examine the lines (curved or straight) and shapes (geometric or organic) to understand the form.
- Evaluate the colour scheme and texture, like the vibrant colours and detailed beadwork in a Maasai necklace.
- Analyse the form and composition, such as the balanced and symmetrical forms in a Dogon mask from Mali.
- Assess balance and proportion, like the balanced proportions in an Ashanti stool from Ghana.
- Consider unity and variety, noting how repeated patterns in African textiles create a cohesive yet diverse design.
- **Emotionalism** evaluates the emotional response an artwork elicits. The evaluation of African cultural objects using emotionalism should focus on the feelings, moods, and experiences these objects evoke.
- Identify the object and note your initial emotional reaction. For example, a traditional Kpele Kpele mask from the Baules of Ivory Coast might evoke awe or reverence. Understand the cultural and emotional context, such as the mask's role in rituals.
- Analyse the emotional elements, like facial expressions; exaggerated features may evoke fear or reverence. Look at the horned forest spirit mask from the Kuba in the Democratic Republic of the Congo.

- Evaluate the use of colour and symbols, such as the vibrant red and black in a Maasai shield, evoking strength and protection.
- Consider the material and craftsmanship; the intricate weaves in kente cloth from Ghana might evoke admiration.
- Reflect on your emotional response and how the object resonates with your experiences.
- Engage with the emotional narrative, understanding the stories and emotions conveyed, like barrenness and community in an Akuaba doll.
- **Imitationalism** assesses how accurately an artwork depicts reality. To evaluate African cultural objects using this approach,
 - identify the object and its cultural context. For example, a Yoruba sculpture from Nigeria should be understood within the Yoruba people's historical and cultural background. Examine the realism and representation, noting details and how accurately human forms or animals are depicted.
 - Assess the symbolic accuracy, like a Dogon mask from Mali that symbolises spiritual beliefs.
 - Evaluate the craftsmanship, such as the intricate beadwork on a Maasai necklace, reflecting cultural identity.
 - Consider the functionality and use of the objects, like an Ashanti stool from Ghana that symbolises authority and social status.
 - Reflect on your interpretation and how the object aligns with your understanding of the culture.
- Cultural objects, like African ceremonial masks and stools, cannot be evaluated with a single aesthetic or institutional theory. There is a need to employ a **blended aesthetic theory** in a dynamic interplay between aesthetic theories and cultural appreciation. Here,
 - identify the object and understand its cultural context. For example, consider a traditional Yoruba sculpture from Nigeria,
 - recognise the historical and social background of the Yoruba people,
 - evaluate the object through imitationalism by evaluating how accurately it represents real-world elements, even if stylized, like the exaggerated features in Yoruba sculptures symbolising spiritual concepts,
 - use formalism to examine the lines, shapes, colours, and textures, and analyse the form, composition, balance, and proportion, noting the use of curved lines and vibrant colours.
 - observe your immediate emotional response through emotionalism to understand the intended emotional effect within its cultural setting and reflect on personal connections.
 - synthesise these insights to appreciate how realism, visual elements, and emotional impact create a unified experience, enhancing our understanding of African culture and its objects.

Learning Tasks

1. Investigate steps to appreciate cultural objects.
2. Analyse aesthetic theories in institutional contexts of cultural objects.
3. Apply aesthetic theories to appreciate selected cultural objects.



Note

In an attempt to ensure that learners understand and respond to the Learning Indicator (*Evaluate the impact of Indigenous artworks on African cultures*), teachers should provide support systems to facilitate learning among learners at different levels of proficiency.

Pedagogical Exemplars

Problem-Based Learning/Group Work/Collaborative Learning: In mixed groups, test aesthetic theories in institutional contexts on selected artworks

Problem-based Learning: Apply aesthetic theories in institutional contexts in the analysis of selected artworks.

Key Assessment

Level 1 Recall

List the required areas to appreciate cultural objects

Level 2 Skills of conceptual understanding

Describe steps to appreciate cultural objects.

Level 3 Strategic reasoning

Apply aesthetic theories to appreciate selected cultural objects.

Level 4 Extended critical thinking and reasoning

Use a blended aesthetic theory to appreciate selected cultural objects.

Hint



The recommended mode of assessment for Week 17 is demonstration. Ensure to use a blend of items of different DoK levels from the key assessment

SECTION 6 REVIEW

This section introduced learners to various aesthetic theories and their role in understanding art and design. It explored the origins, materials, and social-cultural contexts of cultural objects and how they are applied to art and design works. Learners learned about the various theories in art and design, such as formalism, imitationalism, representationalism, expressionism, institutionalism, postmodernism, and feminist theory. They were exposed to key differences among them and their place in understanding cultural objects in art and design. Pedagogical approaches employed include talk for learning, structuring talk for learning, and collaborative learning, in which learners investigate and discuss aesthetic theories while comparing and contrasting different institutional theories. Assessment strategies focused on learner-centred and differentiated approaches, accommodating diverse learning styles and needs. These approaches encouraged extended critical thinking, enabling learners to deeply appreciate art and cultural objects.

SECTION 7: ART AND DESIGN PROCESSES AND THEIR APPLICATION

Strand: Design For Life

Sub-Strand: Design Thinking and Composition

Learning Outcome: *Research and document art and design processes to generate ideas in response to social problems.*

Content Standard: Demonstrate understanding and application of art and design processes and how it is applied to solve societal problems.

Hint



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

INTRODUCTION AND SECTION SUMMARY

The section engages learners in art and design processes, strategies, and prototyping to develop practical solutions to real-world problems. It involves learners employing resources to investigate and document design processes, including visiting museums, galleries, and art shops. Learners conduct research using videos and photos, which are then used to create posters, presentations, or video documentaries. Learners engage in collaborative and experiential learning to identify environmental problems and develop design strategies. They brainstorm in mixed-ability groups, document their ideas, analyse their application, and present their findings. The section emphasises the importance of prototyping in solving community problems, promoting diversity, discipline, self-directed learning, adaptability, and resourcefulness through design and execution. Assessment includes key areas, art and design processes, the relationship between design brief and prototype, and infographic presentations. This structured approach helps learners grasp foundational concepts, think critically, solve problems, and create innovative solutions, preparing them for future design challenges.

The weeks covered by the section are:

Week 18: Design an infographic to illustrate the art and design processes.

Week 19: Identify problems in the environment and design strategies to address them

Week 20: Design and execute prototypes as solutions to the problem identified.

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 explores art and design processes, strategies, and prototypes for real-world problems using manual and digital resources. Learners will experience these processes through experiential learning, visiting museums, galleries, art shops, and the community, and documenting their findings through videos and photos. Project-based learning allows learners to create posters, infographics, or video documentaries. Collaborative and experiential learning encourages mixed-ability groups to brainstorm and develop design strategies, promoting collaborative problem-solving skills. Learners will create prototypes to solve community problems using available resources, encouraging diversity, discipline, self-directed learning, confidence, adaptability, and resourcefulness. This approach allows students to produce practical solutions to identified problems. Through integrated learning tasks and pedagogical methods, learners will develop an understanding of art and design processes, enhance problem-solving abilities, and gain practical experience in creating innovative solutions. This section fosters creativity, critical thinking and prepares students to be adaptable and resourceful in addressing diverse community 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 18: Mid-semester examinations

Week 19: Peer review

Week 20: Practical

WEEK 18

Learning Indicator: *Design an infographic to illustrate the art and design processes.*

FOCAL AREA: **UNDERSTANDING ART AND DESIGN PROCESSES AND THEIR APPLICATION.**

Understanding and application of art and design processes

Design is a comprehensive creative process used in various practices like art, graphic design, fashion design, engineering, architecture, and product design, using unique perspectives and skills to create innovative and functional objects. These design processes involve a series of steps, such as researching, brainstorming, sketching, prototyping, and refining, enabling artists and designers to bring their ideas to life. These structured processes ensure aesthetic and practical requirements, transforming concepts into tangible works of art or functional products. Design has a significant impact on various aspects of life, from logos to buildings.

For example, graphic designers create campaigns and websites for businesses, attracting customers and expanding their reach. Architects design sustainable buildings that serve functional purposes while reducing environmental impact, showing how design can be both aesthetically pleasing and socially responsible. Both examples reflect the impact of design on shaping our world. Designers combine their unique perspectives to create innovative and functional products that positively impact their industries. The graphic designer's design aids businesses, while the architect sets a new standard for environmentally conscious design in the construction industry.

Ghanaian and African artists and designers employ meticulous design processes that blend traditional techniques with modern challenges and materials, creating pieces that resonate with local and international audiences. Their innovative designs reflect African and Ghanaian cultural richness and drive positive change in various industries worldwide, representing the richness of African culture.

In Ghana, architect Joe Osae-Addo designed the Anam City Master Plan, a sustainable urban development project that promotes eco-friendly practices and reduces environmental impact. Similarly, the Burkinabe Diebedo Francis Kere's Serpentine Pavilion in London illustrates how designs from Africa could be both aesthetically pleasing and socially responsible, demonstrating how innovative design can positively impact communities and industries on both local and international levels. These examples from African designers represent how innovative design can have a positive impact on communities and industries. Architect Joe Osae-Addo focuses on "inno-native" design, ensuring that buildings and infrastructure are responsive to the social and spatial context, making them more sustainable and better suited to people's needs. Similarly, Diebedo Francis Kere's Serpentine Pavilion in London demonstrates how designs from Africa can be both aesthetically pleasing and socially responsible, inspiring others to incorporate these principles into their work.



Fig. 18.1: Francis Kere (2017), *Serpentine Pavillion II*



Fig. 18.2: Francis Kere (2019), *Wooden Pavilion*



Fig. 18.3: *Abrahamic Family House complex consists of three separate houses of worship – a mosque, a church, and a synagogue.*

The design process below is structured based on industry models.



Fig. 18.4: *Design process*

Design Process

1. Analyse the need

The design process is the process of identifying and resolving identified problems. Before starting any design, it is crucial to understand the problem, its cause, the cultural environment, and the practices that created it. For example, a Ghanaian design firm may be tasked with creating a new branding strategy for an international clothing company looking to enter the African market. The designers would need to research cultural norms, values, and preferences to create a design that resonates with local consumers while also aligning with the company's global brand image. Similarly, El Anatsui's design process may include research and reevaluation of his Ghanaian and Nigerian environment, Anlo heritage and weaving culture through his bottle-top installations.



Fig. 18.5: *El Anatsui, Adinkra Sasa, 2003*

2. Write a brief

A design brief, (which is a short statement), describing the problem to be solved, should outline the specific issues and goals to be addressed and achieved during the design process. This will focus on the process, ensure the result is visually appealing, and effectively meet the needs of the community or industry. A structured design process can create solutions that not only look good but also make a real difference. Artists can propose to create environmentally friendly artwork by repurposing recycled materials like plastic bottles, cardboard, or metal scraps into unique pieces. This not only reduces but also raises awareness about waste, recycling, and sustainability. Suggesting and incorporating nature and conservation themes in briefs can further promote eco-friendly practices and environmental appreciation.



Fig. 18.6: *Design Process*

3. Research the problem

Researching a problem involves gathering data, conducting interviews, or studying similar projects to gain new information and knowledge. This step is crucial for making informed decisions and developing innovative solutions. By understanding the root of the problem, designers can tailor their approach to address specific project needs, leading to a well-informed design that looks good and functions effectively for end-users. For example, a designer promoting eco-friendly practices may research environmental issues, interview conservation experts, and study successful campaigns to understand effective communication of sustainability messages. This research will provide insights into target audiences, messaging strategies, and design elements for creating impactful visuals that inspire positive change.

4. Write a specification

A problem specification is a detailed description of a problem that outlines a project's goals, objectives, and desired outcomes. It provides a clear roadmap for the design process and identifies any constraints or restrictions that must be considered. The specification ensures that the work meets the needs and expectations of the client or end-user, helping designers stay on track and create a successful design that effectively solves the problem.



Fig. 18.7: *Product specifications*

5. Work out possible solutions.

The process involves combining research ideas to suggest multiple design solutions, considering feasibility, practicality, and cost-effectiveness. It assesses the impact on user

experience and project objectives, enabling designers to identify innovative solutions and ensure the final design meets specifications and expectations.

Sketching multiple design options on paper aids designers in visual comparison, identifying strengths and weaknesses, leading to informed decision-making and creativity, with feedback from stakeholders and team members further refining sketches. This stage can also have different prototypes created as solutions for the problem.



Fig. 18.8: *Design Options (Multiples of Ideas)*



Fig. 18.9: *Design solution*

6. Select a preferred solution.

The process of selecting a solution for a project involves a thorough assessment and refinement, including research, testing prototypes, and user feedback. This process ensures the solution meets project objectives and exceeds expectations. Continued refinement and feedback are crucial for producing a successful and user-friendly design. Designers must be flexible and adaptable to constraints like time, cost, or skills to create effective and feasible solutions. Balancing project objectives with limitations is crucial. By prioritising key features and making thoughtful design decisions, designers can deliver a high-quality product that aligns with the project's goals and requirements, ensuring a successful outcome.



Fig. 18.10: *Solution Matrix*

7. Prepare working drawings and plans.

This aspect of designing a product involves drawing the chosen design, including all necessary details for its construction. After finalising the design, working drawings and plans should be prepared to guide the construction process. These should include technical details and specifications to ensure correct implementation. Careful documentation of key features and construction methods helps designers ensure the final product meets the goals and requirements of the project, creating user-friendly design solutions. For example, when designing a new mobile phone, the working drawings and plans would cover specifications for the size and placement of buttons, ports, and cameras. Additionally, detailed technical drawings would outline the construction materials and methods to ensure the phone is durable and functional.



Fig. 18.11: *Working Drawing*

8. Construct a prototype

In the design process, a prototype is a crucial step that allows designers to test the functionality and usability of their ideas before full-scale production. This continual process helps identify potential issues and make necessary adjustments, refining the final product to meet the desired goals and requirements of the project. In a school environment, the model is the final product, but in industry, a model is typically built first. For example, in designing a new phone model, engineers would create a prototype using Computer-Aided Design (CAD) software and 3D printing technology to test the fit and function of various components. This iterative process allows for adjustments to be made before finalising the design for mass production.



Fig. 18.12: *Automotive Prototyping*

9. Test and evaluate the design.

Testing is ongoing during construction, but a final test of the entire system or model is crucial to ensure the project performs its intended function. Carefully review specifications, asking questions about design functionality, aesthetics, safety, materials used, and areas for improvement. This ensures the project meets its intended purpose. For example, automotive manufacturers use CAD software and 3D printing to create prototypes of new car parts. They test and evaluate these prototypes to identify any weaknesses or improvements before approving the final design. A thorough review of the prototype's specifications and performance ensures the new part meets safety standards and functions properly once integrated into the final product.



Fig. 18.13: *Iteration Process*

10. Write a report.

Write a report on the design process embarked on to create the solution. Such a report usually provides evidence of work in analysis, planning, designing, carrying out practical work, and evaluating the process. Include diagrams and sketches to illustrate the design

process and highlight key features of the final design. The report should discuss any challenges faced during the design process and how they were overcome. Detail the steps taken to test the system or model and provide results of the final test to demonstrate the functionality and effectiveness of the project. Conclude the report with recommendations for future improvements or modifications to the design.



Fig. 18.14: *Review Checklist*

Learning Tasks

1. Use available resources to investigate art and design processes.
2. Document art and design processes with available manual and digital resources.

Pedagogical Exemplars

Experiential Learning: Learners in inclusive groups visit museums, galleries, and art shops, videos and photos conduct research, and document art and design processes.

Project-based Learning: Generate a poster/PowerPoint/video documentary etc., as documentation on understanding art and design processes

Key Assessment

Level 1 Recall

List/record key areas of art and design process.

Level 2 Skills of conceptual understanding

Describe what is meant by art and design process.

Level 3 Strategic reasoning

Analyse the relationship between design brief and a prototype.

Level 4 Extended critical thinking and reasoning

Generate manual or digital infographic presentation of the design process of selected products.

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: *Identify problems in the environment and design strategies to address them.*

FOCAL AREA: DESIGN STRATEGIES**Introduction**

Design strategies are methods used to create products, services, systems, and experiences for efficiency and acceptance. They include incorporating user feedback, market research, and advanced technology to meet the needs and desires of the target audience. Designers use design thinking principles to address problems with empathy, creativity, and innovation, thereby generating unique solutions. The goal of design strategies is to improve user experience and satisfaction with the end product. Innovative design strategies include biomimicry for sustainable products, abstract art for emotional responses, and virtual reality for enhanced user experiences. It draws from diverse influences and continuously refining designs, and designers can create impactful solutions that resonate with users. The fusion of art and design creates products and experiences that not only meet user needs but also inspire and captivate audiences.



Fig. 19.1: *Speculative Design*

Key design strategies commonly employed include the following**1. User-Centred Design (UCD)**

User-Centred design (UCD) focuses on understanding the needs, preferences, and behaviours of end-users through research, personas, user journeys, and usability testing. For instance, in mobile app design, UCD involves conducting interviews to identify user difficulty points, creating representations for different user groups, and designing user journeys for the ideal user experience.



Fig. 19.2: *Human-Centred Design*

2. Design Thinking

Design thinking is a human-centred approach to innovation and problem-solving that involves empathising with users, defining problems, ideating solutions, prototyping, and testing. For example, a design team might create a product for children with autism by empathising with their needs, defining the problem of accessible sensory toys, ideating interactive games, prototyping designs, and testing them with children.



Fig. 19.3: *Design thinking Process*

3. Sustainable Design

Sustainable design aims to minimise environmental impact and promote sustainability by considering the entire lifecycle of a product, from raw material extraction to disposal. For instance, a fashion company using recycled materials and eco-friendly dyes can create a new line of clothing, considering the environmental impact of every stage.



Fig. 19.4: *Kenneth Ize Sustainable Collection*



Fig. 19.5: *Sustainable Design*

4. Inclusive Design

Inclusive design ensures products and services are accessible and usable to all people, regardless of age, ability, or background. This approach is evident in the art world, where artists create pieces that engage diverse audiences. For instance, a sculpture with tactile elements for visually impaired individuals or various colours and textures for sensory preferences can be designed to appeal to a wide audience. Additionally, hosting performances, workshops, or events can further connect with the audience. The simple gesture of providing access to public buildings is enough.



Fig. 19.6: *Inclusive Design*

5. Agile Design:

Agile design is an iterative approach that involves continuous feedback and improvements, often used in software development, but can be applied to everyday household items like lamps, chairs, and clocks. Designers apply agile principles to create products that are more user-friendly and adaptable to changing needs. Examples include adjustable brightness levels, custom comfort levels, and different alarms and sounds for individual preferences.

6. Lean Design

Lean design focuses on creating customer value while minimising waste. It involves rapid prototyping, testing, and refining based on user feedback. For example, a designer creating

a lean-designed lamp may quickly prototype different styles and features, test them with users, and refine the design based on feedback to ensure it efficiently meets the customers' needs. By applying lean principles, the designer can create a product that maximises value and minimises unnecessary features or materials, resulting in a more streamlined and cost-effective final product.



Fig. 19.8: *Lean Design*

7. Service Design

Service design is a process that enhances and improves customer experiences by mapping out the service journey, identifying touchpoints, and improving interactions. It aims to create seamless and enjoyable experiences for customers. Examples include customisable dashboard displays in lifts and escalators, voice-activated features for easy navigation, and lean design principles in the automotive sector for streamlined maintenance processes. Service design can also enhance foot traffic flow and make signage more intuitive for passengers.



Fig. 19.9: *Service design*

8. Systems Thinking

System thinking is a holistic approach to designing and implementing systems, focusing on the interconnectedness of elements within a system. It involves understanding the broader context and designing for the whole system. For instance, in healthcare, it involves integrating electronic medical records with appointment scheduling systems to improve patient care coordination. In transportation, it involves improving public transit routes based on traffic patterns and passenger data to reduce congestion. This holistic approach leads to more effective and sustainable solutions.



Fig. 19.10: *System Thinking*

9. Participatory Design

Participatory design involves all stakeholders, including end-users, in the design process, ensuring their perspectives and needs are considered. In rural housing, this approach involves residents, architects, and builders in planning and construction, resulting in sustainable and functional housing solutions. This collaborative approach fosters ownership and pride among residents and can also be used to explore alternative housing models that cater to changing demographics and environmental challenges in rural areas.



Fig. 19.11: *Diébédo Francis Kéré (2001), Gando Primary School*

10. Speculative Design

Speculative design is a problem-finding activity that explores the impact of technological advancements on human experience and the global ecosystem. It aims to increase awareness and commitment in shaping developments, suggesting alternative interpretations of the present and tracing new future routes. Critical design practice involves critical thinking and dialogue, questioning the current definition of design. It involves thinking about alternative products, systems, and worlds, moving away from commercial constraints, and using fiction to speculate on future products, services, and systems. Speculative design fictions, often inspired by science fiction, help us examine the relationship between technological advancements and social relations. For example, imagining a world where artificial intelligence replaces human labour raises ethical implications and societal structures. By creating fictional scenarios and prototypes, designers can provoke discussions about technology's impact on society.



The Double diamond of Speculative Design.



Fig. 19.1:3 *3D printing technology to build affordable and low-carbon housing and schools in Africa, starting in Malawi.*

11. Aesthetic and Functional Balance

Balancing aesthetics and functionality is crucial in designing sports footwear. Collaborating with athletes and biomechanics experts can create visually appealing shoes that enhance

performance. Speculative design can anticipate future technological advancements to improve design and construction. By balancing aesthetics and function, designers can create high-quality sneakers that meet athlete needs while maintaining style. This approach ensures that sports footwear is visually appealing and functionally effective, enhancing performance on the field or court.



Fig. 19.14: *Carbon Fibre Design*

12. Biomimicry

Biomimicry is a design approach that uses natural systems and processes to solve design problems. It involves studying natural systems and processes and applying these principles to architectural design. By studying organisms' adaptations and thriving in their environments, designers can create visually striking and environmentally friendly buildings. Biomimicry design envisions future advancements in sustainable construction materials and techniques, allowing architects to create functional and aesthetically pleasing structures that prioritise the sustainability of design possibilities.



Fig. 19.15: *The HSBC Rain Vortex is the largest indoor 40 m Waterfall in the world at Jewel Changi Airport*

13. Minimalism

Minimalism focuses on simplicity and eliminating unnecessary elements. It aims to create clean, uncluttered, and efficient designs. In automotive design, minimalism is often employed to create sleek and aerodynamic vehicles that focus on efficiency and performance. By focusing on simplicity and eliminating unnecessary elements, designers can achieve a clean and uncluttered aesthetic that enhances the overall functionality of the vehicle. This approach not only improves the vehicle's performance but also contributes to a more sustainable design philosophy that minimises waste and maximises efficiency.



Fig. 19.16: *Minimalism*



Fig. 19.17: *2024 Tesla Cybertruck*

14. Storytelling

Narrative techniques in design effectively communicate the value and purpose of a product, engaging users emotionally and creating a memorable experience. This approach goes beyond functionality, establishing a connection between the user and the product. Similar to Nike’s slogan “Just Do It,” storytelling in design can effectively convey the product’s value and purpose. This approach enhances the overall performance of the design by making it relatable and impactful, similar to how iconic campaigns leave a lasting impression on consumers.



Fig. 19.18: *Story Telling*



Fig. 19.19: *Nike, Just Do It*

Learning Tasks

1. Use available resources to investigate and document design strategies.
2. Analyse how design strategies can be used to address problems in their environment.

Pedagogical Exemplars

Collaborative and Experiential Learning: Through brainstorming in mixed-ability groups, the class identifies problems in the environment and designs strategies to address them.

Problem-based Learning: Learners in mixed-ability groups share ideas on strategies needed to address identified problems in their environment.

Key Assessments

Level 1 Recall

List/record topical areas in design strategies.

Level 2 Skills of conceptual understanding

Describe design strategies.

Level 3 Strategic reasoning

Analyse identified problems found in the environment.

Level 4 Extended critical thinking and reasoning

Use manual/manipulative and accessible materials or digital resources to create a presentation on how identified problems in the environment are addressed with design strategies.

Hint



The recommended mode of assessment for Week 19 is peer review. Ensure to use a blend of items of different DoK levels from the key assessment.

WEEK 20

Learning Indicator: *Design and execute prototypes as solutions to the problem identified.*

FOCAL AREA: PROTOTYPING**Prototyping**

Prototyping and their resultant prototypes are crucial tools in the design process, serving as a tangible representation of ideas for testing and refinement. They range from simple sketches to complex models, allowing designers to visualise and evaluate concepts, identify potential issues, and gather feedback for improvement. Prototypes help designers understand how their ideas perform in real-world conditions, which is essential for refining and optimising the final product. They are used in various contexts, including engineering, product design, electronics, and software programming, to improve precision by providing specifications for a real, working system. Physical prototyping has a long history, but paper and virtual prototyping now complement it. Paper prototyping involves creating hand-drawn sketches or models of a product to visualise its design and functionality before investing in expensive materials. Virtual prototyping uses computer software to create interactive simulations for testing performance and features. These methods allow designers and engineers to refine ideas and make necessary adjustments before completing a product for production. In some design workflow models, creating a prototype is the step between the completion and evaluation of an idea.

Types of Prototypes

Prototypes are categorised based on their purpose and development stage. Early-stage prototypes often include sketches and scale models to visualise concepts. Functional prototypes simulate the final product's functionality, such as the “Hippo Roller” in South Africa. Iterative prototypes are refined versions created through multiple editions, addressing specific issues and incorporating feedback to improve performance. Examples include the Dyson vacuum cleaner, which involved creating numerous prototypes to address specific issues to improve performance.

Prototypes explore different aspects of an intended design:

1. Proof-of-principle Prototype:

A proof-of-principle prototype is a design tool that tests key functional aspects of a design without incorporating all the features of the final product. For instance, a smartphone prototype might focus on touchscreen responsiveness and camera quality, allowing designers to identify and address issues early in the development process.



Fig. 20.1: *PoP/PoC Prototype*



Fig. 20.2: *PoP Prototype*

2. Working Prototype

A working prototype is a complete representation of the final product, comprising all its features, like an electric motor, battery system, regenerative braking, and charging capabilities of an electric car, to enable engineers to conduct thorough testing and make necessary adjustments before mass production begins, displaying the product's performance and functionality.



Fig. 20.3: Working automobile engine prototype



Fig. 20.4: Working windmill prototypes

3. Visual Prototype (Form Study Prototype)

A visual prototype, also known as a “*form study prototype*,” is a preliminary design that focuses on size and appearance without functionality. It is a preliminary version that emphasises geometric features, focusing on the overall shape and dimensions of the design. For instance, an electric vehicle *form study prototype* might present sleek lines and aerodynamic profiles, aiming to maximise efficiency and reduce drag, without functional components like motors or batteries.



Visual Prototype

4. User Experience Prototype

A user experience prototype is a detailed representation of a product's appearance and function, used for user research. For example, a mobile banking app prototype might include basic features like account login, balance check, and transfer options to assess user satisfaction without technical functions like encryption protocols or integration with banking systems but focus on interface design and flow for user testing.



User Experience Prototype

5. Functional Prototype

A functional prototype is a design that demonstrates the functionality and appearance of a design, often created using different techniques and scales. For instance, a website

prototype might include clickable buttons and navigation menus to simulate user interaction. This prototype is used to test the user experience and make necessary adjustments before fully developing the website with backend functions and online applications.



Functional Prototype Cannondale CERV Bike 6.

6. Paper Prototype

A paper prototype is a hand-drawn or digital representation of a software product's user interface, used for early testing and confirmation of design decisions. It can be used in a software walkthrough to show the layout of screens and functions, with annotations for user interactions. This allows testers to provide feedback on usability and flow before coding, saving time and resources in the development process.



Interface Prototype



Device Prototype



Screen Interface Prototype

Examples of Prototypes

Here are some examples of prototypes to illustrate their applications:

1. Technology: Embrace Infant Warmer



- **Description:** The *Embrace Infant Warmer* is a low-cost, portable device designed to provide thermal care to premature babies in low-resource settings. The prototype featured a simple design with a heating pad and an insulating cover.
- **Purpose:** To test the effectiveness of maintaining a stable temperature for premature infants in environments without reliable electricity.
- **Outcome:** The successful prototype led to mass production and distribution, improving neonatal care in many developing countries.

2. Architecture: Nubian Vault Construction



Fig. 20.12: *Nubian Vault Construction*

- **Description:** The Nubian Vault is an energy-efficient building technique using local materials such as mud bricks. Prototypes of these structures were tested to assess their thermal performance and durability.
- **Purpose:** To address the need for affordable, sustainable housing in West Africa.
- **Outcome:** The refined prototypes led to widespread adoption, providing durable, energy-efficient homes while supporting local economies.

3. Product Design: Dyson Vacuum Cleaner



Fig. 20.13: *Dyson Vacuum Cleaner*

- **Description:** James Dyson developed numerous prototypes of his bagless vacuum cleaner to perfect its cyclonic separation technology. Early prototypes helped identify issues with suction power and filter design.
- **Purpose:** To create a vacuum cleaner that didn't lose suction and was more hygienic than traditional bagged models.
- **Outcome:** The iterative prototyping process resulted in a highly successful product that revolutionized the vacuum cleaner market.

4. Transportation: Tesla Model S



Fig. 20.14: *Tesla Model S*

- **Description:** The Tesla Model S underwent extensive prototyping to refine its electric drivetrain, battery technology, and user interface. Prototypes were tested for performance, safety, and range.
- **Purpose:** To develop a high-performance, electric vehicle with long-range capabilities and advanced features.

- **Outcome:** The successful prototypes led to the mass production of the Tesla Model S, establishing Tesla as a leader in electric vehicles.

5. Social Innovation: Hippo Roller



The Hippo Roller was designed to improve water transportation in Africa.

Description: The Hippo Roller is a cylindrical device designed to make it easier for people in rural areas to transport water. Prototypes were tested for ease of use and durability.

- **Purpose:** To improve water collection methods in communities where carrying water long distances is a daily struggle.
- **Outcome:** The refined prototype became widely used in rural areas, significantly reducing the physical burden of water transportation.

6. Consumer Products: OXO Good Grips Tools



Fig. 20.17: OXO

- **Description:** OXO developed prototypes of kitchen tools with ergonomic handles designed to be comfortable for people with arthritis. Initial prototypes were tested for grip and usability.
- **Purpose:** To create tools that are easy to use for individuals with limited hand strength.
- **Outcome:** The successful prototypes led to a popular line of user-friendly kitchen tools that cater to a broad range of users.

7. Educational Tools: One Laptop per Child (OLPC)



OLPC

- **Description:** The OLPC project created prototypes of a low-cost, durable laptop for children in developing countries. Prototypes were tested for functionality, durability, and ease of use.

- **Purpose:** To provide affordable, educational technology to children in under-resourced areas.
- **Outcome:** The project's prototypes led to the widespread distribution of laptops, enhancing educational opportunities for millions of children.

Addressing Problems Through Prototypes

Prototyping is a crucial step in problem-solving, allowing for testing ideas and assumptions before investing time and resources in the final solution. A precise prototype necessitates a thorough testing process, feedback collection, and iterative refinement. It involves stakeholders, regular user testing, and open feedback to identify usability issues. Iterative refinement addresses issues to meet standards and user expectations, ensuring accurate, realistic, and representative prototypes.

For example, designing a new agricultural tool for rural farmers in Ghana involves creating a prototype to test ideas and assumptions before investing resources. Stakeholders like farmers, experts, and vendors provide feedback on the prototype's usability and functionality. Continual modification ensures the final product meets farming standards and expectations, avoiding potential pitfalls and validating the solution before implementation in real-world rural settings.

Here are some tips to follow in such a scenario:

1. Define your goals.

Before you start prototyping, you need a clear idea of what you want to achieve with your prototypes. What are the main problems and questions that need to be solved and answered? What are the key features or functions that need to be demonstrated? What are the success criteria or metrics that you want to measure? A well-defined goal will help you focus your prototyping efforts and avoid wasting time on unnecessary or irrelevant details.

The purpose and objectives of a prototype are crucial for guiding the development process and ensuring the final product accurately reflects the intended vision. For example, the new agricultural tool for farmers in rural Ghana should address challenges like efficiency in planting, harvesting, and pest control while being user-friendly, durable, and cost-effective. Key functions include multiple uses, adaptability to different crops and terrains, and ease of maintenance. The success of the tool will be measured by increased farm productivity, reduced labour costs, improved crop yields, and sustainability of farming practices.

2. Choose the right fidelity

Fidelity refers to the level of detail and realism of your prototypes, which can range from low to high. Low-fidelity prototypes are simple and rough, such as sketches,



Fig. 20.19: A meeting of prototype developers, farmers and stakeholders

wireframes, or mockups. High-fidelity prototypes, such as digital or physical models, are more polished and interactive. The right fidelity for your prototypes depends on your goals, your audience, and your resources. Generally, low-fidelity prototypes are faster and cheaper to create and modify and are suitable for testing early concepts and feedback. High-fidelity prototypes are more costly and time-consuming to produce and change and are suitable for testing usability and functionality.

To ensure prototype accuracy, align fidelity with the development stage. Start with low-fidelity prototypes for early ideation, focusing on concepts. Increase fidelity for detailed feedback and validation. For the farmers, start with low-fidelity prototypes to quickly iterate on early concepts. Gradually increase fidelity for usability and functionality testing as the design refines. This approach ensures the agricultural tool meets rural farmers' needs while being cost-effective and efficient in development.



Fig. 20.20: *Potential materials for the constituent parts of the proposed prototype*

3. Involve your users

Prototyping is a crucial process that involves users as the ultimate judges of solutions. To ensure accuracy and relevance, it is essential to involve users in the process, from defining goals to testing and iterating prototypes. Using methods like interviews, surveys, and usability tests can provide valuable insights into the farmers' needs, preferences, and behaviours. This collaborative approach ensures products that meet these needs, fostering a sense of ownership and investment. Involving the farmers in the development process ensures cost-effectiveness, efficiency, and specific needs. Prototyping with them as ultimate judges ensures accurate and relevant solutions. This collaborative approach results in a product that farmers feel they own, leading to improved efficiency and productivity in their agricultural practices.



Fig. 20.21: Stakeholder meeting between Farmers and prototype developers

4. Iterate and improve

Prototyping is a continuous process of creating, testing, and improving prototypes. It involves anticipating problems, errors, and gaps and using them as opportunities to refine solutions. Feedback from users and stakeholders is crucial for improving accuracy and quality. The prototype development process involves gathering feedback, making adjustments, and testing to identify enhancements and limitations. Iteration brings closer to achieving desired outcomes, evolves with user needs, explores alternative solutions, refines features, and optimises performance. To enhance our agricultural tool, involve farmers in the design process and gather feedback from vendors and experts. This will help ensure the tool meets their needs and improves efficiency in the field. Through iteration and testing, the features of the tool can be refined to optimise performance and address any limitations. By continuously refining and enhancing prototypes based on user feedback and technical feasibility assessments, a tool that truly benefits Ghanaian farmers can be created.



Fig. 20.22: *Receiving feedback from stakeholders and reworking to improve.*

5. Document and communicate

Documenting and communicating prototypes effectively is crucial for ensuring clarity, transparency, and alignment among stakeholders. It helps track changes, decisions, and results of the prototyping process and is essential for communicating them to users, clients, or partners. It explains the purpose, scope, and limitations of the prototypes, solicits feedback, and plans to use them to improve solutions. Documenting key decisions, iterations, and insights helps track progress, facilitate collaboration, and maintain continuity throughout the project lifecycle.

Documentation is essential for the development of the new agricultural tool for the farmers. It includes design specifications, user personas, wireframes, user stories, and testing results. Effective communication with team members, clients, and stakeholders ensures everyone is informed and engaged. Documenting throughout the prototyping process provides clarity, facilitates feedback loops for continuous improvement, and aligns team members regarding objectives and changes. This documentation helps in tracking progress, promoting collaboration, and ensuring project continuity, thereby fostering continuous improvement and providing a valuable tool for farmers.

Learning Tasks

1. Use available resources to investigate the necessary steps to create a prototype to solve identified problems in the community.
2. Design and create prototypes as solutions to identified problems.

Pedagogical Exemplars

Collaborative Learning/Project-Based Learning: Learners in groups design prototypes as solutions to the problem identified.

Encourage learners to embrace diversity, discipline, self-directed learning, self-confidence, adaptability and resourcefulness

Experiential Learning; Project-Based Learning: Learners in groups produce prototypes as resourceful solutions to the problem identified.

Key Assessments

Level 1 Recall: Describe prototype and prototyping.

Level 2 Skills of conceptual understanding: Explain the steps necessary to create successful prototypes.

Level 3 Strategic reasoning: Create an annotated design with specifications for a prototype for the identified problem in the environment.

Level 4 Extended critical thinking and reasoning: Create a prototype as a solution to the identified problem in the environment

Hint



The recommended mode of assessment for Week 20 is practical. Ensure to use a blend of items of different DoK levels from the key assessment.

SECTION 7 REVIEW

The section focused on engaging learners in art and design processes, strategies, and prototyping to develop practical solutions to real-world problems. Learners explored these processes through visits to museums, galleries, and art shops, research through videos and photos, and creating posters, presentations, or video documentaries. Collaborative and experiential learning activities helped identify environmental problems and develop design strategies. The section emphasised the importance of prototyping in solving community problems, promoting diversity, discipline, self-directed learning, adaptability, and resourcefulness. The section aimed to evaluate learners' understanding and application of key concepts in design, including key areas, art processes, and prototypes. Over three weeks, students designed infographics, identified environmental problems, and executed prototypes. This structured approach prepared students for future design challenges, fostering creativity, critical thinking, and practical problem-solving skills. It encouraged diversity and self-directed learning, preparing them for the world of work.



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 1-3. It should consist of two sections i.e., section A and B.

Duration - 40 minutes.

Resources:

- f) *Teacher Manual*
- g) *Learner Material*
- h) *Teacher Manual and Assessment Toolkits*
- i) *Printed or written tasks*
- j) *Answer booklets, etc.*

Sample Questions

- a) *Section A- Multiple choice (10 questions, answer all)*

Choose the best answer from the alternatives lettered A to D

Which aesthetic theory emphasises the importance of an artist's ability to evoke strong emotions in the viewer?

- A) *Expressionism*
- B) *Formalism*
- C) *Institutionalism*
- D) *Mimesis*

- b) *Section B – Essay type (2 questions, answer only 1)*

Discuss the significance of using regional materials in art, particularly in contrast to privileged materials like marble, bronze, or oil paints.

Sample table of Specification

Week	Focal area (s) 1.	Type of ques- tions	DoK Levels				Total
			1	2	3	4	
13	Regional Materials and Privileged Materials	Multiple choice	1	1	-	-	2
14	Art medium and scale	Multiple choice	1	1	-	-	2
		Essay	-	-	1	-	1
15	Aesthetic theories and artistic expression	Multiple choice	-	2	-	-	2
		Essay	-	-	1	-	1

16	Theories in Art	Multiple choice	-	1		-	1
		Essay	-	-	1	-	1
17	Appreciation of Cultural Products	Multiple choice	1		1	-	2
	Total		3	5	4		12

From the table of specifications above, for the focal areas in week 15 you can set 1 multiple choice question under DoK level 2 and 1 essay question under DoK level 3, etc.

Overall Totals

Multiple choice questions	10
Essay	2

SECTION 8: COLOUR SYMBOLISM AND APPLICATION

Strand: Design for life

Sub-Strand: Colour Theory and Application

Learning Outcome: Use knowledge of the colour relationship to create art and design works that incorporate and interpret Ghanaian colour symbolisms in response to cultural engagements.

Content Standard: Demonstrate knowledge, understanding and application of advanced colour theory in design.

Hint



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 explore the rich sphere of colour relationships and symbolism within various Ghanaian cultures. Colours hold profound meanings and convey cultural values and beliefs in Ghanaian art, from vibrant kente cloths to traditional ceremonies. Learners will identify or observe how different colours are used symbolically across different Ghanaian ethnic groups, such as the Ashanti, Ga, Dagomba, Fanti, and Ewe, and understand their significance in social and spiritual contexts. Learners then create art and design works using pigment colours and colours from the spectrum to reflect these colour symbolisms. By employing traditional colour palettes and techniques, they develop works/projects that embody the cultural meanings of colours in Ghanaian art, deepening their appreciation of how colour can communicate cultural narratives and personal expression.

The weeks covered by the section are:

Week 21: Identify and explain colour relationships and symbolism in the various Ghanaian cultures.

Week 22: Create art and design works using pigment colours and colours of the spectrum to reflect colour symbolisms in Ghana.

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

The section focuses on the use of diverse pedagogical strategies which include but are not limited to collaborative and problem-based learning to explore colour relationships and symbolism in Ghanaian cultures. Working in groups, learners research the significance of various colours across Ghanaian ethnic groups, such as the Ashanti and Ewe, and discuss their cultural meanings. This collaborative approach allows learners to share insights and develop a deeper understanding of how colours convey cultural narratives. The problem-based learning strategy will be used as learners apply their knowledge to create art and design works using pigment colours and colours from the spectrum. They tackle the challenge of applying colour symbolisms in their projects, taking advantage of their collective research and creativity. This method not only enhances their technical skills but also fosters teamwork and critical thinking, demonstrating how collaborative efforts and problem-solving can enrich their artistic practice and cultural appreciation.

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: Dramatic monologue

Week 22: Performance assessment

WEEK 21

Learning Indicator: Identify and explain colour relationships and symbolism in the various Ghanaian cultures.

FOCAL AREA: COLOUR SYMBOLISM

1. Colour Symbolism Defined
2. Colour Symbolism of Various Ghanaian Cultures/Ethnic Groups

Introduction to Colour Symbolism

Colour symbolism refers to the practice of attributing specific meanings to colours, which can convey emotions, values, and cultural narratives. In Ghanaian art and design, colours are not merely decorative but hold deep significance and are used to communicate messages about identity, status, and tradition. Understanding these symbolic meanings enriches one's appreciation of Ghanaian cultural artefacts and enhances the ability to create art that resonates with cultural values.

Key colours and their symbolism in Ghanaian Cultures

1. Gold

- Symbolism: Divine authority, wealth, and power.

Example: In Ashanti culture, gold is associated with the divine status of the king and the sacredness of the golden stool. Gold is used extensively in ornamental patterns, worn during royal ceremonies and important festivals to signify high status and affluence.

In Ghanaian culture, gold symbolises wealth, prosperity, power, and royalty. Gold has been a significant aspect of Ghanaian culture since ancient times, and it still holds immense value today. Even the name Ghana is derived from the word “ghan,” which means “warrior king” in the Soninke language, reflecting the abundance of gold in the region and the wealth and power of the ancient Ghanaian kings.



Fig. 21.1: Gold in a chief's regalia

2. Red

- Symbolism: Sacrifice, mourning, and spiritual significance.

Example: For the Ashanti people, red symbolises both grief and respect, especially in funerals and mourning rituals. It is worn to honour ancestors and mark significant life transitions, reflecting the importance of ancestral connections and spiritual reverence. Other symbolism connected to red are:

Blood and Life: Red is often associated with blood, which symbolizes life, vitality, and the power of human existence. It signifies the connection to ancestry and one's lineage.

Mourning and Grief: In many Ghanaian cultures, red is worn during mourning periods, especially at funerals. It represents sorrow and loss, indicating the pain felt by the bereaved as they honor and commemorate their loved ones.

Sacrifice: Red can signify sacrifice in various contexts, such as during rituals and ceremonies that involve offerings to spirits or deities. This association relates to the belief that red reflects the essence of life and its offerings.

Courage and Strength: Red is often linked to bravery and courage, particularly in contexts related to war, conflict, or overcoming challenges. It symbolizes resilience in the face of adversity.

Celebration and Joy: In some instances, red can also represent celebration and joy, especially in events such as festivals and communal gatherings where it is worn alongside other vibrant colours.



Fig. 21.2: Unique display of red and black for mourning among the Ashanti in Ghana

3. Blue

- Symbolism: Usual represent the waters and skies, it symbolises peace, harmony, and stability.

Example: Among the Ewe people, blue represents tranquillity and unity. It is commonly used in traditional Ewe textiles and ceremonial attire to foster a sense of communal harmony and to signify peaceful interactions.



Fig. 21.3: Agbadza dance of Ghana



Fig. 21.4: Ga-Mashie women of Ghana

4. White

- Symbolism: Purity, spirituality, and celebration.

Example: Among the Ga-Dangme, white is worn during religious/spiritual ceremonies and festivals to signify sacredness and invite spiritual blessings. It is associated with purity and spiritual clarity.



Fig. 21.5: The use of white among the Ga-Dangme of Ghana

5. Green

- Symbolism: Fertility, growth, and prosperity.

Example: In Fante culture, green represents agricultural success and the promise of future prosperity. It is prominently featured in ceremonial attire and artworks related to harvest festivals and community celebrations, symbolising the fertility of the land.

6. Black

- Symbolism: Strength, resilience, and ancestral connections.

Example: Both Ashanti and Dagomba cultures use black to signify strength and respect for ancestors. It is worn during mourning and rites of passage to honour the deceased and reflect the community's enduring spirit and resilience.

7. Orange

- Symbolism: Vibrancy and energy.

Example: In Ga-Dangme culture, orange symbolizes joy and celebration. It is used in festive attire and decorations to convey the community's exuberance and the spirit of social events.

8. Purple

- Symbolism: Royalty and dignity.

Example: Purple is associated with nobility and respect in Ga-Dangme culture. It is used in ceremonial regalia and important events to signify high status and the authority of the wearer.

Colour symbolism in Ghanaian cultures provides a rich tapestry of meanings that are integral to artistic and cultural practices. The significance of colours like gold (yellow), red, blue, white, green, black, orange, and purple, can help learners and artists to create works that are not only visually appealing but also culturally meaningful. This understanding of colour symbolism enhances the ability to engage with Ghanaian traditions and contribute to the vibrant artistic heritage.

Colour Symbolism in various Ghanaian Cultures

Ghanaian cultures use colours to convey rich symbolic meanings that are integral to their artistic and ceremonial practices. The following text presents more detailed information on how different colours symbolise various concepts across Ghanaian ethnic groups:

1. Ashanti Culture

- Gold: For the Ashanti, gold is a symbol of divine authority and opulence. The golden stool, central to Ashanti kingship, is a revered symbol of power and sacredness. Gold, usually yellow in kente cloths is used to signify high status and wealth. It is worn during royal ceremonies and festivals to highlight the sacredness of the occasion and the wearer's prestigious position.
- Red: Red in Ashanti culture represents sacrifice, mourning, and the spirit world. It is used in funerals and important rites to honour ancestors, symbolizing both sorrow and

respect. During mourning periods, red is worn to mark the transition from life to death and to invoke the presence of ancestral spirits.

- **Black:** Black symbolises strength, resilience, and the connection to ancestors. It is used in mourning and rites of passage, reflecting the community’s respect for the deceased and their enduring strength.

2. Ewe Culture

- **Blue:** In Ewe culture, blue signifies peace, harmony, and stability. It is used in textiles and ceremonial attire to foster a sense of tranquillity and unity. The colour blue is prominent in communal festivals and art, reflecting the community’s aspirations for social cohesion and harmony.
- **White:** White represents purity, spirituality, and celebration. It is used in religious ceremonies and initiation rites to signify sacredness and to attract blessings. White garments and decorations create a divine atmosphere, welcoming spiritual guidance and celebrating significant events.
- **Yellow:** Yellow symbolises wealth and prosperity among the Ewe. It is used in celebrations and special occasions to highlight the community’s achievements and good fortune.

3. Fante Culture

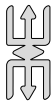
- **Green:** Green is associated with fertility, growth, and prosperity. It is used in ceremonial attire and art to symbolise agricultural success and the community’s reliance on the land. Festivals such as “Aboakyer” celebrate green’s association with the earth and its bounty.
- **Black:** Black symbolises strength and ancestral connections. It is used in mourning and rituals to honour the spirits of ancestors, reflecting the community’s strength and spiritual continuity.

4. Ga-Dangme Culture

- **Orange:** In Ga-Dangme culture, orange represents vibrancy and energy. It is often used in festive attire and decorations to convey joy and celebration. The bright hue is associated with social events and communal happiness.
- **Purple:** Purple is a colour of royalty and dignity in Ga-Dangme culture. It signifies high status and respect and is used in ceremonial regalia and important events to reflect the nobility and authority of the wearer.

5. Dagombas Culture

- **Brown:** Among the Dagombas, brown symbolises the earth and fertility. It is often used in traditional attire and art to reflect a connection with nature and the land. Brown’s earthy tone is associated with agricultural practices and respect for the environment.
- **Red:** Similar to other cultures, red in Dagomba culture also represents sacrifice and important rites. It is used during ceremonies and rituals to mark significant transitions and honour ancestors.



Note

Learners should note that the colour presented here, concerning their association with ethnic groups, is not limited. All the ethnic groups use other colours apart from the ones stated here. There are over sixty ethnic groups in Ghana.

Application in Art and Design

Understanding these colour symbolisms allows learners to create art and design works that are culturally informed and meaningful. For instance, when designing a work of art for a traditional festival, learners might use gold to evoke themes of royalty and achievement, blue to convey peace and unity, or green to reflect prosperity and growth. By thoughtfully incorporating these symbolic colours, learners can produce works that not only capture aesthetic beauty but also engage with Ghanaian cultural values.

Colour symbolism in Ghanaian cultures offers a vibrant and multifaceted dimension to art and design. By delving into the meanings associated with different colours, learners gain a deeper appreciation of their cultural heritage and enhance their creative practice. This understanding allows them to produce artwork that is both visually compelling and culturally significant, contributing to a rich and expressive artistic tradition.

Learning Tasks

1. Discuss colour symbolism in the various Ghanaian cultures.
2. Use real-life images, manipulative and accessible materials, photography and videos to explain colour symbolism in the various Ghanaian cultures.

Pedagogical Exemplars

Collaborative Learning: Brainstorm by using relevant sources, to explain colour symbolism in the various Ghanaian cultures.

Problem-based Learning: In smaller groups and with inspiration from real-life images, manipulative and accessible materials, photographs and videos/audio descriptive captioned videos create an artwork that projects colour symbolism in an identified Ghanaian ethnic group.

Key Assessments

Level 1 Recall: Explain the term symbolism.

Level 2 Skills of conceptual understanding: Distinguish between colour symbolism and colour harmony

Level 3 Strategic reasoning: What is the relationship between colours from nature and colours from light sources?

Level 4 Extended critical thinking and reasoning: Create an artwork that projects colour symbolism in an identified Ghanaian ethnic group.

Hint



The recommended mode of assessment for Week 21 is dramatic monologue. Ensure to use a blend of items of different DoK levels from the key assessment

WEEK 22

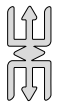
Learning Indicator: Create art and design works using pigment colours and colours of the spectrum to reflect colour symbolisms in Ghana.

FOCAL AREA: ADVANCED COLOUR THEORY

1. Colour relationships
2. Application of colour symbolism in Ghana

Colour Relationships

Colour relationships refer to how different colours interact and complement each other within a design or artwork. Understanding these relationships is essential for creating visually harmonious and impactful pieces. By mastering colour relationships, learners can enhance their artistic skills and develop a deeper appreciation for the use of colour in various art forms.

**Note**

These were discussed in Year 1 of the Art and Design Foundation Teacher Manual.

Understanding colour relationships is crucial for artists, designers, and anyone involved in visual communication, as they can significantly influence the overall aesthetic and emotional impact of a composition. There are some key concepts related to colour relationships, which are based on the 24-point colour wheel. A colour wheel is a fundamental tool for understanding colour relationships. It organises colours in a circular format, showing the relationships between primary, secondary, and tertiary colours. These were discussed in Year 1 of the Art and Design Foundation Teacher Manual.

In the context of Ghanaian art, primary colours are prominently used in traditional kente cloth designs, providing the basic colour palette that forms the foundation of the intricate patterns.

Secondary colours appear frequently in Ghanaian textiles and beadwork. For example, the rich green in kente cloths is achieved by mixing blue and yellow, and it symbolizes growth and renewal.

In traditional Ghanaian art, tertiary colours add complexity and depth to designs. A beadwork piece might feature blue-violet and yellow-green to create visually stimulating contrasts.

Types of Colour Relationships**1. Complementary Colours**

In Ghanaian kente cloth, complementary colours like red and green are often used together to create vibrant and striking patterns. This combination is not only visually appealing but also holds cultural significance, often symbolising balance and harmony.

2. Analogous Colours

Traditional Ghanaian art might use analogous colours to create a cohesive and harmonious look. For instance, a painting depicting a landscape might blend shades of green and yellow-green to represent the lushness of the environment.

3. Triadic Colours

A triadic scheme in Ghanaian beadwork might include red, blue, and yellow, resulting in a balanced yet dynamic composition. This combination allows for vibrant and energetic designs, often seen in festival decorations and ceremonial attire.

4. Split-Complementary Colours

In contemporary Ghanaian fashion, a designer might use a split-complementary scheme with blue, yellow-orange, and red-orange to achieve a visually appealing contrast. This approach adds depth and interest to modern garments and accessories.

5. Monochromatic Colours

Monochromatic (composition in one colour) designs are often seen in traditional Ghanaian pottery, where different shades of brown or black create a subtle yet sophisticated effect. This technique emphasises form and texture, highlighting the craftsmanship of the pottery.

Practical Application in Ghanaian Art and Design

1. Kente Cloth

- Kente cloth is a prime example of the use of colour relationships in Ghanaian culture. The complex patterns often combine complementary, analogous, and triadic colour schemes to create vibrant and symbolic designs. For instance, a kente cloth might feature bold combinations of red and green (complementary) or a harmonious blend of yellow, yellow-orange, and orange (analogous). Each colour and pattern in kente cloth carries specific meanings, reflecting social status, history, and cultural heritage.



Fig. 22.1: A kente design

2. Adinkra Symbols

- Adinkra cloths use colour relationships to highlight the symbolic meanings of the stamped symbols. A design might use a monochromatic colour scheme with varying shades of colour or black and grey to emphasise the spiritual significance of the symbols. The use of black and white contrasting colours can also be observed, symbolising the duality of life and the balance between good and evil.



Fig. 22.2: Adinkra symbol of Aban - Fortress or castle.

3. Beadwork

- Traditional Ghanaian beadwork often employs triadic and split-complementary colour schemes to create visually appealing and culturally significant jewelry. For example, beads arranged in a triadic scheme with red, blue, and yellow can symbolize various cultural themes and stories. Beadwork is not only decorative but also used in rituals and ceremonies, where the choice of colours can convey messages about the wearer's status, age, or role within the community.



Fig. 22.3: Krobo beads

Understanding colour relationships is a vital skill for students in an art and design class. By learning how different colours interact and complement each other, students can create visually harmonious and meaningful artworks. Whether it's through the vibrant patterns of kente cloth, the symbolic designs of Adinkra cloths, or the intricate beadwork, mastering colour relationships allows students to deepen their artistic expression and cultural appreciation. This knowledge enables them to produce artwork that is both aesthetically pleasing and culturally resonant, contributing to the rich artistic heritage of Ghana.

Application of Colour in Relation to Colour Symbolism in Ghana

Introduction

In Ghanaian art and design, colour is more than a visual element; it is a powerful tool for communication, cultural expression, and storytelling. Colours carry specific meanings and are used to convey emotions, social status, and cultural narratives. Understanding the application of colour in colour symbolism is essential for learners in an art and design class as it enables them to create works that are both visually appealing and culturally resonant.

Colour Symbolism in Ghana

Ghanaian cultures attribute profound symbolic meanings to various colours. These meanings are often rooted in tradition and are reflected in textiles, pottery, beadwork, and other art forms.

1. Gold

- **Symbolism:** Divine authority, wealth, and power.

- **Application:** Gold is prominently used in kente cloth, particularly in patterns worn during royal ceremonies and important festivals. This colour signifies the wearer's high status and connection to divine authority. Additionally, gold is used in jewellery and royal regalia to indicate wealth and social standing.



Fig. 22.4: Gold rings and kente fabric with gold colour.

2. Red

- **Symbolism:** Sacrifice, mourning, and spiritual significance.
- **Application:** In Ashanti funerals, red is commonly worn to honour the deceased and show respect to the ancestors. Red is also used in rituals and ceremonies to mark important transitions and invoke spiritual presence. For instance, during the Adae Kese festival, the use of red symbolises the commemoration of ancestors and the continuity of life.



Fig. 22.5: Red fabrics in Adae Kese festival.



Fig. 22.6: The Ga chief sprinkling Kpokpoi during Homowo festival.

3. Blue

- **Symbolism:** Peace, harmony, and stability.
- **Application:** Blue is often used in traditional Ewe textiles to create a sense of tranquillity and unity. In artistic depictions, blue backgrounds may be used to convey a peaceful environment or serene setting. Blue is also prevalent in coastal communities where it symbolizes the ocean and the livelihood it provides.



Fig. 22.7: Traditional Ewe textiles

4. White

- **Symbolism:** Purity, spirituality, and celebration.

- **Application:** White is the colour of choice for religious ceremonies and festivals such as the “Dipo” initiation rite among the Krobo. It signifies purity and spiritual clarity, making the occasion sacred and solemn. In many communities, white is worn on Sundays and during spiritual cleansing rituals to denote a fresh start and spiritual renewal.



Fig. 22.8: “Dipo” initiation rite among the Krobo of Ghana



Fig. 22.9: A purification ceremony among the Ga-Dangme of Ghana

5. Green

- **Symbolism:** Fertility, growth, and prosperity.
- **Application:** Green is used in Fante and other Ghanaian cultures to represent agricultural success and the promise of future prosperity. It is featured in textiles and decorations during harvest festivals and community celebrations. The colour green is also used in artworks that depict lush landscapes and farming activities, symbolizing the importance of agriculture.

6. Black

- **Symbolism:** Strength, resilience, and ancestral connections.
- **Application:** Black is used in mourning attire and during rites of passage to honour ancestors and reflect the community’s strength. It is also a dominant colour in Adinkra cloth, where it underscores the spiritual and symbolic meanings of the stamped symbols. Black is often paired with other colours to create contrast and emphasize the depth of the symbols.

7. Orange

- **Symbolism:** Vibrancy and energy.
- **Application:** In Ga-Dangme culture, orange is used in festive attire among some clans and decorations to convey joy and celebration. It is sometimes used for social events and communal activities, highlighting the vibrancy of the occasion. Orange is often seen in market scenes and festival depictions in paintings, symbolising the bustling and lively nature of these events.

8. Purple

- **Symbolism:** Royalty and dignity.
- **Application:** Purple is associated with nobility and respect. It is used in ceremonial regalia and important events among the Ga-Dangme, signifying high status and authority. Purple can also be seen in the attire of chiefs and elders, denoting their esteemed positions within the community. It is also found in beads for *Otufo* (puberty rite).

Practical Application in Ghanaian Art and Design

1. Kente Cloth

- **Example:** Kente cloth weavers use colour symbolism meticulously. A piece woven for a chief might prominently feature gold and black, symbolizing power and resilience. For joyous occasions, kente might include vibrant hues like red, yellow, and green, reflecting celebration and prosperity. Each color and pattern in kente cloth carries specific meanings, reflecting social status, history, and cultural heritage. The intricate designs and vibrant colours of kente cloths are often showcased during national celebrations and international cultural exhibitions, emphasising Ghana’s rich textile tradition.



Fig. 22.10: A kente fabric



Fig. 22.11: A kente fabric in use.

2. Symbols

- **Example:** Adinkra cloths often use black to emphasise the deep spiritual meanings of the symbols. White Adinkra cloth might be used in special ceremonies to signify purity and spirituality. The combination of colours in Adinkra designs is carefully chosen to convey the intended message and cultural significance. Adinkra symbols, such as “Gye Nyame” (except God) and “Sankofa” (return and get it), are printed in colours that enhance their meaning and impact, often used in educational and inspirational contexts.

3. Beadwork

Example: Traditional beadwork incorporates symbolic colours to convey messages. For instance, a bracelet made for a young woman might include blue beads for peace and stability, while red beads might be used in a piece meant for ceremonies involving sacrifice or remembrance. Beads are also used in creating elaborate jewelry for weddings, festivals, and chieftaincy installations, where the colour combinations reflect the occasion’s significance and the wearer’s status.

The application of colour in relation to colour symbolism is a fundamental aspect of Ghanaian art and design. By understanding the meanings associated with different colours, learners can create works that are deeply rooted in cultural tradition and convey powerful messages. This knowledge allows learners to produce art that is not only aesthetically pleasing but also rich in cultural significance, ensuring that their creations resonate with both local and broader audiences. Understanding and applying colour symbolism in their work will enable learners to continue and innovate within the rich artistic heritage of Ghana, contributing to the preservation and evolution of Ghanaian cultural identity.

Learning Tasks

1. Visit museums, galleries, art shops, and artists' workshops and watch videos to discuss various colour symbolisms in Ghana.
2. Create art and design works using pigment colours and colours of the spectrum to reflect the various colour symbolisms in Ghana.

Pedagogical Exemplars

Collaborative Learning: Visit museums, galleries, art shops, artists' workshops and watch videos/listen to audio descriptive captioned videos/sign to discuss various colour symbolisms in Ghana.

Project-based Learning: Working individually, create art and design works using pigment colours and colours of the spectrum to reflect the various colour symbolisms in Ghana.

Key Assessments

Level 1 Recall: What is monochromatic colour composition?

Level 2 Skills of conceptual understanding: How does monochromatic colour composition differ from a complementary colour composition?

Level 3 Strategic reasoning: Discuss how colour symbolism is applied in the design and production of an identified artwork connected to a Ghanaian ethnic group.

Level 4 Extended critical thinking and reasoning: Create an art and design work using pigment colours to reflect the various colour symbolisms in Ghana.

Hint



The recommended mode of assessment for Week 22 is performance assessment. Ensure to use a blend of items of different DoK levels from the key assessment.

SECTION 8 REVIEW

The section explored the intricate relationships and symbolism of colours in various Ghanaian cultures. It identified how different colours convey specific meanings: white for purity, red for death and mourning, black for maturity and spirituality, gold for wealth and royalty, and blue for peace and love. Understanding these symbolic associations is crucial for appreciating Ghanaian art and cultural expressions. Learners then applied this knowledge in practical art and design projects. Using pigment colours and the colours of the spectrum, they created works reflecting these symbolisms. They experimented with different colour combinations to convey messages and emotions, drawing inspiration from traditional Ghanaian textiles, pottery, and paintings. This hands-on activity allowed students to deeply engage with the cultural significance of colours, enhancing their ability to create meaningful and contextually rich artworks. The lesson fostered both cultural appreciation and technical skills in art and design.

SECTION 9: FORMS AND IMAGE REPRESENTATION

Strand: Design For Life

Sub-Strand: Relation of Forms

Learning Outcome: Create drawings of figurative, non-figurative and abstract representations in the immediate environment using appropriate processes and available materials.

Content Standard: Demonstrate knowledge and understanding of skills in various figurative representations and associated treatments.

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.

INTRODUCTION AND SECTION SUMMARY

This section in the next three weeks focus on figurative and non-figurative representations through the application of experiential learning, project-based learning, and collaborative group work. Learners will create drawings of figurative representations from their environment, compose constituent parts of forms and abstraction, and design works using modern industrial materials. Experiential learning methods, such as museum visits and project-based learning, help learners develop a comprehensive understanding of art forms, enhance problem-solving skills, and prepare them for future challenges in art and design. Assessment strategies focus on abstract art, figurative and non-figurative representations, and the artistic processes involved. These assessments employ DoK levels of memory, recall, conceptual understanding, strategic reasoning, and critical thinking for learners to analyse key concepts, create abstract sketches, demonstrate strategic thinking about composition and abstraction, and write critiques or appreciations of their artwork. This comprehensive approach ensures students are well-prepared for future artistic and academic endeavours.

The weeks covered by the section are:

Week 23: Create drawings of figurative representations in the environment

Week 24:

1. Compose appropriate treatments of constituent parts for forms and abstraction.
2. Design and create works with available modern industrial materials with appropriate processes. (PROJECT)

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 encourages learners to explore figurative and non-figurative representations through experiential learning, project-based learning, and collaborative group work. It encourages them to investigate and record these representations, expanding their understanding of artistic techniques. Learners analyse the steps involved in creating these representations and create their own drawings. The section emphasises abstract representation, treating form as constituent parts and compositions, in which learners design and create artworks using modern materials. Learners engage in experiential learning by visiting museums, galleries, art shops, and workshops to learn about materials and colours and their application in their work. They also discuss the use of modern industrial materials and processes in groups. Project-based learning involves individual work, where learners create figurative representations, and group work, where mixed-ability groups create non-figurative representations. This helps them to develop a comprehensive understanding of figurative and non-figurative art forms, improve problem-solving skills, and prepare them for future challenges in art and design. This fosters creativity, critical thinking, and collaboration.

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 23: Checklist

Week 24: End of semester examinations

WEEK 23

Learning Indicator: *Create drawings of figurative representations in the environment*

FOCAL AREA: **IMAGE REPRESENTATIONS: FIGURATIVE AND NON-FIGURATIVE REPRESENTATIONS**

Figurative Representations

Figurative art depicts real objects, such as people, animals, or everyday items, in contrast to abstract art, which often does not directly represent real-world objects. Paintings and sculptures can be categorized as figurative, representational, or abstract art. Figurative art evolved from abstract ideas to represent real things. Abstract art may be based on natural sources but focuses more on shapes and colours rather than recognisable objects. Figurative art represents known subjects from real life, making it accessible to viewers. It differs from realism, which aims to replicate nature precisely. Figurative art provides various perspectives on real subjects. It depicts real scenes, like a painting of a woman in a garden, while abstract art uses geometric shapes and bright colours to create something that does not resemble the real world.

Figurative art is not limited to human and animal figures, and various design aspects like line, shape, colour, light and dark, mass, volume, texture, and perspective make it visually appealing. These elements create a sense of form and space to emphasise the story or scene depicted. Figurative art is a style that depicts real objects, scenes, and people, including human figures, landscapes, and still life. It can range from very realistic to semi-abstract, aiming to express the subject's essence rather than an exact copy. Unlike abstract art, which focuses on colour, form, and texture without representing real objects, figurative art references reality, no matter how it is presented. This type of art became popular again after the 20th century's abstraction, pop art, and minimalism, as artists returned to exploring the human body and addressing social-political issues and personal struggles.

Key Characteristics and History

- **Realism:** Figurative art aims to accurately portray the real world through precise proportions, perspectives, and details, including the use of light and shadow for depth and the study of human anatomy for realistic figures.
- **Narrative:** Figurative works often convey a story or message through familiar scenes and subjects, such as historical events, everyday life, mythological tales, or personal experiences.
- **Expression:** Figurative art can also express the artist's emotions and perspectives, adding personal interpretation. Facial expressions, body language, and setting can convey deeper meanings and feelings.

History

Figurative art has its origins in abstract shapes and was influenced by Greek sculptures, which were idealized and geometric, influenced by Egyptian art. Over time, Greek art incorporated mimesis, involving copying likenesses and balancing ideal forms with realism. This continued until the Impressionist period, during which artists attempted to merge idealization and observation in figurative art.

The figurative art we know today developed from the early Renaissance through the 18th, 19th, and 20th centuries. Giorgione’s “Sleeping Venus” introduced the female nude and played a pivotal role in this development. The classical style of French painter Nicolas Poussin influenced artists like Jacques-Louis David, Jean-Auguste-Dominique Ingres, and Paul Cézanne. This led to diverse 20th-century figurative art.



Fig. 23.1: *Egyptian art showing Agricultural Scenes*



Fig. 23.2: *Myron, “Discobolus,” 5th century B.C.*



Fig. 23.3: *David by Michelangelo*



Fig. 23.4: *The Vitruvian Man,*



Fig. 23.5: *Sleeping Venus.*



Fig. 23.6: *Oath of the Horatii.*

The oldest known figurative artwork was recently discovered in a Borneo cave and is possibly 52,000 years old. This discovery shows that figurative art has a long history, evolving from simple observation to abstract ideas in various cultures. It has influenced artists to portray the world in various forms, from idealized to realistic depictions. These discoveries represent the complex relationship between observation and abstract ideas in figurative art.



Fig. 23.7: *Upper Paleolithic art*



Fig. 23.8 *Altamira, Bison*



Fig. 23.:9 *Neolithic rock art*



Fig. 23.10: *Starry Night on the Rhone*



Fig. 23.11: *Mahana no atua (Day of the God)*



Fig. 23.12: *Reclining Woman*



Fig. 23.13: *Man Pointing,*



Fig. 23.14: *The Three Dancers*



Fig. 23.15: *Akuaba (Fertility Doll)*



Fig. 23.16: *Male onile figure*



Fig. 23.17: *Brass head cast of an Ooni of Ife*



Fig. 23.18: *Akan (Ghana)*



Fig. 23.19: *Zoomorphic and community goldweights*



Fig. 23.20: *Nkisi*



Fig. 23.21: *Benin kingdom, Nigeria.*



Fig. 23.22: *Kwame Nkrumah Statue,*



Fig. 23.23: *Red Forest, 2019 by Serge Attukwei Clottey.*



Fig. 23.24: *Still-Life with Two Dead Peacocks and girl*



Fig. 23.25: *Violin and Candlestick 1910,*



Fig. 23.26: *From the Vatican*



Fig. 23.27: *Inner City Market Rust.*

Non-Figurative Art

Nonfigurative art, also known as abstract or non-representational art, does not attempt to accurately depict real-world objects, people, or scenes from the real world. Unlike figurative art, it focuses on shapes, colours, lines, and textures to evoke emotions, concepts, or purely aesthetic experiences.

Key Characteristics

- **Abstraction:** Non-figurative art eliminates identifiable subjects and instead emphasizes the elements of art, which can include geometric forms, freeform shapes, or a chaotic mix of lines and colours.
- **Emotion and Concept:** This type of art often aims to evoke specific emotions or explore abstract concepts, such as time, space, or the human condition. The lack of recognizable subjects allows for more personal and subjective interpretations.
- **Experimentation:** Non-figurative artists often experiment with materials, techniques, and forms to push the boundaries of traditional art, which may involve using unconventional materials, applying paint in innovative ways, or creating interactive installations.

History

Nonfigurative art, or abstract art, has a rich and varied history worldwide. In the early 20th century, Western artists like Wassily Kandinsky and Kazimir Malevich pioneered abstract art by focusing on shapes and colours instead of realistic images. Kandinsky's abstract works and Malevich's "Black Square" broke from traditional art styles. In Africa and Asia, abstract art has deep roots, with traditional African masks and textiles using abstract patterns to convey cultural meanings. Islamic art from the Middle East has long used intricate geometric patterns and designs, avoiding realistic depictions due to religious beliefs. In Latin America, artists combined abstract art with local traditions, creating unique styles. Today, abstract art continues to evolve, blending diverse cultural elements and techniques showing how abstract art connects different cultures and allows artists to express universal themes and personal experiences in new ways.



Fig. 23.28: *The Knife Grinder Principle of Glittering,*



Fig. 23.29: *Wassily Kandinsky Composition 8*



Fig. 23.30: *Soft construction with Boiled beans*



Fig. 23.31: *Lavender mist*



Fig. 23.32: *Broadway Boogie Woogie*



Fig. 23.33: *Old Man's Cloth, 2003*

Table 23.1: Sample Figurative Art Activities

Steps	Type of Figurative Art			
	Still-life	Landscape	Animal form	Human figure
1.	<p>Observation and Arrangement Select and arrange the objects you want to depict. Observe them, noting their shapes, sizes, and textures.</p>	<p>Observation and Reference Study the landscape you want to depict, either by observing it in person or using reference photos. Notice the key elements such as trees, mountains, water, and sky.</p>	<p>Observation and Reference Observe live animals or use reference images. Study the specific anatomy and movement of the animal.</p>	<p>Observation and Reference: Start by observing a live model or using reference photos. Study the proportions and anatomy of the human body.</p>
2.	<p>Basic Shapes and Composition Sketch the basic shapes and outline the composition. Plan the placement of different objects to create a balanced composition.</p>	<p>Basic Shapes and Composition Sketch the basic shapes and outline the composition. Plan the placement of different elements to create a balanced composition.</p>	<p>Basic Shapes and Gesture Drawing: Sketch the basic shapes and outline the overall posture or gesture of the animal to capture its movement and essence.</p>	<p>Basic Shapes and Gesture Drawing: Sketch the basic shapes and outline the overall posture or gesture of the figure to capture movement and flow.</p>

Steps	Type of Figurative Art			
	Still-life	Landscape	Animal form	Human figure
3.	<p>Proportions and Detail Refine the sketch by adding more details, and ensuring the proportions are accurate. Focus on the specific features of each object.</p>	<p>Perspective and Depth Add perspective lines and elements to create a sense of depth. Use techniques like overlapping and size variation to show distance.</p>	<p>Proportions and Anatomy Refine the sketch by adding more details, ensuring the proportions are accurate. Pay attention to the structure of bones and muscles.</p>	<p>Proportions and Anatomy: Refine the sketch by adding more details, ensuring the proportions are accurate. Pay attention to the structure of bones and muscles.</p>
4.	<p>Shading and Lighting Use shading techniques to add depth and dimension. Consider the light source and how it affects different objects, creating shadows and highlights.</p>	<p>Detailing Add details to various elements like trees, rocks, and water. Pay attention to textures and how different elements interact.</p>	<p>Detailing Add finer details such as fur, feathers, or scales. Focus on textures and specific features of the animal.</p>	<p>Detailing: Add finer details like facial features, hands, and feet. Focus on textures such as skin, hair, and clothing.</p>
5.	<p>Texture and Surface Add details to show the texture and surface qualities of each object, whether it is smooth, rough, or glossy.</p>	<p>Shading and Lighting Use shading techniques to add depth and dimension. Consider the light source and how it affects different parts of the landscape.</p>	<p>Shading and Lighting Use shading techniques to add depth and dimension, considering the light source and how it affects the animal form.</p>	<p>Shading and Lighting: Use shading techniques to add depth and dimension, considering the light source and how it affects the figure.</p>
6.		<p>Final Touches Refine details and add any necessary finishing touches to enhance the realism and atmosphere of the landscape.</p>	<p>Final Touches Refine details and add any necessary finishing touches to enhance the realism and character of the animal.</p>	<p>Final Touches: Refine details and add any necessary finishing touches to enhance the realism and expression of the figure.</p>

Table 23.2: Sample Non-Figurative Art Activities

Step	Type of Non-Figurative Art			
	Geometric	Abstract Expressionism	Minimalism	Surrealism
1.	<p>Concept and Inspiration: Start with a clear idea or theme that you want to explore using geometric shapes. Study works by artists like Piet Mondrian or Kazimir Malevich for inspiration.</p>	<p>Concept and Emotion Abstract expressionism focuses on conveying emotions and energy. Decide on the feelings or energy you want to express.</p>	<p>Concept and Simplicity Minimalism emphasizes simplicity and clarity. Focus on a single idea or element.</p>	<p>Concept and Imagination Surrealism combines dreams, fantasy, and reality. Develop a concept that merges these elements.</p>
2.	<p>Materials and Tools: Gather materials like canvas or paper, rulers, compasses, protractors, and paints or drawing tools.</p>	<p>Materials and Tools Use large canvases, thick brushes, palette knives, and paints with strong pigmentation (acrylics or oils).</p>	<p>Materials and Tools Use high-quality materials like canvas, smooth paper, or fine wood panels. Keep tools simple—brushes, masking tape, and paint.</p>	<p>Materials and Tools Use traditional art materials like canvas, paper, and various paints. Incorporate mixed media for added effect.</p>
3.	<p>Basic Layout: Plan your composition by sketching geometric shapes like squares, circles, triangles, and lines. Use tools for precision.</p>	<p>Action and Gesture Apply paint using bold, dynamic gestures. Drip, splatter, or smear paint to create energetic patterns. Allow spontaneity to guide your movements.</p>	<p>Basic Layout Plan a clean, simple composition with few elements. Use basic shapes and limited colours.</p>	<p>Sketching Ideas Create preliminary sketches of bizarre, dream-like scenes. Combine familiar objects in unfamiliar ways.</p>
4.	<p>Colour Palette: Choose a limited colour palette that compliments your geometric forms. Primary colours are often used in geometric abstraction.</p>	<p>Layering Build up layers of paint, allowing each layer to interact with the previous ones. Use different tools and techniques for variety.</p>	<p>Precision Apply paint or drawing media with precision. Use masking tape for clean edges and uniform shapes.</p>	<p>Composition Plan a composition that leads the viewer through the artwork. Use juxtaposition and unexpected combinations.</p>

Step	Type of Non-Figurative Art			
	Geometric	Abstract Expressionism	Minimalism	Surrealism
5.	Painting or Drawing: Begin filling in the shapes with solid colours or gradients. Maintain clean lines and sharp edges.	Texture and Depth Add texture by mixing media (e.g., sand, fabric) or applying paint thickly (impasto).	Colour and Space Employ a restrained colour palette, often monochromatic or with minimal variations. Pay attention to negative space.	Painting or Drawing Begin with a detailed under-drawing if necessary. Paint or draw with attention to both realistic details and fantastical elements.
6.	Composition and Balance: Continuously assess the balance and harmony of your composition. Adjust shapes and colours as needed.	Stepping Back Frequently step back to view the composition as a whole. Adjust as needed to maintain balance and flow.	Composition Ensure the composition is balanced and harmonious. Adjust elements for simplicity and impact.	Texture and Detail Add texture and intricate details to enhance the surreal quality. Use techniques like glazing and layering.
7.	Final Touches: Add any final details or adjustments. Ensure all lines are crisp and colours are even.	Finishing Allow the artwork to dry completely. Consider any additional touches to enhance the overall impact.	Final Touches Refine edges and surfaces. The final piece should be immaculate and free from unnecessary details.	Finalizing Ensure the artwork captures the intended surreal effect. Make adjustments to balance reality and fantasy.

Learning Tasks

1. Use available resources to investigate and record figurative and non-figurative representations in the environment.
2. Analyse the steps used in creating figurative and non-figurative representations in the environment.
3. Create drawings of figurative and non-figurative representations in the environment.

Pedagogical Exemplars

Experiential Learning: Visit museums, galleries, art shops, and artists' workshops and watch videos to discuss harmonious colours from natural sources.

Project-based Learning:

- Working individually, create various drawings of figurative representations found within the environment.
- In mixed groups, create various drawings of non-figurative representations.

Key Assessment

Level 1 Recall

List/record figurative and non-figurative representations in the environment.

Level 2 Skills of conceptual understanding

Explain key characteristics of figurative and non-figurative representations.

Level 3 Strategic reasoning

Analyse key concepts of selected figurative and non-figurative representations.

Level 4 Extended critical thinking and reasoning

Create drawings based on selected figurative and non-figurative representations in the environment.

Hint



The recommended mode of assessment for Week 23 is checklist. Ensure to use a blend of items of different DoK levels from the key assessment.

WEEK 24

Learning Indicators

1. Compose appropriate images of constituent parts for forms and abstraction.
2. Design and create works with available modern industrial materials with appropriate processes. (PROJECT)

FOCAL AREA: GENERATING FORMS IN ART AND DESIGN

Composition of appropriate and constituent parts of forms in art and design

Composing images from constituent parts for forms and abstraction involves breaking down complex objects or scenes into basic shapes and forms and then reassembling or manipulating these parts to create an abstract representation. This method helps in understanding the structure and essence of the subject while encouraging creativity and new interpretations.

For example, Pablo Picasso's "Les Femmes d'Alger (O. J. R. M.)" (1911) deconstructs the human form into geometric shapes, offering multiple perspectives and exploring the essence of the human figure beyond realistic representation. Similarly, Georges Braque's "Violin and Candlestick" (1910) breaks down everyday objects into overlapping planes and facets, creating an abstract representation focussing on underlying forms and relationships.



Fig. 24.1: *Three Musicians*, 1921.



Fig. 24.2: *Girl with Mandolin*, 1910.



Fig. 24.3: *Violin and Candlestick*, 1910.

Henri Matisse's "The Snail" (1953) uses brightly coloured paper cut-outs arranged in a spiral pattern to abstractly represent a snail, demonstrating how abstraction can capture the fundamental qualities of a form. Kazimir Malevich's "Black Square" (1915) reduces the subject to a simple black square on a white background, emphasising basic geometric form and exploring artistic purity.



Fig. 24.4: *The Snail, 1953*



Fig. 24.5: *Black Square, 1915*

Piet Mondrian’s “Composition with Red, Blue, and Yellow” (1930) exemplifies De Stijl, reducing forms to essential geometric shapes and primary colours, creating a balanced and simplified representation of reality. Wassily Kandinsky’s “Composition VIII” (1923) uses geometric shapes, lines, and colours to create a dynamic composition that evokes musical rhythms and emotions, expressing inner feelings and spiritual concepts rather than depicting the physical world.



Fig. 24.6: *Composition with Red, Blue and Yellow (1930)*



Fig. 24.7: *Composition VIII, 1923.*

The above instances demonstrate how abstract compositions are generated across different art movements, revealing subject essence, encouraging creative interpretations, and challenging traditional representation boundaries, thus promoting creativity and critical thinking.

Activities

This a sample guideline to break down and recompose from constituent parts for art and design:

Step 1: Choose Your Subject

- Select an object, scene, or figure you want to break down into its basic components. This could be anything from a human figure to a landscape.

Example: A human figure.

Step 2: Identify constituent parts

- Observe the subject and identify its basic shapes and forms. Look for geometric shapes such as circles, squares, triangles, and lines that make up the overall structure.

Example: For a human figure, the head can be seen as an oval, the torso as a rectangle, and the arms and legs as cylinders.

Step 3: Sketch the Basic Shapes

- Begin by sketching these basic shapes lightly on your drawing surface. This step is crucial for understanding the underlying structure of your subject.

Example: Draw an oval for the head, a rectangle for the torso, and cylinders for the limbs.

Step 4: Refine and Combine Shapes

- Once you have the basic shapes, start refining them by adding details and combining them to form a more cohesive representation of the subject. Pay attention to proportions and relationships between different parts.

Example: Add more details to the oval to form the facial features, and refine the cylinders to represent muscles and joints.

Step 5: Abstract the Forms

- To move towards abstraction, start altering the shapes, exaggerating certain aspects, or simplifying details. Focus on capturing the essence or movement rather than a realistic representation.

Example: Stretch the limbs to convey movement or simplify the facial features to basic lines and shapes.

Step 6: Experiment with Composition

- Arrange the abstracted parts in different ways to create new compositions. Play with the positioning, overlapping, and scaling of shapes to explore various abstract outcomes.

Example: Reposition the abstracted limbs and head in a dynamic pose that conveys motion.

Step 7: Add artistic elements

- Incorporate elements such as colour, texture, and shading to enhance the visual interest of your composition. These elements can help in emphasising certain parts or creating a mood.

Example: Use bold colours to highlight specific shapes or add textures to give depth to your composition.

Step 8: Complete Your Artwork

- Review your composition, make necessary adjustments, and finalise your artwork. Ensure that the abstracted image still communicates the essence of the original subject while offering a fresh perspective.

Example: Complete the abstracted human figure with clean lines, vibrant colours, and interesting textures.

By following these steps and considering historical examples, learners can learn to deconstruct and abstract forms creatively, developing both their technical skills and artistic expression.

Notable Examples:

Pablo Picasso's "Guernica", 1937

This painting is a prime example of how Picasso broke down figurative forms into simple, including geometric forms and shapes, leading to the development of Cubism.



Fig. 24.8: "Guernica", 1937.

Henri Matisse's "Henri Matisse, The Horse, the Rider, and the Clown 1943-4", (1943-4).

Matisse used simple, colourful cutout shapes arranged to abstractly represent the space and his subject, representing his technique of "painting with scissors."



Fig. 24.9 *The Horse, the Rider, and the Clown* 1943-4, (1943-4).



Fig. 24.10: *Henri Matisse's Two Dancers (Deux danseurs), 1937-38. Stage curtain design for the ballet "Rouge et Noir." Gouache on paper, cut and pasted, notebook papers, pencil, and thumbtacks.*

African masks



Fig. 24.11: *Bwa Owl Mask from Burkina Faso*



Fig. 24.12: *Bwa butterfly Mask from Burkina*



Fig. 24.13: *Baule beaded mask.*



Fig. 24.14: *African masks on wooden background*

These masks often abstract human and animal forms using geometric shapes and stylised features, serving both artistic and cultural purposes.

El Anatsui Tapestries

El Anatsui bottle top works break down Indigenous woven kente fabrics into simple geometric colour fields and put them together to form his popular tapestries.



Fig. 24.15: *El Anatsui. The Sublime*



Fig. 24.16: *El Anatsui. composition with bottle tops*

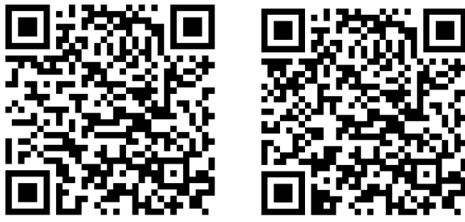


Fig. 24.17: *El Anatsui. Composition with bottle tops.*



Fig. 24.18: *El Anatsui, “Gravity and Grace”.*

Japanese Ink Wash Painting (Sumi-e)



Fig. 24.19: *Japanese Ink Wash Painting (Sumi-e)*



Fig. 24.20: *Pine Trees screen, (1539–1610), Japanese,*

- This art form simplifies natural scenes into minimalistic, abstract compositions, emphasising the essence rather than detailed realism.

Learning Tasks

1. Analyse appropriate treatments of constituent parts of forms for abstract representations.
2. Create a composition from constituent parts of selected forms for an abstract representation based on your understanding of appropriate treatment.

Pedagogical Exemplars

Group work/Collaborative Learning: Learners in groups use brainstorming to discuss appropriate treatments of constituent parts of forms and abstraction.

Project-based Learning: Learners in groups make a composition to reflect the understanding of constituent parts of forms and abstraction.

Key Assessment

Level 1 Recall

Explain the term Abstraction

Level 2 Skills of conceptual understanding

Describe steps to recreate constituent parts of forms for abstract representations.

Level 3 Strategic reasoning

Create three abstract representation sketches with selected objects and forms as constituent parts.

Level 4 Extended critical thinking and reasoning:

Create an abstract representation artwork from known objects and figures as constituent parts.

FOCAL AREA 2: ART MAKING WITH MODERN INDUSTRIAL MATERIALS AND PROCESSES.

Modern industrial materials, such as metal, plastic, glass, and synthetic fibres, are widely used in contemporary art to create innovative and durable works. Artists are constantly exploring industrial materials in art to create unique and groundbreaking pieces. These materials offer durability, longevity, and new forms and textures, challenging traditional art ideas. They can be used in 2-dimensional and 3-dimensional art forms, allowing for a wider range of possibilities. Techniques like welding, moulding, and casting create large-scale sculptures and intricate mixed-media collages, reshaping artists' approaches to their craft. The result is a dynamic and innovative body of work that captivates audiences and sparks conversations about the intersection of art and industry. Using modern industrial materials in art allows for creative expressions in both 2D and 3D forms.

Artists like Richard Serra and Anish Kapoor have created unique and durable artworks using industrial materials like steel and aluminium, defying gravity and challenging space perceptions.



Fig. 24.21: *Elevational Mass*



Fig. 24.22: *Double Torqued Ellipse* by Richard Serra



Fig. 24.23: *Cloud Gate* by Anish Kapoor



Fig. 24.24: *Sky Mirror*



Fig. 24.25: *Mirror*

Rachel Whiteread and Roni Horn have explored casting materials like resin and glass, creating delicate installations that play with light and transparency. By pushing traditional techniques, these artists create groundbreaking works that challenge the boundaries of contemporary art, pushing the boundaries of what is possible in the field.



Fig. 24.26: *Untitled*



Fig. 24.27: *Detached*

Modern industrial materials have been used to create 2-dimensional art, resulting in groundbreaking work art. Artists like Andy Warhol, Richard Serra, Gerhard Richter, and Barbara Kruger have employed these materials to create interesting and impactful pieces. Warhol's "*Marilyn Diptych*" uses silkscreen ink on canvas and industrial silkscreen printing to emphasise repetition and commercialism. Serra's "Prop" explores balance and gravity through

rolling, cutting, and balancing. Richter's "Betty" blends oil on canvas with photorealism and squeegee techniques, while Kruger's "Untitled (Your body is a battleground)" uses photographic silkscreen on vinyl to make bold statements on feminism and consumer culture.



Fig. 24.28: *Marilyn Diptych*,



Fig. 24.29: *Campbell's Soup Cans* by Andy Warhol



Fig. 24.30: *Colour chart series*



Fig. 24.31: *Betty*



Fig. 24.32: *Battleground*



Fig. 24.33: *Belief+Doubt*

Examples:

3D Art with Modern Industrial Materials

1. Metal Sculpture

- **Material:** Steel, aluminium, or bronze
- **Process:** Welding, casting, and machining
- **Example:** Abstract geometric sculpture made from welded steel

2. Plastic Sculpture

- **Material:** Acrylic, polycarbonate, or PVC
- **Process:** Thermoforming, laser cutting, and assembly
- **Example:** Large-scale installation with interlocking acrylic panels

3. Glass Art

- **Material:** Blown or fused glass
- **Process:** Glass blowing, fusing, and kiln forming
- **Example:** Glass sculpture featuring fused and slumped glass elements

4. Composite Sculpture

- **Material:** Carbon fibre, fibreglass, or resin composites

- **Process:** Molding, layering, and curing
- **Example:** Lightweight yet strong sculpture using carbon fibre

Table 24.1: Sample Activities

Type	Resin-cast Sculpture	Metal Sculpture	Plastic Sculpture
Materials			
	Polyester resin, accelerator and hardener Silicone mould Mixing cups and sticks Pigments and objects to embed (optional) Protective gloves and goggles	Steel rods or sheets Welding equipment Angle grinder Protective gear (gloves, goggles, apron) Metal finishing tools (sandpaper, polisher)	Acrylic or polycarbonate sheets Laser/manual cutter Heat gun or thermo-forming oven Adhesives (epoxy or acrylic cement) Protective gear (gloves, goggles)
Steps			
1.	Design and create the Sculpture: Create or select a silicone mould in the shape of your desired sculpture. <i>This means that the model has to be modelled, or an object has to be used and taken through the mould-making process to get a mould for the project.</i>	Design the sculpture: Create a detailed sketch or 3D model of the sculpture.	Design the Sculpture: Develop a sketch or design a digital model of the work.
2.	Prepare the Resin: Mix the polyester resin, accelerator and hardener according to the manufacturer's instructions. Add pigments, fillers, or objects to embed in it if desired.	Prepare the metal: Cut steel rods or sheets to the desired size and shape using an angle grinder.	Cut the plastic: Cut the plastic sheets into the desired shapes.
3.	Pour the Resin: Pour the mixed resin into the silicone mould. Ensure it fills all areas of the mould without air bubbles.	Assemble and weld: Arrange the metal pieces according to the design and weld them together securely.	Form the Pieces: Use a heat gun or stove to heat bend and shape the plastic pieces as needed.

4.	Cure the Resin: Allow the resin to cure for the recommended time, usually 24–48 hours, depending on the resin type.	Refine the structure: Use the angle grinder and other finishing tools to smooth weld joints and edges.	Assemble the Sculpture: Secure all joints in shaped plastic pieces using epoxy glue or acrylic cement to create desired component forms.
5.	Demould and Finish: Carefully remove the cured resin from the mould. Sand any rough edges and areas, and polish the surface to achieve the desired surface texture, feel and aesthetic value.	Apply Finish: Polish the sculpture to achieve the desired texture and finish, or apply a protective coating to prevent rust.	Install and Display: Assemble the pieces on-site, ensuring stability and proper alignment, then display the installation in the chosen space.

2D Art with Modern Industrial Materials

1. Metal Etching

- **Material:** Aluminium or copper sheets
- **Process:** Etching, embossing, or engraving
- **Example:** A landscape scene etched onto an aluminium panel

2. Acrylic Pour Painting

- **Material:** Acrylic paint and synthetic polymer canvas
- **Process:** Pouring and manipulating liquid acrylics
- **Example:** Abstract painting by pouring and swirling acrylic paint

3. Glass Painting

- **Material:** Glass panels and enamel paint
- **Process:** Painting with enamel and firing in a kiln
- **Example:** A stained glass-like effect with vibrant colours and textures

4. Plastic Collage

- **Material:** Sheets of acrylic or PVC plastic
- **Process:** Cutting, layering, and adhering plastic pieces
- **Example:** A collage of various coloured plastic pieces creating a mosaic effect

Table 24.2: Sample Activities

Type	Metal Etching	Acrylic Pour Painting	Mixed Media on a Plastic Sheet	Image Printing on Metal Sheet
Materials:				
	Aluminium or copper sheet Etching tools or chemicals Patina solution (optional) Protective gloves and goggles Polishing cloth	Acrylic paint in various colours Pouring medium Cotton or synthetic polymer canvas Mixing cups and sticks Protective gloves and apron	Plastic sheet Mixed media (paints, markers, collage materials) Adhesive (if using collage) Protective varnish	Aluminium sheet Digital printer or screen printing Printing or UV-resistant inks Protective coating (optional)
Steps:				
1.	Design the artwork: Sketch your design on paper. Transfer the design onto the metal sheet using a marker or carbon paper.	Prepare the paint: Mix acrylic paint with a pouring medium in separate cups for each colour. Ensure smooth consistencies and easy-to-pour paints.	Prepare the acrylic sheet: Clean and prepare the acrylic sheet as the base.	Design the artwork: Create a digital design using graphic design software. Design by manual drawing and designing.
2.	Prepare the metal: Clean the metal sheet with a degreasing agent to remove any oil or residue.	Prepare the canvas: Place the canvas on a level surface and protect the surrounding area with plastic or newspaper.	Create the base layer: Apply paints or markers directly onto the acrylic sheet to create the base layer of the artwork.	Prepare the metal: Clean and prepare the aluminium sheet for printing.
3.	Etch the Design: Use etching tools or chemicals to carve the design into the metal sheet. This can be done by hand, or using chemicals or an etching machine.	Pour the paint: Pour the mixed paint onto the canvas, using different techniques such as dirty pour, flip cup, or puddle pour to create various effects.	Add mixed media elements: Add the collage materials, additional paint layers, or other mixed media elements to build depth and texture.	Print the design: Use UV-resistant inks to print the design onto the aluminium sheet. Create a silk screen to print the design onto the aluminium sheet.

4.	Apply Patina: (Optional): If desired, apply a patina solution to create a weathered or coloured effect on the metal.	Manipulate the paint: Tilt the canvas to spread the paint and create interesting patterns and swirls. Use sticks or blow air on the paint to direct paint for effects.	Glue collage pieces: Use adhesive to secure any collage materials to the acrylic sheet.	Apply protective coating: Optionally, apply a protective coating to enhance durability and prevent fading.
5.	Polish the Surface: Polish the surface to enhance the relief and make the details stand out	Allow it to dry: Allow the painting to dry completely, usually 24-48 hours.	Apply protective varnish: Once the artwork is complete, apply a protective varnish to preserve the mixed media elements.	Frame and Display: Frame the finished piece or mount it for display.
6.	Mount for Display: Mount the finished piece on a frame or a wooden board for display.	Finish (Optional): Apply a varnish or resin coating to protect the painting and enhance the colours. Frame painting	Frame and Display: Frame the finished piece or mount it for display.	

Learning Tasks

(Project)

Design and create artwork with modern industrial materials with appropriate techniques and processes.

Pedagogical Exemplars

Experiential Learning: Visit art industries and artists or take a virtual trip for inspiration and in convenient groups, discuss the use of modern industrial materials with appropriate processes.

Project-based Learning: Using the knowledge gained during your visits, design and create works with available modern industrial materials with appropriate processes.

Key Assessment

Level 1 Recall

Record concepts and themes based on appropriate materials and processes.

Level 2 Skills of conceptual understanding

Use the responses to Level 1 Assessment to design using specific methods.

Level 3 Strategic reasoning

Create an Artwork that projects the relationship between artwork and concept/theme.

Level 4 Extended critical thinking and reasoning

Make a critique of the artwork.

Hint

The recommended mode of assessment for Week 24 is end of semester examinations. Ensure to use a blend of items of different DoK levels from the key assessment.

SECTION 9 REVIEW

Over the past three weeks, learners have explored figurative and non-figurative representations through experiential learning, project-based learning, and collaborative group work, in which they created drawings of figurative representations from their environment, composed constituent parts for forms and abstraction, and designed works using modern industrial materials. Pedagogical approaches employed focused on abstract representation, using modern materials and materials for artworks. Learners designed and created artworks using modern materials, enhancing problem-solving skills. Experiential learning included visits to museums, galleries, art shops, and workshops, while group discussions on industrial materials and processes fostered collaborative learning. This approach prepared students for future challenges in art and design. Assessment strategies evaluated learners' memory and recall, conceptual understanding, strategic reasoning, and critical thinking in abstract art, figurative and non-figurative representations. Learners analysed key concepts, created abstract sketches, demonstrated composition and abstraction, and wrote critiques or appreciations of their artwork. This comprehensive approach ensured students were well-prepared for future artistic and academic endeavours.



Appendix G- Sample Table of Specification for End of Semester Examination

Nature:

End of semester exam tasks should cover lessons taught from weeks 13–24. The tasks should cover DoK levels 1-4. It should consist of 3 papers.

Duration – 2 hours for Paper 1 & 2 and 2 hours for paper 3

Resources:

- a) *Teacher Manual*
- b) *Learner Material*
- c) *Teacher Manual and Assessment Toolkits*
- d) *Printed or written questions*
- e) *Answer booklets,*
- f) *Cartridge papers*
- g) *Pencils and erasers*
- h) *Paints (acrylic, watercolor, or oil)*
- i) *Brushes and palettes etc.*

Sample Questions

- a) *Paper 1 – Multiple choice (40 questions, answer all)*

Choose the best answer from the alternatives lettered A to D

Which of the following is the best interpretation of the colour green in Ghanaian traditional art and symbolism?

- A) *Agriculture and growth*
- B) *Knowledge and wisdom*
- C) *Royalty and nobility*
- D) *Sorrow and mourning*

- b) *Paper 2 – Essay type (5 questions, answer any 3)*

Analyse the relationship between design brief and a prototype

- c) *Paper 3 - Practical (2 questions, answer any 1)*

Create an abstract artwork that utilizes known objects and figures as basic parts, emphasizing form, colour, and composition rather than realistic representation

Refer to TM (sections 5-8, weeks 11-23) and LM (sections 5- 8) for more examples of assessment tasks

Sample Table of Specification

Week	Focal area	Type of Questions	DOK Level				Total
			1	2	3	4	
13	Regional Materials and Privileged Materials	Multiple choice	2	1	-	-	3
		Essay	-	-	1	-	1
14	Privileged Materials Art medium and scale	Multiple choice	1	2	-	-	3
		Essay	-	-	1	-	1
15	Aesthetic theories and artistic expression	Multiple choice	2	1	1	-	4
16	Theories in Art	Multiple choice	1	1	1	-	3
		Essay	-	-	1	-	1
17	Appreciation of Cultural Products	Multiple choice	1	2	1	-	4
18	Understanding art and design processes and their application	Multiple choice	1	2	1	-	4
19	Design Strategies	Multiple choice	2	1	1	-	4
20	Prototyping	Multiple choice	-	3	1	-	4
		Practical	-	-	-	1	1
21	Colour Symbolism	Multiple choice	1	2	1	-	4
		Essay	-	-	1	-	1
22	Advanced Colour Theory	Multiple choice	2	1	1	-	4
		Essay	-	-	1	-	1
23	Image Representations: Figurative and Non-figurative Representations	Multiple choice	1	2	-	-	4
24	Generating forms in Art and Design	Practical	-	-	-	1	1
	Total		14	18	13	2	47

Overall Totals

Multiple choice questions	40
Essay	5
Practical	2

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