

MINISTRY OF EDUCATION



REPUBLIC OF GHANA

TEACHING SYLLABUS FOR **GENERAL KNOWLEDGE IN ART** (Senior High School 1 - 3)

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TEACHING SYLLABUS FOR GENERAL KNOWLEDGE IN ART

RATIONALE FOR TEACHING GENERAL KNOWLEDGE IN ART

General Knowledge in Art (GKA) is a composite subject made up of Art History, Appreciation and general art concepts. These subjects are teased out from all the Visual Arts subjects studied at the Senior High School (SHS) level. The rationale is to provide the student of visual art broad based knowledge and skills in the theory and practice of visual art. The theory component of GKA is to broaden the student's scope of vocabulary and to equip him/her with the requisite communication skills that would enable him/her to talk knowledgeably in the subject.

The practical component has been designed to reinforce the skills that the visual art student learns in the individual elective subjects of study. Collectively, the objective is to predispose the senior high school student to develop love for the appreciation of the cultural and aesthetic values of Ghanaian arts. Love for the cultural and aesthetic values has the capacity to reinforce the development of the affective domains of learning and to encourage development of patriotism, national pride and self esteem in students.

In the socio-economic development of Ghana, there is the need to study the history of artistic development of selected societies and the role that art played in their development. Advances in Visual Arts have made an impact on the economic development of nations and improved the quality of life in most parts of the world. A critical issue for us is to help our young people to develop their skills and capabilities to contribute significantly to the development, preservation and promotion of Ghanaian art forms through their education and training.

GENERAL AIMS

The syllabus is designed to help the student to:

1. appreciate art as an integral part of life.
2. develop pride, confidence and patriotism through appreciation of their own art creations.
3. develop the capacity for creativity through exposure to variety of art activities using traditional and contemporary tools and materials.
4. be visually literate in skills, competencies and in modes of art appreciation and criticism.
5. be exposed to the philosophical, anthropological and religious values of art.
6. acquire perceptual and analytical skills through art experience and the processes of self-expression and communication.
7. develop the ability to harmonize opposing ideas, contradictions and inconsistencies to design and make art works
8. be aware of the variety of vocations available in the field of art and opt to chose a career in the field of art.
9. acquire basic entrepreneurial skills for self employment
10. develop skills in the use of the computer to design and make artworks.

SCOPE OF CONTENT

This course covers the history, principles and practice of Visual Art as a vocation. The scope of Visual Arts has been designed in such a way as to provide adequate foundation for students who will pursue further education in art. The course also offers enough knowledge and skills to students terminating their education at the end of Senior High School.

PRE-REQUISITE SKILLS AND ALLIED SUBJECTS

This subject is based on the course in Basic Design and Technology offered at the Junior High School level. Students offering a course in Visual Arts should have acquired satisfactory literacy and numeracy skills including basic skills in drawing and designing, as well as knowledge in social studies at the Junior High School.

SELECTION OF OPTIONS

The Visual Arts programme comprises nine major subjects with their individual teaching syllabi. Every student of Visual Arts is expected to study General Knowledge in Art and any two of the following options: One from group 'A' and one from group 'B'.

Group 'A' – Graphics, Picturemaking and Textiles.

Group 'B' – Basketry, Ceramics, Jewellery, Leatherwork and Sculpture.

A school may offer as many Visual Arts subjects as possible for which teachers and resources are available. This will provide the student with greater variety of art subjects to choose from. Each student of Visual Arts is expected to choose THREE art subjects: General Knowledge in Art (compulsory) and TWO other art subjects, ONE from **Group A** and the other ONE from **Group B** listed above.

ORGANISATION OF THE SYLLABUS

The General Knowledge in Art syllabus has been structured to cover three years of Senior High School. Each year's work consists of a number of sections and units. The structure and organization of the General Knowledge in Art syllabus is presented below.

ORGANISATION AND STRUCTURE OF THE GENERAL KNOWLEDGE-IN-ART SYLLABUS

SHS 1	SHS 2	SHS 3
SECTION 1: INTRODUCTION TO VISUAL ARTS EDUCATION (Page 1 – 3) Unit 1: Rationale for Visual Arts Education i. Concepts of Arts ii. Concepts of GKA Unit 2: Art in National Development Unit 3: Functions of Art in the Community	SECTION 1: INTRODUCTION TO LETTERING (Page 32 - 35) Unit 1: Block Lettering. Unit 2: Broad pen lettering. Unit 3: Gothic lettering. Unit 4: Roman lettering. Unit 5: Lettering for communication	SECTION 1: PRODUCT DESIGN (Page 72 – 74) Unit 1: Application of the Design Process i. Production by hand ii. Production by Machine Unit 2: Projects i. Two-Dimensional Art ii. Three-Dimensional Art

SHS 1	SHS 2	SHS 3
<p>SECTION 2: INTRODUCTION TO BASIC DESIGN AND TECHNOLOGY (Page 4 – 8)</p> <p>Unit 1. Elements of Design/Art.</p> <ol style="list-style-type: none"> i. Understanding the Elements of Design. ii. Identification and use of Elements from the environment. <p>Unit 2: Principles of Design/Art</p> <ol style="list-style-type: none"> i. Understanding the Principles of Design. ii. Organization of the Elements into designs. <p>Unit 3: Design Process.</p> <p>Unit 4 Creativity</p>	<p>SECTION 2: AFRICAN ART (Page 36 - 39)</p> <p>Unit 1 Philosophy of African Art</p> <p>Unit 2 Indigenous African Art</p> <p>Unit 3 Contemporary/Current African Art</p>	<p>SECTION 2: ENTREPRENEURIAL SKILLS (Page 75 - 82)</p> <p>Unit 1: Establishment of an art industry</p> <p>Unit 2: Managing an art industry</p> <p>Unit 3: Costing, pricing and marketing</p>
<p>SECTION 3: DRAWING AND COMPOSITION (Page 9 - 17)</p> <p>Unit 1: Drawing as a Means of Communication.</p> <p>Unit 2: Exploration of tools, materials and Techniques.</p> <p>Unit 3: Composition and Layout</p> <p>Unit 4: Perspective and Foreshortening</p> <p>Unit 5: Perception and Aesthetics.</p> <p>Unit 6: Analytical study from objects</p> <ol style="list-style-type: none"> i. Natural Objects ii. Man-made Objects iii. Figures <p>Unit 7: Idea development.</p>	<p>SECTION 3: INTRODUCTION TO DESIGN AND TECHNOLOGY (Page 40 - 49)</p> <p>Unit 1: Design & Technology Process (DTP)</p> <p>Unit 2: Computer as a Tool for Art</p> <p>Unit 3: Two & Three Dimensional Composition</p> <p>Unit 4: Printmaking</p> <p>Unit 5: Patternmaking.</p> <p>Unit 6: Communication Technology</p>	<p>SECTION 3: ENTERPRISES IN ART (Page 83-84)</p> <p>Unit 1: Art related careers</p>

SHS 1	SHS 2	SHS 3
<p>SECTION 4: PRE-HISTORIC AND ANCIENT ART (Page 18 - 21)</p> <p>Unit 1: Pre-historic art; Paleolithic, Mesolithic and Neolithic</p> <p>Unit 2: Ancient art:</p> <ul style="list-style-type: none"> i. Egyptian Art. ii. Greek Art. iii. Oriental Art. iv. Oceanic Art. 	<p>SECTION 4: GHANAIAAN ARTS & ARTISTS (Page 50 - 55)</p> <p>Unit 1: Indigenous Art Forms and Artists</p> <p>Unit 2: Contemporary Art Forms and Artists</p> <p>Unit 3: Form, symbolism and functions of Art.</p> <p>Unit 4: Art and Tourism</p> <p>Unit 5: Sustainable Development in Art.</p>	<p>BIBLIOGRAPHY - Page 85</p> <p>GLOSSARY – Page 88</p> <p>APPENDICES</p> <p>A – Art Related Careers – Page 94</p> <p>B – Student’s Check List – Page 95</p> <p>C – Art Criticism (Assessment Sheet) – Page 96</p> <p>D – Project Evaluation Sheet – Page 96</p>
<p>SECTION 5: ART APPRECIATION AND CRITICISM (Page 22 – 23)</p> <p>Unit 1: Art Appreciation</p> <p>Unit 2: Art Criticism</p>	<p>SECTION 5: PROFESSIONAL ETHICS - 2 (Page 56 - 63)</p> <p>Unit 1: Maintaining good health</p> <ul style="list-style-type: none"> i. The Concept of a Healthy Lifestyle. ii. Maintaining Health through Good Relationships. iii. Creativity and Stress. iv. Personal Hygiene. <p>Unit 2: Studio Practices (Safety Rules)</p> <p>Unit 3: Daily Work Plan</p>	
<p>SECTION 6: PROFESSIONAL ETHICS AND ENTREPRENEURIAL PRACTICES - 1 (Page 24 - 31)</p> <p>Unit 1: Artist’s Portfolio</p> <p>Unit 2: Business Plan</p> <p>Unit 3: Branding and Packaging</p> <p>Unit 4: Artist’s Statement, Brochure and Business Card</p> <p>Unit 5: Exhibition</p>	<p>SECTION 6: MODERN ART TRADITIONS (Page 64 - 71)</p> <p>Unit 1: Scope of Modern Art Traditions</p> <p>Unit 2: Renaissance Art.</p> <ul style="list-style-type: none"> i. Understanding Renaissance Art. ii. Exponents of Renaissance Art iii. Impact of Renaissance Art. <p>Unit.2: Modern Art Movements</p> <ul style="list-style-type: none"> i. Understanding Modern Art Movements. ii. Exponents of Modern Art Movements. 	

TIME ALLOCATION

A school may offer as many Visual Arts subjects as possible for which teachers and resources are available. This will provide the student with a greater variety of Art subjects to choose from. Choice of subjects should be within the prescribed Scope of Content. Each student of Visual Arts is expected to choose **THREE** art subjects: General Knowledge (compulsory) and **TWO** other Art subjects. One from group 'A' and one from group 'B'. Each of the three subjects must be allocated **six periods** per week.

For the (compulsory) General Knowledge in Art, it is suggested that **two periods** per week be allocated to Art History, Appreciation and General Concepts in Art, while **three periods** per week be allocated to the practical component, and **one period** for '**School Based Assessment (SBA) Tasks**'. **Still Life drawing** and **imaginative/memory composition** must be given special attention during the practical lessons to help develop the drawing skills and competency of the visual arts student. Each year's work should be planned according to three terms, but retaining the logical sequence of topics.

SUGGESTIONS FOR TEACHING THE SYLLABUS

The syllabus has been planned in five columns consisting of Units, Specific Objectives, Content, Teaching and Learning Activities and Evaluation.

General Objectives

General Objectives have been listed at the beginning of each section of the syllabus, that is, just below the theme of the section. The general objectives specify the skills and behaviours students should acquire as a result of instruction in the units of a section. The general objectives are linked to the general aims of this subject and they form the basis for the selection and organization of the unit topics. Read the general objectives very carefully before you start teaching. After teaching all the units, go back and read the general aims and general objectives again to be sure you have covered both of them adequately in the course of your teaching.

Sections and Units: Each section of the syllabus is divided into units, where a unit consists of a body of knowledge and skills that form a logical aspect of the section.

Column 1 - Units: The Units in Column 1 provide the major topics of the section. You are expected to follow the unit topics according to the linear order in which they have been presented. However, if you find at some point that teaching and learning of a unit will be more effective if you skipped to another unit before coming back to the unit in the sequence you are encouraged to do so.

Column 2 - Specific Objectives: Column 2 shows the Specific Objectives for each unit. The 'specific objectives begin with numbers such as 1.2.2 or 2.2.1. These numbers are referred to as "Syllabus Reference Numbers. The first digit in the syllabus reference number refers to the section; the second digit refers to the unit, while the third digit refers to the rank order of the specific objective. For instance, 1.2.2 means: Section 1, Unit 2 (of Section 1) and Specific Objective 2. In other words, 1.2.2 refers to Specific Objective 2 of Unit 2 of Section 1. Similarly, the syllabus reference number 2.2.1 simply means Specific Objective number 1, of Unit 2 of Section 2.

You will note also that specific objectives have been stated in terms of the student i.e. "*what the student will be able to do after instruction and learning in the unit.*" Each specific objective hence starts with the following: "The student will be able to.. " This in effect, means that you have to address the learning problems of each individual student. It means individualizing your instruction as much as possible such that the majority of students will be able to master the objectives of each unit of the syllabus.

As has been said already, the order in which the unit topics appear should not necessarily be the teaching order. There should however, be a linkage in the order in which the units and specific objectives are treated. The teacher will have to study the syllabus carefully and plan ahead the activities the students will carry out

during a particular lesson. Knowing the requirements of a lesson, the teacher should assemble the tools and materials required for the activities well in advance. The collection of tools and materials must be done by both the teacher and students. Other regular materials may be continually collected and stored to be used when needed. When materials are not available in the school or in the immediate environment, the teacher should try to contact persons in higher institutions and in the community for help.

As students begin work on activities of each lesson, the teacher should serve as a facilitator and motivate the students in various ways to sustain their interest. As much as possible, resource persons may be invited to carry out demonstrations and talk about their work to the class. Field trips may be organized to the community.

Column 3 - Content: The third column the "content" of the syllabus presents a selected body of information that you will need to use in teaching the particular unit. In some cases, the content presented is quite exhaustive. In some other cases, you could add more information to the content presented. In any case, try to find more information through reading and personal investigations, to add to the content provided. The use of resource persons will in many cases, help to provide your class with more information and skills. The column also suggests tools and materials that can be used for the unit or lesson.

Column 4 -Teaching and Learning Activities (T/LA): T/LA that will ensure maximum student participation in the lessons is presented in Column 4. The teaching of this subject should be activity oriented. The major portion of class work and other assignments should emphasize practice. Group work and other participatory methods should be emphasized in the teaching and learning process. In this particular subject, students are expected to acquire valuable basic practical skills to serve as a foundation for further skill development. Observe and also ensure that students exhibit skills and values in their behaviour and in creative activities.

Column 5 - Evaluation: Suggestions and exercises for evaluating the lessons of each unit are indicated in Column 5. Evaluation exercises can be in the form of oral questions, quizzes, class assignments (e.g., designing and drawing), project work; etc. Try to ask questions and set tasks and assignments that will challenge your students to apply their knowledge to issues and problems that will engage them in creating new and original items, and developing positive attitudes as a result of having undergone instruction in this subject. Evaluation should also include observation of processes students go through in performing various activities, and the products students make. Processes and products are both equally important and need observation and correction. The suggested evaluation tasks are not exhaustive. You are encouraged to develop other creative evaluation tasks to ensure that students have mastered the instruction and behaviours implied in the specific objectives of each unit.

Lastly, bear in mind that the syllabus cannot be taken as a substitute for lesson plans. It is therefore necessary that you develop a scheme of work and lesson plans for teaching the units of this syllabus.

PROFILE DIMENSIONS

Profile dimensions describe the underlying behaviours or abilities students are expected to acquire as a result of having gone through a period of instruction. Each of the specific objectives in this syllabus contains an action verb that specifies the type of learning or skill that the student should acquire by the end of the instructional period. A specific objective as follows: The student will be able to describe ...etc. contains an action verb "describe" that indicates what the student will be able to do after teaching and learning have taken place. Being able to describe something after the instruction has been completed means that the student has acquired knowledge. Being able to explain, summarize, give examples, etc. means that the student has understood the lesson taught. Similarly, being able to develop, plan, construct, etc. means that the student has learnt to create, innovate or synthesize knowledge. Each of the action verbs in the specific objectives of the syllabus describes the behaviour the student will be able to demonstrate after the instruction. Knowledge, Application, etc. are dimensions that should be the prime focus of teaching, learning and assessment in schools.

In Visual Arts, the three profile dimensions that have been specified for teaching, learning and testing are:

Knowledge and Understanding	--	15%
Application of Knowledge	--	25%
Practical Skills	--	60%

Each of the dimensions has been given a percentage weight that should be reflected in teaching, learning and testing. The weights indicated on the right of the dimensions show the relative emphasis that the teacher should give in the teaching, learning and testing processes at the Senior High School level. Combining the three dimensions in the teaching and learning process will ensure that Vocational Skills is taught and studied not only at the cognitive level, but will also ensure practical skill development on the part of students. Note that "practical skills" has been given 40% of the teaching and learning time to emphasize the point that the orientation in Vocational Skills is more toward the acquisition of practical vocational skills at the SHS level.

The explanation of the key words involved in each of the profile dimensions is as follows:

Knowledge and Understanding (KU)

Knowledge The ability to:
remember, recall, identify, define, describe, list, name, match, state principles, facts and concepts. Knowledge is simply the ability to remember or recall material already learned and constitutes the lowest level of learning.

Understanding The ability to:
explain, summarize, translate, rewrite, paraphrase, give examples, generalize, estimate or predict consequences based upon a trend. Understanding is generally the ability to grasp the meaning of some material that may be verbal, pictorial, or symbolic.

Application of Knowledge (AK)

Ability to use knowledge or apply knowledge, as implied in this syllabus, has a number of learning/behaviour levels. These levels include application, analysis, synthesis, and evaluation. These may be considered and taught separately, paying attention to reflect each of them equally in your teaching. The dimension "Use of Knowledge" is a summary dimension for all four learning levels. Details of each of the four sub-levels are as follows:

Application The ability to:
apply rules, methods, principles, theories, etc. to concrete situations that are new and unfamiliar. It also involves the ability to produce, solve, operate, plan, demonstrate, discover etc.

Analysis The ability to:
Break down materials into its component parts; to differentiate, compare, distinguish, outline, separate, identify significant points etc, recognize unstated assumptions and logical facilities, recognize inferences from facts etc.

Innovation/Creativity The ability to
put parts together to form a new whole. It involves the ability to synthesize, combine, compile, compose, devise, suggest a new idea or possible ways, plan, revise, design, organize, create, and generate new solutions. The ability to create or innovate is the highest form of learning. The world becomes more comfortable because some people, based on their learning, generate new ideas, design and create new things.

Evaluation

The ability to:

appraise, compare features of different things and make comments or judgments, contrast, criticize, justify, support, discuss, conclude, make recommendations etc. Evaluation refers to the ability to judge the worth or value of some materials, ideas etc., based on some criteria. Evaluation is a constant decision making activity. We generally compare, appraise and select throughout the day. Every decision we make involves evaluation. Evaluation is a high level ability just as application, analysis and innovation or creativity since it goes beyond simple knowledge acquisition and understanding.

Practical Skills (PS)

Practical skills involve pre-imaging to solve practical problems, demonstration of manipulative skills using tools/equipment and materials to carry out practical operations. The teaching and assessment of practical skills should involve projects and creative practical tasks.

“Practical Skills” is given 40 per cent of the teaching, learning and testing time to emphasize the point that General Knowledge in Art is more toward the acquisition of practical skills at the SHS level. The remaining 40 per cent can be used for theoretical aspect involving acquisition of knowledge and understanding.

Skills required for effective practical work are the following:

1. Handling Tools/Equipment/Materials
2. Observation
3. Craftsmanship/Draftsmanship
4. Perception
5. Creativity
6. Communication

Tools/Equipment/Material Handling: Students should be able to handle and use tools/equipment/materials properly for practical work to acquire the needed manual skills.

Observation: The student should be able to use his/her senses to make accurate observation of skills and techniques during demonstrations. The student in this case should be able to imitate the techniques he/she has observed for performing other tasks.

Craftsmanship/Draftsmanship: This involves the skilful and efficient handling of materials and tools for accomplishing specific tasks according to the level of the students.

Perception: The student should be able to respond to his/her environment using all the senses i.e. seeing, hearing, smelling, touching and tasting. The student should be encouraged to apply these senses to every project he/she undertakes.

Originality/Creativity: Students should be encouraged to be creative or original and be able to use new methods in carrying out projects. Encourage them to be original in making works of art and not copy existing work. You can help them to be creative and original by encouraging any little creative effort, technique and product they may develop.

Communication: Students should be guided to develop effective oral and written communication skills necessary for group work, reporting and appreciation etc.

The action verbs provided under the various profile dimensions should help you to structure your teaching such as to achieve the set objectives. Select from the action verbs provided for your teaching, in evaluating learning before, during and after the instruction. Use the action verbs also in writing your test questions. This will ensure that you give your student the chance to develop good thinking skills, and the capacity for excellent productive work. Check the weights of the profile dimensions to ensure that you have given the required emphasis to each of the dimensions in your teaching and assessment.

FORM OF ASSESSMENT

It is important that both instruction and assessment be based on the specified profile dimensions. In developing assessment procedures, try to select specific objectives in such a way that you will be able to assess a representative sample of the syllabus objectives. Each specific objective in the syllabus is considered a criterion to be achieved by the student. When you develop a test that consists of items or questions that are based on a representative sample of the specific objectives taught, the test is referred to as a “Criterion-Referenced Test.” In many cases, a teacher cannot test all the objectives taught in a term, in a year, etc. The assessment procedure you use, i.e. class tests, homework, projects, etc. must be developed in such a way that it will consist of a sample of the important objectives taught over a period.

The example below shows an examination consisting of two papers: Paper 1 and Paper 2. Paper 1 will usually be an objective-type paper; Paper 2 will consist of structured questions, essentially testing “Application of Knowledge,” but also consisting of some questions on “Knowledge and Understanding.” Paper 2 will be the practical test paper. The SBA will be based on all the three dimensions. The distribution of marks for the objective test items, structured questions, the practical questions paper, and the SBA should be in line with the weights of the profile dimensions already indicated and as shown in the table below.

Distribution of Examination Paper Weights and Marks

Dimensions	Paper 1A (Objective Test)	Paper 1B (Structured Question Paper)	Paper 2 (Practical Test Paper)	School Based Assessment (SBA)	Total Marks	% Weight of Dimensions
Knowledge and Understanding	25	10	-	10	45	15
Application of Knowledge	15	40	-	25	80	25
Practical Skills	-	-	120	55	175	60
Total Marks	40	50	120	90	300	
% Contribution of Papers	10	15	45	30		100

You will note that Paper 1 A has a contribution of 10% to the total marks; Paper 1B has a contribution of 15% to the total marks; Paper 2 has a contribution of 45%, and SBA has a contribution of 30% to the total marks. The numbers in the cells indicate the marks to be allocated to the items/questions that test each of the dimensions within the respective test papers. The practical test paper is the most important paper at the SHS level and therefore has more weight and more marks.

The last but one column shows the total marks allocated to each of the dimensions. Note that the numbers in the columns are additions of the numbers in the cells and they agree approximately with the profile dimension weights indicated in the last column. Of the total marks of 300, 45 marks, equivalent to 15% of the total marks, are allocated to Knowledge and Understanding; 80 marks, also equivalent to 25% of the total marks, are allocated to “Application of Knowledge”; 175 marks, equivalent to 60% of the marks are allocated to “Practical Skills”. The weight of each of the three dimensions is indicated in the last column. The ratio of theory to practice in Visual Art is 40:60

SCHEME OF EXAMINATION (TERMINAL/INTERNAL AND EXTERNAL/WASSCE)

The terminal examination should have three test papers as described above, or could be developed as two test papers where, following the example of the WASSCE, Paper 1 will consist of two sections: Section A and Section B. Section A of Paper 1 will consist of objective test items, while Section B will consist of structured questions. Further details of the two papers are as follows:

Paper 1 (2 hours 30 minutes): This will consist of two sections; ‘A’ and ‘B’ and candidates will be required to answer them at one sitting.

Section A: There will be 40 multiple-choice questions and candidates will be expected to answer all the questions within 50 minutes for 40 marks.

Section B: It will consist of five (5) structured essay type questions based on theory and practice from all areas of the subject. Candidates will be expected to answer three (3) within 100 minutes for 50 marks. One of the 3 questions chosen should be the compulsory question which will test knowledge and skills in perception, appreciation, criticism and judgement based on a photograph of an original art work in colour, a facsimile or real work (if possible). The compulsory question will be allocated 40minutes and marked out of 20 and the remaining two answered within 60 minutes and marked out of 30 (15 each).

Paper 2: Test of Practical Skills: It will consist of two sections ‘A’ and ‘B’ based on two-dimensional art and should be taken under supervised *examination* conditions. Candidates will be required to answer them at two different sittings.

Section A: Drawing or Painting (compulsory for all candidates). Two questions will be set on ‘**still life**’ and ‘**imaginative composition**’ and candidates will be expected to answer any one of them within 3 (three) hours for 60 marks.

Section B: Two questions will be set on the following

- i. Lettering/Calligraphy
- ii. Design

Candidates will be expected to answer one question from either ‘**i**’ or ‘**ii**’ within 3 (three) hours for 60 marks.

The practical test is very important since Visual Arts are practically oriented, and an actual practical test should therefore be conducted in addition to continuous assessment and the test of theory.

The performance standard for all activities in the General Knowledge in Art should be 70 – 80 percent.

Assessing Practical Skills

The following criteria are commended for assessing items produced by students:

Creativity (Originality)	20%
Design	30%
Craftsmanship	40%
Suitability	10%

An item produced in practical classes should be marked using the four criteria. The percentages on the right indicate the proportion of marks to be allocated to each of the four criteria. If an item is marked out of 20, 20% or 4 marks should go to “Creativity” or “Originality”, 6 marks to “Design”, 8 marks to “Craftsmanship/Artisanship” and 2 marks for “Suitability”.

You will note that craftsmanship has been given greater weight in the four criteria above. While the teaching and learning of practical skills should stress originality or creativity and design, it will be important to put more emphasis on craftsmanship at this stage. At a level higher than SHS, one would want to weight “originality” or “creativity” higher to emphasize that adult production should aim more at originality or creativity.

Craftsmanship/Artisanship: This deals with the ability to use tools and materials skillfully to create artifacts. It is important to pay attention to good decoration and finishing. In doing so, the artist should have the ability to criticize, manipulate, organize, redesign, polish, varnish, burnish, paint, etc. and judge the quality of the craftsmanship of his/her product.

Design: This is the ability to work with new ideas, materials, and tools in order to achieve a unique and attractive product through the appropriate organization of elements and principles of design. In doing so, the artist should plan, organize, sketch, outline, construct, paint, brainstorm, discuss, compare, follow directions, show awareness and sensitivity.

Creativity: This is the ability to produce a unique piece of (visual) art based on an idea, philosophy, concept in either two or three-dimensional form. The idea that motivates creativity may be original or an improvement on an already existing piece of work. In doing so, the artist will observe, plan, produce, relate, reproduce, assemble, design etc. Creativity in a number of cases is based upon attitudes and beliefs of the individual. Try to encourage creativity in your students as much as possible.

Suitability: This is the ability to produce an artistic product to satisfy an intended purpose. In doing so, an attempt is made to work with new ideas, elements, principles of design, materials and tools appropriately in order to achieve a product that is of both utility and aesthetic value to the consumer.

Other considerations in evaluation and assessment include evaluation of art work and art appreciation. These are considered below.

What to look for in an Art work Evaluation

The following may be used as a checklist for evaluating art works;

- a) Creativity, originality, innovation;
- b) Mastery in the use of tools and materials;
- c) Design: composition of elements and principles;
- d) Technical competence in draughtsmanship and craftsmanship;
- e) Uses and relevance of artifact to society/community.

Suggested Procedures for Art Appreciation:

For each work produced by the student, appreciation should be conducted as follows:

- a) identify the work (title, artist, date, size, medium used, and location)
- b) give inventory of items in the work (physical characteristics)
- c) analysis of technical qualities (kind of materials used, how the work was made, its design and composition)
- d) interpretation of the work (its meaning, cultural and socio-economic significance)
- e) judgement (suitable/unsuitable, good/bad, appropriate/inappropriate) this is added if appreciation is extended to cover criticism.

When students produce art works, attention should be paid to the following:

- a) identification, discussion, care and testing of tools and materials,
- b) preliminary designing and sketch-models,
- c) translation of designs and sketch-models into art works,
- d) construction of the articles,
- e) decoration and finishing,
- f) discussion of uses/relevance of the article(s).

GUIDELINES FOR SCHOOL-BASED ASSESSMENT (SBA)

A new School Based Assessment system (SBA) will be introduced into the school system in 2011. The new SBA system is designed to provide schools with an internal assessment system that will help schools to achieve the following purposes:

- Standardize the practice of internal school-based assessment in all Senior High Schools in the country
- Provide reduced assessment tasks for subjects studied at SHS
- Provide teachers with guidelines for constructing assessment items/questions and other assessment tasks
- Introduce standards of achievement in each subject and in each SHS class
- Provide guidance in marking and grading of test items/questions and other assessment tasks
- Introduce a system of moderation that will ensure accuracy and reliability of teachers' marks
- Provide teachers with advice on how to conduct remedial instruction on difficult areas of the syllabus to improve class performance.

The arrangement for SBA may be grouped in categories as follows. Folio Preparation, Project designed to include folio preparation, Mid-Term test, Group Exercise and End of Term Examination.

1. Folio Preparation: Folio preparation may include the following:
 - i. Specific Design
 - ii. Investigative study and field visit reports.
2. Project: This will consist of a selected topic to be carried out by groups of students for a year. Segments of the project will be carried out each term toward the final project completion at the end of the year,

Knowledge and Competence in Core Skills and Options: In marking project work, note that for a student to earn Grade A, the project output must show a combination of knowledge and skill in the student's selected option and in at least one of the other two options. Grade A should therefore be reserved for only outstanding work that combines knowledge and skill in at least two of the optional areas.

Practical activities should be used in both School-Based Assessment (SBA) and in the end-of-term examination. The practical assessment should cover:

- (a) Processes
- (b) Products.
- (c) Response

Assessment of processes: Look for creative and critical thinking, originality of ideas in the work; the design, correct handling and use of equipment, tools and materials. The degree of involvement, attitude to the work (including group work), understanding of the process, procedure, techniques and problem solving ability of the students must also be assessed.

Assessment of end product: The following preliminary question will be helpful when assessing an end product as a requirement for a lesson, task, activity/exercise: Is the student able to compose, develop, perform, stitch, draw and paint as required by the objectives? Assessment of finished products or performance also includes the students' verbal response or discussion/comments about the work/performance.

Theory and Practicals: Assessment of the theory and practical aspects of each option should be weighted 40:60 to reflect the importance of the practical nature of the options.

3. Mid-Term Test: The mid-term test following a prescribed format will form part of the SBA
4. Group Exercise: This will consist of written assignments or practical work on a topic(s) considered important or complicated in the term's syllabus
5. End-of-Term Examination: The end-of-term test is a summative assessment system and should consist of the knowledge and skills students have acquired in the term. The end-of-term test for Term 3 for example, should be composed of items/questions based on the specific objectives studied over the three terms, using a different weighting system such as to reflect the importance of the work done in each term in appropriate proportions. For example, a teacher may build an End-of-Term 3 test in such a way that it would consist of the 20% of the objectives studied in Term 1, 20% of objectives studied in Term 2 and 60% of the objectives studied in Term 3.

Suggested Procedures for Art Appreciation, Criticism and Judgement:

For each work produced by the student, appreciation should be conducted as follows:

Appreciation: It can be explained as the full awareness of all the good qualities in an artwork as well as in what we see, read and hear. Appreciation which can also be explained as an intelligent talk about a basketry work of art requires the application of knowledge and skills in perception, thinking, aesthetics and art in general.

Art Appreciation Criticism And Judgement: The concept can be explained simply as an organized system for studying and talking about a work of art or (artwork).

Purpose And Importance: An art appreciation, criticism and judgement enables the artist or viewer to:

- build his/her perceptual skills
- form an opinion to judge the merits of an artwork
- determine whether an artwork is successful or effective
- think carefully, critically and organise his/her thoughts

- describe, analyse, interpret, criticize/judge or evaluate a work of art with confidence
- make sound aesthetic judgements
- develop better understanding and appreciation of all types and styles of artwork
- make ones aesthetic and personal interaction or response to an artwork meaningful and memorable
- apply critical thinking, expressive and aesthetic criteria to improve own art works

Steps/Procedure In Art Appreciation and Criticism

Step 1: Identification and Description: This procedure involves listing and determining the physical characteristics and basic facts about the artwork eg. name, title, size of work, date, medium, etc.

Step 2: Analysis: It is concerned with dissecting the artwork into constituent parts. It involves collecting facts, the technical qualities of the work as well as paying

attention to aspects of the work that are obvious or easily recognized and classified. It covers three components namely:

- analysis of the elements and principles of design, composition and how they are organized to make the artwork eg. balance, unity, rhythm, etc.
- analysis of relationship among parts and determining the major connections amongst aspects of the artwork.
- analysis of parts of the whole is done by explicating how the various parts and their relationship fuse to form the expressive content of the artwork.

Step 3 Interpretation: It seeks to find out what the artist is saying or communicating or the meaning of the artwork. It is concerned with the cultural, social a economic or religious significance of the work. It also involves the determination of aspects of the work which are essential or irrelevant to the meaning of the subject matter in the context of the work. Interpretation is based on the perception and experience of the viewer as well as the facts and clues from description and analysis.

Step 4 Judgement: This is concerned with passing judgement; whether the work is successful or effective or the artistic merit of the work. It also involves giving honest opinion of what one likes or dislikes, the reasons and judgement about the work. Judgement attempts to answer the question of whether the work is successful/effective or not by applying understanding of theories of aesthetics.

Aesthetic Theories: Aesthetics is the philosophy and study of the nature of beauty and arts. Three types of aesthetic theories are:

- Imitation and Liberal Qualities:** It focuses on realist presentation of the subject matter or an imitation of life or what one sees in real world.
- Formalism and Design Qualities:** It emphasizes the design qualities; focusing on the arrangement of the elements using principles of design or composition.
- Emotionalism And Expressive Experience:** It is concerned with the content of the work of art and the nature of artwork to convey a message to the viewer.

Emotionalism requires a strong communication, feeling; mood or ideas from the work to the viewer.

NOTE: One or more of the aesthetic theories can be used to judge on artwork depending on the type and purpose. If one limits oneself to only one theories to appreciate and criticize an artwork, some unique or interesting aspects may not be discovered. Using the three is the best approach.

Art Evaluation: Evaluation in art can also be explained as the making a judgement about the aesthetic quality and values of the work of art. This judgement is based on ones:

- perception
- analysis
- application of reliable aesthetic criteria for making critical judgement.

A systematic evaluation criteria which is considered adequate for judgement in art covers the:

- degree of internal relatedness and cohesion within the work of art
- the fusion and vividness of one's experience within the work of art
- the degree to which the work of art represents a norm; reflects the expression of a culture and is true to the use of elements and principles of design; media and techniques.

Judging Functional Objects: Judging a functional artwork such as a woven basket or hat requires the application of the procedure in appreciation and criticism eg. eg. identification, description, analysis, interpretation. One must also use what is considered as empirical evaluation criteria. It takes into consideration how the object functions or serves the purpose for which it was made. Empirical evaluation criteria which is also described as "extra aesthetic," considers both the functional and aesthetic features of the work. For example, a shopping basket may be beautiful but not comfortable or useful because it has no handle for lifting or carrying it when filled with goods.

When students produce art works, attention should be paid to the following:

- a) identification, discussion, care and testing of tools and materials;
- b) preliminary designing and sketch-models;
- c) translation of designs and sketch-models into art works;
- d) construction of the articles;
- e) decoration and finishing;
- f) discussion of uses/relevance of the article(s).

GRADING PROCEDURE

To improve assessment and grading and also introduce uniformity in schools, it is recommended that schools adopt the following WASSCE grade structure for assigning grades on students' test results. The WASSCE structure is as follows:

Grade A1:	80 - 100%	-	Excellent
Grade B2:	70 - 79%	-	Very Good
Grade B3:	60 - 69%	-	Good
Grade C4:	55 - 59%	-	Credit
Grade C5:	50 - 54%	-	Credit
Grade C6:	45 - 49%	-	Credit
Grade D7:	40 - 44%	-	Pass
Grade D8:	35 - 39%	-	Pass
Grade F9:	34% and below	-	Fail

In assigning grades to students' test results, you are encouraged to apply the above grade boundaries and the descriptors which indicate the meaning of each grade. The grade boundaries i.e., 60-69%, 50-54% etc., are the grade cut-off scores. For instance, the grade cut-off score for B2 grade is 70-79% in the example. When you adopt a fixed cut-off score grading system as in this example, you are using the criterion-referenced grading system. By this system a student must make a specified score to be awarded the requisite grade. This system of grading challenges students to study harder to earn better grades. It is hence a very useful system for grading achievement tests.

Always remember to develop and use a marking scheme for marking your class examination scripts. A marking scheme consists of the points for the best answer you expect for each question, and the marks allocated for each point raised by the student as well as the total marks for the question. For instance, if a question carries 20 marks and you expect 6 points in the best answer, you could allocate 3 marks or part of it (depending upon the quality of the points raised by the student) to each point, hence totalling 18 marks, and then give the remaining 2 marks or part of it for organization of answer. For objective test papers you may develop an answer key to speed up the marking. As much as possible the end of term examination should have three test papers as described above, or could be developed as two test papers where, following the example of the WASSCE, Paper 1 will consist of two sections: Section A and Section B. Section A of Paper 1 will consist of objective test items, while Section B will consist of structured questions.

SENIOR HIGH SCHOOL - YEAR 1

SECTION 1

INTRODUCTION TO VISUAL ARTS EDUCATION

General Objectives: The student will:

1. be aware of the concepts of art and the role of visual arts in national development.
2. acquire requisite vocabulary and understanding for various art disciplines.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 1</p> <p>RATIONALE FOR VISUAL ARTS EDUCATION</p> <p>i. Concepts of Arts</p>	<p>The student will be able to:</p> <p>1.1.1 explain concepts of Art and the role of Art in socio-economic development.</p>	<p>Concepts of Visual Arts Scope of Visual Arts Visual Arts as vocations.</p> <p>Visual Arts:</p> <ul style="list-style-type: none"> - Creative products perceived with the sense of sight, touch and can arouse emotion. <p>Scope of Visual Arts</p> <ul style="list-style-type: none"> - Visual Art cover Basketry, Ceramics, General Knowledge in Art, Graphics, Jewellery, Leatherwork, Picturemaking, Sculpture and Textiles, <p>Visual Arts as a Profession/Vocation:</p> <ul style="list-style-type: none"> - a means of life-long employment, e.g. <ul style="list-style-type: none"> • Advertising Consultant • Animator • Architect • Cartoonist • Costumer • Curator • Environmental Artist • Florist • Interior Decorator • Sculptor etc. 	<p>Students brainstorm to bring out the meaning of Art.</p> <p>Discuss the role of art in personal life, and socio-economic development e.g.</p> <ol style="list-style-type: none"> i. Art fosters creativity ii. Helps in learning about cultural heritage. iii. Provides creative education of mind, heart and hands iv. Provides knowledge about aesthetics. v. Projects national and personal identity. vi. Helps develop subjective thinking for cordial human relationships. vii. Promotes cognitive, psychomotor and affective modes of development. viii. Art is used to correct physical, psychological and emotional growth deficiencies (therapy) ix. Provides avenue for development of local materials cottage and small-scale industries. x. Visual Arts and employment non-traditional export, tourism, recreation. xi. Poverty reduction etc. 	<p>Student to:</p> <p>list areas of Visual Arts and relate their roles to everyday life events.</p> <p>find out and write reports on the role of Visual Arts in the following:</p> <ul style="list-style-type: none"> - development of cottage industries - export promotion - employment - promotion of culture - poverty (reduction) - the life of the handicapped person

NOTE: 1. Teach relevant art terms along with each topic.

2. Satisfy Profile dimensions in relation to each topic through the teaching/learning and assessment activities.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 1 (CONT'D)</p> <p>RATIONALE FOR VISUAL ARTS EDUCATION</p> <p>ii. Concept of General Knowledge in Art</p>	<p>The student will be able to:</p> <p>1.1.1 analyze and report on Ghanaian concepts of art.</p> <p>1.1.2 explain the concept of General Knowledge in Art.</p>	<p>Ghanaian concept of art</p> <ul style="list-style-type: none"> - all crafts are considered as art - several art forms can be combined for a common purpose, e.g. sculpture, pottery, textiles, music and dance may be used simultaneously. - the value of art is in the function and not necessarily the aesthetics, etc. <p>Concept of General Knowledge in Art.</p> <ul style="list-style-type: none"> - a composite of the basic knowledge in all Visual Arts subjects including Art History and Appreciation. 	<p>Organize students into convenient groups and let them research into the Ghanaian concept of art, document their findings and report to class using any appropriate technology including ICT, language etc.</p> <p>Discuss the various fundamental knowledge and skills in all branches of Visual Arts and their relevance to the holistic education of the individual.</p>	<p>Students to:</p> <p>compile a list of Visual Art vocations.</p> <p>analyze the socio-economic importance of Ghanaian concepts of art.</p> <p>discuss how holistic education is obtainable in education through Art.</p>
<p>UNIT 2</p> <p>ART IN NATIONAL DEVELOPMENT</p>	<p>1.2.1 explain the role or relevance of indigenous Art in national development.</p> <p>1.2.2 analyze Ghanaian attitudes to Visual Arts.</p> <p>1.2.3 suggest how to develop positive attitudes to Ghanaian arts.</p>	<p>Indigenous arts in society, e.g. sculpture, pottery, beads, basketry and textiles.</p> <p>Public attitude to Ghanaian Arts in society positive and negative attitudes of</p> <ul style="list-style-type: none"> - government - intellectuals - general public - art dealers - heads of schools <p>- Attitude and appreciation of Ghanaian art and artists.</p> <p>- The creative needs of Ghana and the artistic demands of the society, e.g. designers of advertisement, packages, textiles, and buildings.</p>	<p>Assist students to discuss the role played by the indigenous arts in society.</p> <p>Guide students to identify and analyze attitudes of the following groups on art</p> <ul style="list-style-type: none"> - government - heads of schools - intellectuals - general public - art dealers <p>Assist students to discuss the uses of Ghanaian artifacts in everyday life. Students to collect artifacts for appreciation.</p> <p>Discuss how to develop and promote positive attitude for Visual Arts.</p>	<p>write a summary of the importance of art in Ghana.</p> <p>analyze some positive and negative attitudes to art by various groups and suggest remedies</p> <p>debate on the importance of Visual Arts and the need to develop positive attitude towards them.</p>

SENIOR HIGH SCHOOL - YEAR 1

SECTION 2

INTRODUCTION TO BASIC DESIGN

General Objectives: The student will:

1. understand elements and principles of design.
2. develop elements of design and organize them into a design..
3. develop critical and creative thinking skills and perceptual awareness necessary for applying media, techniques and processes

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 ELEMENTS OF DESIGN i. Understanding the Elements of Design ii. Creating with Elements from the Environment iii. Colour	The student will be able to: 2.1.1 identify and define elements of design 2.1.2 create elements of design with ideas derived from the natural and man-made environment. 2.1.3 explain the term colour as applied to art.	Elements of Design i. Elements: basic visual symbols used to create a work of art. ii. Elements of design, e.g. line, dot, shape, texture, colour. iii. Meaning of design: a planned organization of elements of design. Creating the Elements of Design The elements of design can be created through the following methods: drawing, printing, rubbing, painting, spraying, scorching etc. Colour Theory Colour theory is a science as well as an art. In science it is a perception of reflected light rays. To the artist it is the tint, shade or hue of a pigment. Colour can be found in our immediate surroundings; both natural and man-made. It can be observed from plants, animals, insects, birds, soil, rocks, skies, packages, clothes, etc.	Identify and discuss elements of design e.g. line, plane, texture, shape, weight, volume, space and colour in the natural and man-made environment e.g. pebbles, seeds, fruits as dots, rivers, tree branches as lines, planes and surfaces, colour on objects. Organize students to identify and study natural and man-made objects in terms of dots, lines, shapes etc and write their observation. Organize the creation of the elements with appropriate methods. Organize students for an environmental walk to observe colour in its natural setting, e.g. plants, animals, birds, rocks, buildings etc. Discuss findings of the students in class.	Students to: identify and discuss elements of design found around the school compound. create five elements of design using five different methods e.g. printing, drawing, spraying, rubbing, etching, scorching, etc. make a list of objects found in their environment and indicate their related colour schemes., e.g. the leaves of a plant appears in shades of green. select an object, draw and paint it as he/she sees it.

NOTE: 1. Teach relevant art terms along with each topic.
 2. Satisfy Profile dimensions in relation to each topic through the teaching/learning and assessment activities.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 (CONT'D) BASIC DESIGN v. Types of Pigment vi. Colour Terminology UNIT 2 PRINCIPLES OF DESIGN	The student will be able to: 2.1.7 explore and describe the various types of pigment available to the artist 2.1.8 explain colour terms 2.2.1 explain the principles of design 2.2.2 organize the elements according to principles of design.	Types of coloured Pigments Coloured pigments available to the artist are grouped into three: 1. Water-based colours: These are pigments with water-soluble gums as binders, e.g. gouache, tempera, water colour and poster colour. 2. Oil-based colours: These are pigments manufactured with oily-based products, e.g. enamel paints and oil paints. 3. Dry Media: This constitutes pigments that are used directly without any diluents or solvent, e.g. coloured pencils, pastel, crayons, charcoal and coloured chalk. Colour terminology e.g. hue, tone, value, intensity, chrome, tint, monochrome, polychrome, primary, secondary, triad, analogous, etc. Principles of design - guidelines for organizing basic visual symbols of an art work. E.g. unity, balance,, harmony, variety. - Explanation of the principles of design as it applies in various combinations.	Discuss the various types of coloured pigments with students by showing them samples. Ask students to apply the various types of pigments on different surfaces, e.g. paper, wood, plastic and metal, and describe the effects. Discuss colour terminologies, e.g. Hue: name of colour Tone: variation between lightness and darkness. Identify, explain and list principles of design e.g. harmony, balance, unity etc. Discuss the relevance of the principles in Art. Organize students to use elements to illustrate principles of design e.g. dots to show <u>unity</u> , lines to show <u>variety</u> Discuss how to organize a design in terms of variety, harmony, unity, rhythm, balance, contrast, repetition, scale, proportion, dominance in two and three dimensional forms.	Students to: make desirable designs using combinations of the various types of pigments for special effects. display their works for class discussion. produce colour collage for assessment. discuss the principles of design in an artwork, e.g. painting, sculpture or textiles for oral assessment. organize elements according to the principles of design in two or three dimensional forms display their works for class discussion.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 3 DESIGN PROCESS	The student will be able to: 2.3.1 design and make a product by applying the design process	The Design Process i. <u>Identification of the problem:</u> the designer needs to identify the reason for a new design to solve an acknowledged problem facing the individual, family or community. ii. <u>Statement/definition of the problem:</u> (Design Brief) The designer has to state the nature of the problem clear and specific terms. iii. <u>Investigation of the problem:</u> This stage of the design process requires the gathering of information, investigation and critical analysis of the identified problem. iv. <u>Suggestion of possible solutions:</u> (Ideation) From the information so far gathered, the designer conceptualizes an idea and crystallizes it by making thumbnail, rough and comprehensive sketches. v. <u>Preparation:</u> Having crystallized the suggested solutions into working drawings the designer moves into the making of dummies, cartoons, sketch models, prototypes, working drawings etc. vi. <u>Period of realization or production stage:</u> the product is finally made to solve the identified problem. vii. <u>Evaluation:</u> the finished product is tested, assessed and evaluated to prove or otherwise its suitability to the solution of the identified problem.	Discuss the design process with students using relevant and appropriate examples. Give students a project to execute by following the design process. For example, imagine that you are the president of the Visual Arts Club (VAC) in your school. Upon a request by the VAC the MP has planned coming to donate some visual arts tools, materials and equipment. There is the need to show appreciation and the club has mandated you to plan and organize something. What will you do? NB: The design process is significant for critical thinking, designing and creativity. NB: Encourage every student to talk about his/her work using the design process as a guide.	Students to: display their works for class discussion.
UNIT 4 CREATIVITY	2.4.1. explain creativity	<u>Creativity:</u> The act of using ones own imagination to come out with new ideas, events or objects (bringing new things into existence)	Guide students brainstorm and discuss: - the term creativity - nature and processes of creativity - relevance of creativity in society	find out and write a report on the attitudes of a creative person for assessment.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 4 (CONT'D) CREATIVITY	<p>The student will be able to:</p> <p>.2.4.2 state the qualities of a creative person</p> <p>2.4.3 describe the creative Process</p>	<p><u>Qualities of a Creative Person</u></p> <ul style="list-style-type: none"> - Curious - Eager to do something - Ready to explore - Accept challenges - Original in thinking etc. <p><u>The Creative Process</u></p> <ul style="list-style-type: none"> - Period of preparation - Period of incubation - Period of insight (inspiration) - Period of verification - Period of elaboration - Period of perception - Period of evaluation 	<p>Cite examples of creative persons and their activities in the Ghanaian society.</p> <p>Guide students to sample views on the usefulness of creative a person to society using Ghanaians as examples.</p> <p>Lead students to discuss how to foster and sustain creativity through art, individuals, at home, school and society</p> <p>Lead students through structured activities to discuss the creative process.</p> <p>Note Creativity is not limited to art. There is creativity in Language, Science and Technology, etc.</p>	<p>Students to:</p> <p>research and write a paper for class seminar on “fostering and developing creativity in Artists and scientists for solving socio-economic problems in Ghana”.</p> <p>identify a creative person in the community and examine the qualities discussed.</p>

SENIOR HIGH SCHOOL - YEAR 1

SECTION 3

DRAWING AND COMPOSITION

General Objectives: The student will:

1. appreciate the importance and purpose of drawing.
2. be aware of the different tools and materials for drawing and experiment with them to determine their nature and characteristics.
3. acquire skills in different techniques of drawing and shading and develop ideas from the environment.
4. develop creative critical thinking skills and perceptual awareness necessary for understanding and producing artworks.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 DRAWING AS A MEANS OF COMMUNICATION	The student will be able to: 1.1.1 explain the meaning and importance of drawing.	Importance of Drawing. Drawing is the act of making visual marks or images on surfaces using appropriate medium and technique. Drawings are made <ul style="list-style-type: none"> - to communicate ideas and feelings - as a preliminary study of an idea or object - for illustration - to record events etc. 	Discuss the meaning and importance of drawing with students using variety of examples, e.g. illustrations in books, magazines, posters and billboards.	Students to: identify, cut, organize and paste drawings from different sources to make a ' scrap book '
UNIT 2 EXPLORATION OF TOOLS AND MATERIALS	3.2.1 categorize and state the uses of some drawing tools, materials and equipment .	Categorization of Tools, Materials and Equipment. 1. <u>Free-hand Drawing Media</u> a) Pencils: <ul style="list-style-type: none"> - Wood-encased pencils- These pencils usually do not have erasers attached to them. They come out in several grades from hard 9H to very soft 9B. - Lead holder pencils - it is also called a <i>mechanical drawing pencil</i>. It uses lead that can be removed and changed. 	Students to brainstorm and list some drawing tools and materials for general class discussion. Lead students to discuss the uses of some drawing tools, materials and equipment	

NOTE: 1. Teach relevant art terms along with each topic.
 2. Satisfy Profile dimensions in relation to each topic through the teaching/learning and assessment activities

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 2 (CONT'D)</p> <p>EXPLORATION OF TOOLS AND MATERIALS</p> <p>iii. Types of Drawing</p> <p>iv. Techniques in Drawing and Shading</p> <p>v. Sketching</p>	<p>The student will be able to:</p> <p>3.2.2 use the drawing tools and materials in exploratory practical activities to determine their nature and characteristics</p> <p>3.2.3 describe the types of drawing</p> <p>3.2.4 use drawing and shading techniques to produce desirable artworks.</p> <p>3.2.5 explore with the two main types of sketching to produce desirable works.</p>	<p>Experimenting/exploring with the drawing tools and materials to determine their nature, characteristics, quality and suitability.</p> <ul style="list-style-type: none"> - Making marks/strokes on different types of surfaces with pencil, pen etc. - Shading by exerting different levels of pressure e.g. pale to dark etc. - Rubbing with the tip or side of the tool etc. <p>Types of Drawing</p> <ul style="list-style-type: none"> - Still Life Drawing - Memory Drawing - Imaginative Drawing - Figure Drawing - Nature Study <p><u>Drawing Techniques</u></p> <ul style="list-style-type: none"> - Sketch drawing: Simple line drawing showing different line qualities. - Descriptive drawing: depicts recognizable detailed natural or realistic forms. - Tonal drawing: involves using light and shade (tonal values) rendering to define form. - Contour Drawing (Linear, Outline): - Pointillism/Stippling. <p><u>Shading Techniques</u></p> <ul style="list-style-type: none"> - Hatching, cross-hatching, tonal gradation, rubbing and stippling. . <p>Sketching</p> <p>It is a technique for quickly putting thoughts on paper providing the essential features without much detail. Apart from visual artists, sketches are used by architects to design new buildings and engineers to explain new products and inventions. Sketches help doctors interpret health related problems etc.</p>	<p>Assemble different drawing surfaces and media. Let students make and create images using different types of lines e.g. thin, broad, straight, curvy, wavy, zigzag, broken, faint etc.</p> <p>NOTE: Insist on correct handling of drawing tools e.g. pencil. (use tip and side of lead).</p> <p>Discuss the types of drawing with students using the appropriate TLMs</p> <p>Guide students to experiment with the different drawing and shading techniques.</p> <p>Practise drawing an object by looking and drawing simultaneously – looking at the object to be drawn and drawing it without looking on the paper.</p> <p>Students apply shading techniques in different drawings.</p> <p>Introduce students to the processes involved in sketching and leave them to explore the techniques by making series of sketches on suggested themes/topics, e.g.</p> <ol style="list-style-type: none"> i. Carnage on our roads ii. Regenerative health iii. Environmental pollution iv. Etc. 	<p>Students to:</p> <p>describe the nature of surfaces and their suitable media</p> <p>describe the different pressures on media and resultant line qualities</p> <p>produce a drawing based on any of the types of drawing discussed in class.</p> <p>draw different objects using lines, dots, texture tones etc.</p> <p>display works for appreciation (discussion)</p> <p>share their experience</p> <p>display works for jury and assessment.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 3</p> <p>COMPOSITION AND LAYOUT</p>	<p>The student will be able to:</p> <p>3.3.1 explain the terms composition and layout.</p>	<p>Types/Processes in Sketching There are two major processes in sketching.</p> <ol style="list-style-type: none"> i. Free-hand sketching: a free-hand sketch is made without the aid of any drawing instrument of electronic equipment. The designer uses his/her hand freely to draw lines, shapes etc. to create intended images for further development into paintings, posters, ceramic wares, printed/woven fabrics, bags, beads, baskets, busts, bridges, machines, buildings etc. ii. Mechanical sketching: these are sketches developed through the use of drawing instruments or an electronic equipment like the computer, drafting machines, compasses etc. mechanical sketches are more often than not final sketches and are normally preceded by free-hand sketches. <p>Composition and Layout These two terms are used interchangeably in art. They describe the arrangement or organization of the elements of art, e.g. lines, shapes, colours, textures, text, images etc. on a page or in a space according to approved guidelines or principles to create a desirable artwork or an art piece.</p> <p>NB: a composition/layout guides and directs the observer's eye and helps him/her to understand the designer's feelings. A composition may be two-dimensional or three dimensional</p>	<p>NB: Guide students as they explore the sketching techniques. Remind them to use the follow the guidelines of the 'design process'.</p> <p>Let students present their works for class discussion.</p> <p>Students to brainstorm and come out with an operational definition of composition.</p> <p>Consolidate student's understanding of composition using appropriate TLMs e.g.</p> <ol style="list-style-type: none"> i. two-dimensional works: collage, mosaic, painting, newspaper, magazines, posters, packages, labels, book-jackets, printed fabrics etc. ii. three-dimensional works: pottery, basket, carving, beads, metal work, leatherworks, drums, casted works (plastic plates, bowls and bottles) etc. 	<p>Students to:</p> <p>paint and cut out variety of shapes, arrange them to show balance, positive and negative spaces of a composition.</p> <p>make a list of artistic items found in school, at home and in the community and categorize them under two and three dimension.</p> <p>build a 'scrap book' of pictures, designs, diagrams, text layout etc. by cutting images from newspapers, magazines, journals etc. for assessment. (2 weeks Project)</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 3 (CONT'D) COMPOSITION AND LAYOUT	<p>The student will be able to:</p> <p>3.3.2 compose an artwork or piece showing positive and negative parts of a composition</p> <p>3.3.3 recall, imagine and organize ideas into composition</p>	<p>Parts of a Composition</p> <ol style="list-style-type: none"> 1. Negative area: the area that is unoccupied in a composition. 2. Positive area: the area occupied by the image(s) in a composition. (image area) <p>Additional Information</p> <ul style="list-style-type: none"> • In Picture-Making, painting, collage, mosaic, drawing and marquetry, the picture plane is divided into three. These are: <ol style="list-style-type: none"> i. the background ii. image area/ground iii. foreground • in Graphics, posters, billboards, newspapers, pagination, labels, packages etc. composition and layout can be grouped into two: <ol style="list-style-type: none"> i. formal layout: examples are justified, unjustified and centered layouts. ii. informal layout: examples, contour, concrete, run-around and inclined layouts <p>Memory and Imaginative Composition</p> <ol style="list-style-type: none"> i. Memory Composition – composing a picture based on past ideas and experiences. ii. Imaginative Composition - the ability to create new ideas, images or forms based on things not yet experienced through critical thinking, reflection on dreams, wishes and aspirations 	<p>Lead students to discuss the parts of a composition using the relevant TLMs</p> <p>Ask students to make sketches of different ideas that can be reproduced in two and three dimensional forms based on any of the following themes:</p> <ul style="list-style-type: none"> • Gender Issues • Child Abuse • Adult/functional Literacy • Regenerative Health • Sanitation • The Youth, Modernization and Culture <p>Guide students to select their best drawings and develop them into comprehensive drawings using either free-hand or mechanical techniques.</p> <p>Let students produce functional works in both two and three dimension using materials found in the environment.</p> <p>Let students display their works for class discussion.</p> <p>Guide students to:</p> <ul style="list-style-type: none"> - Discuss the elements of memory and imaginative composition. - conceptualize and compose images etc. through imagination and memory to communicate their thoughts. - organize lines, shapes, textures, space, colour, etc. in a given picture space to form a design. - use the principles of variety, unity, harmony, balance, proportion, etc. - draw and shade or paint from memory or imagination. 	<p>Students to:</p> <p>submit their works for assessment.</p> <p>Assignment Select two or three animals with which you are familiar. Make a list of attributes for each, both physical (graceful, strong and flexible) and personal (wise, silly, sneaky) make a drawing, painting, collage, mosaic, sculpture, etc. of one of the animals and indicate the attributes. You may exaggerate the forms, colour, text etc.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 5</p> <p>PERCEPTION AND AESTHETICS</p>	<p>The student will be able to:</p> <p>3.5.1 examine the role of human senses in art activity such as drawing etc.</p> <p>3.5.2 explain and apply concepts of aesthetics to art</p>	<p>Perception It is a way of experiencing the world around us. It is an important activity during the creative process, e.g. perceiving with the eyes, ears, tongue, skin and nose.</p> <p>Aesthetics Aesthetics is a branch of science that deals with beauty. It is the philosophy and study of the nature of beauty and arts.</p> <p>There are three types of aesthetic theories:</p> <ol style="list-style-type: none"> i. <u>Imitation and Liberal Qualities</u>: It focuses on realist presentation of the subject matter or an imitation of life or what one sees in real world. ii. <u>Formalism and Design Qualities</u>: It emphasizes the design qualities; focusing on the arrangement of the elements using principles of design or composition. iii. <u>Emotionalism And Expressive Experience</u>: It is concerned with the content of the work of art and the nature of artwork to convey a message to the viewer. Emotionalism requires a strong communication, feeling; mood or ideas from the work to the viewer. 	<p>Students to:</p> <ol style="list-style-type: none"> i. discuss the sense organs connected with perception. ii. discuss the sense of sight, hearing, taste, smell and kinaesthetics (Movement of the muscles). iii. Students to find out the roles of the various sense organs e.g. skin, eye, in drawing by feeling, touching, observing etc. for true characteristics of objects. <p>Lead students to discuss the aesthetic theories and qualities in a work of art by looking at the composition, design, technical qualities, the use of media, finishing and utilitarian qualities, usefulness and relevance to life.</p> <p>NOTE: One or more of the aesthetic theories can be used to judge an artwork depending on the type and purpose. If one limits oneself to only one of the theories to appreciate and criticize an artwork, some unique or interesting aspects may not be discovered. Using the three is the best approach.</p> <p>Students to write an essay on 'The Role of Aesthetics, in enhancing ones life'.</p>	<p>Students to:</p> <p>discuss the relevance of perception in Art and the need for creativity in Art</p> <p>submit exercise for marking and grading.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 6	The student will be able to:			Students to:
ANALYTICAL STUDY	3.6.1 observe objects critically with the senses in preparation for drawing.	Analytical Study for Drawing In making an analytical study of an object, the artist must: <ul style="list-style-type: none"> • have a very close and critical look at the object by using the senses. • perceive the distribution of light, shade, planes, texture and weight etc. • examine the relationships of the various components in respect of lines, shapes, forms, textures, colour, tones, proportion, balance through smelling, tasting, handling, lifting etc. 	Demonstrate and guide students to: <ul style="list-style-type: none"> - draw objects step by step. - draw by recording minute details as closely as possible to the original object. 	draw objects using tonal values to show accurate representation.
i. Natural and Man-Made Objects				
ii. Figure Drawing	3.6.2 draw the human figure proportionately .	Figure drawing Drawing of human figure: male and female proportionately with reference to basic human and animal anatomy e.g. <ul style="list-style-type: none"> i. A normal adult is seven-and-a-half or eight units high of his/her head. ii. A normal child is four units high of his/her head etc. 	Discuss the proportion of the human body using the head length as the measuring unit. Guide students to study the forms and features of their friends and use the manikin or match stick technique and geometrical shapes/forms to record their observations	do quick sketches of human and animal figures in action and in correct proportions. display works for discussion.
	3.6.3 create animal and human figures in action.	Drawing of human and animal figures in action, facial expression and moods. <ul style="list-style-type: none"> i. Emotional faces – joy, anger, weeping, sad etc. ii. Human figure running, walking, sitting, squatting, sleeping, iii. Animal figure running, sleeping, sitting, jumping etc 	Guide students to sketch series of human and animal pose. Take students out to study human and animal activities and make quick sketches into their sketch books for class discussion. Let students create decorative paintings, models or dummies from one of their best sketches in two or three dimensional art forms using the techniques of drawing, painting, printing, modelling, carving etc.	submit their works for assessment.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 7 IDEA DEVELOPMENT AND DRAWING	The student will be able to: 3.5.1 derive ideas from natural and man-made forms/objects to create new designs,	Deriving ideas to create new designs or the creation of new designs/ideas from abstract or realistic sources/forms, e.g. natural or man-made objects.	Guide students to select ideas from natural, man-made or abstract forms or objects, examine it and make series of drawings from different angles. Students to identify new shapes from the drawn images and develop them into other forms, retaining qualities of the original object by adding, subtracting, twisting, bending, elongating, etc. to satisfy a need. Students to model, cast, carve, paint or print their designs for appreciation.	Students to:

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SECTION 4

PREHISTORIC AND ANCIENT ART

General Objectives: The student will:

1. be exposed to the significance of Prehistoric Art and their functions.
2. appreciate the components and functions of Ancient Art –Egyptian Greek, Oriental and Oceanic Art.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 PREHISTORIC ART Paleolithic Mesolithic Neolithic	The student will be able to: 4.1.1 explain the beginnings, relevance and locations of Prehistoric Art. 4.1.2 explain the nature, uses and reasons for creating prehistoric art.	Beginnings, location of prehistoric art works and their development through the Paleolithic, Mesolithic and Neolithic periods, e.g. Kalari, Tebesti, Moroccan cave art in Africa. Nature, Reasons and Uses of Prehistoric Art: The caveman created the Prehistoric Art to be able to survive. <ul style="list-style-type: none"> • As magic to overcome the animals that endangered his life. • To get meat/food from his catch • To create cloth from the skin of the animal to protect his body from the elements of weather and climate. • Produce coloured pigments and binders from the blood and fats of the animals. • Manufactured weapons of defense and attack from the bones of the animals etc. 	Discuss cave and rock art in terms of their beginning, location and relevance in providing religious and spiritual needs. Discuss prehistoric Art in terms of <ul style="list-style-type: none"> • medium • technique • relation to life (survival) Display copies of pictures of Prehistoric Art in class for discussion.	<u>Assignment</u> Draw a world map showing locations of Prehistoric Art. Students to: compare the uses of prehistoric art with the uses of Ghanaian art in terms of <ul style="list-style-type: none"> • media • technique • relation to life make a time-chart for Pre-historic Art. write an essay on the nature and purpose of prehistoric art

NOTE: 1. Teach relevant art terms along with each topic.
 2. Satisfy Profile dimensions in relation to each topic through the teaching/learning and assessment activities.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 (CONT'D) PREHISTORIC ART	<p>The student will be able to:</p> <p>4.1.3 give reasons why the caveman has the desire to be creative</p> <p>4.1.4 state the types of art, media and techniques used by the cave artist.</p>	<p>Creative desires of the caveman, reasons and purpose of creativity.</p> <p>Types of Art: Drawings, paintings, engraving and carving</p> <p>Media:</p> <ul style="list-style-type: none"> - Colours – earth colours (clay), juice from plants (leaves, bark, roots, fruits etc), animal blood, etc. - Binders from animal fats, egg yoke etc. - Palettes from shells, flat bones and stones etc. - Tools – brushes from animal fur and plant fibers, carving tools from animal bones, hard wood and stones etc. <p>Techniques:</p> <ul style="list-style-type: none"> - Juxtaposing, superposing and superimposing of images. - Rendering of images <ul style="list-style-type: none"> • Realism • Semi-Abstract • Flat paintings • Distorted images etc. 	<p>Students discuss and come out with reasons why mankind has the desire to be creative.</p> <p>Lead students to discuss the types of prehistoric art, the media and techniques with the aid of pictures or slides etc.</p> <p>Put students in convenient groups and ask them to make further research on the activities of the caveman using any appropriate skill and technology for class discussion and assessment</p>	<p>Students to:</p> <p>present reports on their research findings for class discussion and assessment.</p>
UNIT 2 ANCIENT ART i. Egyptian Art	<p>4.2.1 explain the concept of Egyptian Art and its influence and relevance on other cultures</p>	<p>Concept/philosophy of Egyptian Art: Art for Eternity – the Egyptians produce their arts to revere and venerate the dead (ancestor)</p> <p>Types of Egyptian Art Architecture, sculpture and paintings.</p>	<p>Discuss major characteristics of Egyptian Art - beliefs, philosophy, Art processes and uses etc., emphasising on the importance of Egyptian Art in the history and development of art of other cultures.</p> <p>Guide students to discuss the relevance and influence of Egyptian Art on other cultures. For example, students in groups compare Egyptian art with cave art and come out with similarities and differences.</p>	<p>list major contribution of Egyptian Art.</p> <p>compare Ancient Egyptian Art with Prehistoric Art, i.e.</p> <ol style="list-style-type: none"> i. philosophy ii. techniques iii. functions

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 2 (CONT'D)</p> <p>ANCIENT ART</p> <p>iii. Oriental Art Indian, Chinese and Japanese Art</p> <p>iv. Oceanic Art Polynesian Melanesian Art</p>	<p>The student will be able to:</p> <p>4.2.4 determine the influence of beliefs on the use of Art forms.</p> <p>4.2.5 explain the influence of beliefs on the use of art forms.</p>	<p>Beliefs, Art forms and influence of the following: (a) Indian Art (b) Chinese Art (c) Japanese Art</p> <p>Beliefs, Art forms and functions of the following: (a) Polynesian Art (b) Melanesian Art</p>	<p>Discuss the beliefs, art forms and functions of Indian, Chinese and Japanese Art forms.</p> <p>Students to compare similarities and difference of the art forms to determine their influences.</p> <p>Discuss the beliefs, art forms and functions of Polynesian and Melanesian Art forms.</p> <p>NB: Images can be downloaded from the internet</p>	<p>Students to:</p> <p>compare Oceanic Art with Oriental Art based on the following:</p> <ul style="list-style-type: none"> i. Belief ii. Art forms iii. Media iv. Functions and uses

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SECTION 5

ART APPRECIATION AND CRITICISM

General objectives: The student will:

1. develop understanding of the concept of appreciation and criticism in art.
2. appreciate and criticize own works and that of others.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 APPRECIATION (i) Meaning	The student will be able to: 5.1.1 explain the concept of appreciation in art.	Concept of appreciation. A means of responding to works of art, i.e. <ul style="list-style-type: none"> • talking intelligently about a work of art. • communicating knowledgeably about a work of art. 	Guide students: Discuss the concept of appreciation as: <ul style="list-style-type: none"> • knowledgeable talk about qualities and meaning of work of art. NB: <ol style="list-style-type: none"> i. Encourage students to contribute meaningfully to the discussion. ii. Conduct practical appreciation in demonstration lesson. iii. Arrange visits to galleries dealers, curios, shops and cultural centers for observation, interview and fact finding on appreciation. 	Students to: write reports and essays after demonstrations and visits expressing their understanding and views about appreciation.
(ii) Procedures in Art Appreciation	5.1.2 describe the logical sequence in Art appreciation.	Art Appreciation. <u>Logical sequence of art appreciation</u> <ol style="list-style-type: none"> i. Identification of the work (title, artist, date, size, medium, location). ii. Inventory of items in the work (description of physical characteristics of items). iii. Technical qualities (kinds of materials, tools, design/composition and styles). iv. Interpretation (meaning of work). NB: Refer to the preamble for detailed information.	Discuss the logical sequence of appreciating Art. Guide students to write an appreciation of their own works and the works of known Artist.	display some art works for oral appreciation following the logical sequence.

- NOTE:**
1. Teach relevant art terms along with each topic.
 2. Satisfy Profile dimensions in relation to each topic through the teaching/learning and assessment activities.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 2 CRITICISM	The student will be able to: 5.2.1 judge an artwork using criteria and theories in aesthetics.	Criticism and judgement in art. Development of critical thinking and judgement Critiquing an Artwork <ol style="list-style-type: none"> i. Describe what you see. (Identification of work) ii. Analyze what you see – the composition of the work, the use of the principles of design in organizing the elements. iii. Interpret what you see – the mood, the atmosphere, etc. iv. Judge the work – your impression 	Discuss aesthetic qualities of a work of art and the passing of judgement. Students to use their own works to demonstrate the procedure learnt. Guide students to criticize some art works and pass judgement using the criteria and aesthetics theories. Ensure the active participation of every member of your class. Encourage every student to take	Students to: criticize artworks placed before them for assessment. NB: use the Check List in Appendix B

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SECTION 6

PROFESSIONAL ETHICS AND ENTREPRENEURIAL PRACTICES - 1

General objectives: The student will:

1. develop the right professional attitude and harness variety of ideas to launch a career.
2. develop a business plan and review it periodically.
3. be aware of the relevance of portfolio building and exhibition in the life of an artist.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 PORTFOLIO BUILDING	The student will be able to: 6.1.1 explain the types and importance of an artist portfolio.	<p>Artist's Portfolio The artist's portfolio can be described as</p> <ol style="list-style-type: none"> i. A large flat case used especially for carrying pictures, documents etc. ii. Set of pictures or other pieces of work that an artist, photographer etc. has done (hard or soft copies) <p>Types Photographs, slides, transparencies, CDs, VCDs, DVDs, EVDs, files, folders, albums, etc. Constructing portfolio with appropriate materials and using it to store or keep personal artworks for assessment, exhibition etc.</p> <p>Importance It serves as an evidence of practical knowledge, creative ability, skill, experience and achievement during an interview for future studies, education, training or employment.</p>	<p>Using samples lead students to discuss:</p> <ul style="list-style-type: none"> - an artist's portfolio - the importance of a portfolio and - types of a portfolio . <p>Ask students to discuss the advantages and disadvantages of keeping a portfolio</p> <p>Guide students to develop a checklist for determining the qualities and requirements for a good portfolio.</p>	Students to: explain the importance and functions of portfolio to the artist.

- NOTE:** 1. Teach relevant art terms along with each topic.
 2. Satisfy Profile dimensions in relation to each topic through the teaching/learning and assessment activities.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 (CONT'D) PORTFOLIO BUILDING	The student will be able to: 6.1.2 construct and build a portfolio with selected art works.	Construction of a Portfolio Designing and making a container to keep art works	Demonstrate the construction of a portfolio to students and ask every student to construct his/her own using any appropriate material, e.g. cardboard, strawboard, chip board, etc. Discuss how to select, mount and protect art works for storage.	Students to: construct a portfolio for assessment with regards to quality of material, durability, capacity and aesthetic appeal
UNIT 2 DEVELOPING A BUSINESS PLAN	6.2.1 prepare a business plan for an art enterprise	Business Plan A business plan is a document that indicates what one intends doing, how and when. Purpose of a Business Plan <ol style="list-style-type: none"> i. It controls the direction of the enterprise. ii. It helps in monitoring and evaluating the progress of the business iii. It serves as collateral or security to seek a loan or financial assistance, etc. Things to Consider in Preparing a Business Plan <ol style="list-style-type: none"> i. Executive summary ii. Name and address of business or enterprise iii. Identification of a need to satisfy. iv. Establish what you want to achieve or do. v. Find out or research from past solution to similar problems. vi. Analyze the industry or market where you can operate e.g. potential customers, competitors, etc. 	Guide the student to brainstorm and <ol style="list-style-type: none"> i. discuss the meaning and purpose of a business plan. ii. discuss with reference to an art enterprise, the key points in preparing a business plan NB: Assist students to present their business plan with or without digital content in class for discussion. Consult a business person for assistance on the topic.	describe how to develop a business plan using concrete examples. develop a business plan for his or her intended art enterprise for consideration by a local <ol style="list-style-type: none"> i. bank ii. financier iii. non-governmental organization

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 2 (CONT'D) DEVELOPING A BUSINESS PLAN	The student will be able to:	<ul style="list-style-type: none"> vii. Pick the best solution viii. Describe the enterprise or business (product, services, background of the entrepreneur) ix. Describe production activity e.g. designing and making process, machines, sources of raw materials location of enterprise etc.. x. Marketing activities e.g. customers, pricing, distribution, promotion, advertising, etc. xi. Organization e.g. background of managers and their duties, etc. xii. Financial plan e.g. capital requirement, potential profits, cash flow and sources of funds. 		Students to:
UNIT 3 BRANDING AND PACKAGING	6.3.1 explain branding and brand name	<p>Branding Branding is a practice which involves an enterprise or a company giving an identity or name to a group of its products. The purpose of branding is to make the product well-known</p> <p>Brand Name This is the name given to a product by the company that makes it. Some products apart from the brand name bear the names of particular shops.</p> <p>NB: It is an offence punished by law to use someone else's registered brand name for your product</p>	<p>Lead students to discuss branding and brand names.</p> <p>Guide students to mention some familiar and common brand names they know of, e.g. Milo, Eveready Battery, Toyota, Benz, Nokia, Mon Ami poster colour, Crayola crayons etc.</p> <p>Put students in convenient groups and ask them to conduct a market survey, collate information on brand names and report to class for discussion. The groups could be based on the following:</p> <ul style="list-style-type: none"> i. Food Beverages ii. Alcoholic Beverages, iii. Dairy Products iv. Electronic Gadgets v. Vehicles vi. Perfumes vii. Deodorants viii. Herbal/Orthodox Medicine ix. Art Tools, Materials and Equipment x. Etc. <p>NB: Students to categorize the brands into Ghanaian and non-Ghanaian products.</p>	present their lists designed graphically for evaluation and grading.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 3 BRANDING AND PACKAGING	<p>The student will be able to:</p> <p>6.3.2 explain the Importance of packaging an artifact</p> <p>6.3.3 brand and package an art product.</p>	<p>Package and Packaging A package is a container that holds a product and makes it possible for easy handling</p> <p>Packaging is a way of making a product attractive and interesting to clients and consumers.</p> <p>Packaging can be categorized into three thus</p> <ol style="list-style-type: none"> i. Primary packaging: when goods are packaged, wrapped and/or sealed and sold individually, e.g. toffee, a bar of chocolate, a box of matches, a box of chalk and a pair of socks. ii. Secondary packaging: when individually packaged goods are put together (sometimes in dozens) into a large container as a unit for the market, e.g. a carton of milk, a crate of minerals (fanta) and a sachet of wrapped toffees iii. Tertiary packaging: the act of putting secondary packages into a single unit, e.g. a carton/box of sachet toffees. <p>Functions and Importance of Packages</p> <ol style="list-style-type: none"> i. Identification of the product. ii. Protects the content from the hazards of the elements of weather and climate. iii. Facilitates easy handling and movement. iv. Adds value (attractive). v. Gives information about the product. <p>Branding and packaging an art product</p>	<p>Lead students to discuss package and packaging.</p> <p>Guide them to categorize packages into primary, secondary and tertiary using the appropriate TLMs.</p> <p>Ask students to collect packages, study the materials used and assess their importance</p> <p>Guide students to select an art product, give it a brand name, design a package and package it.</p>	<p>Students to:</p> <p>write an essay on the importance of packaging an artifact</p> <p>submit work for assessment and grading.</p> <p>present reports for class discussion and assessment</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 4</p> <p>ARTIST'S STATEMENT, BROCHURE AND BUSINESS CARD</p>	<p>The student will be able to:</p> <p>6.4.1 explain and prepare own 'Artist's Statement'</p>	<p>Artist' Statement: Many artists assume that everybody who sees their works will automatically understand their philosophy and concept. But this is not true. The artist must prepare and distribute his/her statement to guide his/her admirers have a clearer and better understanding of his/her works</p> <p>An Artist's Statement is an official statement by the artist to inform the public about his/her philosophy, style, technique, sources of inspiration and medium of artistic expression.</p> <p>Example of an Artist's Statement: 'I create photographs of assemblages constructed from pieces of ordinary paper. Twisting, tearing and crumpling paper into various shapes. I produce visual imagery that forms intriguing illusions and relationships between my objects when light, shadow and forms merge. At first glance, a photograph might appear as an exotic flower, but taking a closer look viewers will see the familiar scalloping and rippling of a paper plate' Leonard Morris</p> <p>Importance of an Artist's Statement: An artist's statement</p> <ul style="list-style-type: none"> i. helps art consultants, dealers; retailers etc. promote and sell works of the artist. ii. serves as background information in helping writers, critics and curators prepare articles, reviews and exhibition catalogues. iii. can help the artist in sourcing for grants etc. 	<p>Lead students to discuss an artist's statement an its importance in the life of the practicing artist.</p> <p>Let every student</p> <ul style="list-style-type: none"> i. assemble the works he/she has produced over the years, study them and come out with a concept or philosophy to create an 'Artist's Statement' ii. compare his/her statement with a friend's and collaborate to come out with a refined statement for class discussion and adoption. 	<p>Students to:</p> <p>Students to access information on how an artist's statement is prepared from the internet for class discussion.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 3</p> <p>ARTIST'S STATEMENT BROCHURE AND A BUSINESS CARD</p>	<p>The student will be able to:</p> <p>6.4.2 design and make an artist's brochure .</p> <p>6.4.3 design and make a business card.</p>	<p>Artist's Brochure An artist's brochure is a printed document, booklet or a thin book that gives information about an artist and his/her works.</p> <p>An effective brochure may have among other things the following:</p> <ol style="list-style-type: none"> i. The name of the artist/practitioner ii. The artist's statement (philosophy, motivation, ideas, etc. iii. Contact: <ul style="list-style-type: none"> • telephone Numbers • email address • postal address • website, etc. iv. Location of studio v. Photos of some works produced: <ul style="list-style-type: none"> • dimension and size of work • title of work • medium used • price vi. Record of previous exhibitions held (solo and/or group exhibitions) <p>Business Card: A small card that shows a businessman's name, position, company, telephone number and address etc.</p> <p>As a professional artist doing business with a lot of people there is the need to have a business card which you can give out anytime you attend conferences, seminars, workshops etc.</p> <p>It is suggested that the artist should have a single section or accordion fold with an image of one of his/her best works as well as a summary of his statement.</p>	<p>Students in groups of four or five brainstorm and suggest ways by which an artist can create public awareness of what he/she does and can do and present report for class discussion.</p> <p>Lead students to discuss the meaning, purpose and characteristics of an artist's brochure.</p> <p>Project Every student is to prepare his/her own brochure using appropriate skills and technology for class discussion, appreciation and judgement.</p> <p>Size of Work: A-5 No. of Pages: 16 (four spreads of A-4) NB: 'Greeking' can be used for less important information</p> <p>Take students through the following activities:</p> <ol style="list-style-type: none"> i. provide students with different samples of business cards, ii. ask them to examine the cards. iii. lead them to discuss the content and characteristics of the cards. iv. Guide them to develop their own business cards taking into consideration their profession as artists. 	<p>Students to:</p> <p>design and make an artist's brochure for assessment.</p> <p>NB: Let students use the Check List in Appendix B to assess their works.</p> <p>design and make a personal business card for assessment.</p> <p>write an essay on the importance of business card in the socio-economic life of the artist.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 5 EXHIBITION	The student will be able to: 6.5.1 explain and describe the types and purposes of exhibition	<p>Exhibition: It is the public display of goods and services to attract viewers and buyers.</p> <p>Importance:</p> <ol style="list-style-type: none"> i. To promote sales ii. To advertize a new skill, technique, style or product. iii. To attract customers iv. For public interaction and evaluation. v. For self advertisement and public awareness. vi. To create business links. vii. To break new grounds etc <p>Types of Exhibition:</p> <ol style="list-style-type: none"> i. General Exhibition: this type of exhibition attracts different kinds of goods and services e.g. auto mobile, electronics, beverages, fine arts, books, woodwork, etc. ii. Specialized Exhibition: this type of exhibition attracts specific products, e.g. an Art Exhibition. iii. Solo or Individual Exhibition: this is an exhibition undertaken by only one person. iv. Group Exhibition: an exhibition by a group of persons. <p>Forms of Exhibition Exhibitions whether general, specific, solo or group can take any of the following form based on the intended objectives and purpose.</p> <ol style="list-style-type: none"> i. Bazaar ii. Educational Fair iii. Exposition iv. Jury/Assessment (Closed) 	<p>Guide students to brainstorm and come out with an operational meaning of Exhibition.</p> <p>Lead students to discuss the importance of exhibitions in the life of an artist.</p> <p>Ask students to research and come out with the types of exhibitions and the various forms that exhibitions can take through interviews, library research, internet etc.</p>	<p>Students to:</p> <p>produce artworks for exhibition</p> <p>visit exhibition centers and write reports</p> <p>Assignment Students to visit an exhibition, gallery etc. for fact finding on the importance of exhibition on the socio-economic life of the artist.</p>

SENIOR HIGH SCHOOL - YEAR 2

SECTION 1

INTRODUCTION TO LETTERING

General objectives: The student will:

1. understand the origin, development and forms of lettering and their characteristics.
2. develop skills in designing and selecting letter types for visual communication.
3. acquire handwriting and ICT/CAD skills for visual communication design.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 BLOCK LETTERING	The student will be able to: 1.1.1 trace the origin and development of Lettering. 1.1.2 draw block letters according to specification.	<p>The Origin and Development of Lettering: Lettering is the art of constructing, writing or drawing alphabetical symbols in a special or particular way according to guidelines and rules.</p> <p>Stages of Development:</p> <ol style="list-style-type: none"> i. Pictogram (pictograph)- the use of pictures to represent a word or phrase. ii. Ideogram (ideograph)- communication based on idealized symbols or signs that represent an idea. iii. Phonogram- the use of symbols or characters created out of the sound of the name/identity of some objects. <p>Block lettering Constructing block letters using squares according to specification.</p> <ul style="list-style-type: none"> - All letters take 5 squares down and 3 squares across. - 'W' and 'M' take 5 down, 5 across. - 'I' take 5 squares down and 1 square across 	<p>Guide students to discuss the origin and development of lettering using appropriate TLMs and ICT support</p> <p>Ask students to research into the history and development of the letters of the Alphabet and present their report for class discussion.</p> <p>Discuss characteristics of block letters and demonstrate how to construct them on squared paper.</p> <ul style="list-style-type: none"> - group and construct letters according to sizes and characteristics. - construct letters that combine vertical and horizontal strokes. - construct letters that combine vertical, horizontal and diagonal strokes. 	<p>Students to:</p> <p>submit their reports for assessment and grading .</p> <p>assemble works and appreciate accuracy in letter construction.</p> <p>appreciate word grouping with accurate spacing.</p>

NOTE: 1. Teach relevant art terms along with each topic.
2. Satisfy Profile dimensions in relation to each topic through the teaching/learning and assessment activities.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 1 (CONT'D)</p> <p>BLOCK LETTERING</p> <p>UNIT 2</p> <p>BROAD PEN LETTERING (Calligraphy)</p>	<p>The student will be able to:</p> <p>1.1.3 write three and four letter words in block letters.</p> <p>1.2.1 write basic broad pen lettering strokes</p> <p>1.2.2 write upper and lower case letters with broad pen</p>	<p>Writing three and four letter words in block letters.</p> <p>Practising calligraphic basic strokes holding the pen at 45 degree to the base line.</p> <p>Broad Pen Letters: Parts of the letters:</p> <ul style="list-style-type: none"> • stem, cross bar • serif, bowl • counter, stress • ascender, descender • weight, etc. <p>Writing letters according to laid down principles and guidelines keeping letter proportions and forms constant.</p>	<p>Lead students to:</p> <p>Guide students to write three and four letter words in block letters considering correct spacing.</p> <p>Guide students to practise writing calligraphic strokes using carpenters broad pencil and broad pen. Basic strokes are vertical, horizontal, diagonal and curve</p> <p>Students to write a page or two of the basic strokes to master the movement and rhythm.</p> <ul style="list-style-type: none"> - observe the pen angle of 45° for consistency in writing of thick and thin strokes and serifs. - observe and copy from teacher's demonstration or charts. - name letter parts as they copy letters. - practise writing labels, directional signs, door labels, etc. <p>Guide students to:</p> <ul style="list-style-type: none"> - rule guidelines and practice the lower case letters and border patterns. - design message cards, birthday and greeting cards, etc. and display works for discussion. 	<p>Students to:</p> <p>display works and appreciate them using the criteria below:</p> <ul style="list-style-type: none"> - quality of strokes - serifs - neatness - consistency - letter quality - layout, etc. <p>appreciate and appraise the wiring based on specific criteria such as:</p> <p>quality of border patterns consistency of letter proportions, etc.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 3 GOTHIC LETTERING (sans serif)	<p>The student will be able to:</p> <p>1.3.1 explain the functions of Gothic lettering.</p> <p>1.3.2 demonstrate skills in writing gothic letters</p>	<p>Functions and importance of Gothic lettering:</p> <ul style="list-style-type: none"> - bold and simple form - legible and readable - attractive <p>Characteristics of sans serif letters.</p> <ul style="list-style-type: none"> - no serifs - uniform letter strokes <p>(Refer to information under Block Lettering)</p>	<p>Explain the relevance of Gothic lettering in communication design e.g. for</p> <ul style="list-style-type: none"> - headlines, road signs - captions - posters - vehicle number plates <p>Discuss characteristics of Gothic letters: use computer print out of Gothic letters for study.</p> <p>Demonstrate and let students write Gothic letters in the following order: round letters, broad letters, narrow letters, etc.</p> <p>.</p>	<p>Students to:</p> <p>identify Gothic style of lettering, cut and paste them to build a scrap book</p> <p>use Gothic to write:</p> <ol style="list-style-type: none"> i. abbreviations. ii. slogans iii. proverbs iv. shop signs, etc
UNIT 4 ROMAN LETTERING (serif letters)	<p>1.4.1 identify the characteristics of Roman lettering.</p> <p>1.4.2 explain the significance and functions of Roman letters.</p> <p>1.4.3 write words in Roman capitals.</p>	<p>Characteristics of Roman Letters.</p> <ul style="list-style-type: none"> - have thick and thin strokes - have serifs - have different proportions - beautiful <p>Significance and functions of Roman letters.</p> <ol style="list-style-type: none"> i. ideal for pages of books ii. makes reading less tiresome iii. most popular for body text <p>Writing words in Roman capitals from computer print out specimens or referring from Letraset.</p>	<p>Discuss the characteristics of Roman letters (refer to content). Proportions are full, three quarters, half and narrow letters.</p> <p>Discuss parts of the letters: i.e. stem, cross bar, thick stroke thin stroke serif, apex, ascender, descender, counter, etc</p> <p>Discuss the significance of Roman letters and their functions for communication designs.</p> <p>Guide students to:</p> <ul style="list-style-type: none"> - study computer print out of Roman and Gothic letters. - identify the names of some serif and sans serif letters from computer fonts. - use specimen cards to guide the writing of labels. - process text/captions on computer and print them for appreciation. 	<p>explain the function of Roman letters and state the difference between Roman and Gothic letters.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 4 (CONT'D) ROMAN LETTERING (serif letters)	<p>The student will be able to:</p> <p>1.4.4 determine the similarities and differences between Gothic and Roman letters</p> <p>1.5.1 explain the uses of lettering in communication design.</p>	<p>Comparing Gothic and Roman Letters</p> <p>Lettering in communication design i.e.</p> <ul style="list-style-type: none"> i. Roman letters for printing text-popular and easy to read. ii. Gothic letters ideal for headlines and signs, etc. iii. Italics for emphasis. iv. Freestyle lettering for expression of feelings, moods and ideas. 	<p>Lead students to compare Gothic and Roman letters to determine their differences and similarities.</p> <p>Discuss the various lettering styles and their significance in visual communication design.</p> <ul style="list-style-type: none"> - keep type/font styles in scrap books. - show feelings some type styles express - explore materials to be used for calligraphic writing 	<p>Students to:</p> <p>display hand written captions and computer print out for comparison and assessment.</p> <p>explain fonts used for printing, slogans and their suitability for communication design.</p>
UNIT 5 LETTERING FOR COMMUNICATION	<p>1.5.2 write, print and create messages, labels and collé</p>	<p>Writing messages by hand and with computer.</p> <p>Examples of messages may include: citation, certificates, greeting cards, wise saying, etc.</p> <p>Creating a Letter collé by cutting, organizing and pasting letters to communicate an idea.</p>	<p>Demonstrate how to use computer to write slogans using variety of fonts.</p> <p>Guide students to:</p> <ul style="list-style-type: none"> - write captions using various lettering styles and techniques. - label classrooms, offices, etc. - write attractive messages to be displayed on a wall in a room. 	<p>cut and paste letters from magazines, newspapers etc. to build a 'Letter Collé' on a theme of their choice.</p> <p>display works for appreciation and assessment</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 1 (CONT'D)</p> <p>PHILOSOPHY OF AFRICAN ART</p>	<p>The student will be able to:</p> <p>2.1.3 analyze the influence of the African belief system on the creation and patronage of African Art forms</p>	<p>The Influence of African Belief System The influence of the African belief system on the creation and patronage of art forms e.g. Founders and leaders of communities were highly reverend and venerated because of their status. Sculptures (e.g. images or stools) were carved in their honour, songs were composed to advertize their bravery, loyalty and commitment to the unity and development of their people.</p> <p>The concept of art in indigenous African society.</p>	<p>With reference to the educational visits and researches conducted by the students, lead a class discussion on the influence of the African belief system on the creation and patronage of African art forms</p> <p>Discuss the concept of art in the indigenous African society using the appropriate TLMs</p>	<p>Students to:</p> <p>present their reports for class discussion, appreciation and evaluation.</p> <p>Group Project: A group of four or five students to select an art form of their choice – music, dance, sculpture, etc. and research into its origin, purpose and contribution to the socio-cultural, political and economic development of the people and present the outcome using modern technology, e.g. power point, motion pictures, animation, etc.</p>
<p>UNIT 2</p> <p>INDIGENOUS AFRICAN ARTS</p>	<p>2.2.1 analyze the role of indigenous art forms in the African society.</p> <p>2.2.2 describe the main characteristics of African arts.</p>	<p>Types of African Art forms and their Roles:</p> <ul style="list-style-type: none"> • Visual Arts: sculpture, textiles, body arts, etc. • Performing Arts: music, dance, drama etc. • Verbal Arts: tales, legends, proverbs, appellations, etc. <p>Major characteristics of indigenous African arts.</p> <ol style="list-style-type: none"> i. Functional: has several or specific uses. Communicates power, status etc ii. Symbolic: expresses ideas other than their physical appearance. Black stands for hope, etc 	<p>Make list of artifacts seen and indicate their roles in society. E.g.</p> <ul style="list-style-type: none"> - Sculpture: worship, identity, etc. - Music: worship, entertainment, etc - Body Arts: status, identity, etc - Beads: status, initiation, identity, etc. <p>Lead students to discuss the major characteristics of the African Arts using appropriate TLMs, e.g. still pictures, motion pictures, slides etc.</p>	<p>make an analytical study of an indigenous African art form of his/her choice and reproduce it in any appropriate medium to satisfy a need.</p> <p>Assignments describe some characteristics of the indigenous arts and write about them.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 2 (CONT'D)</p> <p>INDIGENOUS AFRICAN ARTS</p>	<p>The student will be able to:</p> <p>2.2.3 explain the socio-economic importance of the arts of the major ethnic groups of West Africa.</p>	<p>iii. Belongs to the people: the concept, forms and beliefs that resulted in the creation of the art form are shared by everybody of the society</p> <p>Socio-economic Importance of the Arts of Sub Sahara (West Africa) Information on the arts of the major ethnic groups of West Africa: The Bambara, Mende, Baule, Asante, Nok, etc.</p> <p>i. Geographical location ii. Socio-economic life iii. Beliefs iv. Types of art forms v. Uses of the art vi. Other relevant information, e.g. secret societies, youth groups etc.</p>	<p>Organize a visit to the following places to offer students the opportunity to see samples of the art forms and interact with the creators and/or custodians of the work</p> <ul style="list-style-type: none"> • The chiefs palace, • Shrines., • Centers for National Culture, • Museums, • Historical sites, • Art Galleries, • Art Collectors • Art Dealers in Antique works • Family Heritage Sites etc.. <p>Guide students to gather information on the major ethnic groups of West Africa using the following criteria for class discussion.</p> <p>i. Geographical location ii. Socio-economic life iii. Beliefs iv. Types of art forms v. Uses of the art vi. Other relevant information, e.g. chieftaincy institution, secret societies, youth groups etc.</p>	<p>Students to:</p> <p>write an essay on the socio-economic importance of art of West African ethnic groups.</p>
<p>UNIT 3</p> <p>CONTEMPORARY/ CURRENT AFRICAN ARTS</p>	<p>2.3.1 identify types and uses of contemporary art forms.</p>	<p>Types of contemporary art forms.</p> <ul style="list-style-type: none"> • Visual Arts: architecture, sculpture, painting, graphics, ceramics, jewellery, photography, textiles, animation, etc. • Performing Arts: music, dance and drama. 	<p>Lead students to discuss the various contemporary African art forms using appropriate TLMs, e.g. slides, power point, DVD etc.</p>	<p>write an article for publication in the school magazine or newspaper on the impact of science and technology on the demands and development of art forms using the following guidelines.</p>

SENIOR HIGH SCHOOL - YEAR 2

SECTION 3

INTRODUCTION TO DESIGN AND TECHNOLOGY

General objectives: The student will:

1. understand the design and technology process and explain the steps involved.
2. apply skills, knowledge and technique in printing to communicate ideas.
3. be exposed to the computer as an aid or tool in designing and making in Art.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 DESIGN AND TECHNOLOGY PROCESS	The student will be able to: 3.1.1 apply the steps in the design and technology process to make items.	The Design and Technology Process (DTP): <ol style="list-style-type: none"> i. The problem identification ii. Definition of the problem iii. Investigation of the problem iv. Possible solutions v. Idea development vi. Preliminary designing/model making vii. Working drawing viii. Prototype/model ix. Evaluation x. Production <p>NB: the DTP is crucial for critical thinking, creativity and finding solutions to individual, family and community problems.</p>	Lead students to discuss the need to design products and take them through the design process as listed in content. Give projects in the form of statements and let students go through the design and technology process and produce items using suitable techniques, tools and materials.	Students to: display works for appreciation and discuss, the strengths and weaknesses of the products.
UNIT 2 COMPUTER AS A TOOL IN ART	3.2.1 use the computer to perform basic art functions	Introduction to computer Components and functions of a computer relevant to art. E.g. Hardware: Central Processing unit (CPU), monitor and mouse. Software Programme: Corel draw, Page-maker, Publisher, Photoshop, Illustrator, Maya, Indesign.	Discuss and demonstrate functions of hardware and software components of the computer. Students to practise the handling, and use of the computer for artwork.	use the computer to draw basic shapes. e.g. circle, square, rectangle, oval, triangle.

- NOTE:** 1. Teach relevant art terms along with each topic.
 2. Satisfy Profile dimensions in relation to each topic through the teaching/learning and assessment activities.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 3 (CONT'D) TWO AND THREE DIMENSIONAL COMPOSITION	<p>The student will be able to:</p> <p>3.3.3 design and build three-dimensional art forms with appropriate tools, materials and techniques.</p>	<p>Designing and building three-dimensional art forms with appropriate techniques, tools and materials.</p> <p>Application of appropriate tools, materials and techniques in:</p> <ol style="list-style-type: none"> i. Modeling ii. Assemblage/Construction iii. Carving iv. Casting. v. Basketry vi. Leatherwork vii. Jewellery 	<p>Organize students to explore tools, materials and techniques to produce 3-dimensional art forms.</p> <p>Ask students to design and make a three-dimensional art form in Basketry, Pottery and Ceramics, Jewellery, Leatherwork and sculpture for class discussion and assessment.</p> <p>Students to display their works for analysis and appraisal (criticism) based on the following:</p> <ul style="list-style-type: none"> - the organization of design - relationship among the parts - functional value of the work. 	<p>Students to:</p> <p>produce an article from any of the following areas: Jewellery, Pottery Basketry, Leatherwork and Sculpture. The work must be accompanied by:</p> <ol style="list-style-type: none"> i. working drawings (idea development) ii. Report: definition of article, background information, the design process and references.
UNIT 4 PRINTMAKING	<p>3.4.1 explain printmaking.</p>	<p>Printing is the process of transferring an image from an inked image carrier (block) unto an image receiver (substrate)</p> <p>To make a print there must be an</p> <ul style="list-style-type: none"> • image carrier (block) • image receiver substrate or item to be printed, e.g. paper, leather, fabric, plastic, wood, metal, wall floor, etc. • Printing ink/paste 	<p>Students to brainstorm to come out with the definition for printmaking and list the different types.</p> <p>Guide students to group the printing methods into manual and mechanical printing.</p>	

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 4 (CONT'D)</p> <p>PRINTMAKING</p> <p>i. Direct Printing</p> <p>ii. Block Printing</p>	<p>The student will be able to:</p> <p>3.4.2 print desired items using the Direct Printing method</p> <p>3.4.3 design and print with a block.</p>	<p>Types of Printmaking Methods: These methods have been grouped into two namely:</p> <ol style="list-style-type: none"> a. Manual Printmaking Methods: direct printing, relief printing, block printing, frottage, mono-printing, stencil printing, screen printing b. Mechanical Printing Methods: photocopy (xerography), lithography, off-set lithography, digital printing etc. <p>Printmaking Processes These are the practical actions involved in carrying out the task</p> <ol style="list-style-type: none"> i. Stamping ii. Dabbing iii. Pressing iv. Rolling v. Rubbing vi. spraying <p>Direct Printing It is the collection of ideas from textured natural or man-made objects, e.g. leaves, tree barks, cut fruits (okro), sponge, corrugated cards, sole of canvas shoes, coins, bottle tops, thumb etc.</p> <p>Process</p> <ol style="list-style-type: none"> ii. Printing ink/paste is applied to the textured surface of the image carrier iii. The image carrier is then pressed, stamped or rolled on the substrate. iv. The process can be repeated for a repetitive design. <p>Block Printing A way of transferring an image(s) made on a block, e.g. wood or any ideal material etc.</p>	<p>Organize students to collect textured natural and man-made objects and make desirable prints from them.</p> <p>Ask the students to organize their prints into desirable designs and suggest uses for their designs, e.g. wrappers, book covers, etc.</p> <p>Students to display prints for appreciation.</p> <p>Lead students to discuss block printing, select, an idea, go through the design process and organize prints to satisfy a need.</p>	<p>Students to:</p> <p>identify a need and make a print to satisfy it using DTP</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 4 (CONT'D) PRINTMAKING	The student will be able to:	<p>Process</p> <ol style="list-style-type: none"> Select a theme/topic Make preliminary sketches Select, improve and transfer the best sketch unto the block: soft wood, foam, styrofoam, cocoyam, etc. Carve off the negative area of the design. Apply printing ink/paste to the block. Press or stamp the inked block on the substrate to register a print. The process can be repeated and organized if a repetitive design is needed. 	<p>Guide students to design and make pictorial and decorative prints by applying skills in design composition and colour work e.g. wrappers, book covers, wall hangings, wall papers etc.</p> <p>display finished works for class discussion paying more attention to</p> <ul style="list-style-type: none"> - quality of design - pressure during printing - quantity of printing paste etc. <p>Note: Pay attention to arrangements and repeats</p>	Students to: use the DTP to identify a need in the home and make a block print to satisfy it.
iii. Screen Printing	3.4.4 describe the types of screen printing process	<p>Screen Printing a way of printing image by forcing printing ink through a specially prepared screen block to register a print on a substrate (fabric, paper, leather, t-shirt etc.)</p> <p>Types of Screens for Printing</p> <ol style="list-style-type: none"> <u>Temporal Screens</u>: paper stencil and candle wax screens. <u>Permanent Screens</u>: photographic, lacquer and shellac screens. 	<p>Ask students to brainstorm and come out with a definition of screen printing.</p> <p>Lead students to identify the types of screens available for printing by showing them examples.</p> <p>Compare and discuss the advantages and disadvantages of the various types of screens with students, e.g.</p> <ol style="list-style-type: none"> Temporal screens do not produce images with sharp edges and does not last long. Produces detailed and sharp images and lasts longer. 	write an essay on the types of screen printing indicating the advantages for designing e.g. <ol style="list-style-type: none"> T- shirt Furniture Curtains etc

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 4 (CONT'D)</p> <p>PRINTMAKING</p>	<p>The student will be able to:</p> <p>3.4.5 describe tools, equipment and materials for screen printing.</p> <p>3.4.6 make prints using screen printing technology.</p>	<p>Tools, Materials and Equipment for Screen Printing.</p> <ol style="list-style-type: none"> a. Squeegee b. Stapler c. Stapling pins d. Spoon e. Brushes f. Scissors g. Cutter h. Mesh (organdie) i. Lacquer j. Photo emulsion k. Potassium dichromate l. Masking tape, m. Printing ink/paste n. Chassis (wooden frame) o. Shellac p. Printing table q. Printing cloth r. Shooting/exposing box <p>Making Prints using Screens Preparation of screens for printing.</p> <ol style="list-style-type: none"> a. Attaching Mesh to Chassis: following directions provided by available literature. b. Making a Design for Printing: <ol style="list-style-type: none"> i. Select a an idea, topic or theme ii. Make series of sketches, select the best and develop it for transfer. iii. The design must be smaller than the screen block. 	<p>Display tolls, materials and equipment for screen printing in class and ask students to identify and state the use of each of them</p> <p>Demonstrate how to attach the mesh to the chassis to class and ask the students to do same.</p> <p>Observe the ability of students to pull, stretch and staple the mesh to be drum tight.</p>	<p>Students to:</p> <p>make a table of the tools, materials and equipment for printing stating their uses.</p> <p>assess students' ability to:</p> <ul style="list-style-type: none"> - stretch mesh tightly. - cut stencil with precision. - print images with sharp outlines. - sharp outlines.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 4 (CONT'D) PRINTMAKING	The student will be able to:	<p>c. Preparation of Screens:</p> <p>i. Paper stencil:- transfer the finished design onto the paper to be used, cut out the positive areas (the image to be printed) and attach the prepared stencil to the stretched screen block with the aid of a masking tape. Make sure there is an allowance for ink reservoir. Screen is ready for printing.</p> <p>ii. Candle Wax, Shellac or Lacquer screens:- transfer the finished design onto the stretched screen block. With the aid of a brush, apply the molten wax or thinned shellac or lacquer to block the negative areas of the design. Test screen for pinholes by doing a test print. Block pinholes if there are any. Screen is ready for printing.</p> <p>iii. Photographic Screen:- coat the screen with the photographic solution and place it in a dark room to dry. Place the design with face up on the glass of the shooting box. Register the screen block on the design, fill the inside with sand and switch on the exposing light for about 5 minutes. Remove screen and wash under running water. Dry screen ready for printing.</p>	<p>Demonstrate the paper stencil method to students and ask them to design and print using the technology.</p> <p>Demonstrate the preparation of Candle wax, Shellac or Lacquer screens to students.</p> <p>Put students into three groups and task each group to use one of the methods in producing a print for class discussion.</p> <p>Let each group report on their experience with the method.</p> <p>NB: Teach relevant art terms along with each topic.</p>	Students to:

NOTE: 1. Teach relevant art terms along with each topic.
 2. Satisfy Profile dimensions in relation to each topic through the teaching/learning and assessment activities.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 4 (CONT'D) PRINTMAKING	The student will be able to:	<p>d. <u>Printing with silk screen.</u></p> <ul style="list-style-type: none"> • Prepare the printing table • Place Substrate (t-shirt, hanky etc.) on the printing table • Position the screen (hollow side up) on the substrate. • Fetch little printing paste into the non-image area (ink reservoir). • Draw pull paste across the image area of the screen with the squeegee tilted at a reasonable angle to register a print. • Go over the print if deeper print is required. • Remove, wash and dry screen for future use. • Allow print to dry and iron design to fix. <p>NB: there are two types of printing inks/paste: water-based and oil-based (plastisol)</p>	<p>Guide students to design and print messages and images of their choice on T-shirts, hankies etc.</p> <p>Note:</p> <ol style="list-style-type: none"> i. Messages may include the following: Regenerative Health, HIV/AIDS Education, Child Abuse, Child Labour, etc ii. Emphasize the following: <ul style="list-style-type: none"> • correct placement/registration of screen. • correct pressure on the squeegee • washing and drying of screen. <p>Students to display their designs for appreciation and assessment</p>	<p>Students to:</p> <p>use DTP to design and print an item using the screen printing method .</p>
UNIT 5 PATTERN MAKING	3.5.1 create patterns using varieties of techniques	<p>Pattern Making: A pattern is an organized arrangement of the elements of design such as dots, lines, shapes, textures, colours etc. on a surface using any appropriate techniques for decoration.</p> <p>Examples of pattern making techniques are</p> <ul style="list-style-type: none"> • Sponging • Veining • Blowing • Spraying • Spattering • Stippling 	<p>Lead students to learn about pattern making and demonstrate the processes and techniques of pattern making.</p> <p>Ask students to create different types of patterns by combining two or more techniques to produce desirable patterns and backgrounds.</p> <p>Students to design and make any three of the following:</p> <ol style="list-style-type: none"> i. A decorated shopping Bag ii. A Wall Hanging iii. A Parcel for Mum/Dad 	

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 5</p> <p>PATTERN MAKING</p>	<p>The student will be able to:</p>	<ul style="list-style-type: none"> • String Pulling • Wax-resist/crayon batik • Marbling • Scribbling • Rubbing-in • Rubbing-out • etc. <p>Motif Arrangements Motifs, images or elements can be repeated according to the following</p> <ol style="list-style-type: none"> i. Full drop repeat ii. Half drop repeat iii. Simple repeat iv. All over repeat v. Positive and negative vi. Mirror reflection etc. 	<ol style="list-style-type: none"> iv. Fringes, Garlands or Tassel v. Pop-up vi. Etc. <p>Students to display their projects for class discussion, appreciation and criticism.</p> <p>NB: students to attach documentary evidence e.g.</p> <ul style="list-style-type: none"> - working drawings, - tools and materials used, - methodology/process 	<p>Students to:</p> <p>display works for assessment</p> <p>Assessment Guide Look out for</p> <ul style="list-style-type: none"> - creativity and originality - Mastery in the use of tools and materials - Composition and arrangement of the elements and principles - Technical competence in draughtsmanship and craftsmanship. - Functional value of the finished product.
<p>UNIT 6</p> <p>COMMUNICATION</p>	<p>3.6.1 explain the elements of Communication</p>	<p>Communication: It is the process by which people exchange information or express their thoughts and feelings.</p> <p>Elements of Communication: Communication involves five basic elements. These are the sender, channel, message, receiver, and feedback.</p> <p>E.g. Prof Ablade Glover wants a Sales Girl for his Art Gallery. He put up an advert in the media stating the requirements. He receives some applications; short listed a few, interviewed them and employed two.</p> <p>Sender - Prof. Ablade Glover Channel - The Media Message - Vacancy for a Sales Girl Receiver - The public Feedback - The Response/Application</p>	<p>Lead students to discuss the meaning and elements of communication using case studies etc.</p>	

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 6 (CONT'D)</p> <p>COMMUNICATION</p>	<p>The student will be able to:</p> <p>3.6.2 describe communication technology and state the systems</p>	<p>Communication Technology: Refers to the tools, materials and processes that people use to enhance their abilities to communicate</p> <p>Communication System: It is the sum of all the tools, materials and processes through which a sender sends a message and a receiver returns feedback</p> <p>Types of Communication System: Communication is based on our senses of sight and hearing.</p> <p>i. Visual Communication systems are based on the sense of sight. Thoughts and ideas are created in visual forms, e.g. text and images such as billboards, magazines, posters, collage, photograph, newspaper, e-mail, internet etc.</p> <p>ii. Audio Communication systems are based on the sense of hearing, e.g. radios, telephones, mobile phones, etc.</p> <p>iii. Audiovisual Communication systems combine visual and audio messages. Audiovisual messages are received by watching and listening television, motion pictures, DVD, EVD, internet etc.</p>	<p>Guide students to identify the difference between communication technology and communication systems using the appropriate TLMS.</p> <p>Students to display their projects for discussion and appreciation based on a set criteria</p>	<p>Assignment: Put students in convenient group, get a topic, research into it and communicate their report using any communication system and technology of their choice, e.g. posters, banners, power point, DVD, radio cassette recordings and photo album.</p> <p>Suggested Topics:</p> <ol style="list-style-type: none"> i. The profile of a popular Ghanaian Sportsman ii. Recipe of Ghanaian Dishes iii. Contemporary Dress Code iv. Diseases by Choice v. Carnage on our roads etc. <p>Students present their projects for assessment.</p>

SENIOR HIGH SCHOOL - YEAR 2

SECTION 4

GHANAIAAN ARTS AND ARTISTS

General objectives: The student will:

1. appreciate the roles of Ghanaian indigenous and contemporary artists and their art forms.
2. develop the ability to assess the functions and relevance of Ghanaian Art forms.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 INDIGENOUS ART FORMS AND ARTISTS	The student will be able to: 4.1.1 describe Ghanaian indigenous arts and artists.	<p>Indigenous arts refer to the arts designed, arranged or composed by the people (indigenous artists) for the people (the society) using their ideas local ingenuity, technology, tools and materials. They are an integral part of the everyday life of the people. These works are highly valued, cherished and protected.</p> <p>Examples of Ghanaian Indigenous Arts.</p> <p>a) Visual Arts</p> <ul style="list-style-type: none"> • Body arts • Pottery • basketry • Kente Weaving • Adinkra Prints • Beadmaking • Wood Carving • Metal Work • Cane weaving etc. <p>b) Perfoming arts</p> <ul style="list-style-type: none"> • Music • Dance • Drama <p>c) Verbal Arts</p> <ul style="list-style-type: none"> • Folklore • Tales • Appellations etc. 	<p>Guide students brainstorm, discuss and to come out with the meaning of indigenous art, state and describe the examples.</p> <p>Organize visits to museums, chiefs' palace, historical sites etc.</p> <p>Students to identify an indigenous artist and research about him/her using the following guidelines.</p> <ul style="list-style-type: none"> • Name • Level of education, • Mission and Vision • Business Plan • Training/apprenticeship • Type of art form being practiced • The material he/she use • Number of years he/she has been practicing • Marketing and patronage • Number of people trained • Challenges, solutions and way forward etc. <p>NB: Students can use any appropriate data collection method, e.g. voice recording, taking of still and motion pictures.</p> <p>Present their reports using modern and relevant technology e.g. ICT.</p>	<p>Students to:</p> <p>find information about indigenous artists and their works from libraries and other sources and summarize.</p> <p>visit some indigenous artists at their work places and observe their work.</p> <p>present reports on their findings for discussion.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION														
UNIT 1 (CONT'D) INDIGENOUS ART FORMS AND ARTISTS	The student will be able to: 4.1.2 discuss the functions and relevance of indigenous Ghanaian Art forms.	Functions and relevance of indigenous Ghanaian Art forms. <table border="1" data-bbox="730 358 1171 613"> <thead> <tr> <th>Art form</th> <th>Function(s)</th> </tr> </thead> <tbody> <tr> <td>Body art</td> <td>Identity, status, decoration</td> </tr> <tr> <td>Stool</td> <td>Authority,</td> </tr> <tr> <td>Beads</td> <td>Worship, status, wealth</td> </tr> <tr> <td>Kente</td> <td>Status, wealth,</td> </tr> <tr> <td>Dance</td> <td>Worship, entertainment</td> </tr> <tr> <td>Appellation, tales etc.</td> <td>Tell the history and bravery of the people</td> </tr> </tbody> </table>	Art form	Function(s)	Body art	Identity, status, decoration	Stool	Authority,	Beads	Worship, status, wealth	Kente	Status, wealth,	Dance	Worship, entertainment	Appellation, tales etc.	Tell the history and bravery of the people	Lead students to discuss the functions of the indigenous Ghanaian arts forms. Students to select any indigenous Ghanaian art forms, study it carefully and produce a replica for class discussion and assessment. Students to display their works for class discussion and assessment	Students to: submit works for assessment Assessment Guide: Look out for - Semblance - Innovation - Mastery in the use of tools and materials - Composition and arrangement of the elements and principles - Technical competence in draughtsmanship and craftsmanship. - Durability of the material - Finishing and presentation.
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UNIT 2 CONTEMPORARY/ CURRENT GHANAIAN ARTS	4.2.1 identify and analyze contemporary Art forms and analyze their influence and role in society.	Contemporary Art forms: a) Visual Arts <ul style="list-style-type: none"> • Graphic Design • Picture-making • Textiles • Ceramics • Sculpture • Leatherwork • Basketry • Jewellery etc • Etc. b) Performing Arts <ul style="list-style-type: none"> • Music • Dance • Drama c) Verbal Arts <ul style="list-style-type: none"> • Storey-telling • Swearing of oaths ETC. 	Guide students to discuss and analyze the meaning, types and role of contemporary Ghanaian art forms on everyday life of the average Ghanaian.															

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION														
<p>UNIT 2 (CONT'D)</p> <p>CONTEMPORARY/ CURRENT GHANAIAN ARTS</p>	<p>The student will be able to:</p> <p>4.2.2 identify and assess the contribution of renowned Contemporary Ghanaian Artists to the development of the country.</p>	<p>Contribution of contemporary Ghanaian artists</p> <p>Visual Arts</p> <table border="1" data-bbox="730 386 1171 589"> <thead> <tr> <th>Artist</th> <th>Art form</th> </tr> </thead> <tbody> <tr> <td>Ablade Glover</td> <td>Painting</td> </tr> <tr> <td>Vincent A. Kofi</td> <td>Sculptor</td> </tr> <tr> <td>Yaw Boakye Ghanatta</td> <td>Cartoonist</td> </tr> <tr> <td>Kojo Fosu</td> <td>Art Critic</td> </tr> <tr> <td>James Kwame Amoah</td> <td>Ceramics</td> </tr> <tr> <td>S. K. Amenuke</td> <td>Art Educ</td> </tr> </tbody> </table>	Artist	Art form	Ablade Glover	Painting	Vincent A. Kofi	Sculptor	Yaw Boakye Ghanatta	Cartoonist	Kojo Fosu	Art Critic	James Kwame Amoah	Ceramics	S. K. Amenuke	Art Educ	<p>-</p> <p>Lead students to discuss and assess the life and works of renowned Contemporary Ghanaian artists with emphasis on</p> <ul style="list-style-type: none"> • their contribution to the development of art in Ghana, • promotion of Ghanaian culture, • poverty reduction, • training and education of young artist, • development of tourism, • artistic style and technique etc. 	<p>Students to:</p> <p>list renowned Ghanaian artists and identify their works.</p> <p>list other contemporary/current renowned artists for discussion using suggested format.</p> <p>write an essay on the contribution of one of the following Ghanaian artists to the development of art as a tool for poverty reduction in Ghana.</p> <p>Assessment Guide:</p> <p>Look out for the following</p> <ul style="list-style-type: none"> - the educational background of the artist. - vision and mission - area of specialization. - media, style and technique. - challenges - contribution to the development and promotion of art in Ghana etc
Artist	Art form																	
Ablade Glover	Painting																	
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<p>UNIT 3</p> <p>FORM SYMBOLISM AND FUNCTIONS OF ART</p>	<p>4.3.1 explain the symbolism of Ghanaian art forms and their functions</p>	<p>Symbolism of Ghanaian art forms.</p> <p>Most Ghanaian art forms are made primarily to represent the basic social principles as well as reflect the values, beliefs and philosophies of the people for whom they were made.</p>	<p>Students brainstorm and come out with the meaning of form and symbolism.</p> <p>Form: structure of work of art</p> <p>Symbol: representation of an idea</p> <p>Symbolism: the idea behind the symbol.</p>	<p>find and document art forms and symbols in the locality for class discussion.</p>														

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 3 (CONT'D) FORM SYMBOLISM AND FUNCTIONS OF ART	The student will be able to:	An art form is therefore not made for its own sake, it is conceptualized, designed and made to serve a collective purpose of the people	With the aid of appropriate TLMs guide students to identify and discuss the functions of some major symbolic art forms in Ghanaian Arts: e.g. <ul style="list-style-type: none"> • stools, • linguistic staff, • body arts • canoe symbols, • umbrella tops, • jewellery symbols, • pottery symbols, • adinkra and kente symbols etc. 	Students to: draw, model, carve or cast some of the major Ghanaian symbolic forms. compile notes on the meaning and functions of some Ghanaian art forms.
UNIT 4 ART AND TOURISM	4.4.1 identify some tourist sites and discuss the contribution of art to the development of tourism.	Tourism in Ghana has become a major socio-economic activity and one of the most important and fastest growing sectors of the Ghanaian economy. Most tourists who visit Ghana like to buy an artifact to show to their people on their return home. Some Artifact Patronized by Tourists <ol style="list-style-type: none"> i. Woven fabrics – kente, kente stole hats, baskets etc. ii. Wood carvings – stools, fertility dolls, masks, drums, coffins, etc. iii. Leather articles – pouffe, hats, bags etc. iv. Paintings, collage, marquetry, etc. v. Beads, jewellery etc. vi. Antique works – asafo flags, stools, fertility dolls, figurines etc. vii. Dyed, printed, painted and embroidered fabrics, etc. 	Guide students to identify tourism sites in Ghana and make a list of art forms that are highly patronized by tourists, e.g. wood carvings, beads and jewellery, woven fabric (kente), off-loom woven articles (straw hats etc), leatherworks, pottery, painting, etc. Lead students to discuss the contribution of art to the development of tourism in Ghana. E.g. <ol style="list-style-type: none"> i. Provision of employment for retailers, sales personals, revenue collectors, service providers etc. ii. Revenue for the district assemblies. iii. Foreign exchange. iv. Promotion of Ghanaian culture, v. Provision of employable skills, vi. Reduction of poverty. vii. Etc. 	select an art form that attracts tourist, redesign and produce it for class discussion and assessment.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 4 (CONT'D) ART AND TOURISM	The student will be able to:	<p>Ghanaian artists have contributed significantly towards the development of tourism by designing and making artworks that promote preserve and transmit the Ghanaian culture to meet the demands of tourists.</p> <p>Some Tourism Sites in Ghana</p> <ul style="list-style-type: none"> • The Castles and Forts – Elmina, Cape Coast, etc. • Parks and Gardens, Forest and Game Reserves – Aburi, Kakum, Shai, etc. • Sacred Sites – Laribanga Mosque, monkey sanctuary etc. • Lakes and Ponds – Bosuntwie, Paga crocodile pond etc • Waterfalls – Boti, kintampo etc • Mountains and Hills – Galeo, Shai, Afadjato and Kwahu mountains etc. • Canves – shai Osudoku etc. • Slave Roots, • Harbours, estuaries, lagoons, beaches etc. • Centers 		Students to: find out artifacts which are popular with tourists and present their report using a pictorial graph for assessment
UNIT 5 SUSTAINABLE DEVELOPMENT IN ART	<p>4.5.1 explain the meaning and importance of sustainable development in art</p> <p>4.5.2 identify natural resources for art making.</p>	<p>Meaning and Importance of Sustainable Development. This is the strategic development of structures that seek to meet the needs of present and future generations through effective management and maintenance of natural resources.</p> <p>Natural resources for artistic expression.</p> <ol style="list-style-type: none"> i. Animal source: skin, bones, ivory, etc. ii. Plant source: woods, seeds, leaves, juice etc. iii. Minerals: clay, metals, etc. 	<p>Discuss the meaning of sustainable development through art i.e.</p> <ul style="list-style-type: none"> • For present and future developmental needs. • Management and maintenance for present and future needs. <p>Students to list art resources from the three sources.</p> <ol style="list-style-type: none"> i. Animals – leather for bags, belts, etc. bones for jewellery, fur for brushes etc 	<p>organize themselves into ideal groups and debate the topic 'sustainable development is irrelevant for art education, now or later'</p>

SENIOR HIGH SCHOOL - YEAR 2

SECTION 5

PROFESSIONAL ETHICS - 2

General objectives: The student will:

1. develop the attitude and values for a healthy lifestyle and occupational work
2. be aware of regenerative health lifestyles, personal hygiene, safety rules for living and performance of tasks in school

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 1</p> <p>MAINTAINING GOOD HEALTH</p> <p>i. The Concept of a Healthy Lifestyle.</p>	<p>The student will be able to:</p> <p>5.1.1 explain the concept of a Healthy life styles</p>	<p>Concept of a Healthy Lifestyle: It is a manner or way of living that enables the one to develop a general condition of the body and mind that is free of sickness and disease.</p> <p>Every activity that the individual undertakes and the decisions that he/she makes affects his/her lifestyle either positively or negatively.</p> <p>Activities that lead to healthy living. (SPARKLE) S – Sleep P – Plan everyday A – Anticipate less R – Relax K – Keep your temper under control L – Laugh more E – Exercise regularly</p> <p>Scope of a Healthy Lifestyle</p> <p>i. Physical health – the body’s ability to function as designed, through controlled diet, body exercise, personal hygiene, skin and hair care, weight management, proper posture etc.</p>	<p>Let students brainstorm and come out with a list of activities that can affect the individual :</p> <ol style="list-style-type: none"> a. Negatively i.e. result into ‘diseases of choice’ e.g. diabetes, high blood pressure, etc. b. Positively i.e. strength etc. <p>Take students through the healthy lifestyle acronym – SPARKLE drawing students’ attention to simple studio practices, tolerance and collaborative activities.</p> <p>Lead students to discuss the scope of a healthy lifestyle.</p>	<p>Students to:</p> <p>Group Project – VoGH Project (Virtues of Good Health Project)</p> <ul style="list-style-type: none"> ❖ Students to make research into what people consider as the virtues of Good Health through interviews. ❖ They are free to build their own Questionnaires and use any form of ICT to collect data and present their report for assessment. <p>NB: This is a full term’s project (3 months).</p> <p>use the Project Evaluation Guide in Appendix D to evaluate share their experience</p>

- NOTE:** 1. Teach relevant art terms along with each topic.
2. Satisfy Profile dimensions in relation to each topic through the teaching/learning and assessment activities.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 1 (CONT'D)</p> <p>MAINTAINING GOOD HEALTH</p>	<p>The student will be able to:</p> <p>5.1.2 State the effect of good relationships on healthy lifestyle</p>	<ul style="list-style-type: none"> ii. Mental/spiritual health – state of the mind, e.g. positive image, self-esteem, intellectual activities etc. iii. Social health – relationships with family, community and clients etc. iv. Cultural health – effect of cultural beliefs and practices on the health of the individual, e.g. taboos, food, scarifications, music and dance. v. Environmental health – cleanliness of the home and immediate surroundings, proper disposal of rubbish, human and animal waste, vi. Economic health – creating wealth through health; the health of the individual is his/her greatest asset; healthy individuals can create wealth for his/her personal benefit, family, society and nation. ‘Live long to enjoy the toil of your labour’. <p>Maintaining health through Good Relationships: Human beings tend to come together in groups and communities so as to meet individual, family and community needs. The relationships that the individual develops and builds in a society or community influences or determines his/her health and socio-economic development. (People-to-people ecology) e.g. Working together</p> <ul style="list-style-type: none"> • to achieve a common goal (collaboration) We are each others keeper • influence one another positively • gain recognition, respect and encouragement etc. • build confidence and share experience. 	<p>Invite resource persons from the Ministry of Health to address the students on:</p> <p>The importance of a Healthy Lifestyle in the life of an Artist</p> <p>Lead students through structured questions to come out with reasons for building good relationships with our siblings, family members, friends, neighbours etc.</p> <p>Assignment Students to design and produce an artwork using any medium, art form, style or technique of their choice for class discussion.</p> <p>Topic/theme The effect of good or bad neighbourliness on the individual.</p>	<p>Students to:</p> <p>write an essay for assessment on any one of the following topics.</p> <ul style="list-style-type: none"> i. A healthy person is an asset to his/her country. Discuss. ii. Long life is a choice and not by divine intervention. Discuss. <p>present works for assessment.</p> <p>critique a friend’s work using the Check List in Appendix C</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 1 (CONT'D)</p> <p>MAINTAINING GOOD HEALTH</p> <p>iii. Creativity and Stress.</p>	<p>The student will be able to:</p> <p>5.1.3 explain the benefits of rest and sleep in the life of a creative person</p>	<p>Stress : The body functions in a cyclical manner. There are periods when it functions at a peak and there are periods when it needs to rest and replenish its energies to face more challenges of future activities. Through relaxation the body is reenergized. It is then able to restore the brain processes of focusing attention and performing subtle cognitive and social tasks.</p> <p>Effect of Stress: Too much of stress in our lives causes:</p> <ol style="list-style-type: none"> i. Muscular tension ii. The reduction of the flow of energy iii. The feelings of fatigue iv. The reduction of flexibility and range of motion in the body joints v. Strain and injury <p>Managing Stress: Stress can be managed through</p> <ol style="list-style-type: none"> i. Deep relaxation – a way of resting and enjoying yourself. It helps in keeping away from external distractions and to restore the lost energies that the body needs to function effectively. ii. Massaging/touch therapy – the act of pressing and rubbing the body manually with the hands or mechanically with a machine, to help them relax or to reduce pain in the muscles or joints. <p>Creativity and Stress: A creative person has to use his/her own imagination to come out with something new. He needs to have critical thinking, innovative and problem solving skills. When the body is stressed up, fatigue sets in and critical thinking etc. are affected.</p>	<p>Lead students to brainstorm, discuss and come out with the meaning of stress and its effect on the overall performance and functions of the creative person.</p> <p>Students go onto the net and download information on stress and stress management for class discussion.</p>	<p>Students to:</p> <p>present reports from their findings on the net for assessment.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION																																			
<p>UNIT 1 (CONT'D)</p> <p>MAINTAINING GOOD HEALTH</p> <p>iv. Personal Hygiene.</p>	<p>The student will be able to:</p> <p>5.1.4 outline the effect of personal hygiene on health</p>	<p>Personal Hygiene: Personal hygiene is one of the most essential requirements for a healthy living. Every individual and community should be able to develop and maintain a high standard of hygiene and sanitation. Statistics show that most of the health problems that have engulfed our country presently are results of poor personal and general attitude towards hygiene and sanitation.</p> <p>Body Care: External body cleansing is important for maintaining good health. Proper bathing with natural soap without chemicals is recommended. It is also advised that natural deodorants such as lemon, lime, etc. are used to alleviate body odour.</p> <p>Hair Care: Use natural shampoos to clean the hair. There a lot of health hazards associated with the use of chemical hair products and dyes.</p> <p>Internal Cleansing: Internal cleansing is the process of detoxification for the body to flush out internal waste through the alimentary canal. Internal cleansing is necessary because it keeps the blood clean and safe from contamination. Natural formulas are advised.</p>	<p>Lead students to discuss the concept of personal hygiene and its effect on the health of the visual artist.</p> <p>Introduce student to the project and guide them through periodic supervision.</p> <p>Let students present their reports for class discussion, appreciation and criticism.</p>	<p>Students to:</p> <p>present works for class discussion and appraisal</p> <p>Project Let students</p> <ol style="list-style-type: none"> visit the internet and download information on the concept of personal hygiene and its impact on the health and the socio-economic life of the individual, family and community. interview the elderly on natural body cleansing agents and how they are administered. From your own personal experience complete the following chart. <p>Statistical Table on My Personal Hygiene</p> <table border="1" data-bbox="1556 824 2013 1029"> <thead> <tr> <th>Activity</th> <th>Day</th> <th>Wk</th> <th>Mon</th> <th>Yr</th> </tr> </thead> <tbody> <tr> <td>Bathing</td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Brushing</td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Hair Care</td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Nail Cutting</td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Enema</td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td>Deworming</td> <td></td> <td></td> <td></td> <td></td> </tr> </tbody> </table> <p>*Please state the frequency of the activity</p>	Activity	Day	Wk	Mon	Yr	Bathing					Brushing					Hair Care					Nail Cutting					Enema					Deworming				
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<p>UNIT 2</p> <p>STUDIO PRACTICES (SAFETY RULES)</p>	<p>The student will be able to:</p> <p>5.2.1 state reasons for observing safety rules in the art studio</p>	<p>Why Safety Rules: Both students and teachers in the senior high schools, come into contact with unsafe, or possibly deadly materials almost everyday. Most of the art supplies that are used in our schools contain high levels of chemicals, such as hexane, lead, toluene, and asbestos, and many people are unaware of the danger that these substances pose, both to art students and to teachers. In fact, the danger to art teachers, who are often exposed to toxins for several hours a day for many years, is often greater than what the student experiences. There is therefore the need for visual arts teachers and students to become aware of the potential hazards in using art materials.</p> <p>There are three ways in which such chemicals can enter the body:</p> <ol style="list-style-type: none"> i. Absorption – hazardous chemical are absorbed through the skin from cuts or scrapes, resulting in burns or rashes, or into the bloodstream, moving to and damaging other parts of the body ii. Inhalation – chemical irritants can be inhaled, causing lung problems like bronchitis and emphysema. Inhaling small particles, like the free silica in clay dust, can cause pulmonary fibrosis or asthma. iii. Ingestion – chemicals can be ingested by touching the mouth with the hands or fingers while working with supplies or unconsciously placing tools like paint brushes in or near the mouth. 	<p>Guide students to brainstorm and build-up reasons for safety rules in the art studio.</p> <p>Students visit the studio of a practicing artist and interact with him/her on what safety measures he/she employs and document their findings for class discussion.</p>	<p>Students to:</p> <p>present their reports for assessment.</p> <p>Students visit the internet to research into the need for adherence to safety rules and its impact on the health and socio-economic activities of the individual.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 2 (CONT'D)</p> <p>STUDIO PRACTICES (SAFETY RULES)</p>	<p>The student will be able to:</p> <p>5.2.2 explain some of the safety rules and the dangers that will occur when violated.</p>	<p>Some Safety Rules</p> <ol style="list-style-type: none"> 1. It is important that certain precautionary measures and guidelines are instituted and adhered to when selecting and using art tools and material. 2. It is very important is to know the chemistry of the materials and what potential hazards they can cause. 3. The use of aerosol cans should not be encouraged because the spray can injure lungs. 4. Dust-producing materials, such as pastels, plasters, chalks, powdered tempera, pigments, dyes, and instant should be used with higher degree of care and in a well-ventilated area. 5. Don't use solvents such as lacquers, paint thinners, turpentine, shellacs, solvent- based inks, rubber cement, and permanent markers in an enclosed area. 6. Do not use old materials. Many art supplies formerly contained highly dangerous substances, such as arsenic, or raw lead compounds, or high levels of asbestos. Older solvents may contain chloroform or carbon tetrachloride. 7. Working conditions in the art room sometimes affect safety. A disorderly art room leads to unsafe conditions, particularly when there are many people working close to each other. An orderly art room is absolutely essential to the students' and teacher's safety. (continue on next page) 	<p>Organize students to undertake the project indicated under 'evaluation' and present their report for class discussion, appreciation and criticism.</p>	<p>Students to:</p> <p>Students to conduct a market survey on art supplies to collect and analyze data on the following:</p> <ul style="list-style-type: none"> • The price List • The patronage • Usage. • Choice of Brand etc <p>The respondents can be categorized into;</p> <ol style="list-style-type: none"> a) 4 – 9 yrs (KG – Prim 3) b) 10 – 12 yrs (Prim 4 –6) c) 13 – 15yrs (JHS 1 – 3) d) 16 – 18yrs (SHS 1 – 3) e) Tertiary Students f) Professional/Commercial Artist <p>NB</p> <ol style="list-style-type: none"> i. This is a Full Year Group Project. ii. Students are to be guided to develop questionnaires <p>Assessment Guide: Let students complete the Check List in Appendix C</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 2 (CONT'D) STUDIO PRACTICES (SAFETY RULES)	The student will be able to:	<p>8. Control the build-up of litter and dust in the studio by providing dust bins and cleaning the studio after work.</p> <p>9. Ensure that tools are in good condition.</p> <p>10. Keep studio reasonably organized. This will help prevent common accidents and also make it easier to recognize and eliminate other hazards.</p> <p>Warning Manufacturers of art materials are not required by law to state the ingredients used in producing the material.</p> <p>The label nontoxic, for example, does not guarantee a product's safety. According to federal regulations, toxicity means that a single exposure can be fatal to adults. The effect on adolescents and children, who are more likely to be harmed by dangerous substances, is not considered in this definition. Also, the likelihood of developing chronic or long-term illnesses is not addressed by the legal definition of toxicity. Repeated exposure to nontoxic materials is not always safe.</p> <p>Many art supplies contain materials that can cause acute illness. Long-term exposure to such substances can cause chronic illness after repeated exposure or cancer.</p> <p>Examples of these chemicals used in manufacturing art supplies:</p> <ol style="list-style-type: none"> i. Sensitizers – these can cause allergies, particularly in children. 		Students to:

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UNIT 2 (CONT'D) STUDIO PRACTICES (SAFETY RULES)	The student will be able to:	<ul style="list-style-type: none"> ii. Lead – this is terribly toxic and can be found in such commonly used supplies as oil paint, some acrylics, gessoes, ceramic glazes, copper enamels, and automotive paint in spray cans. iii. Many highly toxic hydrocarbon-based solvents, including methyl alcohol are used in the production of art materials. iv. Other widely used art materials, such as preservatives, formaldehyde, epoxy glues, and dichromate, can contain dangerous chemicals like cadmium, nickel, silica, and pesticides. 		Students to:																		
UNIT 3 DAILY WORK PLAN	5.3.1 prepare a daily work plan	<p>Daily Work Plan: This is a document which explains what an individual intends to do at specific times of the day. For example</p> <table border="1" data-bbox="730 824 1192 1076"> <thead> <tr> <th>Day</th> <th>Time</th> <th>Activity</th> </tr> </thead> <tbody> <tr> <td rowspan="7">Mon</td> <td>5.00 am</td> <td>Prayers</td> </tr> <tr> <td>5.30 am</td> <td>Body exercise</td> </tr> <tr> <td>6.00 am</td> <td>Bathing</td> </tr> <tr> <td>6.30 am</td> <td>Breakfast</td> </tr> <tr> <td>7.00 am</td> <td>To work</td> </tr> <tr> <td>8 – 11 am</td> <td>Weaving</td> </tr> <tr> <td>11 – 12noon</td> <td>Appointment with clients</td> </tr> </tbody> </table> <p>Importance of Daily Work Plans:</p> <ul style="list-style-type: none"> • Make you stay focused. • Leads to achievable goals. • Eliminates unnecessary time wasting. • Facilitates the meeting of deadlines • Builds trust in clients. • Makes you meet personal, family community, demands and have time for leisure, entertainment etc. 	Day	Time	Activity	Mon	5.00 am	Prayers	5.30 am	Body exercise	6.00 am	Bathing	6.30 am	Breakfast	7.00 am	To work	8 – 11 am	Weaving	11 – 12noon	Appointment with clients	<p>Let students do the following:</p> <ul style="list-style-type: none"> i. list the activities they have undertaken in the past days and let them indicate the activities that were planned and those that were not planned. ii. share experiences encountered with time management during the said period. iii. compare the impact of planned and unplanned activities on the individual. <p>Lead students to discuss the need for a daily work plan.</p>	prepare a personal daily work plan for class discussion and assessment.
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SENIOR HIGH SCHOOL - YEAR 2

SECTION 6

MODERN ART TRADITIONS

General objectives: The student will:

1. Understand and derive ideas from the historical and cultural events that have shaped Western Art
2. Understand the general characteristics of the modern art forms
3. Reflect upon the artists of the period and their contribution to the development of Visual Arts.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 1</p> <p>MODERN ART TRADITIONS</p> <p>Scope of Modern Art Traditions</p>	<p>The student will be able to:</p> <p>6.1.1 explain the concept of Modern Art Tradition</p>	<p>Modern art tradition started at the beginning of the 15th century when the Middle Ages began drawing to a close. It marked the dawn of a new era when artists expanded their subject matter which was centered on religious themes to include mythological and secular ideas.</p> <p>Modern Art tradition cover the following</p> <ol style="list-style-type: none"> a) Renaissance Art b) Art Movements (isms) c) Post Modern Art 	<p>Lead students to discuss the meaning and scope of Modern Art Traditions with the aid of the appropriate TLMs e.g. Still pictures, charts, slides, DVD, Power point etc.</p>	<p>Students to:</p>
<p>UNIT 2</p> <p>RENAISSANCE ART</p>	<p>6.2.1 trace the period of Renaissance.</p>	<p>Renaissance – Meaning, Period and Characteristics.</p> <p>Renaissance was a term used by scholars in the 19th century to describe the activities of European artists and intellectuals in the 15th century.</p> <p>Renaissance is a French word, meaning 'rebirth' or 'rinascimento' in Italian.</p>	<p>Lead students to discuss the meaning of Renaissance and identify the periods</p> <p>Ask students to go onto the net and source for information on the types of Renaissance art forms and their characteristics for class discussion.</p>	<p>present their findings for assessment</p>

- NOTE:** 1. Teach relevant art terms along with each topic.
 2. Satisfy Profile dimensions in relation to each topic through the teaching/learning and assessment activities.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 3</p> <p>MODERN ART MOVEMENTS</p> <p>i. The isms</p>	<p>The student will be able to:</p> <p>6.3.1 describe Art Movement and some of the outstanding artists and their works.</p>	<p>Modern Art Movements: Throughout art history, each new generation of artists has included a group of nonconformists who are unwilling to follow the footsteps of their predecessors. They try to break away from the general practices and in their quest come out with new styles and techniques.</p> <p>The series of art movements recorded over the past two centuries can be attributed to the attitude of nonconformist artists.</p> <p>Their actions have given confidence to the young and growing contemporary artists to explore and experiment with new and unconventional tools, materials and techniques to express their ideas, beliefs, and feelings.</p> <p>Examples of the Art Movements (isms):</p> <ul style="list-style-type: none"> i. Mannerism - A European art style that rejected the calm balance of the High Renaissance in favour of emotion and distortion. ii. Neoclassicism – A 19th-century French art style that sought to revive the ideals of ancient Greek and Roman art and was characterized by balanced compositions, flowing contour lines, and noble gestures and expressions. iii. Romanticism – A style of art that portrayed dramatic and exotic subjects perceived with strong feelings. iv. Realism – A mid-nineteenth-century style of art representing everyday scenes and events as they actually looked. 	<p>Lead students to brainstorm and discuss modern art movements</p> <p>Ask students to access information from the internet on Art Movements and the major exponents for class discussion.</p>	<p>Students to:</p> <p>Individual Project</p> <ul style="list-style-type: none"> a) Each student to pick any art movement of his/her choice, select one example of an art work and subject it to criticism using the criteria below: <ul style="list-style-type: none"> i. Describe what you see in the work ii. Analyze how the elements have been organized. iii. Interpret the work iv. Express his/her opinion (judgement) b) Each Student selects a theme, produces a work for assessment using the style and technique of the art movement studied and attaches a documentary evidence of study e.g. working drawings, stages of idea development and appreciation

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION																														
UNIT 3 (CONT'D) MODERN ART MOVEMENTS	The student will be able to:	<ul style="list-style-type: none"> v. Expressionism – A 20th century art movement in which artists tried to communicate their strong innermost feelings through artworks. vi. Impressionism – A style of painting started in France. Artists captured an impression of what the eye sees at a given moment and the effect of sunlight on the colour of the object. vii. Surrealism 20th century artistic style in which dreams, fantasy, and the subconscious served as inspiration for artists. viii. Op Art – (Optical art). A 20th century art style in which artists use scientific knowledge about vision to create an impression of movement on the picture surface by means of optical illusion. ix. Pop art – Artistic style that portrayed images of popular culture such as comic strips, advertising, commercial art, mass media etc. x. Fauvism – French for “wild beasts.” A group of early 20th century painters who used brilliant colours and bold distortions in an uncontrolled way. Their designs were so simple with loose brush work. xi. Futurists – An early 20th century artistic style which emphasizes the arrangement of angular forms to suggest motion (forces of movement dynamism) i.e. technology and machines. 		<p>Group Project: Put students into convenient groups and ask them to research and provide a list of some of the exponents of the various art movements and examples of their works.</p> <p>E.g.</p> <table border="1" data-bbox="1535 472 2013 914"> <thead> <tr> <th>Art Movement</th> <th>Exponents</th> </tr> </thead> <tbody> <tr> <td>Mannerism</td> <td>El Greco</td> </tr> <tr> <td>Futurists</td> <td></td> </tr> <tr> <td>Fauves</td> <td></td> </tr> <tr> <td>Neoclassicism</td> <td>Jacques-Louis David</td> </tr> <tr> <td>Romanticism</td> <td>Eugène Delacroix</td> </tr> <tr> <td>Realism</td> <td>Édouard Manet</td> </tr> <tr> <td>Impressionism</td> <td>Claude Monet</td> </tr> <tr> <td>Cubism</td> <td>Pablo Picasso</td> </tr> <tr> <td>Surrealism</td> <td></td> </tr> <tr> <td>Expressionism</td> <td></td> </tr> <tr> <td>Pop Art</td> <td>Roy Lichtenstein</td> </tr> <tr> <td>Op Art</td> <td></td> </tr> <tr> <td>Minimalism</td> <td>Frank Stella</td> </tr> <tr> <td>Post Modernism</td> <td></td> </tr> </tbody> </table>	Art Movement	Exponents	Mannerism	El Greco	Futurists		Fauves		Neoclassicism	Jacques-Louis David	Romanticism	Eugène Delacroix	Realism	Édouard Manet	Impressionism	Claude Monet	Cubism	Pablo Picasso	Surrealism		Expressionism		Pop Art	Roy Lichtenstein	Op Art		Minimalism	Frank Stella	Post Modernism	
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<p>UNIT 3 (CONT'D)</p> <p>MODERN ART MOVEMENTS</p> <p>ii. Post-Modern Art</p>	<p>The student will be able to:</p> <p>6.3.2 describe the new trend and development in art.</p>	<p>xii. Cubism – A 20th century art movement that emphasizes structure and design. Three-dimensional objects are pictured from many different points of view at the same time on flat surfaces.</p> <p>xiii. Dada An early twentieth-century art movement that ridiculed contemporary culture and traditional art forms by ignoring accepted ideas.</p> <p>xiv. Minimalism – A 20th century artistic style that uses a minimum of art elements.</p> <p>Post-Modern Art Some schools of thought say art has reached a period that is rapidly evolving and that the era modern art is either gradually coming to an end or has ended. To others we are in the post-modern era.</p> <p>Definition: Post-Modernism is an approach to art that incorporates traditional elements and techniques while retaining some characteristics of modern art styles or movements</p> <p>Examples: Post-Modern artists are breaking traditional restrictions. Painters are creating three-dimensional paintings and sculptors are adding paint to their works. Most contemporary artists now use variety of electronic and digital media in designing and finishing their artworks e.g. photography, projector, scanner, video, digital camera, computer, etc.</p>	<p>Lead students to discuss the current state of modern art with the aid of appropriate TLMs e.g. samples of post-modernism art works using power point, slides, DVDs, VCDs, EVDs etc.</p>	<p>Students to:</p> <p>download or take images of examples of post-modern works art within the community for class discussion</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 3 (CONT'D)</p> <p>MODERN ART MOVEMENTS (ISMS)</p> <p>iv. Conceptual Art and Contextual Art</p>	<p>The student will be able to:</p> <p>6.3.6 explain the meanings of Conceptual and Contextual Art with examples/samples</p>	<p>Software programmes suitable for artistic expressions have been developed with more intuitive and standardized menus, commands, and icons.</p> <p>Examples of Software Programmes:</p> <ul style="list-style-type: none"> • Draw Programmes • Paint Programmes • Animation Software • 3-D Modelling and Rendering Programmes • Page Layout Software • Multimedia Presentation Software <p>Conceptual Art An attempt to concretize ideas or concepts in artistic forms.</p> <p>Contextual Art Art seen in context e.g. economic, religious, etc.</p>	<p>iii. Precision, neatness and finishing</p> <p>iv. Multiple Reproduction</p> <p>v. Cost of production</p> <p>vi. Meeting deadlines</p> <p>Show video clips or pictures of some conceptual art works for discussion.</p> <p>Discuss and demonstrate some aspects of conceptual art works.</p> <p>Students to design and make art from variety of media based on ideas or concepts.</p>	<p>Students to:</p> <p>select a software and use it to design or produce an artwork for appreciation and assessment</p> <p>search and print examples of conceptual and contextual artworks from the net and display them for class discussion.</p>

SENIOR HIGH SCHOOL - YEAR 3

SECTION 1 PRODUCT DESIGN

General objectives: The student will:

1. understand the concept of design and factors to consider when making articles by hand.
2. develop skills in using ICT to produce sketch models for production of articles.
3. develop the ability to use elements and principles of design to make pictorial compositions and other art forms.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 DESIGNING AND MAKING PRODUCTS	The student will be able to: 1.1.1 explain the design process	The Design Process: <ol style="list-style-type: none"> i. Identification of a problem ii. Definition of the problem iii. Investigation of the problem iv. Finding possible solutions v. Examinations of solutions vi. Making of a sketch model, dummy or cartoon vii. Making of the artwork (realization) viii. Testing/evaluation 	Lead students to discuss the stages involved in designing a Product using a case study.	Students to: identify a problem, design and make a product to solve the identified problem. present their products for appreciation, criticism and judgement using the ' check list ' in Appendix 'B'. of the syllabus
i. Production By Hand	1.1.2 explain the concept of hand-made design and items. 1.1.3 explain factors to consider when making articles by hand.	Concept of hand-made design and items. i.e. designing and making of artworks manually. Factors to consider when making articles by hand. <ol style="list-style-type: none"> i. purpose of article. ii. design, shape and form of the article. iii. technical qualities of the article 	Students brainstorm and discuss the concept of design of hand-made articles as opposed to machine-made goods. Discuss with students the factors to consider in designing and making an article by hand.	<ol style="list-style-type: none"> i. make a list of hand-made and machine made articles. ii. compare the processes of making them. iii. describe the major steps in a design process.

NOTE: 1. Teach relevant art terms along with each topic.
2. Satisfy Profile dimensions in relation to each topic through the teaching/learning and assessment activities.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 1 (CONT'D)</p> <p>DESIGNING AND MAKING PRODUCTS</p>	<p>The student will be able to:</p> <p>1.1.4 design and make an article by hand using the design and technology process.</p> <p>1.1.5 use appropriate computer software programmes to design art works for reproduction.</p>	<p>iv. nature and suitability of materials to be used.</p> <p>v. occasion on which the article will be used.</p> <p>vi. article to be used by one or several people.</p> <p>vii. designed to fit into the place where the article will be used.</p> <p>viii. preliminary designing or sketch models.</p> <p>ix. cultural symbols to be used</p> <p>x. functional aspect and aesthetic qualities of the article</p> <p>xi. proficiency and dexterity in the use of hand tools, materials and techniques.</p> <p>xii. diligence, patience and tolerance</p> <p>xiii. personal skill etc.</p> <p>Designing and executing simple forms in basketry, pottery, carving, jewellery, leatherwork, etc. through Weaving, Bonding, Binding, Modelling, Casting, Carving, Drilling, Treading, Pinching, Coiling, Slabbing, Joining, Folding etc.</p> <ul style="list-style-type: none"> • applying knowledge and skills in creating and • organizing elements of design according to principles, • composition • using suitable tools and materials • using appropriate techniques etc. <p>Using appropriate ICT software programmes to design articles, e.g. Corel draw, photo-shop, etc.</p>	<p>Guide students to:</p> <ul style="list-style-type: none"> • design and execute simple forms to satisfy an identified need e.g. hats, necklaces, belts, mugs, bags, etc. • based on knowledge in basic design and technology <p>Note: Items may be in miniature form.</p> <p>Demonstrate the use of appropriate computer programmes or software to develop or create designs for reproduction, e.g. T-shirt Printing, Posters, Banners, Brochures, Stickers etc.</p>	<p>Students to:</p> <p>design and execute simple articles of your choice.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 (CONT'D) DESIGNING AND MAKING PRODUCTS	The student will be able to: 1.1.6 compare hand-made and machine made articles.	Comparing articles made by hand with machine made articles.	Lead students to compare and discuss the merits and demerits of hand-made and machine made articles e.g. i. hand process is slow ii. products may not be the same iii. products are unique, etc. iv. machine production is faster and they look the same.	Students to: prepare a chart indicating the merits (advantages) and demerits (disadvantages) of machine-made items .
UNIT 2 PROJECTS i. 2-Dimensional Art	1.2.1 derive ideas from the environment to make 2-dimensional designs.	Making analytical studies of objects in the environment and developing them into logos, motifs, subjects etc for t-shirt printing, fabric and leather decoration, paper wrappers, greeting cards, paintings, photomontage, collage, mosaic table covers etc.	Guide students to select objects that interest them, make analytical studies of the objects and develop designs for 2-dimensional works e.g. students iii. select interesting objects iv. make an analytical drawing of the object from various angles. v. Select and develop one of the drawings that suggest an idea into a 2-dimensional art form. vi. arrange, organize, print, spray, glue or paste etc to create a 2-dimensional design.	display their works for discussion and appreciation.
ii. 3-Dimensional Art	2.2.1 design and construct 3-dimensional forms using any suitable tool, material and technique	Examples of 3-dimensional art forms i. Basketry ii. Jewellery iii. Leatherworks iv. Pottery and Ceramics v. Sculpture vi. Origami Skills and Techniques Weaving, Bonding, Binding, Modelling, Casting, Carving, Drilling, Treading, Pinching, Coiling, Slabbing, Joining, Folding etc.	Guide students to design and make 3-dimensional art forms to satisfy a need using the appropriate skills, tools, materials, equipment, style and technology e.g. ICT..	use available tools and materials etc. to make a 3-dimensional art work display work for class discussion and appraisal. Assessment Guide Use the Check List in Appendix 'B'

SENIOR HIGH SCHOOL - YEAR 3

SECTION 2

ENTREPRENEURIAL SKILLS

General objectives: The student will:

1. identify and explain factors to consider when setting up an enterprise
2. develop an understanding, and appreciation of the functions of the manager.
3. acquire costing and pricing skills and explain the concept of marketing, selling and risk management.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 ESTABLISHMENT OF AN ART INDUSTRY	The student will be able to: 2.1.1 identify the types enterprises 2.1.2 state and explain the main factors to consider in setting up an enterprise.	Types of Enterprises i. Sole proprietorship ii. Partnership <u>Setting up an enterprise</u> Factors to consider when setting up an enterprise: i. Capital: Capital is of two types namely start-up capital and working capital. <ul style="list-style-type: none"> • Start-up capital is needed to purchase tools, equipment and materials to start the business operation. • Working capital is needed to buy new materials to keep the business running, to pay for transportation, salaries, etc. each month. Much of the operating costs are paid from the working capital 	lead students to identify and discuss the advantages and disadvantages of the sole proprietorship and partnership type of enterprises. Lead students to discuss the important factors to consider when setting up an enterprise. Explain the differences between start-up capital and working capital, and give reasons why working capital is an important factor in keeping a business running. Make students aware of the dangers associated with land acquisition, e.g. registration, lease hold, free hold, inheritance etc. Let students be aware of the importance of the availability of market in the success of an industry.	Students to:

NOTE: 1. Teach relevant art terms along with each topic.
 2. Satisfy Profile dimensions in relation to each topic through the teaching/learning and assessment activities.

	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 (CONT'D) ESTABLISHMENT OF AN ART INDUSTRY	The student will be able to:	<ul style="list-style-type: none"> i. Land/location: the location of the industry is very important. Acquisition of land and securing the needed papers and approval must be highly considered to avoid litigation, demolition etc. ii. Labour: skilled and unskilled personnel that will assist in the production and marketing. iii. Market: Products from the industry have to be sold. There is therefore the need to conduct a survey to be aware of the need for the product. 		Students to:
	2.1.3 identify agencies that provide financial and technical assistance for setting-up and running an enterprise.	<p>Agencies that provide Financial support to small scale businesses.</p> <ul style="list-style-type: none"> i. The Banks ii. National Board for Small Scale Industries. (NBSSI) iii. Export Promotion Council iv. Aid to Artisans v. Ghana Export Trade (GETRADE) vi. EMPRETEC, etc. <p>Agencies that provide Technical assistance to small scale businesses:</p> <ul style="list-style-type: none"> i. GRATIS ii. Aid to Artisans iii. GETRADE iv. ITTU, etc. 	<p>Students to brainstorm and come out with the list of institutions that provide financial and technical assistance.</p> <p>Get the assistance of resource persons to give a talk on how one can secure financial and technical support. From support agencies.</p>	<p>write a short essay on the importance of setting-up and managing a small-scale enterprise.</p> <p>list organizations and establishments which offer assistance to small-scale business with their addresses, for discussion.</p> <p>visit financial institutions or offices of non-governmental organizations to enquire about their activities and document their findings for class discussion.</p>
UNIT 2 MANAGING AN ENTERPRISE	2.2.1 explain the concept of management in an enterprise.	<p>Concept of management.</p> <p>It is the act of organizing and controlling resources, e.g. human and material, to achieve targeted goals.</p>	Lead students to identify and name some managers within the community.	

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 2 (CONT'D) MANAGING AN ENTERPRISE	The student will be able to:	<ul style="list-style-type: none"> • Be nice to the customer he/she has the money to buy today, tomorrow or another time. Make sure she/he comes back again. • Do not be rude to him/her). The customer is always right. • Do not earn a bad name for your enterprise by arguing and quarrelling with customers). • The customer is a guest of the enterprise and must be treated well 		Students to:
UNIT 3 COSTING, PRICING AND MARKETING	2.3.1 identify the cost of a product and what constitutes the components of a total cost.	<p>Costing and Pricing</p> <p>The total cost of a product consists of two components: Direct Costs (Variable Costs) and Indirect (Fixed costs also called “overheads”).</p> <ol style="list-style-type: none"> i. <u>Direct Cost</u> (i.e. variable costs or production costs) – consist of the cost of raw materials and wages. These are the direct costs for making a product. They are also called “variable” cost because the cost of materials and cost of producing vary from day to day and item to item. ii. <u>Indirect Costs</u> (Fixed Costs) Consists of rent, lighting cost, taxes, cost of adverts, depreciation cost of tools and equipment, telephone costs, transportation, postage, salaries, etc. “Indirect Costs” are also known as “Fixed Costs” or “Overheads”. 	<p>Teacher to explain the meaning of direct costs and indirect costs. Assist students to note that direct costs are also referred to as variable costs and indirect costs also referred to as fixed costs. Indirect costs contribute indirectly to production: rent, salaries, etc. do not directly enter into production. Note also that most of production cost is from direct costs, but some are also from indirect, i.e. telephone costs, adverts e.g. Direct Costs = Variable Costs. Indirect Costs = Fixed Costs or Overheads.</p> <p>Discuss the various factors which determine the pricing of products.</p> <p>Invite an expert in the field to help when necessary, e.g. the school accountant.</p>	interview traders on how they cost and price their goods.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 3 (CONT'D) COSTING, PRICING AND MARKETING	<p>The student will be able to:</p> <p>2.3.2 explain the factors that determine the price of a product.</p>	<p>Pricing is generally determined by market forces of supply and demand.</p> <p>Factors to be taken into account in pricing a product generally consist of</p> <ul style="list-style-type: none"> • Cost of the product (total production cost). • Profit margin <p>The two are combined in various price setting ways such as:</p> <ol style="list-style-type: none"> i. <u>Introductory Price</u> (also called “market penetration price”, that is pricing below the actual market price to attract market share). This is only temporary pricing to get market share. ii. Using the “<u>going price</u>” system that is charging the same price other suppliers of the same product are charging. iii. Using the “<u>cost plus</u>” system i.e. adding a percentage to total cost as profit. iv. Using the <u>price discrimination</u> system known as “what the market can bear” pricing system e.g. selling at higher price in a city like Accra than in a town or village, depending upon the income levels of the different areas. v. Using the “<u>price differentiation</u>” system, that is selling the same thing, but using cheaper packaging for some; framing the same type of pictures differently and charging different price for them, etc. the same product may be packaged differently or combined differently with other additives and priced differently. 	<p>Let students:</p> <p>Discuss the various factors which determine the pricing of products.</p> <p>Discuss the factors that influence the pricing of a selected artistic item.</p> <p>Students to choose the best pricing system that will be suitable in their locality.</p> <p>Note: a producer may sometimes find that the market price for his/her items is lower than his/her costs. In such cases, she/he has to try to make the product appeal to people with money who can pay the price for the product, or change and produce cheaper items.</p> <p>Discuss the four price setting ways in groups and report.</p> <p>Students to produce an item and price it. The product and the price must be presented for class discussion and assessment.</p>	<p>Students to:</p> <p>cost and price other items produced in class.</p> <p>discuss the merits and demerits of the four pricing systems.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 3 (CONT'D) COSTING, PRICING AND MARKETING	<p>The student will be able to:</p> <p>2.3.3 explain the meaning of “marketing”</p> <p>2.3.4 describe the basic strategies for efficient marketing.</p> <p>2.3.5 describe the strategies for selling products.</p>	<p>Concept of marketing – the art of offering a product for sale by using the skills of advertising and supplying.</p> <p>Basic marketing strategies:</p> <ul style="list-style-type: none"> • Advertising by posters, handbills, TV, radio, word of mouth, telephone, internet, etc. • Exhibitions, Bazaars, Fairs. • Effective decoration and finishing. • Attractive packaging • Transportation (if possible) <p>Selling by:</p> <ul style="list-style-type: none"> • Wholesale – selling by large quantities (with quantity discount) • Retailing items in smaller quantities • Door to door selling. • Mail or export. 	<p>Determine the price of items they have made by using each of the following pricing systems described in the content (“Going price”, “cost plus”, “price discrimination”, and “price differentiation”).</p> <p>Students to compare each of the prices to the cost of producing the item and determine the actual profit margin.</p> <p>Assist students to explain the meaning and purpose of marketing.</p> <p>Guide students to discuss the strategies for selling products.</p> <p>Students to discuss ways for selling artistic items produced in class.</p>	<p><u>Assignment</u></p> <p>write an essay explaining three basic strategies for efficient marketing.</p> <p>design posters for marketing selected items. (Teacher to evaluate posters and other adverts and provide students formative feedback).</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 3 (CONT'D) COSTING, PRICING AND MARKETING	<p>The student will be able to:</p> <p>2.3.6 use the “Break-Even Analysis” to determine when an enterprise is making profit</p> <p>2.3.7 analyze the risks of a business.</p> <p>2.3.8 develop a plan for controlling business risks (direct risks)</p>	<p><u>Break-Even-Analysis.</u> In most cases, an enterprise does not start making profit as soon as it starts. Suppose one is making and selling items at 5.00 Ghana cedis on an item. Suppose also that the price 5.00 consists of 4.00 Ghana cedis as production cost and 1.00 as mark up for profit margin). Consider that the business has rent, light, transport and telephone bills and salaries of three assistants to pay each month. The entrepreneur will be able to cover his/her direct and overhead costs a month if she/he is able to sell (40.00 Ghana cedis ÷5.00 Ghana cedis per item) 9 items a month. Selling 8 items a month does not give a business profit; it only gives enough money to cover direct and indirect costs, and is the break-even point for its owner, if it is able to sell more than 8 items a month. The break-even point is hence the point where revenue (from sales) is equal to the cost of products sold.</p> <p>Business losses are not due to the work of witches, ghosts or gods. They are due to types of risks a business faces. These are Direct risks (pure risk) and Indirect risk.</p> <p><u>Direct risk involves:</u></p> <ul style="list-style-type: none"> • theft (also known as larceny) • fire • misuse of capital and profit • through irresponsible spending. 	<p>Let students:</p> <p>Using the example in content, and using realistic amounts of money, guide students to discuss the concept of “break-even analysis”.</p> <p>Explain the concept of “break-even analysis”.</p> <p>Use other examples to strengthen their understanding of the concept that profit for the entrepreneur starts only after the business has passed the break-even point.</p> <p>Explain what an entrepreneur means when she/he says that his/her business is just breaking even.</p> <p>Discuss the two types of risks a business faces.</p> <p>- Explain why some businesses fail.</p> <p>Brainstorm and come out with the two types of business risks and explain their differences.</p>	<p>Students to:</p> <p>group to analyze the break even point of a mock enterprise.</p> <p>Investigate factors which lead to the collapse of enterprises in their locality and report for class discussion.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 3 (CONT'D)</p> <p>COSTING, PRICING AND MARKETING</p> <p>Business Risks</p>	<p>The student will be able to:</p> <p>2.3.9 develop a plan for controlling business risks (indirect risks).</p>	<p><u>Indirect Risk involves:</u></p> <ol style="list-style-type: none"> i. lack of sales due to faulty or low quality products, or due to wrong business location. ii. currency inflation. iii. introduction of new taxes. iv. changes in labour laws. <p>Indirect risks are more difficult to control and account for the greater portion of business losses.</p> <p>Controlling business risks:</p> <p>Theft:</p> <ol style="list-style-type: none"> i. regular checks of stocks and finished products. ii. acquire an bookkeeping accountant to check the business accounts every month. iii. increase vigilance and security to minimize theft. <p>Fire:</p> <p>Get qualified electrician to do the electrical connections to avoid likelihood of fire from faulty work.</p> <p>Low sales (due to wrong location): relocate the business to a more promising area of the town.</p> <p>For minimizing or controlling inflation, new labour laws, etc. one has to be in constant touch with the relevant Ministries to know what new changes are planned that may affect one's business.</p>	<p>Let students:</p> <p>Discuss reasons why indirect risks are difficult to control.</p> <p>Describe ways for controlling theft, fire, and low sales.</p> <p>Lead students to discuss location as a factor contributing to sales.</p>	<p><u>Assignments</u></p> <p>Investigate the factors that make enterprises grow and prosper and report in class.</p> <p>Students in groups develop a plan for minimizing some of the business risks discussed in class.</p>

SENIOR HIGH SCHOOL - YEAR 3

SECTION 3

ENTERPRISES IN ART

General objectives: The student will:

1. identify the career related professions/vocations under visual arts education
2. state the skills needed for practicing a visual arts profession/vocation
3. select a vocation as a career

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
ENTERPRISES IN ART	<p>The student will be able to:</p> <p>4.1.1 explain the concept 'career'</p>	<p>What is a Career A career is a profession, a life-long occupation or an employment by which a person regularly earns a living, especially one for which the person has had a period of training in an institution or through apprenticeship.</p> <p>Things to Consider in choosing a Career</p> <p>i. <u>What you want to work with:</u></p> <ul style="list-style-type: none"> • People – Those who enjoy working with people usually get on well with others. They make friends more easily and enjoy solving problems related to people. E.g. a teacher, a legal practitioner, advertising consultant, a curator, anthropologist • Objects – Generally people who are interested in working with their hands – handling of tools and materials, select careers that are purely practical in nature. • Ideas – People, who enjoy working with facts, enjoy reading and researches usually choose to be social commentators, art historians, authors, researchers etc. 	<p>Students to brainstorm, discuss and come out with an operational definition of career and things you have to consider before choosing a career.</p> <p>NB: Invite an expert for Career Guidance and Talk show.</p>	<p>Students to:</p>

NOTE: 1. Teach relevant art terms along with each topic.
2. Satisfy Profile dimensions in relation to each topic through the teaching/learning and assessment activities.

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GLOSSARY

Abstract art:	Twentieth-century artworks that stress on the importance of the elements and principles of art rather than the subject matter. Simplified shapes and forms are exaggerated and emphasized by the artist instead of subject matter.
Acrylic paint:	Pigments mixed with an acrylic vehicle and are nontoxic.
Aesthetics:	The branch of philosophy concerned with the study of the nature and value of art. It involves the identification of the elements in a composition and understanding their organization so that the work can be appraised, criticized and judged.
Analogous colours:	Colours that are next to each other on the colour wheel and have a common hue. Yellow, yellowish-green and green are analogous colours. Analogous colours can be used as a colour scheme.
Analysis:	In art criticism, the step in which you discover how the principles of art are used to organize the art element – dot, line, colour, shape, form, space, and texture. In art history, the step in which you determine the style of the work
Animator:	The artist who creates moving cartoons or makes animated films (animatronics).
Arbitrary colour:	Colour chosen by an artist to express his or her inner-feelings.
Architecture:	The art and science of designing and planning for the construction of structures (buildings, cities and bridges) to meet a variety of human needs.
Art criticism:	An organized approach for studying a work of art. It has four stages: description, analysis, interpretation, and judgment.
Assemblage:	A sculpting technique in which the artist gathers and joins together a variety of different materials to make a three-dimensional art form.
Asymmetrical balance:	Another name for informal balance, in which unlike objects have equal visual-weight or eye attraction.
Atmospheric perspective:	Effect of air and light on the appearance of an object. The more air between the viewer and the object, the more the object seems to fade. A bright object seems closer to the viewer than a dull object.
Balance:	A principle of art concerned with the organization of the elements in a work of art to create the feeling of stability. A visually imbalanced work makes the viewer feel uneasy and suggests that the elements need to be rearranged. There are two types of balance: formal (also called symmetrical) and informal (also called asymmetrical) balance.
Bas relief:	A relief sculpture having the positive areas projected slightly from the background.
Binder:	A liquid that holds together the grains of pigment.
Calligraphy:	The art of producing beautiful writing using special pens or brushes.
Canvas:	Rough/coarse cloth on which an oil painting is made.

Carving:	A sculpting technique, in which the sculptor cuts, chips or whittles away part of a solid mass of material e.g. wood, clay or stone, to create a sculpture. Material is removed until the sculpture is complete; therefore, carving is referred to as a subtractive process.
Casting:	A sculpting technique in which molten metal or other liquid substance is poured into a mould and allowed to harden.
Clay:	Stiff, sticky earth that is used in ceramics. It is wet, and it hardens after drying or heating.
Collage:	An artwork created by pasting cut, broken or torn materials such as paper, photographs, feathers, fabric etc. to a flat surface to create a work of art.
Colour scheme:	The plan for selecting and organizing colours. Types of colour schemes include monochromatic, analogous, complementary, triad, split-complementary, warm, and cool.
Composition:	The way the principles of design are used in the organization and arrangement of the elements of design.
Contour drawing:	this is a drawing in which only contour lines are used to represent the subject matter. Artists keep their eyes on the object they are drawing and concentrate on directions and curves.
Credit line:	A term used in describing a list of important facts about a work of art. A credit line usually includes the name of the artist, the title of the work, year the work was produced, medium used, size (height, width, and depth) and location of work e.g. gallery, museum, or collection.
Cubism:	A 20th century art movement or style of art, in which objects and people are represented by geometric shapes that emphasizes structure and design. Three-dimensional objects are pictured from many different points of view at the same time.
Design:	Plan, organization, or arrangement of elements in a work of art. It is also the skillful blending of the elements and principles of art into a desirable design.
Digital camera:	An electronic device that records images digitally. These images can then be downloaded into computer applications where they can be altered and enhanced.
Dimension:	The amount of space an object takes up in one direction. The three dimensions are height, width, and depth.
Elements of art:	The basic visual symbols used in artistic expression e.g. dot, line, shape and form, space, colour, value, and texture.
Engraving:	Method of cutting or incising a design into a material, usually metal, with a sharp tool.
Expressionism:	20th-century art movement that emphasizes on the expression of innermost feelings.
Environmental art:	Outdoor artworks that are designed to become part of the natural landscape.
Figure:	Human form in a work of art.
Focal point:	The part of an art work that first attracts the attention of the viewer.

Folk artists:	This is a term used in describing artists who are self-trained and therefore have had little or no formal education in artistic methods.
Foreshortening:	It is an artistic technique in drawing figures or objects according to the rules of perspective so that they appear to recede or advance into three-dimensional space.
Frottage:	Designs and textural effects that are created by placing paper over objects that have raised textured surfaces and rubbing the paper with pencils or crayons.
Gallery:	Place for displaying or selling works of art or a building where you can see and buy famous pieces of art
Genre painting:	Paintings that have a representation of people, subjects and scenes from everyday life as the subject matter.
Glaze:	In ceramics, a thin, glossy coating fired into pottery. In painting, it is a thin layer of transparent paint.
Greeking:	Also known as greek, greeked text, jabberwocky text or lorem ipsum. It is a method of displaying unreadable text characters on a dummy. They stimulate actual text of the page layout.
Hatching:	It is a technique of shading with series of fine parallel lines.
Hieroglyphics:	A system of picture writing, invented by the Egyptians that uses pictures to represent words.
Horizon:	Point at which the earth or sea seems to meet the sky.
Hue:	The identity of a colour in the colour spectrum. It is related to the wavelength of reflected light..
Impressionism:	Style of painting started in France in the 19th century which uses colour instead of details of form to produce effects of light or feelings.
Intaglio:	(in- tal -yo or in- tal -ee-o) A printmaking technique in which ink is forced into lines that have been cut or etched on a hard surface such as metal or wood. The plate's surface is then wiped clean and the prints are made.
Intensity:	The brightness or dullness of a hue. A pure hue is called a high-intensity colour. A dulled hue (a colour mixed with its complement) is called a low-intensity colour. Intensity is one of the three properties of colour.
Intermediate colour:	A colour made by mixing a primary colour with a secondary colour. Red-violet is an intermediate colour.
Interpretation:	In art criticism, the step in which you explain the meaning of the work.
Judgment:	In art criticism, the step in which you determine the degree of artistic merit.
Kinetic art:	A work of art that moves in space.
Layout:	The way items are arranged or organized in a space or page.

Linear perspective:	A graphic system that creates the illusion of depth and volume on a flat surface. In one point linear perspective, all receding lines meet at a single point. In two-point linear perspective, different sets of lines meet at different points.
Logos:	A symbol or trademark that is recognized as the official sign of a company or organization
Loom:	A frame or machine for weaving fabrics.
Manikin:	a model of the human body, used for teaching art or medicine.
Mannerism:	A 16th century artistic style featuring highly emotional scenes and elongated figures.
Medium:	Material used to make art. Plural is media.
Modelling :	Modelling is a technique in sculpting that involves the use of malleable materials to create 3-dimensional art forms. Because more material is added to build a form, modelling is referred to as an additive process.
Motif:	An idea, subject, or image that is regularly repeated and developed in a book, film, work of art etc. unit that is repeated in visual rhythm. Units in a motif may or may not be an exact duplicate of the first unit.
Multimedia programs:	Computer software programs that help users design, organize, and combine text, graphics, video, and sound in one presentation.
Mural:	Painting on a wall or ceiling.
Neutral colours:	Black, white, and gray. Black reflects no wavelengths of light, white reflects all wavelengths of light, and gray reflects all wavelengths of light equally but only partially.
Op Art (Optical art):	Twentieth-century artistic style in which artists use scientific knowledge about vision to create optical illusions of movement.
Optical colour:	The viewer's perception of colour as a result of the effect of the atmosphere or unusual light on the actual colour of an object.
Paint:	A pigment mixed with an oil-based product or water.
Pastel:	Pigments mixed with gum and pressed into a stick form for use as chalky crayons. Works of art done with such pigments are referred to as pastels.
Perceive:	To become deeply aware of the nature of an object through the senses, e.g. eye, nose, tongue and skin.
Perspective:	A graphic system that creates the illusion of depth and volume on a two-dimensional or flat surface.
Pigments:	Finely ground, coloured powders that form paint when mixed with a liquid.
Portrait:	A painting, drawing, photograph or image of a person, especially the face and upper body.
Principles of art:	The set of rules that govern the selection and use of the elements of design by the artist to create an artwork. The principles of art are rhythm, movement, pattern, balance, proportion, variety, emphasis, and harmony.

Printmaking:	A process in which an artist repeatedly transfers an original image from an image carrier to an image receiver (substrate).
Proportion:	The principle of art concerned with the correct or most suitable relationship between the sizes, shape, form or positions of the different parts of an object.
Realism:	Mid-nineteenth-century artistic style of art in which familiar scenes are presented as they actually appear in life.
Relief sculpture:	Type of sculpture in which forms project from a flat background.
Repetition:	Technique for creating rhythm and unity in which a motif or single element appears again and again.
Rhythm:	The principle of art that indicates movement by the repetition of elements or objects. Visual rhythm is perceived through the eyes and is created by repeating positive spaces separated by negative spaces. There are five types of rhythm: random, regular, alternating, flowing, and progressive.
Scanner:	A electronic device that “reads” a printed image and then translates it into a language the computer can use to make a visual image on the screen.
Screen printing:	A printmaking technique in which a stencil and screen are used as the printing plate. The stencil is placed on a fabric screen stretched across a frame and ink is pressed through the screen where it is not covered by the stencil.
Sculpture:	Three-dimensional work of art created out of wood, stone, metal, or clay by carving, casting, modelling, welding etc.
Silhouette:	Outline drawing of a shape. Originally a silhouette was a profile portrait, filled in with a solid colour.
Sketch:	A quick, rough drawing without much detail that captures the appearance or action of a place or situation. Sketches are often done in preparation for larger, more detailed works of art.
Soft sculpture:	Sculpture made with fabric and stuffed with soft material.
Solvent:	The liquid that controls the thickness or the thinness of paint.
Space:	The element of art that refers to the emptiness or area between, around, above, below, or within objects. Shapes and forms are defined by space around and within them.
Spectral colours:	colours relating to or made by a spectrum, e.g. red, orange, yellow, green, blue, violet.
Split-complementary colours:	One hue and the hues on each side of its complement on the colour wheel. For example, ‘yellowish-green, red and violet’, ‘red-orange, blue, and green’, ‘green, red-orange and red-violet’ are illustrations of split-complementary colours. Split-complementary colours can be used as a colour scheme.
Still life:	Painting or drawing of inanimate (non-moving) objects.
Stippling (Pointillism) :	It is the technique of drawing or painting using dots.

Surrealism:	20th century artistic style in which dreams, fantasies, and the subconscious mind served as inspiration for artists.
Symbol:	Something that stands for, or represents something else.
Symmetry:	An example of formal balance in which two halves of a balanced composition are identical, i.e. mirror images of each other.
Texture:	The element of art that refers to the appearance of a surface. Texture is perceived by the sense of touch and sight.
Tint:	A light value of a hue made by mixing the hue with white.
Value:	The element of art that describes the darkness or lightness of an object. Value depends on how much light a surface reflects. It is also one of the three properties of colour.
Vanishing point:	Point on the horizon where receding parallel lines seem to meet.
Vehicle:	Liquid, like water or oil, that pigments are mixed with to make paint or dye.
Viewing frame:	(View finder). A piece of rectangular paper with an area cut from the middle through which the artist captures the subject he/she wants to draw or paint.
Visual weight:	Attraction that the elements in a work of art have for the viewer's eyes. Visual weight is affected by size, contour, and intensity of colours, warmth and coolness of colours, contrast in value, texture, and position.
Warp:	In weaving, lengthwise yarns held in place and crossed by weft yarns.
Weaving:	To make a fabric, basket, doormat, a carpet, etc by interlacing yarns, fibers or weavers under and over each other by hand or on a loom.
Weft:	In weaving, crosswise yarns that are carried over and under the warp yarns.
Yarn:	Fibers spun into strands for weaving, knitting or embroidery.

Appendix 'A'

Art Related Careers

- 1) Advertising Consultant
- 2) Aerial Photographer
- 3) Animation Artist (Animator)
- 4) Anthropologist
- 5) Archaeologist
- 6) Architect
- 7) Archivist
- 8) Art Administrator
- 9) Art Collector
- 10) Art Consultant
- 11) Art Critic
- 12) Art Director
- 13) Art Educator
- 14) Art Historian
- 15) Art Therapist
- 16) Bookbinder
- 17) Book Illustrator
- 18) Calligrapher
- 19) Cartoonist
- 20) Ceramic Artist
- 21) Cinematographer
- 22) Colour Psychologist
- 23) Comic Strip Artist
- 24) Computer Animator
- 25) Computer game designer
- 26) Computer-aided designer
- 27) Computer Scientist
- 28) Costumer
- 29) Criminal Investigator
- 30) Curator
- 31) Digital Imaging
- 32) Editorial Cartoonist
- 33) Engraver
- 34) Environmental Artist
- 35) Event Promoter
- 36) Exhibition Designer
- 37) Exterior Decorator
- 38) Fashion Designer
- 39) Film Editor/maker
- 40) Floral Designer
- 41) Forensic Sketch Artist
- 42) Furniture Designer
- 43) Gallery Owner
- 44) Graphic Designer
- 45) Industrial Designer
- 46) Interior Designer/decorator
- 47) Jewellery Designer
- 48) Landscape Architect
- 49) Layout Artist
- 50) Leather Artist
- 51) Legal Practitioner
- 52) Lithographer
- 53) Makeup Artist
- 54) Medical Illustrator
- 55) Metal-smith
- 56) Millinery Designer
- 57) Mosaic Artist
- 58) Muralist
- 59) Museum Director/Curator
- 60) Museum Educator
- 61) Package Designer
- 62) Page Designer
- 63) Painter
- 64) Papermaker
- 65) Photographer
- 66) Photojournalist

- 67) Portrait Artist
- 68) Printing Technologist
- 69) Product Design
- 70) Publisher
- 71) Sculptor
- 72) Shoe and Footwear Designer
- 73) Silkscreen Artist
- 74) Stage Designer
- 75) Storyboard Technician
- 76) Textile Designer
- 77) Tourism Developer
- 78) Toy Designer
- 79) Typographer
- 80) Upholsterer
- 81) Videographer
- 82) Weaver
- 83) Web designer

Appendix 'B'

**STUDENT'S CHECKLIST
FOR EVALUATING HIS/HER OWN ART WORK.**

Name of Student Class
 Type of Work
 Title of Work

1. Name the **Elements** of Design used in the work.

2. Name the **Principles of Design** used in the work

3. Did you **enjoy** making the work? Explain.

4. Could you have made any part more **interesting**? How?

5. How has the elements used enhanced your work?

6. Did you use enough **details** to express what you had in your mind?

7. Did you encounter some problems and how did you solve them?

8. Would your idea have been expressed better in a different media?

9. If you were to make another work about a similar topic, how would you make it differently?

10. Do I need to think more carefully about how I feel about the artwork as well as how it looks? Explain.

11. On a scale of A – D (with A being the highest) what score would you give yourself for:

Criteria	A	B	C	D
Originality of thought (creativity and innovation)				
Design: composition and organization of the elements and principles.				
Technical proficiency/competency in the use of tools and materials.				
Draughtsmanship/craftsmanship (precision and perfection)				
Meeting the objectives of the task: uses and relevance of the artwork.				

Key A = Excellent
 B = Very Good
 C = Good
 D = Credit (Satisfactory)

Signature of student
 Date

Appendix 'C'
ART CRITICISM (a way to talk about art)

Title of the work
Name of Artist
Size of the work
Medium Date

- Step 1:** Describe what you see in the painting, e.g. Lines, shapes, textures, colours, images and text.
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- Step 2:** Analysis--Look at the way the elements are organized according to the principles, e.g. balance, unity, contrast, dominance, harmony, rhythm and repetition.
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- Step 3:** Interpretation--What is the purpose or meaning of the artwork? For example, the atmosphere and mood created in the work, the concern, interest and feelings of the artist, the style and technique used.
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- Step 4:** Judgement –Your opinion about the work. Whether the work is well finished, the style and technique used were appropriate, message clear, work suitable for the purpose for which it was made etc.
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Appendix 'D'
Class Project
Student Evaluation Sheet

Type of Project
Date/Period:

1. Briefly explain any new knowledge you acquired from this experience:
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2. What were the goals of this project?
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3. What part of the process did you find most interesting?
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4. What part was very boring?
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5. Overall, how would you rate this experience? (Poor, Fair, Good, Very Good or Excellent) Give Reasons
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6. Comments:
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