

MINISTRY OF EDUCATION



REPUBLIC OF GHANA

TEACHING SYLLABUS FOR GRAPHIC DESIGN (SHS 1 - 3)

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TEACHING SYLLABUS FOR GRAPIC DESIGN

RATIONALE FOR TEACHING GRAPHIC DESIGN

Graphic Design, which is a component of visual art, embraces all artistic activities that result in the creation of two-dimensional and three-dimensional forms for Visual communication. A society achieves its cultural significance through production in the Visual Arts. To develop pride and patriotism in young people, it is important that young people acquire love for the cultural and aesthetic values in Ghanaian art.

The impact of Graphic Design is presently felt on education, health and communication and, in fact, on the total life and life style of societies. Advances in art and technology depend largely on Graphic Design. Consequently, Graphic Design has made a positive impact on the economic development of nations and improved the quality of life in most parts of the world. To this end, it is important to help our young people to develop their skills and capabilities in Graphic Design not only to contribute to the development and significance of science and technology but also industry, commerce, economics, social studies and indeed, our proud history as a nation.

GENERAL AIMS

The syllabus is designed to help the students to:

1. appreciate Graphic Design as an integral part of constructive living
2. develop self-esteem, pride, confidence and patriotism through appreciation of his/her own artistic creations.
3. develop the capacity for creativity in Graphic Design through the use of traditional and/or contemporary tools and materials.
4. develop effective manipulative skills using tools and materials
5. acquire perceptual and analytical skills through direct artistic experience and through the processes of self-expression.
6. develop critical thinking and practical skills that assist in harmonizing opposing ideas, contradictions and inconsistencies in human life and in human relations.
7. beware of the variety of vocations available in the field of Graphic Design and opt to choose a viable, fulfilling career in it.

SCOPE OF CONTENT:

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

PRE-REQUISITE SKILLS AND ALLIED SUBJECTS

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

SELECTION OF OPTIONS

The visual arts programme consists of 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' thus;

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.

ORGANIZATION OF THE SYLLABUS

Graphic Design has been structured to cover three years of Senior High School. Each year's work consists of sections, made up of a number of units. The Graphic Design syllabus is organized as follows:

STRUCTURE AND ORGANIZATION OF THE SYLLABUS GRAPHIC DESIGN

YEAR ONE (SHS 1)	YEAR TWO (SHS 2)	YEAR THREE (SHS 3)
<p>SECTION 1: MEANING AND SCOPE OF GRAPHIC DESIGN (Pg. 1- 3)</p> <p>Unit 1: Concept of Graphic Design</p> <p>Unit 2: The Role of Graphic Designer in the Society</p> <p>Unit 3: Competencies Attitude and Behaviour of the student/ learner for employment and customers</p>	<p>SECTION 1: REPRODUCTION PROCESSES IN GRAPHIC DESIGN (Pg. 26 - 30)</p> <p>Unit 1: Relief Printing</p> <ol style="list-style-type: none"> i. Principles of printing ii. Development of relief printing iii. Printing from various relief blocks iv. Modern application of relief printing- <ol style="list-style-type: none"> a. letterpress <p>Unit 2: Paper stencil</p> <ol style="list-style-type: none"> i. Tools and materials ii. Making stencil print <p>Unit 3: Serigraphy (Screen Printing)</p> <ol style="list-style-type: none"> i. Concept and Historical development ii. Tools, materials and equipment iii. Screen preparation methods iv. Printing 	<p>SECTION 1: COMMUNICATION DESIGN (Pg. 46 - 48)</p> <p>Unit 1: Signs and Symbols</p> <ol style="list-style-type: none"> i) Developing ideas from the environment ii) Characteristics of signs and symbols iii) Types and uses iv) Traditional and Symbols v) Environmental graphics
<p>SECTION 2: LETTERING (Pg. 4 - 9)</p> <p>Unit 1: Historical Development of Letters</p> <p>Unit 2: Structure of Letters</p> <ol style="list-style-type: none"> i. Proportion of letters ii. Construction of san-serif letters iii. Construction of Roman letters iv. Letter, Word and Line Spacing <p>Unit 3: Calligraphy</p> <ol style="list-style-type: none"> i. Tools and materials ii. Broadpen practice iii. Layout and border design iv. Decorative letters <p>Unit 4: Freestyle lettering</p>	<p>SECTION 2: ADVANCED DRAWING (Pg.. 31 - 34)</p> <p>Unit 1: Proportions in the Human Figure</p> <p>Unit 2: Human Figure in Various Actions</p> <p>Unit 3: Flora and Fauna Drawing</p> <p>Unit 4: Illustration</p> <ol style="list-style-type: none"> i. Concept of illustration ii. Importance of illustration iii. Types and Uses iv. Tools and materials v. Various illustration techniques <p>Unit 5: Animation</p>	<p>SECTION 2: PACKAGE DESIGNING (Pg. 49)</p> <p>Unit 1: Importance of Packaging</p> <ol style="list-style-type: none"> i) Types of package ii) Qualities and functions <p>Unit 2: Design and construction of packages</p> <ol style="list-style-type: none"> i) Package design

<p>SECTION 3: BASIC DRAWING AND COLOUR WORK (Pg. 10 - 12)</p> <p>Unit 1: Object Drawing</p> <ol style="list-style-type: none"> i. Basic shapes and forms ii. Shading iii. Proportion iv. Perspective <p>Unit 2: Colour Relationships</p> <ol style="list-style-type: none"> i. Colour wheel ii. Tints and shades <p>Unit 3: Colour Symbolism</p> <ol style="list-style-type: none"> i. Notions of colour in the society 	<p>SECTION 3: TYPOGRAPHY AND BOOK DESIGN (Pg. 35 - 38)</p> <p>Unit 1: Typography</p> <ol style="list-style-type: none"> i. Different type styles and their uses ii. Type indication methods <p>Unit 2: Page layout</p> <p>Unit 3: Paper Folding</p>	<p>SECTION 3: REPRODUCTION PROCESSES IN GRAPHIC DESIGN (Pg.50 - 53)</p> <p>Unit 1: Other Printing Processes</p> <ol style="list-style-type: none"> i. Lithography ii. Gravure <p>Unit 2: Electronic printing Devices</p> <ol style="list-style-type: none"> i. Ink Jet printing, laser, electrostatic printing <p>Unit 3: Photography</p>
<p>SECTION 4: COMMUNICATION DESIGN AND TECHNOLOGY (p. 13 -16)</p> <p>Unit 1: Design process</p> <p>Unit 2: Composition and Layout</p> <p>Unit 3: Visual Communication</p> <p>Unit 4: Graphic Products that Communicate</p> <p>Unit 5: Appreciation and Judging/Criticizing an Art work</p>	<p>SECTION 4: BOOK BINDING (Pg. 39 - 41)</p> <p>Unit 1: Concept of book binding and parts of a book</p> <p>Unit 2: Tools, materials and equipment</p> <p>Unit 3: Binding methods</p> <p>Unit 4: Repair-Binding of old books</p> <p>Unit 5: Care and maintenance of books</p>	<p>SECTION 4: CAREERS AND ENTREPRENEURIAL SKILLS (Pg. 54- 58)</p> <p>Unit 1: Careers in graphic design</p> <ol style="list-style-type: none"> i. Graphic Design careers and job avenues <p>Unit 2: Competencies for Employment</p> <ol style="list-style-type: none"> i. Employable skills <p>Unit 3: Setting up Graphic Design Enterprise</p> <p>Factors to consider:</p> <ol style="list-style-type: none"> i. Financial Aid ii. Technical Assistance iii. Managing an Enterprise iv. Functions of a Manager

YEAR ONE (SHS 1)	YEAR TWO (SHS 2)	YEAR THREE (SHS 3)
<p>SECTION 5: BASIC ENTREPRENEURIAL SKILLS AND PRACTICES (Pg.17- 20)</p> <p>Unit 1: Healthy Studio Practices</p> <p>Unit 2: Building a Portfolio of Works</p> <ol style="list-style-type: none"> i. Meaning and purpose ii. Hard and soft copies iii. Scrap book <p>Unit 3 : Developing a Business Plan, Brochure and Card</p> <p>Unit 4: Exhibition</p>	<p>SECTION 5: COMMUNICATION DESIGN (Pg. 42 - 43)</p> <p>Unit 1: Poster Design</p> <ol style="list-style-type: none"> i. Concept of Poster ii. Importance of posters iii. Qualities of a good poster iv. Designing and making a Poster <p>Unit 2: Book-cover or Book-jacket Design</p> <p>Unit 3: i)Calendar and Postage stamp Designs</p> <p>ii) Pennants/Buntings/Flags</p>	<p>Unit 4: Marketing</p> <ol style="list-style-type: none"> i. Export Market ii. Controlling Business Risk
<p>SECTION 6: PAPER CRAFT (p. 21 - 25)</p> <p>Unit 1: Development of Paper</p> <ol style="list-style-type: none"> i) What is paper? ii) History of paper iii) Paper manufacturing <p>Unit 2: Types of Paper and their uses</p> <ol style="list-style-type: none"> i) Types of paper, characteristics/uses <p>Unit 3: Designing and Making Paper Items</p> <ol style="list-style-type: none"> i) Making decorative papers ii) Paper construction 	<p>SECTION 6: COMPUTER AS A GRAPHIC DESIGN TOOL (Pg.44)</p> <p>Unit 1: Introduction to Corel Draw or any other Software programme - Paintbox, Photoshop etc</p>	
	<p>SECTION 7: SUSTAINABLE DEVELOPMENT AND ENTREPRENEURIAL PRACTICES (Pg. 45)</p> <p>Unit 1: Significance of sustainable development to society and industry</p> <p>Unit 2: Costing, Pricing and Marketing a Graphic Product</p>	

TIME ALLOCATION

Each of the three art subjects is allocated six periods per week. Time allocated for Graphic Design per week is as follows:

6 periods for year 1
6 periods for year 2
6 periods for year 3

One period a week should be set aside for SBA

SUGGESTIONS FOR TEACHING THE SYLLABUS

Some new concepts have been introduced in the new and revised set of syllabuses to help improve instructional delivery and learning. Read this suggestion very carefully and relate the information to your repertoire of teaching methods and skills. While teaching one art subject, reference may be made to relevant ideas in the other sections of the syllabus as a whole. The assistance of local experts, artists, artisans, and elders may be sought where necessary. Knowledge acquired in the 'General Knowledge' syllabus should be applied to activities in the other subjects. Consideration should be given each practical activity as a problem-solving venture i.e. identifying a problem, researching, analyzing, suggesting solutions, choosing appropriate solutions and producing an art work. 'The Principles of Product Design' as outlined in the General Knowledge section should be applied when designing art works. 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. The general objectives specify the skills and behaviours students should have acquired as a result of instruction in the units of a section. Read the general objectives very carefully before you start teaching the units. After teaching all the units go back and read the general objectives again to be sure you have covered the general objectives adequately in your teaching.

Subjects/Units: Each of the subjects represents a vocation. A year's work is divided into sections. Each section is made up of units, where a unit consists of a body of knowledge and skills that form a logical aspect of the subject.

Column 1 - Units: The Units in Column 1 provide the major topics. 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 branched 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 1.3.5. or 2.2.1. These numbers are referred to as "Syllabus Reference Numbers. The first digit in the syllabus reference number refers to section one; the second digit refers to unit, while the third digit refers to the rank order of the specific objective. For instance, 1.3.5 means: Section 1, Unit 3 and Specific Objective 5. In other words, 2.2.1. refers to Specific Objective number 1 of Unit 2 of Section 2. Using syllabus reference numbers provides an easy way for communication among teachers and others educators. It further provides an easy way for selection objectives for test construction. Let's say for instance, Unit 2 of Section 2 has five specific objectives: 2.2.1 – 2.2.5. A teacher may want to base his/her test items/questions on objectives 2.2.3 and 2.2.4 and not use the other three objectives. In this way, a teacher would sample the objectives within the units to be able to develop a test that accurately reflects the importance of the various objectives taught in class.

You will note also that specific objectives have been stated in terms of the students i.e. "*what the pupil 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.

Column 3 - Content: The "content" in the third column 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 who are practitioners of the vocations of the syllabus will in many cases, help to provide your class with more information on each of the vocations than can be obtained from books and journals.

Column 4 -Teaching and Learning Activities (T/LA): T/LA that will ensure maximum student participation in the lessons is presented in Column 4. Try to avoid rote learning and drill-oriented methods and rather emphasize participatory teaching and learning, and also emphasize the cognitive, affective and psychomotor domains of knowledge in your instructional system wherever appropriate. You are encouraged to re-order the suggested teaching and learning activities and also add to them where necessary in order to achieve optimum student learning. As we have implied already, the major purpose for teaching and learning is to make students able to apply their knowledge in dealing with issues both in and out of school. Students must be taught to be problem solvers. In this particular subject, students are expected to acquire valuable basic skills in selected vocations to serve as foundation for further skill development

The last unit on management may pose some difficulties for the teacher. It is nonetheless a very important unit. May young persons start their businesses or trading enterprises without any knowledge on how to manage the enterprise. Many enterprises fail because of lack of knowledge in basic business principles. We suggest you get a manager or an accountant to help with that section of the syllabus.

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), essays, structured questions, 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, and 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.

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. Both the teacher and students must do the collection of materials. Other regular materials may be continually collected and stored for use when needed. When materials are not available 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, professional people working in each of the vocations should be invited as resource persons make presentations and demonstrations to the class. Visits to the workshop of practitioners of the various vocations contained in the syllabus are also encouraged.

PROFILE DIMENSIONS

Learning may be divided into a number of classes. A student may acquire some knowledge through learning. The student may also learn to apply the knowledge acquired in some new context. For instance, the principle for identifying design elements in the natural and man-made environment may be taught the student. If this is done well, the student will acquire the knowledge and understanding of design principle. Beyond this, the student may be required to apply the elements and principles of design in producing an item such as a Graphic Design product. You will note from the sequence described, that the student has gone through acquisition of basic knowledge, has acquired practical skills, and has had the opportunity to apply the knowledge acquired in a particular problem situation. The four learning behaviours, “knowledge”, “understanding”, “application” and “practical skills” are referred to as “dimensions of knowledge”. “Knowledge” is a dimension; “application of knowledge” is also a dimension. More than one dimension forms a profile of dimensions. A specific objective may be stated with an action verb as follows: *the student will be able to describe.....*Being able to “describe” something after the instruction has been completed means that the student has understood the lesson.

Similarly, being able to develop, plan, construct, design, etc. means that the student has learnt to create, innovate or synthesize knowledge. Each of the specific objectives in this syllabus contains an "action verb" that 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 and learning in schools. Each action verb indicates the underlying profile dimension of each particular specific objective. Read each objective carefully to know the profile dimension you have to teach.

In Visual Art, 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 and learning process will ensure that Graphic Design 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 60% of the teaching and learning time to emphasize the point that the orientation in Visual Art is more toward the acquisition of practical vocational skills at the SHS level. The explanation of the key words involved in each of the 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, summarise, translate, rewrite, paraphrase, give examples, generalise, 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, creativity, innovation or 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, 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)

In every unit, there is a related theory, which should be treated alongside the practical skills. Practical skills refer to the psychomotor domain. This involve the demonstration of manipulative skills using tools/equipment and materials to carry out practical operations, to solve practical problems, and to create and produce items. The teaching and assessment of practical skills should involve projects, case studies and creative practical tasks. Skills required for effective practical work are the following:

1. Tool/Equipment/Materials Handling
2. Observation
3. Craftsmanship/Artisanship
4. Perception
5. Originality/Creativity
6. Communication

Tools/Equipment/Material Handling: Students should be able to handle and use tools/equipment/materials properly for practical vocational work. The teacher should ensure that students acquire a high level of proficiency in the use of tools, equipment and materials in their selected vocation(s).

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 accurately 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.

Perception: The student should be able to respond to his/her environment using all the senses i.e. seeing, hearing, smelling, touching, tasting and kinaesthetics. . The students 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 new items and not copy existing items/artifacts.

You can help them to be creative and original by encouraging any little creative efforts, techniques and products 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 dimensions. In developing assessment procedures, try to select specific objectives in such a way that you will be able to assess a representative samples 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 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 on the next page shows an examination consisting of three papers, Paper 1A, paper 1B, Paper 2 (Practical Work) and the School Based Assessment (SBA).

Paper 1A will usually be an objective-type paper 1B 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. SBA will take 30% of a total of all test taken in class. The distribution of marks for the objective test items, structured questions, the practical question paper, and in the SBA should be in line with the weights of the profile dimensions.

Paper 1: (2 hours 50 minutes). Will consist of two sections; ‘A’ and ‘B’ and candidates will be required to answer all of them at one sitting.

Section A: There will be 30 multiple-choice items and candidates will be expected to answer all the questions within 40 minutes for 30 marks.

Section B: Will consist of six (6) essay-type questions based on theory and practice from all areas of the subject. Candidates will be expected to choose and answer four (4) of them within 2 hours 10 minutes for 50 marks. One of the 4 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 40 minutes and marked out of 20 and the remaining three answered within 90 minutes (30 minutes each) and marked out of 30 (10 marks each).

Paper 2: Practical Test:

Paper 2 to be marked out of 130, will be the “practical” test paper and will require a student to choose one question from a number of practical questions. The practical questions should be given to students/candidates **two weeks** before the practical examinations. The Preliminary Design and relevant notes will be tested on the first day of the Practical Examination. The preliminary design and notes, which should be attached to the finished work, will be marked out of 30, and the main practical test marked out of 100.

DISTRIBUTION OF EXAMINATION PAPER WEIGHTS AND MARKS

Dimensions	PAPER 1		PAPER 2 Practical Test	SBA	Total Marks	% Weight of Dimensions
	Section A (Objective Test)	Section B (Essay)				
Knowledge and Understanding	20	5		20	45	15
Application of Knowledge	10	45	-	25	80	25
Practical Skills	-	-	130	45	175	60
Total Marks	30	50	130	90	300	
% Contribution of Papers	10	15	45	30		100

The total marks for the examination including 90 for the SBA will be 300 marks. You will note in the last row 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 School Based Assessment has a contribution of 30% to the total marks. The three test papers are weighted differently to reflect their individual importance in the total examination. 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.

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 and with the percentage contribution of each of the papers in the last row.

Of the total marks of 300, 45 total marks, equals the 15% weight of “Knowledge and Understanding”; 80 marks out of the total 300 is approximately equal to the 25% weight of “Application of Knowledge”; and the total marks of 175 is approximately equal to the profile dimension weight of 60 for “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

Assessing Practical Skills

The practical test is very important since Visual Art is practically oriented, and an actual practical test should therefore be conducted in addition to SBA and the test of theory. Assessment of the products/artefacts of leatherwork will follow these guidelines:

Originality/Creativity	20%
Design	30%
Craftsmanship	40%
Suitability	10%

The percentages indicate the proportion of marks of 20, 20% or 4 marks should go to “Creativity”, 6 marks to “Design”, 8 marks to “Craftsmanship” and 2 marks to “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 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” higher to emphasize that adult production should aim more at originality.

Craftsmanship/Draughtsmanship:

This deals with the ability to use tools and materials skillfully to create artworks. 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 an attempt 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.

Originality/Creativity:

This 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 many 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.

What to look for in an Art work Evaluation:

The following may be used as a checklist of what to look for in an artwork evaluation:

- a) creativity, originality, innovation;
- b) Use of media, tools and materials
- c) Design: composition of elements and principles
- d) Technical competence: 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) judgment (successful/unsuccessful); 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:

- (a) analysis of the elements and principles of design, composition and how they are organized to make the artwork eg. balance, unity, rhythm, etc.
- (b) analysis of relationship among parts and determining the major connections amongst aspects of the artwork.
- (c) 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:

- (a) 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.
- (b) Formalism and Design Qualities: It emphasizes the design qualities; focusing on the arrangement of the elements using principles of design or composition.
- (c) 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 ONE

MEANING AND SCOPE OF GRAPHIC DESIGN

General Objectives: The student will:

1. appreciate the importance of Graphic Design in the society .
2. recognise the need to study graphic design for educational, social and economic purposes.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 1</p> <p>CONCEPT OF GRAPHIC DESIGN</p>	<p>The student will be able to:</p> <p>1.1.1 explain the meaning and scope of Graphic Design.</p>	<p>Meaning and Scope of Graphic Design:</p> <p>Graphic Design: A branch of visual art which concerns itself usually with visual communication (information to be read). In other words, it is a form of communication that uses visual images to convey messages. These visual images may include letters, photographs, symbols, drawings and colour.</p> <p>The graphic designer uses these images to create communication media such as posters, labels, billboards, road signs, packages etc.</p>	<p>Guide students to discuss the meaning and scope of graphic design.</p> <p>Students name some graphic communication media they see around.</p>	<p>Students to:</p> <ul style="list-style-type: none"> - describe Graphic Design Visual images. - look for additional information from the internet (if available) and relevant books and write a short essay on the topic.
<p>UNIT 2</p> <p>THE ROLE OF A GRAPHIC DESIGNER IN THE SOCIETY</p>	<p>1.1.2 analyse the role of Graphic Design in the society.</p>	<p>Analysing the role of Graphic Design in the Society:</p> <p>Graphic designers educate, warn, inform, notify, entertain, etc.</p> <ul style="list-style-type: none"> - social, cultural, economic, religious, health, political, educational roles, etc. 	<p>Guide students to discuss what it will be like if there were no graphic communication design item in the society.</p> <p>Students to discuss and debate the role of graphic design in the society.</p>	<ul style="list-style-type: none"> - write a researched essay on the role of graphic design in the society. - analyse 5 graphic communication design items and report in class.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 2 (CONT'D)</p> <p>THE ROLE OF A GRAPHIC DESIGNER IN THE SOCIETY</p>		<ul style="list-style-type: none"> - various job titles and practitioners in graphic design in terms of business advertising, marketing, publishing, transportation, electronic and print media, - refer to appendix B for Graphic Design related careers. - environmental graphics and direct communication, etc. - graphic design and democracy, topical issues e.g. election, civic education etc. 	<p>Guide Students to:</p> <p>NOTE: Organise educational trip to practitioners and enterprises for relevant information as follows:</p> <ol style="list-style-type: none"> a. Job title/Name of enterprise/business b. When and where it started c. Materials d. Major skills involved or required for designing and making items e. How location was identified f. Initial capital and source g. Materials, tools and equipment required and source h. Tasks performed i. Steps in performing tasks j. Benefits derived from the enterprise/ business for society k. Attitude and conditions for work 	<p>Student to</p> <p>Write a report describing an enterprise in Graphic Design and its role.</p>
<p>UNIT 3</p> <p>COMPETENCIES ATTITUDE AND BEHAVIOUR OF THE STUDENT OR LEARNER FOR EMPLOYMENT AND CUSTOMERS</p>	<p>1.1.3analyse the competencies, attitude and behavioural skills required of a student or learner for education, training, self or paid employment and customers</p>	<p>Competencies attitude and type of behaviour required of a student/learner for education and employment, examples:</p> <ul style="list-style-type: none"> - ability to observe, use memory and imagination to derive and develop ideas, pre-image/ visualize and make designs of items. - ability to translate ideas and paper designs into three-dimensional items to solve a problems or satisfy an identified need using the Design and Technology process. - dexterity and creative use of a tools, equipment and a variety of materials. - application of knowledge and understanding to constant practice for proficiency and perfection. - creativity, originality in thinking and end products - ability to respond to an art work by using knowledge and skills in 	<ul style="list-style-type: none"> - identify, discuss and analyse the skills, attitude, competencies and other requirements of a student/learner for <ol style="list-style-type: none"> (a) learning, training/education. (b) self or paid employment and (c) clients/customers <p>NOTE: Guide, support, observe and encourage students to acquire the skills and competencies as well as inculcate the human and moral values; and demonstrate them in the performing various tasks in class, school or life.</p> <p>Guide students to lay down rules, regulations and sections for class activities and moral behaviour.</p> <p>Include observation of their behaviour in assessment.</p>	<ul style="list-style-type: none"> - find out, analyse and write an essay on the requirement, competencies and behaviour expected of a student or learner in any of the areas. - self employment in graphic design. - further education in graphic design. - senior high school.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 3 (CON'D) COMPETENCIES ATTITUDE AND BEHAVIOUR OF THE STUDENT OR LEARNER FOR EMPLOYMENT ANDCUSTOMERS		perception, appreciation criticism, judgement, evaluation and aesthetics - critical thinking and problem-solving skills, healthy competition, good human relations, etc. - demonstration of human and moral behaviour in thinking, feeling and acting e.g. honesty, commitment, self-discipline/respect, diligence, patience, tolerance, teamwork, etc. - communication skills, portfolio of works - ability to perform tasks with little or no supervision, etc. - self-learning/evaluation for improvement, perseverance - time-management, work ethics, self-confidence, communication skills, etc.		

SENIOR HIGH SCHOOL - YEAR 1

SECTION TWO

LETTERING

General Objectives: The student will:

1. recognise that the alphabet has a history of significance for today.
2. acquire knowledge and skills in lettering and apply them in communication design.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 HISTORICAL DEVELOPMENT OF LETTERS	The student will be able to: 2.1.1 trace the development of the alphabet.	History and development of the alphabet: The Egyptians first worked out an alphabet which was partly picture writing. The Phoenicians borrowed from the Egyptians and developed an alphabet that consisted of consonants. This is a writing system without pictures in which the symbols (letter) stand for sounds of speech rather than ideas. The Greeks added vowels and the Romans perfected the alphabet to the present standard.	Using pictures Guide students to discuss the Egyptian hieroglyphics, the Phoenician phonogram, the Greek contribution to the Phoenician letters and the Roman perfection to the present standard.	Students to trace and assess the contributions of various civilizations to the development of the alphabet.
UNIT 2 STRUCTURE OF LETTERS i)Proportion of the letters	2.2.1 categorise letters (upper and lower case) according to common structure and characteristics.	Categorisation of letters: The proportions of the capital letters are based on the letter 'O' which is always regarded as the foundation of all the letters. Letters are grouped as follows Category 1 - Round letters based on a circle. They occupy a square. O, Q, C, D,G.	Guide students to discuss the characteristics of the strokes of letters and the concept of font.	draw and label the parts of letters

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 (CONT'D)	The student will be able to:	<p>Category 2 - Narrow letters using a basic shape of two circles arranged vertically between height lines. These letters occupy half the square.</p> <ul style="list-style-type: none"> - S, B, P, R, E, F, L, I, J <p>Category 3 - Wide straight-stroked letters using a full square of their height.</p> <ul style="list-style-type: none"> - M, W <p>Category 4 - Letters using a three quarter square width, and consisting almost entirely of straight strokes.</p> <ul style="list-style-type: none"> - N, A, K, H, T, U, V, X, Y, Z 	<p>Guide students to:</p> <p>Identify the parts of the letter – counter, ascender, descender, x-height, etc.</p> <p>examine and determine common structure and characteristics.</p> <p>categorise letters according to common characteristics and structure</p> <p>NOTE: Use digital content and explain the concept of font which includes the alphabet, numerals and punctuation marks of a particular type face.</p>	<p>Students to:</p> <ul style="list-style-type: none"> - prepare a chart showing the categories of letters. - look for more information on letters from the internet or books and present a report.
ii) Construction of sans-serif letters	2.2.2 construct sans serif letters proportionally and of uniform strokes.	<p>Constructing sans-serif letters: The strokes of the letter have equal thickness and without serifs.</p> <p><u>Note:</u> Sans-serif or Gothic letters are formal block letter forms which are simple and usually upright.</p>	<p>Revise letter proportions, rule guidelines and write Gothic letters. Use flat pencils, brush with ink or poster colour.</p> <ul style="list-style-type: none"> - display works and discuss the characteristics of sans serif letters <p><u>Note:</u> Insist on uniformity of strokes and neat edges</p>	<ul style="list-style-type: none"> - construct the sentence i) “The quick brown fox jumps over the lazy dog” ii) A wise saying.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 4 FREESTYLE LETTERING	The student will be able to: 2.4.1 design letters to form words using ideas from the environment.	Words or letters created specifically to illustrate ideas, conditions or objects. e.g. - Use drawn nails to write NAIL.	Guide students to: to observe and explore the natural and man-made environment for ideas useful for freestyle lettering. apply knowledge and skills in basic design elements and principles to write letters portraying ideas, conditions or objects. display works for appreciation and appraisal.	Students to: . - design letter expressing a) ideas in the environment b) condition c) objects

SENIOR HIGH SCHOOL – YEAR 1

SECTION THREE

BASIC DRAWING AND COLOUR WORK

General Objectives: The student will:

1. develop the ability to observe critically and make a three-dimensional representation of objects and scenes by drawing.
2. respond to the process and end product of an art activity through appreciation and evaluation.
3. develop the ability to value and appreciate colour and its effect on the society.
4. understand and apply colour effectively for Visual Communication.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 OBJECT DRAWING i) Basic shapes and forms	The student will be able to: 3.1.1 draw objects from observation using the senses.	Using perceptual, e.g. the senses and observation to draw. Tools and materials for Drawing: Pencil (2B) sable brushes, Cartridge paper, poster colours etc. Drawing geometric shapes and forms: Cube, Pyramid, Prism, Sphere, Cylinder etc.	Assemble tools and materials and try-test them. <u>Arrange various objects:-</u> cubes, cylinders, spheres etc. Guide students to critically observe the shapes and forms and draw them. display works and appreciate according to procedure and criteria. NOTE: Drawing must show true nature of forms and shapes observed. Procedures and criteria for appreciation and evaluation/criticism should be made know to the student. Feedback on assessment should be discussed with the student.	Students to Compose and draw In their sketch books - 3 different shapes - 3 different forms
ii) Shading	3.1.2 use various shading techniques to achieve three dimensional effect.	Shading to create a 3-dimensional effect. The process of grading from light to dark in drawing to create three dimensional effects. Three main shading techniques. – blending (smudging), stippling (pointillism), hatching and cross-hatching.	Demonstrate various shading techniques. Arrange objects, draw and show the effect of light and 3-dimensional form. Students discuss suitability of various shading techniques on objects drawn.	display works rendered in various shading techniques for students to observe.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 2 COLOUR RELATIONSHIPS i) Colour wheel	The student will be able to: 3.2.1 paint and describe relationships on the colour wheel.	Drawing and painting the 6 point colour wheel, 12 point colour wheel. <u>Position of colours on the 12 point colour wheel:</u> - Secondary colours, intermediate, complementary, warm colours, cool colours, harmonious. (analogous) - Characteristics, interaction and relationships of colours. - applying the understanding of the colour wheel to graphic design.	Guide students to: draw 6 point and 12 point colour wheel and paint. discuss the relationships between the colours. Identify and discuss the following: Complementary, warm, cool, contrasting, harmonious (analogous) and secondary colours. Discuss with concrete examples how the concepts of the colour wheel can be applied in the practise of graphic design.	Students to: - describe colour relationships according to the colour wheel. - explain the usefulness of the colour wheel concept in the practice of graphic design.
ii) Tints and shades	3.2.2 mix graded tints and shades of colours on the colour wheel.	Addition of white to colour to obtain tint and addition of black to colour to obtain shade.	Students to paint five graded tints and shades of each colour on the colour wheel. Students to draw and paint simple shapes and forms in silhouette and graded tones.	- draw and paint simple geometric forms and objects monochrome.
UNIT 3 COLOUR SYMBOLISM i) Notions of colour in the society	3.3.1 analyse the significance of colour in the society.	Meaning associated with colour in the Ghanaian society. Significance of colour in the society. Effects of colour on humans. NB. Refer to General Knowledge in Art for detailed information on the unit.	Guide students to discuss what colour means in the Ghanaian society. Students to discuss and analyse how colours are used in relation to the meanings attached to them. Guide student to discuss colour and its uses in the Ghanaian society. Guide students to discuss the effect of colour on humans.	- analyse colour significance in Ghanaian society

SENIOR HIGH SCHOOL – YEAR 1

SECTION FOUR

COMMUNICATION DESIGN AND TECHNOLOGY

General Objectives: The student will:

1. acquire proficiency in visual communication design.
2. be conscious a wide range of sources of information and ideas for communication design.
3. develop the ability to respond to his/her own and others work using right words/terms to appreciate and evaluate.
4. develop competence in appreciating, criticizing/judging an artwork.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 DESIGN PROCESS i) Stages	The student will be able to: 4.1.1 analyse the communication design process.	Stages inn Design process: - Problem identification and specification - Preliminary studies (Research) - Suggestion of possible solution through pre-imaging/visualisation - Idea development through thumbnail sketches - Rough sketches/layouts - Comprehensive sketches/layouts - Finished sketches/layout - Evaluation/appraisal	Guide students to discuss the stages in making a design for critical thinking, creativity and solving problems. Students discuss the relevance of the design process to the graphic designer. and society.	Students to: - give reasons why design process is useful for creating items and solving problems.
Unit 2 ii)COMPOSITION FORMAT AND LAYOUT	The student will be able to: 4.2.1 describe composition format and layout showing concrete examples.	<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.</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) 	Students to brainstorm and discuss to come out with an operational definition of composition. Discuss and demonstrate how to compose an artwork showing positive and negative parts of a composition Guide students to discuss types of formats and layout	build a 'scrap book' of pictures, designs, diagrams, text layout etc. to create a composition by cutting images from newspapers, magazines, journals etc. for assessment. -

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>Unit 3 VISUAL COMMUNICATION</p>	<p>The student will be able to:</p> <p>4.3.1 explain the importance of visual communication</p>	<p>Types of Format – Suitable placement of the paper or the given area for the work.</p> <p>The two formats Portrait format – Vertical placement of the paper or the given Area. Landscape format – Horizontal placement of the paper or the given area.</p> <p>The importance of Visual communication</p> <p>It is <u>communication</u> through visual aid and is described as the conveyance of ideas and information in forms that can be read or looked upon. Visual communication solely relies on vision, and is primarily presented or expressed with <u>two dimensional</u> images, it includes <u>signs</u>, <u>typography</u>, <u>drawing</u>, <u>graphic design</u>, <u>illustration</u>, colour and electronic resources. It also explores the idea that a visual message accompanying text has a greater power to inform, educate, or <u>persuade</u> a person or audience</p>	<p>Guide students to identify and discuss what layout means, the types and importance, using illustration and samples</p> <p>Discuss the meaning and importance of visual communication.</p> <p>Brainstorm and discuss how visual communication is expressed using two dimensional images.</p>	<p>Students to:</p> <ul style="list-style-type: none"> - identify samples of formats and give reasons for their usage. -describe layout and composition using own words illustration and concrete examples. <p>State 3 importance of visual communication.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>Unit 4 i) GREETINGS CARDS</p>	<p>The student will be able to:</p> <p>4.4.1 design and make greeting cards to satisfy an identified need.</p>	<p>Designing greeting cards Characteristics and types of greeting Cards e.g. Christmas cards Get-well cards Birthday cards Success cards etc.</p> <p>Designing a greeting card to solve a problem or satisfy a need.</p> <p>NEED: Social, cultural, political, religious, and health needs of individuals and the society.</p> <p>promotion, appointments, enstoolment/ enskinment, graduation, ordination, elections.</p>	<p>Discuss the characteristics of greetings cards.</p> <p>Assemble various types of greetings cards and discuss their characteristics.</p> <p>Apply the design process in designing and making greeting cards to satisfy/ solve an identified problem or need.</p> <p>- display greetings cards for appreciation and appraisal.</p>	<p>Students to:</p> <p>Design and make greeting cards to satisfy, identify needs of individuals the home, church, office, community and the nation.</p>
<p>ii) WALL-HANGINGS</p>	<p>4.4.2 design and make a wall hanging to satisfy an identified need</p>	<p>Characteristics of wall-hangings</p> <p>- Designing a wall hanging</p> <p>Needs of individuals the communities, the nation e.g. interior decoration, identification marks and signs, spreading of information, educational materials, promotion of goods and services etc.</p>	<p>Assemble various wall-hangings and discuss their characteristics.</p> <p>Apply the design process in designing and making wall-hangings.</p> <p>- display wall-hangings for appreciation</p>	<p>Design and make wall, handing to satisfy and identify need in the classroom or headmaster's office.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 5 Appreciation Judging or Criticising an Art Work.	<p>The student will be able to:</p> <p>4.5.1 determine the requirements appreciating, judging or criticising an art work</p> <p>4.5.2 analyse the steps or procedure in appreciation, criticism, judgement and come out with suggestions and any merit or demerit.</p> <p>4.5.2 appreciate and judge an artwork of aesthetic and functional value</p>	<p>Meaning and Purpose/importance of Appreciation and Judgement.</p> <p>i) Appreciation: The full awareness of the good qualities in an artwork and in what we see, read and hear. It is an intelligent talk about a work of art. NB: Refer to lessons in the General Knowledge in Art, (GKA)</p> <p>ii) Appreciation, Criticism and judgement: An organized system for studying and talking or responding to a work of art to determine whether it is successful/effective or not</p> <p>iii) Importance of appreciation, Criticism and Judgement: It enables the artist or viewer to -build ones perceptual skills -form an opinion to judge the merits of an artwork -determine whether an artwork is successful or effective -describe, analyse, interpret, criticize, judge or evaluate a work of art with confidence etc</p> <p>Criteria/checklist to appreciate</p> <p>Step/Procedure for appreciation, criticism and judgement: The steps /procedures include:</p> <ul style="list-style-type: none"> - Identification and description - Analysis - Interpretation - Judgement/Evaluation 	<p>Guide students to:</p> <ul style="list-style-type: none"> - brainstorm the meaning and importance of appreciation, criticism and judgement in groups and report for class discussion - discuss, compare and determine the difference between appreciation, criticism and judgement. - write their own understanding of the meaning and importance of appreciation and criticism in graphic design <p>-brainstorm and discuss the steps/ procedures I appreciation.</p> <p>_ analyse the steps, sequentially and come out with any merit or demerit justification and suggestion for improvement.</p>	<p>Students to:</p> <ul style="list-style-type: none"> - find out from books, internet and practitioners the meaning and importance of the topic -determine the difference between appreciation and criticism, verbally or in writing. -Debate the topic: "The procedures/steps in appreciation, criticism and judgment should be changed or modified

SENIOR HIGH SCHOOL – YEAR 1

SECTION FIVE BASIC ENTREPRENEURIAL SKILLS AND PRACTICES

General Objectives: The student will:

- 1 develop the healthy studio practices and right professional attitude .
- 2 develop a business plan, brochure, card and review it periodically.
- 3 be aware of the relevance of portfolio building and scrapbooking.
4. apply the knowledge and skills in exhibition to participate willingly in organising and mounting artworks.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 HEALTHY STUDIO PRACTICES	The student will be able to: 5.1.1 demonstrate observable healthy studio practices	<p>The need for healthy studio practices:</p> <p>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, etc ii. Inhalation – chemical irritants can be inhaled, causing lung problems like bronchitis, etc. 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 discuss the need for healthy studio practices.</p> <p>Students visit the studio of a practicing artist and interact with him/her on what healthy studio practices he/she employs and write a report on their findings for class discussion.</p> <p>NB. Observe and assess students behaviour in healthy studio practices.</p>	<p>Students to:</p> <ul style="list-style-type: none"> - present their reports on the need for healthy studio practices for assessment. - visit the internet to research into the need for healthy studio practices. -show healthy studio practices in their behaviour and activities

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 2 i) Develop a Business Plan.</p> <p>ii) Designing a Business Brochure and Card</p>	<p>The student will be able to</p> <p>5.3.1 prepare a business plan for an enterprise in graphic design</p> <p>5.3.2 design and make an artist business brochure and card</p>	<p>A business plan for Graphic design; Purpose -controls direction of the enterprise Key points -executive summary -identify a problem to solve -establish what to achieve Usefulness -for monitoring and evaluating -as a collateral to seek financial assistance</p> <p>Artist Business Brochure and Card: -An artist's brochure is a printed document, booklet or a small book that gives information about an artist and his/her works. -Purpose To create public awareness of what he/she does and can do. -key points The name of the artist. The artist's statement Contact: email, telephone numbers.etc Location of studio -Usefulness Record of previous exhibitions.</p>	<p>Guide students to:</p> <p>-brainstorm and discuss the purpose of a business plan -discuss the relevant key points in preparing a business plan. - apply the knowledge and skills in exhibition to participate willingly in organising and mounting artworks. their knowledge, skills to prepare a business plan.</p> <p>-brainstorm and suggest ways by which an artists can create public awareness of what he/she can do and present report for class discussion -discuss the purpose , key points and usefulness of an artist's brochure and cards.</p> <p>- -discuss and demonstrate ways of preparing designing and producing an artist's brochure with words and images.</p>	<p>Students to:</p> <p>- write out a business plan for a graphic design enterprise</p> <p>-write an essay on how to design and make an effective brochure or card.</p> <p>PROJECT Design and make samples of artist brochure and call card using appropriate skills and technology</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 4 EXHIBITION	<p>The student will be able to:</p> <p>5.4.1 plan and organise mini-exhibition in a place with others, using his/her works.</p>	<p><u>Organising and mounting exhibition.</u></p> <p>The public display of art works for a limited period of time in order to attract viewers and buyers.</p> <p><u>Importance of exhibition</u></p> <ul style="list-style-type: none"> - Helps to advertise the artifact - Promote the artist - promote sale of the artifact, etc. - Popularise the designer - Test creative talent - Motivate - Inform - Entertain - Promote healthy competition, etc. <p><u>How to organise exhibition</u></p> <ul style="list-style-type: none"> - Building a suitable portfolio - Finishing - Preparing the brochure - Selection of venue - Duration - Programme and Advertisement - Design and Decoration of hall, room or place - Renovation of hall (where necessary) - Mounting exhibits - Opening and Closing Ceremonies, etc. 	<p>Guide students to</p> <ul style="list-style-type: none"> - discuss the meaning and procedure for organising exhibition. - discuss how to organise a class exhibition for their works. <p>NB: Students must apply their understanding and skills in exhibition from General Knowledge in Art.</p> <p>Observe students for their active participation and demonstration of moral and human values e.g. co-operation, tolerance, and care for others, etc.</p> <ul style="list-style-type: none"> - discuss planning and mounting procedures. - mount their works for the class exhibition. 	<p>Students to:</p> <ul style="list-style-type: none"> - plan and organise a class or school exhibition using their works. <p>Invite the following: Headmaster/mistress as the special guest of honour, PTA, students, teachers and others as observers.</p> <ul style="list-style-type: none"> - write a comprehensive report about the exhibition to cover weaknesses, strengths, opportunities and <u>way forward</u>.

SENIOR HIGH SCHOOL – YEAR 1

SECTION SIX

PAPER CRAFT

General Objectives: The student will:

1. acquire proficiency in using paper to construct useful items.
2. trace the historical development, uses and making of paper.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 DEVELOPMENT OF PAPER i) What is paper?	The student will be able to: 6.1.1 describe the characteristics of paper.	Characteristics of paper: Definition of paper: A substance made in thin sheet from wood pulp rags or straw and used for writing, drawing and printing. Flat, foldable, mouldable, hard, stiff, rough, smooth, thin, thick etc.	Guide students to discuss and describe the characteristics of paper.	Students to: - investigate using the internet or books and write a paper either agreeing or disagreeing with the statement that "Paper is an indispensable material in Graphic design"
ii) History of paper	6.1.2 trace the development of paper from papyrus to the present day.	Papyrus as a fore runner of paper. Found along the banks of lower Nile. Used about 3000 years BC.	Guide students to trace the origin of paper from the papyrus stage to the modern day paper.	Identify the main stages in the historical development of paper. - write a short note on the contribution of papyrus to record keeping.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 2</p> <p>TYPES OF PAPER AND THEIR USES</p> <p>i) Types of paper, characteristics/ uses</p>	<p>The student will be able to:</p> <p>6.2.1 determine and classify the types, characteristics and uses of paper.</p>	<p><u>Types of paper.</u></p> <ul style="list-style-type: none"> - Newsprint - Cartridge - Bond - Manila (Vanguard board) - Tracing paper - Art paper - Offset paper - Ingress paper - Brown paper - Water colour paper - Strawboard/chipboard, etc. <p><u>Characteristics and uses.</u></p> <p><u>Newsprint:</u> <u>Characteristics:</u> Weak, grayish in colour, absorbent to ink. <u>Uses:</u> - for printing newspaper, handbills, telephone directory, etc.</p> <p><u>Bond</u> <u>Characteristics:</u> Strong, ink-receptive quality surface, good erasing quality. <u>Uses:</u> for making letterheads, business forms, invoices, stationery etc.</p> <p><u>Tracing paper:</u> <u>Characteristics:</u> Strong, transparent, light in weight. <u>Uses:</u> for transferring design from one surface to another.</p>	<p>Guide students to:</p> <p>assemble various types of paper and guide students to handle, examine and use their senses to determine their physical characteristics.</p> <p>identify and discuss types of paper, their characteristics and uses.</p>	<p>Students to:</p> <p>a. visit paper dealers for samples and information on their names, grammage/ characteristics, etc.</p> <p>b. prepare a paper album showing their uses, types and characteristics.</p> <p>- describe the types of paper and match them with their characteristics and their uses.</p> <p>- classify paper and assign uses for it.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 3</p> <p>DESIGNING AND MAKING PAPER ITEMS</p> <p>i) Making Decorative Papers</p>	<p>6.3.1 design and decorate paper to satisfy an identified need using various techniques.</p>	<p>Decorative paper-making</p> <ul style="list-style-type: none"> - Marbled paper (controlled and uncontrolled) - Comb pattern - Wax resist - Doodling - Spraying - Roller and twine pattern - Ink-blowing.etc. <p><u>Uses:</u> for making book covers, endpaper, wrappers & wallpaper etc.</p> <p>identifying problems/needs and solving them with decorated paper</p>	<p>Guide students to identify and discuss problems/needs and how to solve them through paper decoration.</p> <p>Guide students to assemble tools and materials for various techniques of decorating paper.</p> <ul style="list-style-type: none"> - Demonstrate each technique to students. <p>Students practice paper decoration using various techniques demonstrated.</p> <p>display works for appreciation and appraisal.</p> <p>Guide students to use decorated paper to make book-covers, wrappers etc.</p> <p>NOTE: Encourage students to apply knowledge and skills in Design and technology creating and organizing elements according to principles, symbolism colour cycle, layout designing etc.</p>	<p>Students to:</p> <p>Design and decorate paper to satisfy an identified need/problem using appropriate techniques</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 1 (CONT'D)</p> <p>RELIEF PRINTING</p> <p>iii) Printing from various relief blocks</p> <p>iv) Modern application of relief printing-letterpress</p>	<p>The student will be able to:</p> <p>1.1.3 design and make prints from various blocks through exploration.</p> <p>1.1.4 describe modern relief printing processes.</p>	<p>By the Middle Ages, books were printed in Europe by this method. Such books were called Block Books.</p> <p>Johannes Guttenberg, a German goldsmith invented printing from movable type in the 15th century. This invention revolutionalised the printing of books. The first book printed with the movable type is the 42-line Bible.</p> <p>Designing and making relief prints.</p> <p>i) Frottage ii) Lino iii) Direct printing iv) Wood/tubers v) etc.</p> <p><u>Relief Printing Process:</u></p> <ul style="list-style-type: none"> ▪ Flatten the surface of the block (image carrier). ▪ Draw/Transfer image onto the flattened surface. ▪ Cut away non-printing areas (leaving image in relief). ▪ Spread printing ink on raised surface. ▪ Place paper over inked surface. ▪ Rub back of paper gently. ▪ Lift paper from block and allow to dry. <p>The technique of letterpress is based on the invention of Guttenberg.</p> <p>Today, letterpress printing is being phased out in most companies. New machines can print messages more quickly and efficiently.</p>	<p>Guide students to:</p> <p>explore various surfaces from the environment that can be adapted for relief printing.</p> <p>make image carriers from various surfaces and use them to print.</p> <p>prints for discussion and appraisal.</p> <p>plan and organise field trip to a printing house, and write a report.</p> <p>discuss the report on the visit to a printing house</p> <p>NOTE: Student should prepare a check list for interview and gathering information.</p>	<p>Students to:</p> <p>- design and make fruits from several surfaces through exploration and report on the results.</p> <p>- describe the procedure for relief printing.</p> <p>describe a modern printing technique in their own words using information from internet, books and visit to a press.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 2</p> <p>PAPER STENCIL</p> <p>i) Tools and Materials</p> <p>ii) Making stencil print</p>	<p>The student will be able to:</p> <p>1.2.1 explain the uses of tools and materials.</p> <p>1.2.2 design and make stencil prints to satisfy an identified need.</p>	<p><u>Tools and materials for paper stenciling:</u></p> <ul style="list-style-type: none"> - Paper - Blade/Trimming Knife - Poster colour/Printing paste - Palette - Foam etc <p>Preparation of stencil and printing by designing, cutting, dabbing etc.</p> <p>Characteristics of paper stencil</p> <ul style="list-style-type: none"> - Ideal for short run jobs - Easy to prepare - Not suitable for intricate or complex designs 	<p>Guide students to:</p> <p>Identify tools and materials for making paper stencil.</p> <p>discuss the uses of the tools and materials.</p> <p>- display works and discuss the features</p> <p>examine and discuss the characteristics of paper stencil print.</p>	<p>Students to:</p> <p>- take short quiz on the uses of tools and materials.</p> <p>identify a need and discuss the steps in making a paper stencil and print to satisfy it. e.g. designing, cutting, dabbing etc</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 3</p> <p>SERIGRAPHY (Screen Printing)</p> <p>i) Definition and Historical development and relevance</p>	<p>The student will be able to:</p> <p>1.3.1 describe serigraphy and its historical development and relevance for today.</p>	<p><u>Serigraphy</u>: The method of producing printed images by forcing ink through a hand or photographically prepared stencil that is attached to screen fabric.</p> <p><u>History and development</u>:- The stencil principle used in screen printing has been traced back to ancient times. The Egyptians, Chinese, and the Japanese pounded coloured pigments through stencils reinforced with human hair onto a variety of objects including pottery, fabrics and decorative screen. During the Middle Ages the stencil method spread throughout Europe for making such diverse items such as religious images and playing cards.</p> <p>In the seventeenth century, stencils were used in England to make wallpaper decorations. Early American colonists stenciled designs directly on walls, furniture and textiles.</p>	<p>Guide students to discuss the meaning of serigraphy.</p> <p>Discuss with students the history of the development of serigraphy of the past and its relevance for today.</p>	<p>Students to write an essay on:</p> <ul style="list-style-type: none"> - contributions made by various civilizations to the development of the modern screen printing. - the relevance of serigraphy today.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 3 (CONT'D)</p> <p>SERIGRAPHY (Screen Printing)</p> <p>(ii) Tools, materials and equipment</p> <p>iii) Screen preparation methods</p> <p>iv) Printing</p>	<p>The student will be able to:</p> <p>1.3.2 explain the uses of tools, materials and equipment (for serigraphy).</p> <p>1.3.3 design and prepare screen using various block out methods to satisfy an identified need.</p> <p>1.3.4 Plan and make prints from prepared screen to satisfy an identified need.</p>	<p>Tools and materials for serigraphy: Organdie, wooden frame, squeegee, printing paste, potassium dichromate, lacquer etc.</p> <p>Preparation of Screen: Block out – - lacquer/filler - paper stencil - washout (Tusche) - photographic (solar/light exposure box)</p> <p>Single and Multi-colour Making Prints from Prepared Screen</p> <p>Single colour printing. Multi-colour printing.</p>	<p>Guide students to assemble tools, materials and equipment and discuss their uses.</p> <p>Guide students to identify and discuss a need that can be satisfied through screen printing.</p> <p>Students to use the DTP, elements and principles of design, make paper designs for screen printing.</p> <p>Guide students to discuss and construct screen and squeegee.</p> <p>Guide students to compare and discuss the various methods of blocking-out screen.</p> <p>Students apply the blocking-out techniques in preparing the screen.</p> <p>Guide students to discuss the single and multi-colour printing processes.</p> <p>Explain and demonstrate to students the procedure for colour separation.</p> <p>Guide students to transfer the separated colour areas onto the screen.</p> <p>Guide students to print with their screens.</p>	<p>Students to take a quiz on the use of tools and materials.</p> <p>Student to make design to satisfy and identify need by screen printing in single and multi-colours.</p> <p>State the differences and similarities between the techniques.</p> <p>Student to make his or her single or multicolour prints according to plan to satisfy a need.</p> <p>Students to assemble their works for appreciation and appraisal based on known criteria.</p>

SENIOR HIGH SCHOOL – YEAR 2

SECTION TWO

ADVANCED DRAWING

General Objectives: The student will:

1. develop skills in figure drawing
2. develop skills in flora and fauna drawing.
3. acquire knowledge and skills in illustration and animation.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 1</p> <p>PROPORTION IN THE HUMAN FIGURE</p>	<p>The student will be able to:</p> <p>2.1.1 determine the relationship between the head and other parts of the figure proportionally.</p>	<p>Human head as the unit measurement. Simple proportions of the head in relation to various parts. i.e. eye, ears, nose, mouth, chin.</p> <p>Basic shapes and characteristics of the eye, nose, mouth, ears, cheek bone, chin, hands, legs, feet, torso etc. noting the variation of the proportion in children.</p>	<p>Guide students to observe how the head relates to the other parts of the body i.e. the hands, legs, torso, eyes etc.</p> <p>Students to draw the full human figure (front view) using the head as basic unit of measurement.</p> <p>NOTE Ensure that student note the variation in children of the proportion of head to other parts in normal human beings</p>	<p>Students to:</p> <ul style="list-style-type: none"> - measure the length of the head in relation to the body and other parts of: a. two classmates b. two children c. two adults
<p>UNIT 2</p> <p>HUMAN FIGURE IN VARIOUS ACTIONS</p>	<p>2.2.1 draw the human figure quickly in various actions through observation, from memory and imagination</p>	<p>Critical observation and drawing of human figure in various actions.</p> <ul style="list-style-type: none"> - using sketches, drawing to make a composition. - the need for outline drawing, speed and recording of exact pose. - drawing from observation, memory and imagination. 	<p>Guide students to critically observe figures in action and make several sketches.</p> <p>NOTE: Emphasise the need for speed, quick sketching to capture the exact pose and constant practise.</p>	<p>display works and compare drawings with poses.</p> <ul style="list-style-type: none"> - make composition from sketches. - draw classmates, children and adults in various actions from memory, imagination and observation

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>(CONT'D)</p> <p>ii)Designing Cartoons</p>	<p>The student will be able to:</p> <p>2.5.2 design and make cartoons to solve/satisfy an identified problem or need.</p>	<p>Making Cartoons by:</p> <ul style="list-style-type: none"> - using design, drawing, communication, paintings, print-making skills e.g. social, cultural, religious, political, Health, economic problems issues ie.HIV/AIDS, road accidents, drug abuse, etc. 	<p>Guide students to explain cartooning.</p> <ul style="list-style-type: none"> - identify and discuss problems/needs of society and how to solve them through cartooning. - discuss the types and techniques of making cartoons. 	<p>Students to:</p> <ul style="list-style-type: none"> - Make a cartoon to satisfy an identified need of society using appropriate techniques. - Display ,appraise and appreciate works according to known criteria.

SENIOR HIGH SCHOOL – YEAR 2

SECTION THREE

TYPOGRAPHY AND BOOK DESIGN

General Objectives: The student will:

1. acquire knowledge and skills in typography
2. understand and apply skills in layout design and paper folding

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 TYPOGRAPHY i) Typestyles and their uses	The student will be able to: 3.1.1 describe different type styles and their uses.	Description of types and their uses. Definition of typography The setting and arranging of types and printing from them. i) Type styles <ul style="list-style-type: none"> - Serif - Sans Serif - Script - Italic - Decorative ii) Uses: <ul style="list-style-type: none"> - Serif letters: for printing books, posters, billboards. - Sans serif letters: for vehicle number plates, posters, billboards etc. - Script: ideal for greetings cards, etc. - Italics: for laying emphasis, ideal for greetings cards. - Decorative letters: Ideal for greetings cards (wedding cards) citations. 	Guide students to discuss the meaning of typography. Guide students to display examples of different type identify, observe, styles and discuss their uses. (Scraps from printed sources). Students to identify the type, styles, example and state their uses in graphic design.	Students to: <ul style="list-style-type: none"> - prepare a bulletin with a collection of type styles. - identify a type, examine and describe the style and uses. - find out fonts being used in the computer for class discussion.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>TYPOGRAPHY (CONT'D)</p> <p>ii) Type indication methods</p>	<p>The student will be able to:</p> <p>indicate text type by comping, greeking and looping</p>	<p>Methods of indicating types</p> <ul style="list-style-type: none"> - Comping - Greeking - Looping 	<p>Guide students to explain comping, greeking and looping and use methods to indicate text type.</p>	<p>Student to:</p> <ul style="list-style-type: none"> - use the 3 methods to indicate text in landscape and portrait formats.
<p>UNIT 2</p> <p>PAGE LAYOUT</p>	<p>3.2.1 explain the concept of Page Layout as used in Graphic Communication</p> <p>3.2.2 design a page using desire layouts</p>	<p>Concept of Page Layout (Page Outlook) A page layout is the art of arranging or organizing text and images (illustrations, symbols, photographs etc.) on a page or pages to create a desired and pleasing effect. A well designed page attracts the reader's attention and presents the material in an easy to read fashion. Modern page layout offers the Graphic Designer (GD) with many options that make his/her work very attractive, effective and unique.</p> <p>Types of Page Layout</p> <p>i. Formal/symmetrical layout: Balance is achieved when an imaginary vertical centerline divides the layout and each side of it contains equal amounts of copy text and images or illustration. Formal balance expresses dignity and stability. The "tool bar" of the computer has commands or operations which helps designers in organising such as in typesetting their work according to specification. Examples of formal type layout are:</p> <ul style="list-style-type: none"> • Justified arrangement – type lines appear flush right and flush left. 	<p>Guide students to brainstorm, discuss and come out with an explanation of the concept of 'Page Layout' using relevant TLMs, e.g. layout settings in Books, Posters, Handbills, Magazines, Newspapers, Brochures and Flyers.</p> <p>Lead students to discuss the various layout options.</p> <p>Demonstrate the use of the different forms of layout in page planning taking into consideration the principles that govern the arrangements and organization of the elements of design/art, e.g. use of space, balance, variety and repetition.</p> <p>Guide students to select a passage or proverb from the Holy Bible, Holy Quran, story books, text books etc. and organize it on a page with an image using any appropriate skill or technology, e.g. ICT, calligraphy, greeking, looping and comping for class discussion, appreciation, criticism and judgement.</p>	<p>-Explain the concept page layout.</p> <p>Write an essay on the justified and unjustified stating some advantages and disadvantages.</p> <p>Design a poster using layout formats, principles and elements of design/art, e</p>

SENIOR HIGH SCHOOL – YEAR 2

SECTION FOUR

BOOK BINDING

General Objectives: The student will:

1. acquire skills in bookbinding.
2. cultivate good habits of handling books.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 CONCEPT OF BOOKBINDING AND PARTS OF A BOOK	The student will be able to: 4.1.1 describe book binding and parts of a book.	Book binding is the art of arranging loose sheets of paper in a protective cover. <u>Parts of a book</u> - Front cover - Back cover - Spine - Fore-edge - Head - Tail - Body, etc.	Guide students to discuss bookbinding and identify parts of a book. Guide them to discuss and describe the functions of the parts of a book.	Students to: - illustrate, label and describe the parts, their functions.
UNIT 2 TOOLS, MATERIALS AND EQUIPMENT	4.2.1 describe book binding, tools, materials and equipment.	Book-binding, tools and equipment. <u>Tools:</u> Needle, Bodkin, Bonefolder, Scissors, Trimming knife, Universal pliers, Hammer etc. <u>Materials:</u> Adhesives, Muslin/Crash, Binder's Cloth, Thread, Cover boards, Endpaper, etc. <u>Equipment:</u> Guillotine, Plough and Blades, Lying press, Standing press, Stitching frame, etc.	Guide students to identify the tools, materials and equipment used for bookbinding.	- take a short quiz on tools, materials and equipment.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 3 BINDING METHODS	<p>The student will be able to:</p> <p>4.3.1 design and bind books to solve an identified problem using appropriate techniques, tools and materials.</p>	<p>Designing and Binding book to solve problems using appropriate techniques.</p> <p>Bookbinding Methods.</p> <ul style="list-style-type: none"> - Saddle - Side wire - Perfect - Mechanical: <ul style="list-style-type: none"> ▪ Spiral wire ▪ Ring ▪ Comb ▪ Post etc. - Multi-Section binding (Case binding) <p>Parts of a case bound book.</p> <ul style="list-style-type: none"> - Body - Gummed tape - Headband - Lining - Backing paper - Case - Binders board - Book cloth - Back bone - Super - End sheets <p>Binding styles</p> <ul style="list-style-type: none"> - Quarter binding - Half binding - Fore-edge binding - Full binding <p>The need/problem e.g.</p> <ul style="list-style-type: none"> - designing and binding of books to last long, enhance learning, attract children. etc. 	<p>Assemble books showing the various binding methods and discuss their differences.</p> <p>Guide students to identify and discuss needs/problems that can be addressed through designing and binding of books.</p> <p>Demonstrate the process of single-section, side-wire and perfect binding methods.</p> <p>Guide students to make a single-section bound book.</p> <p>Students bind books using the various methods.</p> <p>Demonstrate the process of multi-section binding. i.e. collating, marking, sawing, stitching, napping, gluing, trimming, rounding, backing and casing-in etc.</p> <p>Guide students to make a multi-section bound book.</p> <p>Guide students to identify the parts of a case bound book.</p> <p>display/mount books for appreciation and appraisal /criticism based on known criteria.</p> <p>Discuss various binding styles with students.</p>	<p>Students to:</p> <ul style="list-style-type: none"> - draw and label the parts of a case bound book - assemble books of various binding styles and write the characteristics of each style. <p>Students to design and bind a</p> <ul style="list-style-type: none"> -multi-section book measuring 15cm by 20 cm by 2cm - multi-section book containing 8 sections

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 4 REPAIR-BINDING OF OLD BOOKS	The student will be able to: 4.4.1 repair old books to satisfy an identified problem using appropriate techniques.	<u>Procedure for repair-binding single section book:</u> <ul style="list-style-type: none"> - Dismantle book - Repair damaged pages - Collate section - Measure and mark stitching points - Stitch with new thread or staple - Trim book <u>Procedure for repair - binding Multi-Section book:</u> <ul style="list-style-type: none"> - Dismantle book - Repair damaged pages - Collate sections - Measure and mark stitching points - Stitch with thread - Trim - Round and line book - Glue sections, end papers - Prepare new case - Case-in - Put under weight 	Guide students through the procedure for repairing an old single-section book. Students repair an old single – section book. Guide students through the procedure for repairing an old multi-section book. Students repair an old multi-section book.	Students to: Assemble their works for appreciation, criticism and judgment based on known criteria.
UNIT 5 CARE AND MAINTENANCE OF BOOKS	4.5.1 take good care of books.	<u>Tips for care and maintenance of books:-</u> <ul style="list-style-type: none"> - Protect book against heat and moisture - Protect book from stains and dirt - Books must be kept upright on a shelf when not in use. - On the shelf the books should fit closely to prevent leaning - Avoid folding the covers back against each other. - To avoid weakening covers and stitches do not roll books - School bags should not be forced to contain books beyond their loading capacity, etc. 	Guide students to discuss how books can be taken care of. Students to dramatise care and maintenance of books. NOTE: <ul style="list-style-type: none"> - Institute a classroom observation system for positive and negative attitude and behaviour of students in using caring and maintaining books with rewards. - form a book lovers club. 	<ul style="list-style-type: none"> - enumerate common faults in the handling of book by students. - describe how best books can be taken care of in a written paper for sensitising school children.

SENIOR HIGH SCHOOL – YEAR 2

SECTION FIVE

COMMUNICATION DESIGN II

General Objectives: The student will:

1. acquire proficiency in visual communication design processes.
2. develop the ability to appreciate and evaluate communication items with right words or terms.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1	The student will be able to:			Students to:
POSTER DESIGN	5.1.1 explain the concept: “poster”	<u>Concept and meaning of poster:</u> Poster: A written or printed notice, displayed to communicate to the general public.	Guide students to discuss poster using relevant samples and other audio-visual aids and digital content if (possible).	- give the meaning of poster in his/her own words, supported by example.
i) Concept of poster				
ii) Importance of posters	5.1.2 analyse the role and importance of posters.	Analysis of the role and importance of posters. - Inform - Educate - Advertise - Warn	Guide students to examine why posters are needed in the society. - students in groups, should discuss and debate the role and importance of posters in society.	- take quiz on the importance and qualities of posters. - debate the topic “Posters are useful for only economic purpose” in Ghana.
iii) Qualities of a good poster	5.1.3 describe with examples, the qualities of a good poster.	- Bright colours - Legible typeface - Brief message - Simple design - Good illustration - Clarity of information - Effective layout	Guide students to enumerate qualities that will make a poster effective using samples and other relevant audio-visual aids. NOTE: Use digital content if possible.	- write a short illustrated essay on the qualities of poster.

SENIOR HIGH SCHOOL – YEAR 2

SECTION SIX

COMPUTER AS A GRAPHIC DESIGN TOOL

General Objectives: The student will:

1. develop ICT/computer skills for generating ideas and creating images for graphic communication.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 INTRODUCTION TO COREL DRAW AND ANY OTHER SOFTWARE - Paint box, Photoshop Illustrator Quak-xpres, etc	The student will be able to: 6.1.1 use the computer software to design visual communication items.	<u>Computer aided work.</u> <u>Note:</u> - Icons are small pictures or symbols on a computer screen that you point to and click on with a mouse to give the computer an instruction. i) creating images with the computer ii) designing visual communication items iii) accessing and presenting information	Guide students to identify various icons of the software Guide students to identify various tools and their uses. Guide students to create images using the tools and icons of the software Students to display their works and discuss. NOTE: The computer with its accessories and other ICT gadgets can be used as tools to enhance the teaching and learning of graphic design and performing tasks in e.g. drawing, designing, painting, layout designing, composing, illustration, cartooning, animation, etc.	Students to: Students to use the computer to design greetings cards, posters, etc.

SENIOR HIGH SCHOOL – YEAR 2

SECTION SEVEN

SUSTAINABLE DEVELOPMENT AND GRAPHIC DESIGN

General Objectives: The student will:

1. understand the need for initiating strategies to sustain the development of society as he/she utilizes resources to produce graphic design items.
2. acquire knowledge and skills to manage and operate a graphic design enterprise in a sustainable and environmentally friendly manner.
3. develop the skills in pricing and costing.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 THE SIGNIFICANCE OF SUSTAINABLE DEVELOPMENT TO THE SOCIETY AND THE GRAPHIC DESIGN INDUSTRY	The student will be able to: 7.1.1. suggest strategies to sustain and maintain the environment and other inputs for the graphic design industry.	Sustainable use of graphic design resources; Resourcefulness Ingenuity Self-reliance.etc	Guide students to: identify the resources and discuss how to acquire and use in a sustainable manner.	Students to: - suggest the strategies for maintaining the resources.
UNIT 2 I) Costing and Pricing	7.2.1 cost and price graphic design works produced	Costing and pricing and marketing of works. 1. direct cost <ul style="list-style-type: none"> • Cost of raw material • Cost of transporting raw materials/finished works • Cost of labour (this may include consultancy where necessary) 2. overhead cost <ul style="list-style-type: none"> • Cost of utilities e.g. electricity, water, rent, etc. 	- Discuss the various factors which determine the cost and pricing of products. Discuss the factors that influence the pricing of a selected artistic item. Students to choose the best pricing system that will be suitable in their locality.	-cost and price the graphic design works.

SENIOR HIGH SCHOOL – YEAR 3

SECTION ONE

COMMUNICATION DESIGN

General Objectives: The student will:

1. acquire proficiency in visual communication design processes.
2. be aware of the man-made and natural environment as source of ideas and inspirations.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 SIGNS AND SYMBOLS i) Characteristics of signs and symbols	The student will be able to: 1.1.1 describe the characteristics of signs and symbols.	. Characteristics of signs and symbols <ul style="list-style-type: none"> - should quickly and readily be recognised, recalled or remembered - should show the image of the company - should reach the appropriate understanding level of the intended audience - should be smaller in size. - may be designed in one colour. etc 	Guide students to: identify and discuss signs, symbols and their characteristics	Students to: PROJECT - make a collection of signs and symbols in a scrapbook or album.
ii) Types and uses	1.1.2 classify types of signs and symbols and their uses	Classification of types and uses of logo, pictographs, signs and adinkra symbols. Identification and interpretation of the signs and symbols	Assemble different signs and symbols and discuss their characteristics with students. Guide students to classify the assembled signs and symbols and discuss their uses. <ul style="list-style-type: none"> - display works and appraise. 	Classify types of signs and Symbols they have identified.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 (CONT'D) SIGNS AND; SYMBOLS v) Environmental Graphics	The student will be able to: 1.1.5 create signs and symbols for effective navigation in the environment using appropriate techniques, tools and materials.	Creating environmental signs and symbols. Meaning of Environmental graphics. Signs and symbols that: - aid smooth human movement in the community, - give warnings about dangers and hazards - give directions as to handling situations and objects, etc. Types: - Traffic signs - Pictograms on package - Directional signs in public places E.g. parks, factories, public buildings, conference rooms, fairs, school compound, supermarket, hospital, science laboratory, rally ground, stadium, etc.	Guide students to discuss meaning and scope of environmental graphics, giving examples. Assemble and discuss various types of environmental graphics and how such signs and symbols aid human activities in the environment. Discuss characteristics of the signs and symbols. Students to discuss and develop procedure and criteria for appreciation and appraisal. Guide students to create environmental graphics for specific health needs in the community during Festivals - PTA meetings - Durbar of chiefs, etc.	Students to: - create an environmental sign or symbol to satisfy an identified need of (literate and illiterate) in the: (a) school (b) community -display their works for appreciation and appraisal according to criteria.

SENIOR HIGH SCHOOL – YEAR 3

SECTION TWO

PACKAGE DESIGNING

General Objectives: The student will:

1. acquire proficiency and skills in designing and constructing packages.
2. appreciate the value of packaging.
3. respond to finished graphic design items through appreciation, evaluation and effective communication.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 PACKAGE AND ITS IMPORTANCE i) Types of packages	The student will be able to: 2.1.1 describe different types of packages.	<u>Definition of package</u> Container that holds a product and makes it possible for easy handling and selling. Describing types of packages. <u>Types:</u> Primary, Secondary,	Student to collect and assemble samples of packages for classification and discussion. Guide students to discuss what a package is and identify types of packages.	Students to: - describe types of packages, using relevant examples from the samples.
ii) Qualities and functions	2.1.2 describe the qualities and functions of a package.	Qualities and functions of packages. <u>Qualities:</u> Easy handling, attractive and informative. etc. <u>Function:</u> It should be able to preserve, identify, protect, transport, enhance value contain, attract, advertise etc.	Guide students to identify and discuss the qualities and functions of a package using samples and digital content (if possible).	- describe with relevant examples the qualities and functions of a package. design and construct various packages applying knowledge in computer in completing the design.
UNIT 2 DESIGN AND CONSTRUCTION OF PACKAGES i) package design	2.2.1 design and construct packages to satisfy an identified need using appropriate techniques, tools and materials.	<u>Packages:-</u> Carrier bags, Book jackets, CD Sleeves, Labels, Collapsible fibreboard containers, wrappers etc.	Discuss and demonstrate how to explore and construct packages using appropriate techniques, tools and materials.	- students to design and make packages to satisfy an identified need of an entrepreneur

SENIOR HIGH SCHOOL – YEAR 3

SECTION THREE

REPRODUCTION PROCESSES IN GRAPHIC DESIGN

General Objectives: The student will:

1. develop awareness of modern printing processes.
2. acquire personal experience in the usage of electronic printing devices.
3. acquire knowledge and skills in photography

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 OTHER PRINTING PROCESSES i) Lithography ii) Gravure	The student will be able to: 3.1.1 explain the principle involved in lithography. 3.1.2 explain the principle involved in gravure.	Invented in 1797 by a German typographer called Aloy Senefelder, and means printing off stone . Process: It is based on the principle that grease and water do not mix. It is the commonest printing process. The principle involved in gravure (also known as intaglio). Process: the images are transferred from plates that have been recessed or sunken in. It is the exact opposite of relief printing.	Guide students to discuss the historical background of lithography. Guide students to organise a trip to printing houses. Discuss the principles involved in gravure using illustration	Students to answer quiz on the principles and uses of lithography and gravure processes. Students write a report on the commercial use of lithography and gravure processes.
UNIT 2 ELECTRONIC PRINTING DEVICES - Ink jet printing, Laser, electrostatic printing	3.2.1 identify types of electronic printing devices and explain how each one works.	<u>Laser printing.</u> The newest forms of printing. It uses a tiny pinpoint of light that passes through a finely tuned and complex optical system and lands on a light sensitive drum. <u>Electrostatic Printing.</u> It relies upon a charge of static electricity to transfer image from plate to the substrate. The photocopy machine is the simplest form of electro static printing.	Lead students to organise trips to computer laboratories, art resource centres, photocopier operating shops etc. to observe how these printing devices work and ask questions.	- write a summary of how these electronic printing devices work.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 3 (CONT'D)</p> <p>PHOTOGRAPHY</p>	<p>discuss the various career opportunities in the photographic industry</p>	<p>Careers related to Photography</p> <ul style="list-style-type: none"> i. Photojournalist ii. Commercial Photographer iii. Free-lance Photographer iv. Portrait Photographer v. Video/Film Editor vi. Animation Artist vii. Set Designer viii. Photographic Technician ix. Storyboard Technician etc. 	<p>Lead students to discuss the careers related to photography and the occupational skills associated with those careers.</p>	<p>Student to:</p> <p>make a list of the career opportunities available in photography.</p>

SENIOR HIGH SCHOOL - YEAR 3

SECTION FOUR

CAREERS AND ENTREPRENEURSHIP SKILLS

General objectives: The student will:

1. identify the careers in Graphic Design.
2. apply knowledge and skills in entrepreneurship in Graphic Design .
3. develop professional competencies to set up an enterprise or to gain employment.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 CAREERS IN GRAPHIC DESIGN i) Graphic Design careers and job avenues	The student will be able to: 4.1.1 describe graphic design careers and job avenues.	<p><u>Careers:</u> Illustrators, Exhibition Designers, Studio artists, Book designers, Cartoonists, Animators, Art Directors, Visual Art Teachers, TV Studio Designers</p> <p><u>Job avenues:</u></p> <ul style="list-style-type: none"> - <u>Advertising Houses</u> Lintas, Apple Pie, Gerofix, DDP, Kwarts, Bleumich, Depag, Origins 8, Blublaze Ltd., etc. - <u>Printing Houses:</u> Checkpoint, Compuprint, Graphic Communication Company Limited, Ghana Publishing Company, New Times Corporation, Ghana University Press, Advent Press etc. - <u>Ministries:</u> Ghana Education Service, Ghana Health Services, Food and Agriculture (Information Support Unit), etc. - <u>Self-Employment</u> Entrepreneurs in Screen printing, animation, Book Design and Illustration, Cartooning, Commercial Art, Layout Designing etc. 	<p>Guide students to identify and discuss careers and job titles in Graphic Design.</p> <p>Discuss Graphic Design job avenues in the Ghanaian society and describe their job contents with students.</p> <p>Guide students to organise a visit to a Graphic Design establishment</p> <p>Cut adverts for graphic design job opportunities</p> <p>Guide students to compile a progressive list of employable skills from adverts and employers</p> <p>- display cut adverts on bulletin board and discuss.</p>	<p>Students to:</p> <ul style="list-style-type: none"> - describe careers in Graphic Design. - write Graphic Design establishments in the country. <p>Compile a progressive list of employable skills from adverts and employers</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 4</p> <p>ENTREPRENEURAL SKILLS IN PRACTICE</p> <p>Marketing of Graphic Design works</p>	<p>The student will be able to:</p> <p>4.4.1 explain the meaning of “marketing”</p> <p>4.4.2 describe the basic strategies for efficient marketing</p>	<p>Concept of marketing is an act of offering a product for sale by using the skills of advertising and supply.</p> <p>i) market survey (this involves the current value of works in the market depending on demand and supply).</p> <p>A producer may sometimes find that the market price for his/her items is lower than his/her costs. The strategy is to change and produce items that are cheaper.</p> <p>Basic marketing strategies:</p> <ul style="list-style-type: none"> • Advertising by posters, hand bills TV, radio, words of mouth. • Exhibitions, Bazaars, Fairs, • Effective decoration and Finishing • Packaging – attractive packaging <p>Transporation (if possible) etc</p>	<p>Guide students to:</p> <ul style="list-style-type: none"> - explain the meaning and purpose of marketing. - discuss marketing procedures. - discuss the strategies for selling products. - suggest other methods of marketing products. <p>NB: Guide students to demonstrate, in practical and observable terms, application of knowledge and skills in entrepreneurship from General Knowledge in Art to practise graphic design in:</p> <ul style="list-style-type: none"> - setting up, marketing, 	<p>Students to:</p> <ul style="list-style-type: none"> - explain marketing and describe the strategies for efficient marketing.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 4 (CONT'D)</p> <p>ENTREPRENEURIAL SKILLS IN PRACTICE</p> <p>ii) Business Plan</p>	<p>The student will be able to:</p> <p>4.4.3 prepare a business plan for an enterprise in Graphic Design.</p>	<p>Preparing a business plan for Graphic Design.</p> <p><u>Meaning and purpose:</u> – it is a document that indicates what one intends doing, how and when one intends doing it.</p> <p>Purpose – as a plan, it:</p> <ul style="list-style-type: none"> - controls the direction of the enterprise. - is useful for monitoring and evaluating the way and how the business/enterprise should go. - is useful as collateral or security to seek a loan or financial assistance, etc. <p><u>Key points in preparing a business plan.</u></p> <ul style="list-style-type: none"> - executive summary. - name and address of business/ enterprise. - identification of need to satisfy. - establish what you want to achieve or do. - find out or research from past solutions to similar problems. - analyse the industry or market where you can operate e.g. potential customers, competitors, etc. - pick the best solution. 	<p>Guide students to:</p> <ul style="list-style-type: none"> - brainstorm and discuss the meaning and purpose of a business plan. - discuss with relevant examples in Graphic design, the key points in preparing a business plan. <p>Students to apply their knowledge, skills and understanding in entrepreneurial skill (General Knowledge in Art) and Graphic Design to prepare a business plan.</p> <p>NOTE: Guide students to present their business plan with or without digital content in class for discussion.</p> <ul style="list-style-type: none"> - consult a business person for assistance on the topic. 	<p>Students to:</p> <ul style="list-style-type: none"> - describe how to develop a business plan using concrete examples.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 4 (CONT'D)	The student will be able to:	<ul style="list-style-type: none"> - describe the enterprise or business (products, services, background of the entrepreneur). - describe production activity e.g. designing and making process, machines, sources of raw materials, location of enterprise, etc. - marketing activities e.g. customers, pricing, distribution, promotion, advertising, etc. - organisation e.g. background of managers and their duties, etc. - financial plan e.g. capital requirements, potential profits, cash flow, sources of funds. 	Guide students to:	<p>Students to:</p> <ul style="list-style-type: none"> - develop a business plan for his/her enterprise in Graphic Design for consideration by a local <ul style="list-style-type: none"> i. bank or ii. financier or iii. non-government organisation

GLOSSRAY

- **ASCENDER:** The portion of a type character that extends above the common body height of the lower case characters. e.g. e, g, b, d, f, h, k, l, and t.
- **BOND PAPER:** A strong and durable paper made from either rag, bleached chemical wood pulp, or both widely used for letterheads, business form, etc and characterized by strength, durability and permanence.
- **BONE FOLDER:** A hand tool made of bone or plastic and rounded on both the sides and ends; used for hand folding and creasing of printed material.
- **BOOK CLOTH:** A cloth or clothlike material used to bind and protect books.
- **BORDER:** A decorative line or design surrounding an illustration or printed matter.
- **BRAYER:** A hand roller for distributing ink.
- **CALLIGRAPY:** The art of producing fine and elegant handwriting.
- **CAMERA-READY ART:** Material given to the printer that needs no further work before being passed on to the camera department.
- **CAPS:** Printers terms for capitals- they are sometimes referred to as uppercase.
- **CASE:** The covers of a hardbound book.
- **CASEBOUND:** A term denoting a book bound with a stiff or hard cover.
- **CASING-IN:** The operation of applying paste or glue to the endsheets of a book, inserting the sewn and trimmed text into the case(cover) and building.
- **CENTRE SPREAD:** The facing pages in the centre of a *signature* also called natural spread.
- **CHARACTER:** A letter of the alphabet, a numeral, mark of punctuation, or any other symbol used in typesetting.
- **CHIP BOARD:** A single-ply cardboard, usually grey or brown in colour, frequently used as the stiffening back-board in padding.
- **COLLATE:** Gather together in proper sequence the *signature* or pages of a book.
- **COLOUR SEPERATION:** The process of separating full-colour originals into the primary printing colours in negative or positive form.
- **COMPOSITOR:** A person who sets and arranges type, either by hand or by machine. Also called typesetter or typographer.
- **COMPREHENSIVE:** An accurate layout showing type and illustrations in position and suitable as finished presentation, more commonly referred to as a comp.
- **COPY:** All materials (art text and photographs) furished for the production of printed work.

- **COVER PAPER:** A general term applied to a great variety of papers use for the outside covers of catalogues, booklets, brochure and similar pieces.
- **CROPPING:** Trimming an image or eliminating portions of copy.
- **DARKROOM:** A room in which film may be handled without exposing it because of the absence of white light. Darkrooms are equipped with *safelight*.
- **DESCENDER:** The part of a lower case letter that extends below the base line as in g, y, p, and q.
- **DISLAY TYPE:** Type set larger than the text meant to attract attention such as headlines.
- **DUMMY:** A preliminary layout showing a probable position of illustrations and text on the finished job.
- **ELECTROSTATIC PRINTING:** Printing process using a plate or takeoff sheet that is electrically charged to attract developer to the image.
- **ENDPAPER/ENDSHEET:** The sheet placed between the cover and the body of the book. Usually they are of a special paper, heavier than the text and may be either plain or printed.
- **FORE EDGE:** Right hand edge of a book or pamphlet.
- **FONT:** A complete set of one size and style of type. Consist of individual, letters, numbers and punctuation.
- **FLYER:** Generally a single piece of paper folder or unfolded produced for mass sales promotion.
- **FLY LEAVES:** The part of the end papers that are not pasted to covers of a book.
- **FRONTPIECE:** The illustration facing the title page.
- **GRAIN:** The direction in which a majority of the fibers lay in a finished sheet of paper.
- **GUTTER:** The blank space between the text and the bound edge of a page. Also the blank space between columns of type.
- **HEAD:** The top of a page or book. The title line chapter head, subhead, etc.
- **HEAD MARGIN:** Unprinted space above the first line on a page.
- **HALF BINDING:** A style of binding in which the shelf back and the corners are bound in different material from that used on the sides.
- **HALF-TITLE:** The title of a book printed on a page immediately preceding the first page of the text.
- **INDIA INK:** A dense black ink that can be applied with a brush, ruling pen, or special fountain pen; used in art work preparation.
- **INDIA PAPER:** An opaque, strong, lightweight paper frequently used for dictionaries, bibles, and reference books.

- **INITIAL LETTERS:** A large capital or decorated letters used to begin a chapter section or sometimes a paragraph.
- **ITALIC:** Typeface with letters that slope to the right, usually used for emphasis.
- **JACKET (BOOK):** A paper covering, printed, over the covers of a book same as dust jacket covering of a casebound book.
- **JOG:** To align sheet into a neat pile by shaking or striking on a flat surface.
- **JUSTIFY:** To space each line of type out to a required length so that left and right margins are even.
- **LAYOUT:** Drawing or pasteup showing how the elements of a printed page are to be combined.
- **LOGOTYPE (LOGO):** A special design used by a company or organization as a trademark.
- **LOWER CASE:** The small letters in a font o type, as distinguished from capitals.
- **MECHANICAL:** Camera-ready assembly of all type and design elements together with instructions and ready for the platemaker.
- **MOUNTING:** A board used for mounting photographs and prints.
- **ORPHAN:** In book designing having the last line of any page be the first line of a new paragraph or a headline.
- **PAGINATION:** The numbering of a page in consecutive order.
- **PASTEUP:** The process of assembling images on a page in preparation for printing.
- **PERFECT BINDING (ADHESIVE BINDING):** An expensive book binding technique in which the pages are glued rather than sewn to the cover. It is used primarily for paper backs, small manuals, phone books.
- **PINHOLES:** Pinpoint sized holes or imperfections in developed film.
- **POINT:** Printers unit of measurement used primarily to designate type size.
- **PROCESS COLOURS:** A combination of colours printed one directly over the other to produce additional colours as represented in the original copy.
- **PROOFREADER:** One who checks copy for mistakes and marks for correction.
- **PULP:** The wood or other fibers used to make papers.
- **QUARTER BINDING:** A style of case binding in which the backbone of the case is cloth or leather and the sides are paper.
- **QUIRE:** One twenty-fifth of a ream, 20 sheets of book papers.
- **REAM:** 500 sheets of paper.

- **RECTO:** Right-hand page of an opened book, magazine, etc page 1 is always on a recto, and recto's always bear the odd number folios.
- **RECYCLED PAPER:** Paper made from old paper pulp; used paper is cooked in chemicals and reduced back to pulp after it is deinked.
- **REGISTER:** Printing two or more images and/or colours in exact alignment with each other.
- **REVERSE TYPE:** A printing style in which the back ground is the printed image and the characters remain the colour of the paper.
- **RUNNIN FEET:** A headline placed at the bottom of each page of a book.
- **RUNNIN HEAD:** Book title or chapter head at the top of every page in a book.
- **SAFELIGHT:** Colour light used in dark room work which gives enough light to see by yet does not affect the photograph material.
- **SCORE:** To cease or impress a mark with a rule to make paper.
- **SIZING:** The process of treating paper to make paper easier to fold.
- **SHUTTER:** A device mounted either in front of, or behind, the lens in a camera to turn on or off light to the film plane.
- **SIGNATURE:** A section of a book formed by folding or trimming a pressed sheet with four or more pages.
- **SPIRAL BINDING:** A binding in which wires in spiral forms are inserted.
- **TEXT:** The body of a page.
- **THUMBNAIL:** A very small, often sketchy visualization of an illustration or design.
- **TUSCHE:** A liquid emulsion ink painted or drawn on a lithograph plate to form an image: sometimes called transfer ink.
- **TYPE:** The characters used singly or collectively for the purpose of creating text.
- **VERSO:** A left hand page of a book usually even numbered.
- **WATERCOLOUR PAPER:** A rough-grained or textured paper, with a hard-size surface, suitable for watercolour painting.

APPENDIX A

TOOLS, MATERIAL AND EQUIPMENT

1) TOOLS

- Sable brushes
- Square – ended brushes
- Drawing board
- T' Square
- Trimming Knife
- Squeegee
- Bodkin
- Bonfolder
- Universal pliers
- Hammer
- Stapling Gun

2) MATERIALS

Cartridge paper
Bond paper
Newsprint
Brown paper
Manilla card
India ink
Drawing ink
Painting ink
Printing paste
Organdie
Binders cloth

3) EQUIPMENT

- Guillotine
- Card Cutter
- Plough and blades
- Lying press
- Standing press
- Stitching Frame
- Shooting Box
- Computers and Accessories

APPENDIX B
GRAPHIC DESIGN CAREERS

- Advertising layout
- Aerial Artist
- Airbrush Artist
- Animator
- Architect
- Art director
- Art teacher
- Billboard Artist
- Biomedical Photographer
- Book Illustrator
- Book Binder
- Book Jacket Designer
- Calligrapher
- Cartoonist
- Catalogue Illustrator
- Computer Animator
- Computer-Aided Designer
- Court Artist
- Digital Imaging
- Display Designer
- Editorial Cartoonist
- Engraver
- Environmental Designer
- Etcher
- Exhibition Designer
- Fashion Illustrator
- Film Maker
- Forensic Sketch Artist

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