MINISTRY OF EDUCATION

Art & Design Foundation

TEACHER MANUAL

YEAR 1 - BOOK 1

MINISTRY OF EDUCATION

REPUBLIC OF GHANA

Art & Design Foundation

Teacher Manual

Year One - Book One

ART & DESIGN FOUNDATION TEACHERS MANUAL

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INTRODUCTION

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

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

This Teacher Manual for Art and Design Foundation covers all aspects of the content, pedagogy, teaching and learning resources and assessment required to effectively teach Year One of the new curriculum. It contains this information for the first 14 weeks of Year One, with the remaining 10 weeks contained within Book Two. Teachers are therefore to use this Teacher Manual to develop their weekly Learning Plans as required by Ghana Education Service.

Some of the key features of the new curriculum are set out below.

Learner-Centred Curriculum

The SHS, SHTS, and STEM curriculum places the learner at the center of teaching and learning by building on their existing life experiences, knowledge and understanding. Learners are actively involved in the knowledge-creation process, with the teacher acting as a facilitator. This involves using interactive and practical teaching and learning methods, as well as the learner's environment to make learning exciting and relatable. As an example, the new curriculum focuses on Ghanaian culture, Ghanaian history, and Ghanaian geography so that learners first understand their home and surroundings before extending their knowledge globally.

Promoting Ghanaian Values

Shared Ghanaian values have been integrated into the curriculum to ensure that all young people understand what it means to be a responsible Ghanaian citizen. These values include truth, integrity, diversity, equity, self-directed learning, self-confidence, adaptability and resourcefulness, leadership and responsible citizenship.

Integrating 21st Century Skills and Competencies

The SHS, SHTS, and STEM curriculum integrates 21st Century skills and competencies. These are:

- **Foundational Knowledge:** Literacy, Numeracy, Scientific Literacy, Information Communication and Digital Literacy, Financial Literacy and Entrepreneurship, Cultural Identity, Civic Literacy and Global Citizenship

- **Competencies:** Critical Thinking and Problem Solving, Innovation and Creativity, Collaboration and Communication

- **Character Qualities:** Discipline and Integrity, Self-Directed Learning, Self-Confidence, Adaptability and Resourcefulness, Leadership and Responsible Citizenship

Balanced Approach to Assessment - not just Final External Examinations

The SHS, SHTS, and STEM curriculum promotes a balanced approach to assessment. It encourages varied and differentiated assessments such as project work, practical demonstration, performance assessment, skills-based assessment, class exercises, portfolios as well as end-of-term examinations and final external assessment examinations. Two levels of assessment are used. These are:

o   Internal Assessment (30%) – Comprises formative (portfolios, performance and project work) and summative (end-of-term examinations) which will be recorded in a school-based transcript.

o   External Assessment (70%) – Comprehensive summative assessment will be conducted by the West African Examinations Council (WAEC) through the WASSCE. The questions posed by WAEC will test critical thinking, communication and problem solving as well as knowledge, understanding and factual recall.

The split of external and internal assessment will remain at 70/30 as is currently the case. However, there will be far greater transparency and quality assurance of the 30% of marks which are school-based. This will be achieved through the introduction of a school-based transcript, setting out all marks which learners achieve from SHS 1 to SHS 3. This transcript will be presented to universities alongside the WASSCE certificate for tertiary admissions.

An Inclusive and Responsive Curriculum

The SHS, SHTS, and STEM curriculum ensures no learner is left behind, and this is achieved through the following:

- Addressing the needs of all learners, including those requiring additional support or with special needs. The SHS, SHTS, and STEM curriculum includes learners with disabilities by adapting teaching and learning materials into accessible formats through technology and other measures to meet the needs of learners with disabilities.

- Incorporating strategies and measures, such as differentiation and adaptative pedagogies ensuring equitable access to resources and opportunities for all learners.

- Challenging traditional gender, cultural, or social stereotypes and encouraging all learners to achieve their true potential.

- Making provision for the needs of gifted and talented learners in schools.

Social and Emotional Learning

Social and emotional learning skills have also been integrated into the curriculum to help learners to develop and acquire skills, attitudes, and knowledge essential for understanding and managing their emotions, building healthy relationships and making responsible decisions.

Philosophy and vision for each subject

Each subject now has its own philosophy and vision, which sets out why the subject is being taught and how it will contribute to national development. The Philosophy and Vision for Art and Design Foundation is:

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

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

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SCOPE AND SEQUENCE

Art and Design Foundation Summary

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

Overall Totals (SHS 1 – 3)

Content Standards	**30**
Learning Outcomes	**30**
Learning Indicators	**80**

SECTION 1: INDIGENOUS GHANAIAN ARTWORK

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

Sub-Strand: Art Across Time

Learning Outcome: *Analyse indigenous Ghanaian artworks in terms of materials and methods, and their socio-cultural contexts for creative expression in art and design.*

INTRODUCTION AND SECTION SUMMARY

This session analyses indigenous Ghanaian artworks in terms of materials, methods, and socio-cultural contexts for creative expression in art and design. The analysis takes into consideration the artworks done within the various art periods within the precolonial era (from the 8th century to 1900). Through examining the materials, techniques, and cultural significance of indigenous artworks, we gain valuable insights into the artistic practices of the indigenous Ghanaian communities and the broader socio-cultural contexts in which they exist.

This session delves into Ghanaian art, focusing on indigenous artworks and their significance within the society. It will explore various materials commonly used in Ghanaian art, such as wood, metal, clay, and textiles, and analyse the methods employed by indigenous Ghanaian artists to create their artworks. Additionally, it will investigate the socio-cultural contexts that influence artistic expression in Ghana which include religious beliefs, traditional customs, and historical events. It is aimed at helping learners to have a deeper understanding of indigenous Ghanaian artworks, including their materials, methods, and socio-cultural significance. This will help them to critically analyse these artworks within their cultural contexts, appreciating the intricate connections between art, culture, and society in Ghana.

The weeks covered by the section are:

Week 1: Record and analyse the major indigenous Ghanaian Art periods and artworks in terms of materials, methods of fabrication, uses, and socio-cultural relevance.

Week 2: Describe the contributions of the major indigenous Ghanaian Art periods and artworks to the Art history of Ghana.

Week 3: Identify and explain the role of materials in the environments as basic media for creative expression in indigenous Ghanaian Art.

Week 4: Research and record myths and legends in major indigenous African cultures and their Artworks.

SUMMARY OF PEDAGOGICAL EXEMPLARS

In teaching lessons on indigenous Ghanaian artworks, teachers must adopt an approach to cater for the diverse learner needs. Firstly, there should be a clear learning objective that emphasises what learners need to know, understand, and do. Teachers should also employ varied pedagogies such as group/individual work, whole class discussion, think-pair-share, role-play etc while encouraging respect for each other's views among the learners.

Learning can be scaffolded by providing accessible resources, such as photographs, videos, relevant texts, and real objects as well as simplified language, to support understanding and participation for all learners. Assessments should align with the learning objectives by providing multiple variations of tasks that evaluate learners' individual abilities to analyse indigenous Ghanaian artwork in terms of materials, techniques, uses and cultural significance.

Additional content can be provided to help gifted and talented students to challenge their critical thinking skills. This may involve exploring advanced concepts such as the symbolic meanings embedded in Ghanaian art.

Through the differentiation strategies, teachers will ensure that all learners, regardless of their learning styles or abilities, can engage meaningfully with the subject matter and develop a deeper understanding of indigenous Ghanaian artworks.

ASSESSMENT SUMMARY

Assessing students' understanding of indigenous Ghanaian artworks in terms of materials, methods, and sociocultural contexts requires a multifaceted approach. First consider the various learning abilities as well as the levels of competencies of the learners. The assessment should look at oral, and written components such as reports, multiple-choice questions, short answer questions etc that will assess learners' knowledge of indigenous Ghanaian artworks in the areas of types of artworks, materials as well as their understanding of techniques and use.

In addition to the written component. There can be the incorporation of a practical assessment where students analyse indigenous Ghanaian artworks. Provide learners with photographs, videos or physical examples of these artworks and ask them to identify the materials used, describe the methods employed, and interpret the sociocultural significance embedded within the pieces.

During the assessment, encourage students to express their understanding through both verbal and written means. Record their responses in a transcript, capturing their observations, interpretations, and insights regarding the materials, methods, and sociocultural contexts of indigenous Ghanaian artworks. This transcript will serve as a valuable tool for evaluating individual comprehension and facilitating further discussion and learning in the classroom.

WEEK 1

Learning Indicator(s): *Record and Analyse the major indigenous Ghanaian Art periods and artworks in terms of materials, methods of fabrication, uses, and socio-cultural relevance.*

Theme or Focal Area 1: Indigenous Ghanaian Art

Indigenous Ghanaian Art has a rich history that begins in the Pre-colonial period. This era stretches from the 8th century to the 21st century. When exploring Ghanaian art, it is crucial to understand these periods, the artworks, the materials and the techniques employed in creating them as well as how the artworks were used.

Some of the art and design works created during the Pre-colonial era are carvings, pottery, metalworks, jewellery, woven objects, textiles, leather works, body painting and body marks. It should be noted that almost all indigenous African art and design objects were decorated with either marks or other forms of pigments.

In researching indigenous Ghanaian art, the following steps can be used to identify where they are found.

- going into the communities (homes, palaces, shrines, galleries, art shops, art making statuaries, museums) to look for the artworks.

- looking for images from manual and digital sources such as books, journals, magazines, slides, videos, photographs, and the internet.

Note: It is appropriate to seek permission before taking photographs of artworks. Learners should reference the sources.

Steps in recording the research results on indigenous Ghanaian art.

- Generating a manual and digital annotated album by drawing or photographing, clipping images and photographs from manual sources as well as downloading and storing pictures and videos from the internet

- Collecting real objects where it is permitted.

- Making notes about the various artworks

Fig. 1: Akuaba *(circa 15th century)*
Source: https://smarthistory.org/akuaba-female-figure-akan-peoples/

Fig. 2: Sirigu Wall Painting. *(from 16th century to recent)*
Source: Anonymous. Greenwald (2014), Kumasi, ca. 1935

Fig. 3: Sankofa. Ashanti gold weight. (*From 14th Century*)

Source: Griffith (2019)

Fig. 4: Example of manual annotated album

Source: indotphotobook.blogspot.com.

Examples of in digenous Ghanaian Artwork

Learning Tasks

1. Identify and record major indigenous Ghanaian art within the Precolonial (8th Century to 1900) era in terms of materials and methods of fabrication by using photographs, videos and real objects.

2. Describe the general uses, characteristics and socio-cultural relevance of indigenous artworks within the various art periods in Ghanaian art (8th Century to 21st Century). Let learners examine and generate a manual/digital annotated album of at least ten (10) indigenous Ghanaian artworks and the period in which they were made.

Note

In an attempt to ensure that learners understand and respond to the indicator; ***Record and Analyse the major indigenous Ghanaian Art periods and artworks in terms of materials, methods of fabrication, uses, and socio-cultural relevance****, teachers should provide support systems to facilitate learning among learners of all levels of proficiency.*

Pedagogical Exemplars

Experiential Learning*:* Put learners in groups and task them by providing them with resources such as videos, photographs or real artworks to record the various indigenous Ghanaian art within the Precolonial (8th Century to 21st Century) era. Further, ask them to identify and describe the general characteristics of indigenous Ghanaian art.

Managing Talk for Learning*:* In mixed ability groups, task learners to use available resources to identify and analyse the general characteristics of indigenous Ghanaian art and design work within the various periods.

Problem-Based Learning*:* Let learners work in smaller groups, ensuring learning ability, to categorise and examine the socio-cultural relevance of indigenous Ghanaian art forms in relation to timelines, contexts, tools and materials, and uses.

Key Assessment

Level 1 Recall/Reproduction of facts*:* Discuss the steps in recording the research results on indigenous Ghanaian art and timelines.

Level 2 Skills of conceptual understanding: Discuss indigenous Ghanaian art and design works using manual/digital annotated album or written/oral report.

Theme or Focal Area 2: General Characteristics of Indigenous Ghanaian Artworks

General Characteristics of Art and Design Artworks.

The general characteristics of the artworks can be seen in form, size, shape, line, colour texture, tonal values, perspective, design composition, as well as surface quality. This goes for all art and design works. However, indigenous Ghanaian art and design works may have some other unique characteristics.

We need to analyse artworks from different ethnic groups in Ghana by using the following.

- Types of art and design works

- Probable theme and name

- Ethnic group(s) who made it.

- Materials used.

- Surface texture, geometric designs, and colour

- Mode of making

- How it is used

- Context. (Identity, community history, culture, beliefs and emotions.)

General characteristics of art and design artworks can be identified more clearly when the artworks are put in types such as carving, metalwork, basketry, textiles and fabric decoration, leather work, bone carving and jewellery.

Learning Tasks

1. Draw a table to categorise the types and general characteristics of indigenous artworks within the various art periods in Ghana. The table must include:

Table 1. *General characteristics of indigenous Ghanaian artworks*

Type of work	Image (drawing or photograph)	Materials and methods used	Physical appearance
footrest		Leather Stitching and stuffing	

From **Table 1,** discuss the general characteristics of indigenous artworks within the various art periods in Ghana.

Note

*In an attempt to ensure that learners understand and respond to the **Focal Area 2; General Characteristics of Indigenous Ghanaian Artworks,** teachers should provide support systems to facilitate learning among learners of all levels of proficiency.*

Pedagogical Exemplars

Project-Based Learning*; Group Work/Collaborative Learning:* Guide learners in groups/ individually, to generate a table on the unique characteristics of indigenous artworks within the various art periods in Ghana.

Managing Talk for Learning: Put learners in smaller groups, to discuss the general characteristics of indigenous artworks within the various art periods in Ghana by using photographs/videos/real objects, etc.

Key Assessment

Level 1 Recall: List any three major indigenous Ghanaian art forms.

Level 2 Skills: *of conceptual understanding:* Draw a table to outline the socio-cultural relevance of indigenous Ghanaian artworks.

Type of work	Image (drawing or photograph)	Materials and methods used	Physical appearance

Theme Or Focal Area 3: Socio-cultural Relevance of Indigenous Ghanaian Art Forms

Indigenous Ghanaian art forms have a lot of significance among the people who made it. The context of the artworks can be found in the socio-cultural origins of Ghanaian history, customs, and beliefs. The art works therefore help to maintain cultural heritage, foster identity, and promote social cohesiveness, emphasising personal identity preservation and social cohesion.

The socio-cultural relevance of indigenous Ghanaian art forms can be discussed by examining:

Context: The context in art and design is the circumstances and conditions in which art and design works are created, presented, and interpreted. It includes various aspects that influence the meaning and use of the artwork. The context in art and design are determined by:

- Historical
- Cultural
- Social,
- Political
- Philosophical
- Symbolism

Areas where artworks make relevance in Ghanaian society include:
- Education and cultural preservation,
- Expresses personal and collective experiences.
- Means of artistic self-expression
- Highlighting history and beliefs
- Enshrine societal norms.
- Promoting cultural heritage
- Foster creativity and critical thinking

- Economic development
- Promotes tourism.

Learning Tasks

1. Draw a table to categorise the socio-cultural relevance of indigenous Ghanaian art using this example:

   Table 2. *Socio-cultural relevance of indigenous Ghanaian art*

Type of Work	Period/age of the artwork	Uses	Context and area of relevance

2. Discuss the socio-cultural relevance of indigenous Ghanaian art from the table generated in Table **(1.)**

Note

In an attempt to ensure that learners understand and respond to the **Focal Area 3***;* **Socio-cultural Relevance of Indigenous Ghanaian Art Forms,** *teachers should provide support systems to facilitate learning among learners of all levels of proficiency.*

Pedagogical Exemplars

Project-Based Learning; Group Work/Collaborative Learning: Guide learners to work in groups/individually, to generate a table on socio-cultural relevance of indigenous Ghanaian artworks.

Managing Talk for Learning: Put learners in mixed ability groups and guide them to discuss the socio-cultural relevance of indigenous Ghanaian artwork by using photographs/videos/real objects etc.

Key Assessment

Level 1 Recall: Define what constitutes socio-cultural relevance.

Level 2 Conceptual Understanding: Discuss the socio-cultural relevance of indigenous Ghanaian artworks.

Level 3 Strategic Reasoning: Generate a table on socio-cultural relevance of indigenous Ghanaian artworks.

Level 4: Extended critical thinking and reasoning: Make a presentation relating to areas in society where indigenous artworks are relevant and important.

Theme or Focal Area 3: Works of art and design produced by various ethnic groups in Ghana.

Ghana has many ethnic groups. Each of them has its own unique art form. One can mention Kente and Abamavor, straw hats, pottery, baskets and other woven items, metalwork, and jewellery. Although there are some similarities that can be seen in artworks from different groups, there is some uniqueness in works from various ethnic groups. While gathering information about indigenous Ghanaian art, we realise that every ethnic group has some unique artworks.

Some notable ethnic groups in Ghana who have unique artworks are:

Ga-Adangbe, Fanti, Ewe, Asante, Gonja, Dagomba, Builsa, Bono, Larteh, Akyem etc.

Learning Tasks

1. Create an annotated pictorial chart to display the works of art and design produced by various ethnic groups in Ghana.

2. Generate a short PowerPoint presentation with the information from the annotated pictorial chart.

Note

In an attempt to ensure that learners understand and respond to the **Focal Area 3***;* **Works of art and design produced by various ethnic groups in Ghana,** *teachers should provide support systems to facilitate learning among learners of all levels of proficiency.*

Pedagogical Exemplars

Managing Talk for Learning: In mixed groups, examine and generate an oral and/or written reports on indigenous Ghanaian art and design works from various ethnic groups in Ghana: Example: Ga-Adangbe, Fanti, Ewe, Asante, Gonja, Dagomba, Builsa, Bono, Larteh, Akyem etc. learners' religious beliefs, gender sensitivity, language and different learning abilities are respected.

Key Assessment

Level 1: Recall

List artworks that can be used to create an annotated pictorial chart that displays the works of art and design produced by various ethnic groups in Ghana

Level 2: Skills of conceptual understanding

Write or make an oral presentation on indigenous Ghanaian art and design works from various ethnic groups in Ghana: Look for the use of written information and PowerPoint.

WEEK 2

Theme or Focal Area 1: Contribution of indigenous Ghanaian Art to the development of Ghanaian art history.

Indigenous Ghanaian Art has played a big role in shaping Ghana's Art history. Many of the artistic ideas and methods we use today have been influenced by the tools, materials, and ways of creating indigenous Ghanaian art. By studying how art has changed over time, we can see these important contributions. Some key areas to consider include the techniques used and the context of the indigenous Ghanaian Art.

- Indigenous Artworks

- Cultural backgrounds of the communities that made the artworks.

- Ghanaian identity, traditions, and beliefs.

- Development of art and design making in Ghana

Where resources are available, learners can visit places where these works are created to get first-hand information and experience. Such places include: Ntonso, Aburi, Ahwiaa, Sirigu, Agotime, Tefle, Bonwire, and The Regional Center for National Cultures.

Fig. 5: Sirigu craft village
https://twitter.com/SiriguWomenOrg

Fig. 6: Bonwire weaving village
https://www.mylibertynews.com/agbozume

Fig. 7: Bead making village

Fig. 8: Straw weaving village, Bolgatanga
https://lostopportunitiesfoundation.wordpress.com/weaving/

Modern Ghanaian artists get inspired by indigenous Ghanaian art. They use these art forms to create new artworks that showcase Ghana's identity, customs, and beliefs. These artists also use similar tools and techniques. By doing this, they contribute to the history of art and design in Ghana.

Learning Tasks

1. Write a report on the *major indigenous Ghanaian Art periods and artworks to the Art history of Ghana.* using photographs, drawings or other available resources. (*This can be done as a class activity or an out of school project*).

2. Use the information gathered to relate indigenous Ghanaian art to some of the Ghanaian art and design works made in modern times.

Note

In an attempt to ensure that learners understand and respond to the **Indicator(s): Describe the contributions of the major indigenous Ghanaian Art periods and artworks to the Art history of Ghana.,** *teachers should provide support systems to facilitate learning among learners of all levels of proficiency.*

Pedagogical Exemplars

Experiential learning:

i. Organise a field trip and/or in mixed ability groups, encourage learners to discuss the relationships between at least five (5) indigenous Ghanaian artworks, done within the Precolonial (8th Century to 1900) era, and present day Ghanaian art and design works.

ii. Learners can be taken to indigenous craft villages as well as some studios where modern art and design works are made. They can also watch videos or photographs as well as examining actual indigenous artworks.

Problem-Based Learning: Allow learners to work in smaller groups, using resources such as photographs, drawings, videos and real objects to examine the art and design works of at least five (5) modern Ghanaians. They should identify how ideas from indigenous Ghanaian Art periods can be used to generate artistic concepts used in making art and design works today.

Key Assessment

Level 1: Recall: List at least five indigenous Ghanaian artworks completed within Pre -Colonial (8th Century to 1900) era

Level 2: Skills of conceptual understanding: Discuss the relationship of indigenous Ghanaian artworks and some of the Ghanaian art and design works produced in modern times.

Level 4: Extended critical thinking and reasoning: Analyse and explain how the major indigenous Ghanaian Art periods helped to develop art and design making in Ghana.

WEEK 3

Learning Indicator(s): *Identify and explain the role of materials in the environment used as basic media for creative expression in indigenous Ghanaian Art.*

Theme Or Focal Area 1: Identifying basic media used in the making of indigenous Ghanaian artworks.

Media are the materials used to create art and design work. It includes paint, inks, sculpting materials, fabric, glass, and any other material that can be worked into a visual form. It influences the style and meaning of art and design. Most of the basic media are found in our environment. Creative expression on the other hand helps to determine how materials, tools and ideas can be used in creating art and design works that have some socio-cultural relevance.

It is important to identify the various media in their environment that have been used in the making of indigenous art and design works. This will help the learner to:

- Choose suitable materials for making artwork,
- Combine materials that are either related or unrelated in their characteristics.
- Identify how materials relate to the community's socio-cultural issues.

Fig. 9: Heap of clay   **Fig. 10:** Piles of log   **Fig. 11:** Pile of straw/grass   **Fig. 12:** Pile of hide
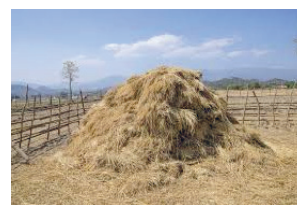
Some common materials in the environment for making indigenous Ghanaian art.

Learning Tasks

(a) Identify and make a list of the materials used in making indigenous Ghanaian artworks that you have selected.

(b) Discuss the role of materials found in the environment that can be used as basic media for creating indigenous Ghanaian artworks.

Note

*In an attempt to ensure that learners understand and respond to the **Indicator(s): Identify and explain the role of materials in the environments as basic media for creative expression in indigenous Ghanaian Art,** teachers should provide support systems to facilitate learning among learners at different levels of proficiency.*

Pedagogical Exemplars

Managing Talk for Learning: Provide learners with resources such as real objects, photographs, videos of indigenous Ghanaian artworks, etc. and ask them to identify materials from the environment that can be used for creating indigenous Ghanaian artwork.

Problem-Based Learning: In smaller groups have learners identify and list different ways by which real objects, photos, drawings, videos etc, that can be used as basic media in creating indigenous Ghanaian artworks.

Key Assessment

Level 1: Recall: Discuss the various materials found in the environment that were used for making indigenous art and design works.

Level 2: Skills of conceptual understanding: Write a short report (*manual/digital with images and drawings*) identifying where each of the materials can be found in the environment.

Theme Or Focal Area 2: How materials in the environment are used in making Art and Design Works

Artists have always used materials found in the environment to create beautiful art and design works. In this way they can connect with their environment and surroundings.

Indigenous Ghanaian art uses materials from the environment. These are important in Ghanaian ethnic artistic expression and cultural customs. Here are some examples of indigenous Ghanaian art using materials from the environment:

- Fabric weaving and decoration: silk or cotton threads, dyes from plants, tree barks, and charcoal.
- Pottery: various types of clay, natural pigments for decorations
- Weaving of baskets and carriers (Off-loom): twigs, bamboo, raffia, palm fronds, grass, straw
- Wood Carving: various types of wood, bones, ivory, calabash, bamboo etc.
- Bead work: Glass, seeds, shells, stones, pearls, dyes.
- Mixed-media Sculpture: various items that are either related or unrelated in their characteristics such as wood metals, fabrics, beads, straws etc.
- Masks and Costumes made from materials like wood, feathers, raffia, and cloth, metal, beads, glass etc.

Learning Tasks

1. State the types of material(s) used in making each of the works identified as well as the techniques used in making them.

   Note*: Learners can also recount their personal experiences on what they observed during their visit to the various art and design making sanctuaries*

2. Draw a table indicating Indigenous Ghanaian artworks, as well as the materials and techniques used in making them.

3. Identify and explain the role and use of materials in the environments as basic media for creative expression in indigenous Ghanaian Art.

Note

*In an attempt to ensure that learners understand and respond to the **Focal Area 2: How materials in the environment are used in making Art and Design Works,** teachers should provide support systems to facilitate learning among learners at different levels of proficiency.*

Table. 3 Types of material(s) used in making each of the works they have come across as well as techniques used in making them.

Art and design work (name and image)	Type Materials used	Technique(s) used in making them
Basket	Straw, leather, and paint (pigments)	Weaving, stitching, and painting

Pedagogical Exemplars

Experiential learning: Let learners describe how materials have been used in making indigenous Ghanaian Artworks by using videos or photographs as well as actual indigenous artworks and objects. Where necessary Learners should be provided with support/materials such as images on the subject matter.

Problem Based-Learning: Guide learners in a discussion on how the various materials found in the environment play an important part as basic media for creating indigenous Ghanaian artworks. Proficient learners (P) will be encouraged to support learners approaching proficiency (AP) in discussions on the role of basic media for creating indigenous Ghanaian artworks. Additionally, visual material on the subject matter should be given to the group to facilitate learning.

Key Assessment

Level 1: Recall*: Discuss s*ome examples of indigenous Ghanaian art that mostly use materials from the immediate environment.

Level 2: Skills of conceptual understanding: Write a short report (*manual/digital with images and drawings*) on indigenous artworks and the materials used in making them

Level 4: Extended critical thinking and reasoning: Draw a table (*manual/digital with images and drawings*) to show how materials in the environment have been used in creating indigenous Ghanaian artworks.

WEEK 4

Theme or Focal Area (s) 1: Myths and legends in major indigenous African cultures

Myths and legends are part of the cultural essence of almost every culture the world over. It helps shape culture's identity, explaining origin, values, beliefs, and traditions. They also give inspiration to the making of art.

What are Myths and legends?

Myths: Myths are traditional stories about supernatural beings, or heroic figures that explain aspects of the natural world, human behaviour, and the origins of a culture or society. Myths often include elements of folklore and religion. They are passed down through oral tradition. In recent times they are passed down through written texts.

Legend: Legends often depend on true historical events or personalities. They may talk about the exploits of heroic figures, depict historic battles or conflicts, or explain the origins of key landmarks. They often have fictional or esoteric elements. Legends are usually exaggerated and embellished when recounted and passed down through generations.

To know more about legends, learners can use the available resources such as books, journals, the internet etc. to research for common legends and myths in African cultures and also have conversations with elders in the communities and other communities in Ghana and other parts of Africa.

Here are some examples of legends and myths from notable Indigenous African cultures:

Baule: Queen Abla Pokou, founder of the Baule community, fled from Asante in Ghana to the Comoe River, where she and her followers could not escape due to constant rains. They consulted a wise man, who suggested sacrificing a child from the noble bloodline to cross the river. Legend has it that trees on the bank bent their trunks to create a bridge, and enormous hippopotamuses lined up to create a walkway. This passage may have coined the name of the Baoule people in modern-day Ivory Coast.

Fig. 13: A painting of Abla Pokou is an Akan queen

Source: *https://theafricanhistory.com/1126.*

A painting of Abla Pokou is an Akan queen who led her people from modern day Ghana to Ivory Coast around 1770, where she founded the Baoule nation. Legend says she sacrificed her son to the river so that her people could cross over.(Source: *https://theafricanhistory.com/1126.*)

Asante: Okomfo Anokye, a prominent figure in Ghanaian history and folklore, was known for his mystical powers and supernatural abilities. He was a renowned figure in traditional medicine,

spirituality, and the occult. His famous tale, "Golden Stool" or "Sika Dwa," tells of his conjured stool, which symbolized unity and power. The stool, believed to contain the soul of the Asante nation, became the sacred and revered object of the Asante Kingdom.

Fig. 14: The Golden Asante stool

Fig. 15: Okomfo Anokye's buried sword

Bambara: Farming: The Bambara has a story that the wild animal that works is known as Chiwara, a mythical creature who taught the Bamana people how to farm using its antlers and pointed sticks to dig into the earth, making it possible for humans to cultivate the land. Humans watched Chiwara and tilled their own soil. Chiwara used his hoofs to cover the seeds, and humans, observing closely, became experts at planting seeds.

Fig. 16: Chiwara headdress

Fig. 17: Performers using the Chiwara headdress

Creation Myth: The Bambara have a creation myth about the origin of the universe and humanity. They believe that the creator, known as Ngala or Faro, created the world from chaos. Ngala then created the first human beings, often portrayed as androgynous beings. These ancient humans eventually gave birth to the ancestors of the Bambara people.

Methods of identifying and recording details of selected African cultures.

- use the available resources such as books, journals and the internet to research common legends and myths in African cultures.

- Having conversations with elders in the communities and other communities in Ghana and other parts of Africa about legends and Myths in their communities

Steps in recording the research results on Myth and legends in African cultures by:

- Generating a written/oral report of the findings on the myths and legends in African cultures.

- Downloading and storing videos and audio of narrations about myth and legends in African cultures from the internet.

- Making and storing of videos and audio from interviews with elders and other people about myth and Legends in African cultures.

Some of the selected cultures in Africa who have notable myths and legends include:

- Asante
- Ewe
- Dagomba
- Fulani
- Mossi
- Baganda
- Zulu
- Bini
- Massai.

The concepts and philosophies in storytelling, and cultural beliefs associated with myth and legend inspire the making of indigenous African art and design works. Usually, the narratives often involve mythical creatures, heroes, deities, and creation stories. African artists have drawn inspiration from these myths and legends to create various forms of artistic expression.

We can relate well to the myths and legends in African cultures if we are able to identify art and design works attributed to myths and legends. This can help to determine the links between myths and legends and how they inspire the creation of art in indigenous African cultures.

How myths, legends, and materiality inspired the creation of art in indigenous African cultures.

There has always been a link between myths, legends, and materiality and how they inspired the creation of art in indigenous African cultures. Several works in the indigenous African society were inspired by myths and legends of the people.

Fig. 18: Gu, deity of war: Fon

Fig. 19: Gelede masks: Yoruba

Sources: https://markberepeterson.com/2022/05/18/gu-vodun-of-iron-and-war/https://www.dorotheum.com/en/l/3304883/

Fig. 20: The three Fante Elders
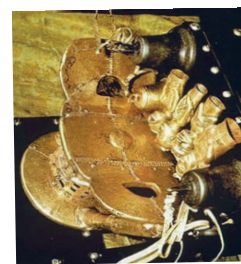

Fig. 21: Asafo Flag

Fig. 22: Golden Stool

Table 4 shows myth and legends in selected indigenous African cultures and the artworks associated with them.

Table 4: *Myth and legends in selected indigenous African cultures and the artworks associated with them.*

Culture	Myth/legend	Artwork	Image of artwork
Asante	Okomfo Anokye and the Golden stool	Golden stool	

Learning Task

1. Generate a manual/digital pictorial diary of artworks attributed to myths and legends in indigenous African cultures by using the following steps.

   a. Use available sources such as books, magazines, journals, the internet etc. to look for indigenous African artworks that are related to Myths and Legends.

   b. Make drawings and sketches of the artworks or take photographs by yourself.

   c. clip and paste images and photographs from manual sources into a book or album.

   d. Paste images downloaded from the internet. You can also include photographs taken by yourself.

   e. Add annotations and short notes to identify the artworks.

Note that it is appropriate to seek permission before taking any image. Learners also reference the sources where they obtained their information.

Note

*In an attempt to ensure that learners understand and respond to the **Learning Indicator(s): Research and record myths and legends in major indigenous African cultures and their artworks,** teachers should provide support systems to facilitate learning among learners at different levels of proficiency.*

Pedagogical Exemplars

Managing Talking for Learning: In class discussion, let learners analyse the term "myths and legends" and their relevance to society. Where required Learners should be provided with support/ materials such as images on portfolio and portfolio-building.

Project-Based Learning: Group Work/Collaborative Learning: In smaller groups, moderate learners to use the available resources to research and develop a table for myths and legends in selected indigenous African cultures and the artworks associated with them and also help learners to look for examples from indigenous African cultures such as Baule, Asante, Fulani, Mossi, Bambara, Baganda, Zulu, Bini, Massai etc.

Problem Based-Learning: Guide learners to discuss how myths, legends, and materiality has inspired the creation of art in indigenous African cultures by encouraging them to use the table they generated as well as available photographs, videos and real objects. Proficient learners (P) will be encouraged to support learners approaching proficiency (AP) to discuss how myths, legends, and materiality has inspired the creation of art in indigenous African cultures by encouraging them to use the table they generated as well as available photographs, videos and real object.

Key Assessment

Level 1: Recall: Discuss at least three legends and myths in selected indigenous African cultures

Level 2: Skills of conceptual understanding: Describe by presenting a written/oral report on some of the common myths and legends in some of the indigenous African cultures. Categorise the various indigenous African myths and legends in relation to the art forms they inspire.

Level 2: Skills of conceptual understanding: Draw a 2-page (*manual/digital*) table of myths and legends in selected indigenous African cultures and the artworks associated with them.

Level 4: Extended critical thinking and reasoning: Present a 2-page pictorial report on how myths, legends, and materiality has inspired the creation of art in indigenous African cultures.

Additional Reading

1. https://www.victoriafalls-guide.net/african-folklore.html

2. Esi Sutherland-Addy: Ghana: Arts and Crafts.

3. Christopher D. Roy: The Art and Life in Africa Project.

4. Stephen Belcher "African Myths of Origin"

5. Kathleen Arnott - "African Myths and Legends"

6. R. K. Gyasi, The Art of Akan: Aesthetics and Symbolism in Akan Culture

7. Ghana Museums and Monuments Board, Ghana's Heritage of Culture

References

1. Bassani, E. (2005). Arts of Africa: 7000 years of African art. *(No Title)*.

2. Greenwald, A. R. (2014). Bambɔlse as Commodity: The Revival of Wall Murals in Sirigu, Ghana.

3. Kouadio, A. Y. (2018). *Akan Gold weights: Values perspectives of a non-western cultural artifact*. University of California, Merced.

4. Peek, P. M., & Yankah, K. (2004). *African folklore: An encyclopaedia*. Routledge.

Section 1 Review

The session focused on Indigenous Ghanaian art periods and artworks helping learners understand the materials and methods used, and the sociocultural contexts embedded in them. This is intended to help learners gain a comprehensive understanding of:

Materials and Techniques:

Identification and analysis of traditional materials used in indigenous Ghanaian artworks as well as techniques employed by the artist.

How these materials and techniques reflect cultural values, historical narratives, and artistic traditions in indigenous Ghanaian society.

Sociocultural Contexts:

How Ghanaian artworks serve as visual representations of cultural identity, heritage, and sociocultural essence such as religious beliefs, folklore, and social structures.

The role of indigenous artworks in communicating stories, preserving traditions, and promoting unity within society.

Creative Expression in Art and Design:

The diverse forms of creative expression found in Indigenous Ghanaian art, such as symbolism, abstraction, realism, and stylization as well as how artists used traditional techniques and materials in their environment to create innovative and culturally relevant artworks.

The session provides learners with an appreciation of Indigenous Ghanaian artworks by identifying the relationship of materials, methods, sociocultural contexts, and creative expression which can inspire the development of such work.

SECTION 2: RELATIONSHIP BETWEEN ARTWORK AND CULTURE

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

Sub-Strand: Art Across Time

Learning Outcome: *Analyse indigenous Ghanaian artworks in terms of materials, methods, and their socio-cultural contexts that result in creative expression in art and design.*

Analyse indigenous Ghanaian artworks, focusing on their materials, methods, and socio-cultural contexts that leads to creative expression in art and design. Ghana, known for its rich cultural heritage, boasts a diverse array of artistic traditions that have been passed down through generations. In this session, we will delve into the intricate details of Ghanaian art, exploring how materials, techniques, and cultural influences combine to produce unique and captivating works of art. By examining indigenous Ghanaian artworks, we aim to gain a deeper understanding of the cultural significance and creative ingenuity embedded within these pieces, shedding light on the broader socio-cultural contexts that shape artistic expression in Ghana.

Analyse and explore the diverse range of materials used by Ghanaian artists. These include wood, clay, textiles, and metal, each imbued with symbolic significance and cultural meaning. Through detailed examinations of artistic techniques such as carving, weaving, and adorning, we gained insight into the intricate craftsmanship and skillful execution evident in Ghanaian art forms. Furthermore, delving into the socio-cultural contexts that inform artistic expression in Ghana, uncovers themes of spirituality, tradition, and community woven into the fabric of indigenous Ghanaian artworks. By contextualising these artworks within their cultural milieu, we developed a deeper appreciation for the richness and complexity of Ghanaian artistic traditions, underscoring the importance of understanding socio-cultural influences in shaping creative expression in art and design.

The weeks covered by the section are:

Week 5: Evaluate the impact of indigenous artworks on African cultures.

Week 6: Analyse and explain the contributions of indigenous African art to Global art / Describe the art of major ancient cultures with timelines / Analyse the impact of artworks from ancient cultures on modern global art.

Week 7: Discuss the contributions of ancient art to emerging art traditions.

SUMMARY OF PEDAGOGICAL EXEMPLARS

Catering to the diverse needs and interests of students while analysing indigenous Ghanaian artworks. Through flexible grouping, varied instructional methods, and personalised learning opportunities, we ensure that each student can successfully engage with the learning material at their own pace and level. Students are encouraged to explore indigenous Ghanaian artworks through a variety of lenses, considering materials, methods, and socio-cultural contexts for creative expression. By accommodating different learning styles and abilities, we empower all students to actively participate in the learning process, fostering a deeper understanding and appreciation of Ghanaian artistic traditions.

ASSESSMENT SUMMARY

Varied Formats: Assessments are designed in diverse formats such as written reflections, oral presentations, visual interpretations, and hands-on projects. This allows students to demonstrate their understanding and skills through modes that align with their strengths and preferences.

Flexible Criteria: Assessment criteria are tailored to accommodate different levels of proficiency and individual learning goals. This ensures that all student learning is tailored to their personal growth and development.

WEEK 5

Learning Indicator(s): *Evaluate the impact of indigenous artworks on African cultures.*

Theme or Focal Area 1: Indigenous Ghanaian Art

Myths and legends in indigenous African cultures are deeply connected to their cultural, social, and spiritual significance through art and design. It showcases the vibrant living culture of these communities, their reverence for their ancestors, and their profound spiritual connection to the natural and supernatural realms.

Myths, legends, and art have significantly helped in the development of African cultures by shaping beliefs, traditions, and social structures. They also help in preserving traditions, belief systems, and fostering unity among diverse communities. Usually, the myth and legends inspire the making of the various art works. This provides a deeper understanding of Africa's history and heritage.

Pictorial chart:

Pictorial charts are usually used to draw relationships between two or more items. It can be either manual or digital.
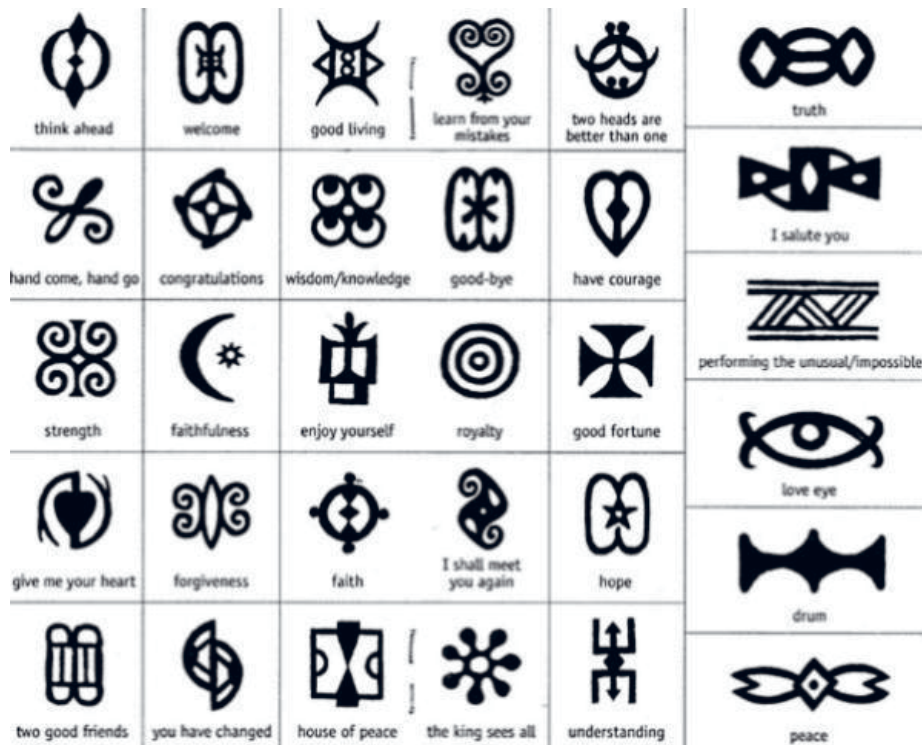

Fig. 23: A pictorial chart on Adinkra symbols

Table 5: *A manual pictorial chart on Indigenous African Culture artworks*

Selected indigenous art and design	Associated myth and legends	Materials and techniques used	Indigenous African culture associated with

Developing a pictorial chart:

Refer to the following points to help develop a pictorial chart to identify and deduce the relationships between art and design works and myths and legends found in indigenous African cultures in relation to materials and making processes,

- Selected indigenous art and design works in Africa.
- Associated myth and legends
- Materials and techniques used.

Learning Tasks

1. With reference to sources such as books, magazines, journals and the internet, research indigenous African art and design works that are related to Myths and Legends. Discuss what inspired the concept and context of the work and the selection of materials and techniques used in making such artworks

2. Create a pictorial chart by clipping and pasting images and photographs from manual sources into a book.

3. Generate a digital pictorial chart by creating a digital page and pasting images and photographs downloaded from the internet and own photographs.

4. Discuss how art has influenced, various African cultures based on socio-cultural activities in:

    i. Education and cultural preservation

    ii. Expression of personal and collective experiences

    iii. Means of artistic self-expression

    iv. Highlighting history and beliefs

    v. Enshrining societal norms.

5. Devised a written, oral or PowerPoint presentation about how myths and legends and artworks related to them have helped in the development of African cultures.

6. State at least four specific examples and images in the presentation, by considering areas of development such as:

    - Education and cultural preservation
    - Expression of personal and collective experiences
    - Artistic expression
    - History and beliefs
    - Enshrined societal norms
    - Promotion of cultural heritage
    - Fostering of creativity and critical thinking
    - Economic development

Note

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

Pedagogical Exemplars

Project-Based Learning; *Group Work/Collaborative Learning:* In smaller groups, guide learners to develop a pictorial chart to deduce the relationship between art and design works and myths and legends found in Indigenous African cultures in terms of materials and making process.

Problem-Based Learning; Group Work/Collaborative Learning: In mixed ability groups, ask learners to examine how art and design works influence the socio-cultural activities in selected African cultures.

Problem-Based Learning: Group Work/Collaborative Learning: In convenient groups, guide learners to use the knowledge acquired in the study of the myths and legends in major indigenous African cultures and their art and design works to determine how they helped in the development of African Cultures. Encourage them to refer to the information they gathered in the previous lessons on indigenous African art and design.

Key Assessment

Level 1: Recording/Recalling: State the steps involved in developing a pictorial chart that shows the relationship between artworks and myths and legends found in indigenous African cultures.

Level 3: Strategic Thinking: Devise a presentation on how artworks influence the socio-cultural activities in selected African cultures.

WEEK 6

Learning Indicator(s): *Analyse and explain the contributions of indigenous African art to Global art. Describe the art of major ancient cultures with timelines.*

Theme or Focal Area 1: Indigenous African Art and Global Art

Indigenous African art has shaped global art in various forms, shaping modern movements like Cubism and Fauvism. It is deeply rooted in African societies, using contemporary artists for social commentary and political activism. It preserves traditional knowledge, empowers the economy, and fuses traditional and contemporary styles.

Similarities and differences exist in indigenous African art and the artworks of selected indigenous cultures in other parts of the world. Just as we discover during the study of African art, the art forms of other cultures in the world reflect their own traditions, cultures and beliefs.

Learners should use the available manual and digital resources to identify a selection of artworks from indigenous cultures throughout the world.

Examples of indigenous cultures around the world:

Europe
- The Sami: Norway, Sweden, Finland, and the Kola Peninsula in Russia
- The Basques: Spain and France

Asia
- Ainu: Japan.
- Dayak: Indonesia, Malaysia, Brunei.

Arabia
- Bedouin
- Hadhrami

Meso-America
- Maya: Mexico, Guatemala, Belize, Honduras, El Salvador
- Aborigines and Torres Strait Islanders: Australia
- Maori: New Zealand

Learners to identify and examine selected artworks by looking at:
- The types of indigenous art and how they were made.
- The materials used in making them.
- How the materials used in making indigenous artworks are linked to the socio-cultural background of the selected cultures

Learners should also consider how relevant the artworks of the selected cultures are in areas of development of:
- Education and cultural preservation
- Expression of personal and collective experiences
- Artistic self-expression
- History and beliefs

- Enshrined societal norms.
- Promotion of cultural heritage
- Fostering of creativity and critical thinking
- Economic development

Learner's task

Learners should generate a chart and PowerPoint presentation to:

- Compare and contrast indigenous African art and the artworks of selected cultures in other parts of the world.

- Show, using the information they gathered, how indigenous African Art contributed to the development of Art from other parts of the world.

Indigenous African art has significantly impacted global art development. The impact on global art is vast and multifaceted. By influencing various artistic movements, styles, and techniques, it has enriched artistic practices and creative possibilities, to create a better understanding of diverse cultural traditions across the globe.

Learning Task

Let learners initiate a discussion to generate a written, oral or Power Point presentation on how:

1. African art's bold forms, vibrant colours, intricate patterns, and abstract representations inspired new approaches.

2. Cubism, a 20th-century art movement, is influenced by fragmented geometric forms and multiple perspectives in African tribal art.

3. Indigenous African art uses symbolic representations to communicate cultural beliefs and emotions, inspiring artists from diverse cultures.

4. African sculpture's three-dimensionality and stylized forms influenced sculptors such as Henry Moore and Constantin Brâncuși, to explore form and negative space.

5. Colonial African art exchanges shaped European traditions and global art perspectives.

6. Indigenous African art performative elements influenced performance art and theatre.

7. African textiles, like Kente and Adire, influence global fashion design with bold patterns, colours, and innovative weaving techniques.

Note

*In an attempt to ensure that learners understand and respond to the **Learning Indicator(s): Analyse and explain the contributions of indigenous African art to Global art. Describe the art of major ancient cultures with timelines,** teachers should provide support systems to facilitate learning among learners at different levels of proficiency.*

Generating a timeline of art making in the major ancient cultures.

Timeline:

In art and design, a timeline refers to the historical progression of artistic movements, styles, and individual artists' careers. It gives us a chronological framework to understand art and design

development and evolution over time. It provides a comprehensive outline of artistic developments within a specific time frame by using charts, diagrams, and interactive platforms, it can be used to track artwork produced in prominent ancient civilizations such as Egypt, Mesopotamia, Greece, Rome, and the early Chinese dynasties, Meso America and the Oceania.

Time lines become useful to the artist and learners because they:

- develop from ancient art through different eras, highlighting the major artistic movements, key artists, and significant artworks that emerged during each period.

- Explore cultural, social, and political influences on art history, tracing connections, innovations, and connections between artists and movements.

- Enable us to explore and describe artistic expressions and appreciate artists' contributions throughout history.

Let learners use available digital and manual resources to generate a timeline of art production in the major ancient cultures.

Guidelines for developing timelines in art.

- Decide on the specific focus and period of your art timeline.

- Use resources such as books, internet, museums, and art history databases to gather information about the different periods, movements, artists, and key events.

- Organising the timeline by deciding on the format and structure of your art timeline. you can use a poster board, digital tool, or specialised software.

- Mark out your art timeline duration by dividing the timeline into equal segments based on the duration you choose.

- Mark significant dates and events by placing the most significant dates, events, and artistic movements, notable artworks etc. Use arrows or lines to connect related events and movements.

- Include images into your art timeline to enhance the artistic appeal and provide a visual representation of each period or artist.

Note: Art timelines can be manual or digitally generated. Let learners display their timelines for criticism and feedback.
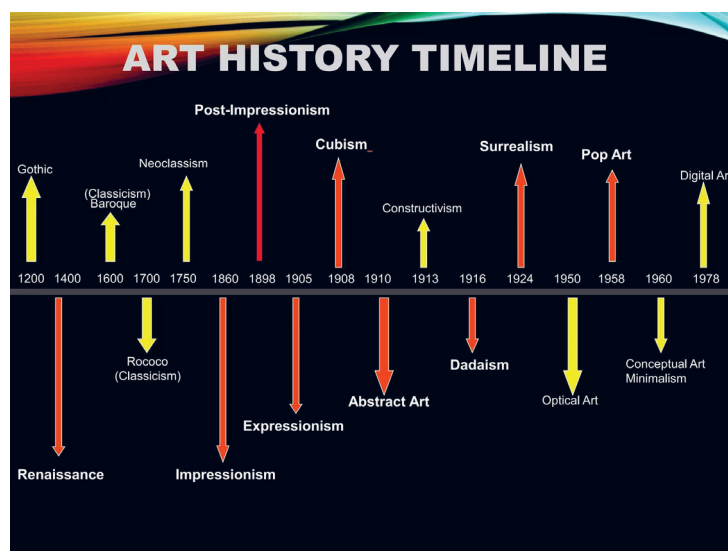

Fig. 24. Timeline for Art History

Source: https://www.pinterest.com/pin/305048574766533765/

Generating a pictorial table to categorise the artworks created in ancient cultures.

Learners should refer to the manuals and digital annotated albums they created in previous course activities on the artworks of indigenous selected cultures to generate the timelines of art making in the major ancient cultures.

They can use available resources to look for additional information.

Learners should generate a pictorial table to indicate and categorise the artworks created in ancient cultures in relation to timelines, tools, materials, and methods of fabrication.

Table 4: *Artworks in ancient cultures.*

Name of selected ancient culture	Timelines	Name and Image of Artwork	Materials and tools

Learning Tasks

1. What is the meaning of Global Art? Define the term Global Art.

2. Mention any five similarities and differences between indigenous African art and Global art.

3. Discuss major contributions of indigenous African art to Global art.

Note

*In an attempt to ensure that learners understand and respond to the **Learning Indicator(s): Analyse and explain the contributions of indigenous African art to Global art. Describe the art of major ancient cultures with timelines,** teachers should provide support systems to facilitate learning among learners at different levels of proficiency.*

Pedagogical Exemplars

Managing Talk for Learning: Working in groups, learners should identify and discuss Global Art. Support materials such as images on Global Arts should be provided to encouraged learners at different levels of proficiency to participate and identify the elements in the images.

Problem-Based Learning/Group Work/Collaborative Learning: In convenient groups, guide learners to discuss at least five (5) similarities and differences between indigenous African art and Global art by using resources such as charts and tables, photographs, videos and real objects. For learners who exhibit clear understanding and ability to perform tasks (P), minimal teacher guidance is given through questioning and they are encouraged to support the learners approaching proficiency**.**

Problem-Based Learning; Group Work/Collaborative Learning: Working in groups/individuals, examine at least five (5) major contributions of indigenous African art to Global art using resources such as photographs, drawings, videos and real objects. Learners who show a high level (HP) of understanding are encouraged to examine other contributions of indigenous African art to the development of Global art, apart from the main task given.

Key Assessment

Level 1: State through writing or/oral presentation, the meaning of Global Art.

Level 2: Using charts/photographs/written or/oral report, examine at least four (4) similarities and differences between indigenous African art and Global art.

Level 3: *Strategic Thinking:* Analyse at least four (4) major contributions of indigenous African art to Global art using oral and/or written report/presentation or relevant ICT resources where available.

WEEK 7

Learning Indicator(s): *Discuss the contributions of ancient art to emerging art traditions.*

THEME OR FOCAL AREA 1: Indigenous African Art

Modern global art: This refers to contemporary artistic practices that have emerged and developed globally in recent decades. It covers a diverse range of artistic styles, mediums, and approaches that reflect how the world is connected in terms of concepts, materials, methods, and use of art. It also allows for cultural exchange facilitated by globalisation.

Global art encompasses various art forms, including paintings, sculptures, photography, cinema, video, and the internet.

Learning Tasks

Let learners use available resources to research and identify the characteristics of Modern global art.

Some of the characteristics are:

- Exploring identity, social issues, politics, technology, environment, transcending national boundaries and cultural traditions

- Globalisation and technological influences on shaping concepts and contexts of art.

- Collaboration and sharing ideas, exhibiting internationally as well as fostering new artistic communities and platforms for global art exchange.

- Exploring diverse art forms, including painting, sculpture, photography, performance, installation, video, and new media

- Exploring new forms of artistic expressions and challenging traditional practices using a variety of mediums.

- Inclusivity and diversity, involving artists from diverse regions, backgrounds, and cultures, promoting a broader understanding of art

Similarities and differences between artworks from some ancient cultures and artworks from modern global art.

Learners use the information gathered on the previous lessons and activities on the characteristics of both the artworks from the ancient cultures and the modern global art to identify the similarities and differences between artworks.

They should look at:

- The types of artworks and how they were made.

- The materials and techniques used in making them.

- How the materials used in making the art and design works are linked to the concepts and contexts of ancient cultures and modern global art

Let learners use examples of artworks from ancient cultures and modern global art to illustrate their similarities and differences. Learners should generate a chart and PowerPoint presentation to show the similarities and differences in artworks done in the ancient cultures and modern global art for a class discussion.

Discuss how artworks from ancient cultures contributed to the development of modern global Art from other parts of the world. Artworks from ancient cultures have significantly impacted global art development. The impact on global art is vast and multifaceted. By influencing various artistic movements, styles, and techniques, it has enriched artistic practices and creative possibilities, creating a better understanding of diverse cultural traditions across the globe.

Learners should revisit information on the characteristics of art from ancient cultures and modern global art to determine how the artworks from ancient cultures contributed to the development of global art.

They should look specifically at:

- The development of techniques.

- How modern and emerging materials have been combined.

- How concepts and context in making art and design works have become universal.

- How art and design works can be used by any culture in the world

Learners should be encouraged to initiate discussion topics that will generate a written, oral or Power Point presentations on how artworks from ancient cultures contributed to the development of global art.

Emerging trends in Art:

With the emergence of new technologies and social interactions, there are some new trends in the making and display of art. Some of these new trends are:

Installation: Installation Art refers to a process where various art and design works are installed or arranged in a particular space. Examples include the works of Ibrahim Mahama, El. Anatsui, Peju Alatise, Dorothy Amenuke, Theresa Ankomah and Serge Attuqueye-Clottey.

Performance: Performance art is a live, temporary art form that uses the artist's body, actions, and presence to send a concept or message to an audience. It combines elements of theatre, dance, music, poetry, and the visual arts. Examples include the works of Akoi Jackson, Jelili and Atiku.

Augmented reality: Augmented Reality (AR) is the trend for making art and design that combines digital elements or virtual objects into real-world environments.

Non-Fungible Token (NFT): Non-Fungible Tokens are digital certificates or tokens that represent ownership of digital art or artwork. They develop the art world by reducing the risk of duplicated and shared digital art.

Learning Task

1. Identify artworks from ancient cultures and modern global cultures.

2. Discuss the relationship between Artworks from ancient cultures and modern global cultures.

3. Examine the impact of artworks from ancient cultures and modern global art.

4. Document major emerging traditions in Art and design. They should look among others, traditions such as Installation, performance, augmented reality, Non-Fungible Token (NFT) Bitcoin/Block chain Art.

5. Let learners generate a table to document the new traditions they documented taking into consideration the following: Art and design works, (Name and image), Name of artist(s), and Year the work was made.

Table 5: *Characteristics of Artworks: Art and design works, Name of artist(s), Year the work was made.*

Art and design works	Name of artist(s)	Year the work was made

Note

In an attempt to ensure that learners understand and respond to the **Learning Indicator(s):**
Discuss the contributions of ancient art to emerging art traditions, *teachers should provide support systems to facilitate learning among learners at different levels of proficiency*

Pedagogical Exemplars

Managing Talk for Learning: Working in groups identify some artworks from ancient cultures and modern global cultures. Learners who show low ability in understanding the concept or do not actively participate (AP) in the task given should be provided with support systems videos on modern global cultures. They must be encouraged and given clues to identify the artworks.

Problem-Based Learning: In mixed ability groups, determine how artworks from ancient cultures contributed to the development of modern Global Art from other parts of the world. For learners who show clear understanding and ability to perform tasks (P), minimal teacher guidance is provided through questioning. While teachers are encouraged to support the learners approaching proficiency (AP), the learners are also prompted to search for more information on the task given.

Experiential Learning: In working groups/individuals, generate charts and tables to discuss the relationship between at least five (5) artworks from ancient cultures and modern global art. All learners (AP, P, HP) should be taken to visit historical sites to have some real life first hand experiences in order to understand and respond to the task given. Other resources such as photographs, videos and real objects can be shown to them.

Talk for learning: In small groups, brainstorm/Brain-write and discuss how ancient Art has helped in the development of the emerging traditions in art. Learners who show high level (HP) of understanding are encouraged to explore other contributions of ancient art to the development of emerging traditions of art, beyond the task given to the class group.

Key Assessment

Level 1: Recall: Identify at least four (4) artworks each from artworks from ancient cultures and modern global art with the aid of photographs, videos, real objects, etc.

Level 2: Concept Reinforcing: Outline at least four (4) artworks from ancient cultures and modern global art using charts/written or/oral report.

Level 3: Strategic Thinking: Use relevant information to determine how ancient Art has helped in the development of the emerging traditions in art.

Level 4: Extended Critical Thinking: Make an oral and/or written presentation on the impact of artworks from ancient cultures on modern global art using relevant ICT resources where available.

Section 2 Review

The earliest developments of cultures and art practices provide invaluable lessons that serve as a bridge between the past and present, enriching learners' knowledge and preserving cultural heritage through ongoing production. These lessons emphasise that art, by expressing individual and collective experiences, offers unique insights into the human condition and diverse artistic traditions, enabling cultures to explore and communicate their identity, thoughts, and emotions.

From prehistoric to ancient and pre-colonial Ghanaian art, learners are immersed in simple and complex tasks aimed at deepening their understanding of themselves and their surroundings.

Through various activities, learners grasp the significance of art as a tool for documenting history and beliefs, providing a visual narrative of a culture's journey over time. They recognize how art promotes cultural heritage by celebrating and revitalising traditional practices, symbols, and values. In educational settings, art nurtures creativity and critical thinking, prompting learners to question, innovate, and consider new perspectives.

By engaging with artworks, learners strengthen their ties to their heritage, promoting a sense of belonging, and contributing to ongoing cultural exchanges. Thus, art transcends mere reflection; it becomes a potent and transformative force for education, preservation, and growth, playing an indispensable role in cultural development.

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SECTION 3: INTRODUCTION TO THE CONCEPT OF DESIGN

Strand: **The Creative Journey**

Sub-Strand: Design History

Learning Outcome: *Analyse design histories in ancient cultures, as well as human and material conditions that supported formative designs.*

INTRODUCTION AND SECTION SUMMARY

Designs can help solve challenges in society. Most designs, whether successful or not, were intended to solve particular challenges or problems. The history of Design informs learners about the problem solving activities that human society has been engaged with since the beginning of mankind. These include architecture, engineering, textiles, fashion, motif and symbol design, industrial design, and product design. Design problem solving has been shaped by the needs of life in every society and exists in various fields to sustain necessities like food, clothing, shelter, and protection. This section explores the concept of design and how different cultures have approached it throughout different periods, highlighting the importance of understanding and addressing design challenges in society.

In ancient cultures design created solutions to various problems and challenges faced by their societies, setting them apart from their contemporaries in terms of power, prestige and fine taste. The human and material conditions that supported a range of formative designs were crucial to the development of design as a modern discipline in the arts, engineering, and invention. Most aesthetics and design-related ideas in a particular culture may have been influenced by ancient or contemporary challenges, events or styles, or borrowed from nearby cultures to solve problems.

The weeks covered by the section are:

Week 8: Explain design concepts in ancient cultures.

Week 9: Categorise social and material conditions that produced designs in ancient cultures.

SUMMARY OF PEDAGOGICAL EXEMPLARS

The teacher introduces a section on design concepts and assigns learners to create a table to categorise designs from ancient cultures based on function and physical characteristics.

Learners should work individually to categorise design images and texts and create a manual or digital scrapbook of selected designs. They should examine sources of inspiration and categorise specific socio-cultural conditions and activities that may have exerted influence on the solutions. Learners should create charts and tables containing up to ten (10) images from ten (10) different cultures, with a bias towards African cultures. These images for the tasks can be sourced from newspapers, magazines, posters and online sources.

In performing these tasks teachers should ensure that learners are not overburdened or overwhelmed by the magnitude of the tasks. All learners should be encouraged to work hard to achieve their levels of proficiency and to satisfy the requirements of the tasks in this section.

ASSESSMENT SUMMARY

Outputs of learners in this section should include oral responses, assemblage of images, and presentations of charts and tables. Simple recall and reproduction of facts to explain design and

design concepts should be by oral response, while collection and categorising of images of designs from ancient cultures should be by scrap book making, tables and charts. For instance, categorising conditions for design, function and characteristics should necessarily be done in tables and charts, including some analyses where appropriate. In doing these, the teacher should consider strengths and weaknesses of learners in the class group. It is expected that, depending on the strength of learners, workloads and assessments would be staggered. For instance, learners approaching proficiency can do 4 out of 10 (40%), while proficient learners do 6 to 7 out of 10 (65%), for high proficient learners to 9 to 11 out of 10 (100%) as their expected workloads for assessment.

WEEK 8

Theme Or Focal Areas 1: Concept of Design

A design concept is a basic idea that gives a design its meaning and direction. It can be in the form of a sentence or a visual cue. It may also be a caption or slogan to guide people. In short, design concept guides design work.

The following are some examples of ideas that relate to design concepts:

- *Features*: It is how the entire design is conceived and implemented, indicating what users can do with an object or design.

- *Quality*: This has to do with the strength and reliable properties of the product or service.

- *Form*: The idea that leads a design to replicate the physical outlook of a source.

- *Functionality*: This refers to a design concept that has the main objective of using the product.

- *Style*: This refers to the type of feelings that a design is intended to reflect, inspire or develop in the user.

- *Culture*: A design concept may be based on or constrained within the norms of a particular society or group

- *Sustainability*: This has to do with ways in which design concepts seek to reduce environmental damage and improve the quality of life.

Ancient Cultures

Notable ancient cultures that are connected to art and design over the years include the Egyptians, the Greeks, and the Romans. Cultures in Africa where ancient art and design works were found are Nok, Baluba, Bambara, Akan, Yoruba, Benin, Bakongo, Baule, and Mende among others.

The Nok culture is associated with terra cotta works while the Akans are noted for gold-weights and figurines. Benin is associated with bronze heads while the Bambara is associated with chi wara masks.

Major characteristics of design in ancient cultures are:

- functionality
- symbolism
- inspired by the natural environment
- use of found materials from the immediate environment
- employing traditional indigenous techniques
- culturally diverse and relevant
- designs are built to last

The relevance of the design to selected cultures' areas of development were:

- functionally necessary
- part of cultural identity
- socially significant and hierarchical
- contributing to technological advancement

- forms of artistic expressions
- spiritually and religiously significant
- commodities of exchange and fostered trade

Find the following images project designs in some ancient cultures.

Fig. 25: Pyramids of Giza
Source: cdn.britannica.com (2023)

Fig. 26: Ashanti architecture (Modern Ghana)
Source: www.reddit.com (2021) https://www.reddit.
com/r/ghana/comments/pvuws1/ashanti_architecture_
modern_ghana/?rdt=48535

Fig. 27: Painted bust of Nefertiti
Source: cdn.britannica.com (2023)

Fig. 28: Step Pyramid of Djoser
Source: cdn.britannica.com (2023)

Fig. 29: Parthenon, Athens
Source: cdn.britannica.com (2023)

Fig. 30: Greek Vase with Scenes of Everyday Life
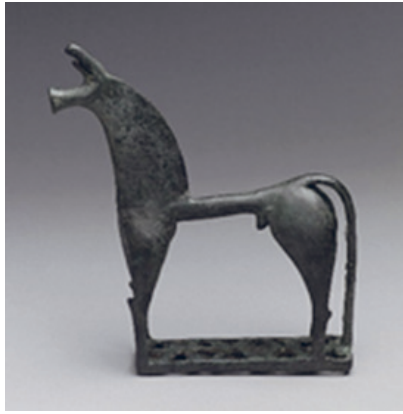**Source:** Metropolitan Museum (2002)

Fig. 31: Bronze horse
Source: metmuseum.org (2023)

Fig. 32: The Colosseum (Colosseo), 80 AD,
Roman Empire.
Source: van Huyssteen (2021)

Fig. 33: Terra cotta, Nok culture, 500 BC-200 AD.
Source: Hirst (2020)

Fig. 34: Column Style in Ancient Greece
Source: cdn.britannica.com (2023)

Column styles in Greek architecture		
The Doric style is solid and its top (the capital), is plain, used in mainland Greece and the colonies in southern Italy and Sicily.	The Ionic style is thinner and elegant with, capital decorated with a scroll-like design (a volute). This style was found in eastern Greece and the islands.	The Corinthian style was rarely used in the Greek world but was popular in Roman temples. Its capital is very elaborate and decorated with acanthus leaves.

Learning Task

1. What is design and concept of design in ancient cultures?

2. What are the categories of ideas in the concept of design in ancient cultures?

3. How did the concept of design in ancient cultures help create design solutions?

4. Organise a table showing types of designs from ancient cultures according to function and physical characteristics.

    i. Use the table below as a guide.

Table 6: *Types of designs. Function and characteristics of art from ancient cultures*

Ancient Culture	Type of Design	Function of Design	Characteristic
Roman Empire	Architecture, Colosseum, Stadia, Amphitheatre	Sports, Prisons, Entertainment Communal Gathering	Local materials, Natural elements, Local decorative motifs
Ashanti	Goldweight	Measurement of gold dust	Brass, Cast, Figurative, Flora, Fauna, Geometric

Note

*In an attempt to ensure that learners understand and respond to the **Learning Indicator(s):***

***Explain design concepts in ancient cultures,** teachers should provide support systems to facilitate learning for all levels of proficiency.*

Pedagogical Exemplars

Group Work/Collaborative Learning: In small groups encourage learners to discuss the meaning of design in relation to the concept of design in ancient cultures. Support materials such as images on the concept of design should be provided and available to encourage learners of all abilities to participate .

Problem-based Learning: Working in groups, generate a table to categorise the types of designs from ancient cultures according to specific cultures, design type, function and physical characteristics. The teacher should illustrate how the task is expected to be carried out to learners, so that learners take cues from teachers' examples. For learners who exhibit clear understanding and ability to perform tasks (P), minimal teacher guidance should be given through discussions and they are encouraged to support the learners approaching proficiency

Group Work/Collaborative Learning: The teacher should organise learners into small groups to source images to create manual/digital scrapbooks of designs from selected ancient cultures. The teacher is expected to introduce learners to the concept of scrapbook making and keeping so that it is built over a period. The teacher should observe differentiation in this task by allowing categories of learners to do more or less for the subtasks in their respective groups. Learners who show a high level (HP) of understanding are encouraged to explore more designs from ancient cultures.

Key Assessment Strategies

Level 1: Recall: What are some of the ideas that relate to design concepts?

Level 2: Skills of conceptual understanding: Record various designs found in selected ancient cultures.

Level 3: Strategic Reasoning: Examine specific designs that influenced ancient cultures.

Level 4: Extended critical thinking and reasoning: Design and create a manual/ digital scrapbook of designs from selected ancient cultures

WEEK 9

Learning Indicator(s): *Categorise the social and material conditions that produced design in ancient cultures.*

Theme or Focal Area 2: Conditions for Design in Ancient Cultures

Conditions for design include material, social, cultural, economic, political, technical and aesthetic conditions of the culture in which designs are found. These conditions for design in ancient cultures forced them to solve many of the challenges they faced in their formative years. They helped cultures create solutions for necessities like food, clothing and shelter, and how to facilitate them in clothing and textiles; agriculture and utensils; architecture and furniture; mobility for people and goods; defence, protections and weapons.

Material Condition

The material condition of design involves assessing the challenge and proposed solution, considering the best available materials. Ancient cultures typically used materials from their immediate environment, but some special cases involve materials transported over long distances to create design solutions in cultures. Examples include the obelisks in Egypt and jewellery in most cultures. Insert image of transportation of obelisk

Social Condition

The social condition of design is the condition created by specific challenges in the society that initiated the design process. it is also the proposed relief or the condition which design brings into communities when solutions are created for challenges that have worried people for a very long time. Examples include the aqueduct in Rome and the stone wall of Great Zimbabwe. Insert image.

Cultural Condition

The cultural condition of design is the specific condition in a specific culture that creates types of design that are culturally specific. It is the condition and design that, most of the time, cannot be associated with other societies outside them because they come from the beliefs and cosmic understanding of the cultures that created them. Examples include Akan stools, Sirigu wall paintings in Kasina architecture, and the Egyptian sarcophagus.

Economic condition

The economic condition is the purchasing capabilities of the cultures that created the design, the class into which the design was made, or the purpose for which they are made, and for which there are many or few of them in the system. They may also include costs of materials, tools, labour and means of production. Examples include earthenware bowls, ceremonial swords and palanquins.

Political condition

The political condition is the circumstances surrounding the design of the object. These circumstances may include and are not limited to restrictions on materials, tools and techniques, as well as who can make or use the object or concept in a society. Examples include crowns, thrones, masks and Akuaba.

Technical condition

The technical condition of design is the knowledge, level of skills and expertise that are needed for specific design and the creation of solutions for specific challenges in society, for which reason there is widespread or limited availability of the design in society. For example, Kente weaving, boat making, metal casting, beadwork, pottery making, etc.

Aesthetic condition

The aesthetic condition of design is a society's value systems and standards of beauty and fineness that dictate the final outlook of designs for challenges faced by society to the extent that simple functional objects in society fit seamlessly into the wider artistic expression of objects and concepts in society. It is a way that cultures stamp their identities on objects they have created, even when the ideas behind them are either borrowed from other cultures or copied. Adinkra symbols from Ghana and Egyptian hieroglyphics are ancient design systems that merge aesthetics and meaning, reflecting societal beliefs, knowledge, and artistic practice. They are visual representations of wisdom and proverbs on functional and aesthetic objects, reflecting deeply the far-reaching effects of cultural value systems.

Learning Task

1. State sources of inspiration for designs in ancient cultures.

2. Categorise social and material conditions that would have existed for production of designs in ancient cultures.

3. Analyse at least five (5) social and material conditions in art making in ancient cultures by using resources such as photographs, videos, and real objects

Use the table below as a guide to categorise the social and material conditions that produced design in ancient cultures.

Design	Purpose	Material Conditions	Social Conditions	Cultural Conditions	Technical Conditions etc.
Image					

Note

*In an attempt to ensure that learners understand and respond to the **Learning Indicator(s):***

Categorise the social and material conditions that produced design in ancient cultures, *teachers should provide support systems to facilitate learning for all levels of proficiency.*

Pedagogical Exemplars

Problem-based Learning; Group Work/Collaborative Learning: Learners should work in small groups to identify sources of inspiration for designs, (and conditions that led to their creation) in ancient cultures. Examples: religion, politics, socio-cultural activities, etc. In response to the task, encourage learners to mention/state at least five (5) social and material conditions in art making in ancient cultures. Support materials such as images on the concept of design ideas should be provided

and available to encourage learners of all abilities to participate. They must be encouraged to identify the elements in the images. .

Project-based Learning; Group Work/Collaborative Learning: In mixed groups, guide learners to examine specific socio-cultural conditions identified earlier, and the designs they influenced in ancient cultures. Allow learners to generate charts/tables to categorise at least five (5) social and material conditions in art making in ancient cultures by using resources such as photographs, videos, and real objects, etc. For learners who exhibit clear understanding and ability to perform tasks (P), minimal teacher guidance should be given through discussions and teachers are encouraged to support the learners approaching proficiency.

Project-based Learning; Group Work/Collaborative Learning: Organise learners to work in groups/individually to analyse at least five (5) social and material conditions in art making in ancient cultures by using resources such as photographs, videos, and real objects. Learners who exhibit high level (HP) of understanding are encouraged to analyse other conditions that influenced art making in ancient cultures.

Key Assessment

Level 1: Recall: Identify sources of inspiration for designs in ancient cultures (accept oral responses as well as text).

Level 3: Strategic Reasoning: Examine specific socio-cultural conditions identified earlier, and the designs they influenced in ancient cultures.

Level 4: Extended critical thinking and reasoning: Analyse the role of social and material conditions in the creation of designs in ancient cultures.

Note*: Accept the photographic/drawing/ written and/or oral report on the concept of design and conditions in making art in ancient cultures.*

Section 3 Review

Throughout the lessons, learners were made critically aware that design is not just about aesthetics but also about problem-solving, with the idea that design equals solution. This concept is explored through design history, examining objects from ancient, indigenous, and foreign contexts. Design conditions are intricately tied to material, social, cultural, economic, political, technical, and aesthetic factors, shaping the physical manifestation of designs and influencing societies' solutions to their challenges. Thus, studying design history provides valuable insights and inspiration for contemporary design endeavours.

The exploration of design in ancient societies revealed the spectrum of simplicity and complexity in design approaches, from straightforward and functional designs to intricate and sophisticated creations. Aesthetics and design-related ideas are dynamic and often influenced by cultural exchanges, shaping design choices and preferences within a society.

The section emphasised the complex nature of design, highlighting its role as a problem-solving tool shaped by diverse design conditions and historical and cultural contexts. By understanding the complexities of design history and its implications, learners are better equipped to engage critically with design practices and contribute meaningfully to contemporary design discourse and innovation.

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SECTION 4: SENSORY PERCEPTION, ART AND DESIGN

Strand: **Aesthetic and Criticism**

Sub-Strand: The world around us

Learning Outcome: *Communicate how sensory perception translates into visual literacy in response to the environment and cultural products.*

Content Standard: Demonstrate understanding of perception, visual literacy, as well as the structure of awareness and responses to environmental and cultural products.

INTRODUCTION AND SECTION SUMMARY

This section is intended to take learners through an in-depth education on diverse sensory perceptions that create the wealth of knowledge and memories we have, including the ability to differentiate between internal and external sensations. It classifies and describes primary sensory experiences associated with various parts of the body and analyses the reception and integration of these sensations as cultural phenomena. The section prioritises and engages learners by including experiential learning, analytical exercises, collaboration and discussions, to accommodate diverse learning styles and aptitudes. It encourages students to employ their socio-cultural knowledge in a variety of contexts, thus promoting diversity, appreciation, and understanding of the complex nature of human biology and culture. The Sensory Perception section is critical for the development of a comprehensive primary understanding of how knowledge is created, and is interconnected with disciplines including physical education, biology, and social studies, thereby enhancing learners' journey through aesthetics and criticism with connections of concepts with real-world situations.

The weeks covered by the section are:

Week 10: Explain various sensory perceptions.

Week 11: Differentiate between sensory perception and cultural awareness.

Week 12 - 13: Analyse and explain visuality, meaning making, and art and design production.

Week 14: Identify and categorise elements and constitution of artistic content and forms.

SUMMARY OF PEDAGOGICAL EXEMPLARS

Teachers should lead learners through hands-on explorations of their bodies to understand perceptions outside and inside the human body. Through self-assessments, students will explore senses of taste, touch, pressure, vision, hearing, smell, temperature sensation (thermoception), balance, and pain. This process produces personal experiences and ensures that learners understand the concept of sensory perception and its application to their bodies and their environment. Tasks for learners focuses on sharpening their capacities to recognise, categorise, and reflect on their sensory experiences to create profound understanding and connection. Teachers should arrange learners into smaller groups to examine internal and exterior sensory experiences, to share ideas and develop critical thinking and communication skills. In this, teachers must facilitate constructive, focused conversations that ensure learner vocabulary and sensory perception complexity is enhanced. This collaborative environment promotes peer learning and socialisation and helps all learners scale progressively challenging content. Learners must be able to use sensory perception knowledge in varied circumstances, value democratic values and inclusion, and have a wide grasp of cultural diversity.

ASSESSMENT SUMMARY

Assessments that require recalling and reproduction of facts and or categorising sensory impressions as internal or exterior prioritise oral responses and chart formats for different levels of proficiencies. This challenges learners to remember essential sense characteristics and modes of categorising them into internal and external perceptions. Learners should indicate their ability to recognise and categorise these experiences by cataloguing them in their respective charts with shy and approaching proficient learners providing information as may be appropriate to the teacher.

Learners categorise and explain human body component perceptions, focusing on the role and relevance of sensory impressions in different bodily areas. Teachers should provide examples and explanations for their categorisations to ensure that learner responses suggest both theoretical and practical knowledge. Learner responses should demonstrate their understanding of how the body integrates and processes sensory stimuli. Learners must analyse and evaluate sensory experiences from diverse body areas to apply their knowledge in new or sophisticated ways. The different levels of proficiency in the class should be categorised to respond to queries orally, provide chats, categorise stimuli and perceptions, and analyse categories of stimuli and perceptions.

WEEK 10

Theme or Focal Area 1: Sensory Perception

Traditional human sensory perception comprises five major areas, each of which represents a distinct sense through which we perceive and interpret the environment. These perceptions interact to provide a complete picture of the world and our place in it. Sensory systems collect and send information from different prompts such as light, sound, taste, smell, touch, and internal sensations to the brain for processing and integration. This process results in a coherent and meaningful perception of our surroundings.

Sensory perception is essential for daily experiences and interactions, shaping our perception and response to events. Kinesthetic perception, along with our vision and auditory senses, helps us understand our body's position and movement in relation to the external environment. It is crucial for self-awareness and effective interaction with our environment, enabling us to recognise objects, navigate our surroundings, and respond appropriately to events.

Sensory perception can be categorised into external and internal sensations.

External Sensations

Fig. 35: External Sensations, Source: Getty Images (2023)

External sensations

External sensations are the traditional human sensory experiences that come from organs that have direct contact with the environment. External organs like the eyes, ears, nose, tongue, and skin, which give us access to the outside world are generally responsible for detecting these sensory perceptions.

These sensory perceptions include the following:

   a. **Vision:** This is the sense of sight with the eyes. It enables us to see our environment in colours, shapes, forms and movements.

b. **Hearing:** The sense of hearing from the ear helps us to detect sound. This provides us with auditory information about the world around us.

c. **Taste:** The sense of taste from the tongue helps us to recognise different flavours of substances we ingest, like food and beverages.

d. **Smell:** The sense of smell enables us to detect and distinguish various aromas and odours in the environment.

e. **Touch:** The sense of touch from the skin enables us to feel pressure, temperature, pain, and textures on the skin and other body surfaces.

Internal Sensations

Internal sensations, also known as interoceptive awareness are sensory experiences within the body that provide information about the internal conditions of the body. These sensations are normally not included in traditional sensory perception because they do not require human effort. Internal sensations are crucial for maintaining balance, well-being, and regulating bodily functions, allowing us to respond to internal health needs.

Internal sensations like gastrointestinal sensations, including hunger and thirst help us perceive sensations such as fullness or discomfort to alert us to take various actions. Others include internal pain sensations, body temperature, and emotional awareness such as happiness, sadness, fear, and excitement.

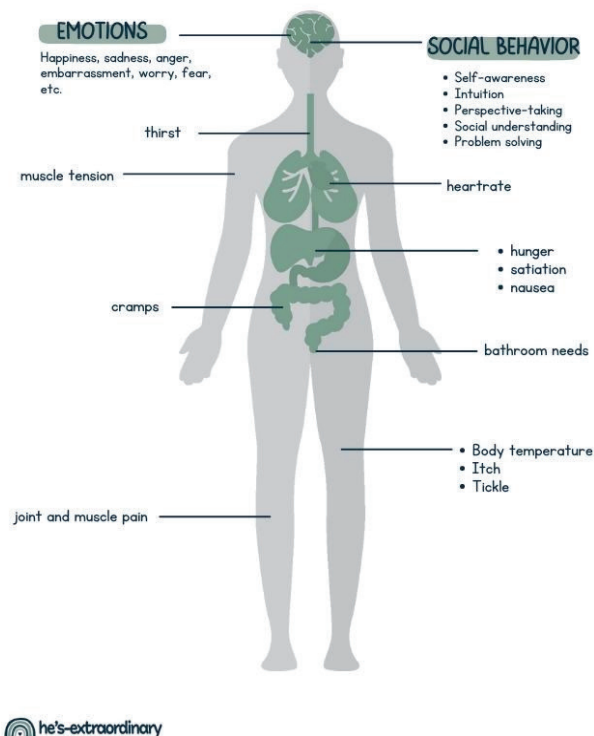**Fig. 36:** Internal Sensations

Source: https://hes-extraordinary.com/how-interoception-works (2023)

Learning Tasks

1. Define sensory perception and list its major areas.

2. Categorise sensory perceptions into internal and external sensations.

3. Describe different perceptions associated with different body parts.

4. Analyse how different sensory perceptions associated with different body parts are received.

Please Note

In an attempt to ensure that learners understand and explain various sensory perceptions, the teachers should provide support systems to facilitate learning for all levels of proficiency.

Pedagogical Exemplars

Experiential Learning: In convenient groups, **g**uide learners to define sensory perception and mention external and internal sensory perceptions. e.g., taste, touch, pressure, vision, hearing, smell, balance, and pain. Support materials such as images on sensory perception should be provided and available to encourage learners of all abilities to participate actively in discussions .

Group Work/Collaborative Learning: Learners should form themselves in convenient groups, to discuss how individual sensory perceptions such as sight, hearing, touch, hunger and thirst are perceived/received. They should discuss some real-life situations that can help the individual perceive the characteristics of things in their immediate environment using resources such as photographs, drawings, videos and real objects. For learners who exhibit good understanding of the task (P), minimal teacher guidance is given through questioning/discussion and they are encouraged to support the learners approaching proficiency.

Ensure that learners value and work in a democratic and inclusive environment as well as accommodate different beliefs and religious orientations of the learners.

Managing Talk for Learning: Group learners into smaller groups to analyse how different sensory perceptions associated with different body parts are received. For learners who show high level (HP) of understanding/proficiency in the task given are encouraged to examine the categorisation and make a PowerPoint/video presentation on it.

Key Assessment

Level 1: Recall and reproduction: Define sensory perception and outline external and internal sensory perceptions.

Level 2: Skills of conceptual understanding: Categorise different perceptions associated with different body parts in humans.

Level 3: Strategic reasoning: Analyse how different sensory perceptions associated with different body parts are received.

WEEK 11

THEME OR FOCAL AREA 1: Cultural Awareness.

Fig. 37: Cultural Awareness, Source: Bing copilot (2024)

We know that our sensory systems collect and process information such as light, sound, taste, smell, touch, and internal sensations, resulting in a coherent and meaningful perception of our surroundings for self-awareness and effective interaction with the environment as humans.

Thus, sensory perception enables us to recognize objects, navigate our surroundings, and respond appropriately to events in very similar ways across all humans.
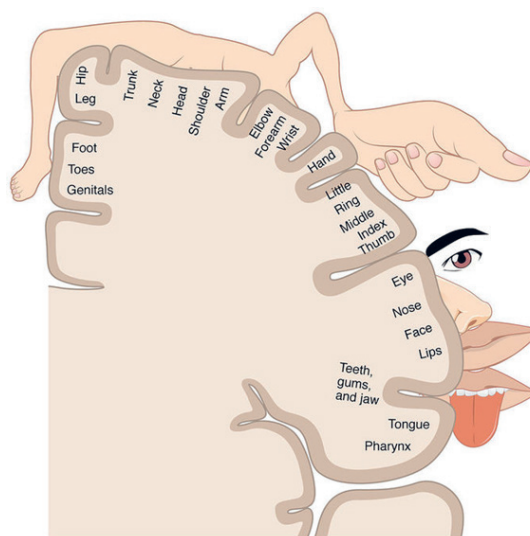

Fig. 38: Awareness through sensory perception

Source: iStock/Getty images (2023)

However, cultural awareness produces responses to the same sensory experiences that are culturally specific and distinguishes how we perceive and arrange ourselves and our surroundings.

Cultural awareness involves being sensitive to diverse beliefs, values, customs, and social norms, valuing diversity and unique perspectives. It is crucial in today's interconnected world, where people

from diverse backgrounds interact in personal and professional settings. It goes beyond recognizing differences and actively seeks to learn about them without bias or judgement.

Fig. 39: Inclusivity and dialogue,

Source: googleimages.com (2023)

Cultural awareness promotes inclusion, global citizenship, empathy, open-mindedness, and respect through intercultural experiences, cross-cultural training, and self-reflection. It involves understanding how different cultures perceive, interpret, and interact with the human body and environment, acknowledging cultural beliefs and values. This awareness fosters respect, understanding, and harmonious interactions between people of different backgrounds, while encouraging environmentally responsible behaviours that align with cultural values and beliefs.

Definition of terms

i. Culture

Culture is a diverse collection of beliefs, customs, traditions, and behaviours shared by a group, encompassing aspects like clothing, language, food, holidays, and art. Each culture is unique, helping us understand our origins, identity, and relationships with others. Culture serves as the roots of a tree, guiding society's growth and connection. Art can be influenced by one's own culture or inspired by other cultures, allowing us to appreciate the world's diversity and share experiences.

ii. Tradition

Tradition is a belief or behaviour that has been passed down through a group or society that has symbolic meaning or special significance. It is a part of cultural expression and folklore that can last for thousands of years. Tradition from its Latin source means to transmit, hand over, or give for safekeeping.

iii. Vision

Vision is what the human eye is physiologically capable of capturing without any interpretation.

iv. Visuality

Visuality is the process of interpreting the world through our eyes, using colours, shapes, lines, textures, and space. It is like reading a visual language that communicates ideas, emotions, and stories without words. Artists use visual elements to create meaningful and impactful artwork, conveying thoughts, feelings, and experiences to others. Visuality helps us see and understand the world in a unique way, making it essential to consider how visuality helps us interpret and make meaning from our experiences.

v. Awareness

Awareness refers to knowing, perceiving, and being aware of events. It refers to a subject's awareness of information that has a direct impact on their behaviour. Awareness is frequently used interchangeably with consciousness.

vi. Cultural Awareness

Cultural awareness focuses on understanding the impact of culture on various aspects of life, including work ethics, social interactions and etiquettes, eating and communication. It involves self-awareness and recognising one's own cultural influences, which are essential for effective communication and collaboration with diverse individuals. It also involves respecting others' cultures and acknowledging that not everyone does things the same way.

Application

- Artists and designers research and understand cultural contexts and beliefs to avoid misrepresentations when creating authentic artworks.

- Artists and designers incorporate diversity into their work to represent various cultural points of view and avoid stereotypes and clichés.

- Respect for cultural symbols and images with sacred or sensitive meanings is crucial, to avoid using them in jest or for out-of-context purposes.

- Artists and designers collaborate with others from different cultures to create art or designs that accurately represent a specific culture.

- Seek inspiration from cultural traditions, arts, and crafts to create unique works that are respectful and creative, incorporating elements from various cultures into designs.

Learning Tasks

1. Explain the term *cultural awareness*.

2. State any two differences between sensory perception and cultural awareness.

3. Examine the relationship between sensory perception and cultural awareness.

4. Apply sensory perception and cultural awareness as foundation for creative thinking to produce an artwork.

Please Note

In an attempt to ensure that learners understand and differentiate between sensory perception and cultural awareness, the teachers should provide support systems to facilitate learning for all levels of proficiency.

Pedagogical Exemplars

Building on What Others Say: In a general class discussion, brainstorm to discuss the meaning of perception and awareness. Encourage learners to respect cultural opinions. Encourage learners to share ideas in a democratic environment and provide support systems for learners approaching proficiency (AP) and for those who are proficient (P), videos/images would serve as supporting instructional materials.

Managing Talk for Learning: In a group discussion, differentiate between bodily awareness (primary) and social awareness (secondary). For learners who show clear understanding and ability

to perform the task (P), minimal teacher guidance is given through questioning/discussions and they are encouraged to support the learners approaching proficiency.

Structuring Talk for Learning: In small groups, task learners in groups to use sensory perception and cultural awareness as foundation for creative thinking and visual representations. Learners who show high level (HP) of understanding are encouraged to apply what they have learnt to produce artworks to address societal problems.

Key Assessment

Level 1: Recall and reproduction of facts: Explain the meaning of perception and awareness.

Level 2: Skills of conceptual understanding: Categorise sensory perceptions into internal and external sensations.

Level 3 Strategic reasoning: Analyse the difference between bodily awareness (primary) and social awareness (secondary).

Level 4: Extended critical thinking and reasoning: Analyse the combination of sensory and cultural awareness as the basis for differences in creative thinking and visual representations.

WEEK 12

Learning Indicator(s): *Analyse and explain visuality, meaning making, and art and design production in relation to art and design.*

Theme Or Focal Area 1: Visuality

Hands-on activities on how awareness of the various sensory perceptions can be used to develop art and design concepts, etc.

Generally, visuality refers to the quality or state of being visual. Ways of seeing are based on what we already know, i.e., on our visual vocabulary stock. It is what things look like, rather than what they actually are, as illustrated in the poem about the blind men and the elephant, in which each describes the object from what they already know.
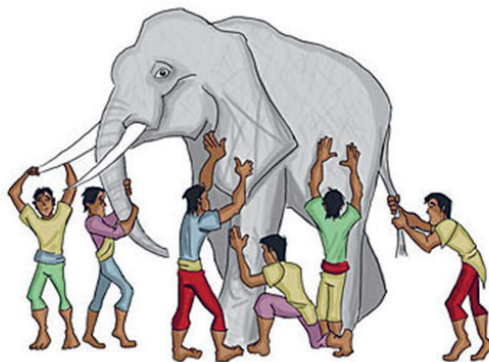

Fig. 40: The blind men and the elephant by John Godfrey Saxe (1816-1887)

Source: http://getwords.com/unit/267/s:men

When combined, their descriptions painted a distinct image of an amalgamation of an object that is highly interpretive and distinct from earlier definitions and understandings.

Fig. 41: The blind men and the elephant by John Godfrey Saxe (1816-1887)

Source: http://getwords.com/unit/267/s:men

Visuality is the social screen through which those who already know are able to see certain culturally established details of artefacts and images. It is the culturally dependent aspect of visual experience that in the end generates different meanings for similar experiences.
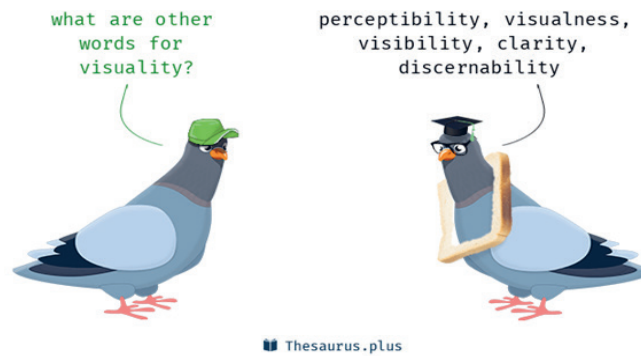
Fig. 42: Thesaurus Plus,

Source: https://thesaurus.plus/synonyms/visuality

Visuality works like an exchange centre where fresh visual sensations are coined into local, accrued, or available interpretations and distinguishes between the biological process of seeing and the various visual representation methods that have evolved over time. It emphasises the distinction between raw sensory inputs obtained through vision and how it is interpreted, analysed, and understood within a culture. It suggests that visual perception is not purely objective because it is influenced by cultural, linguistic and historical factors.
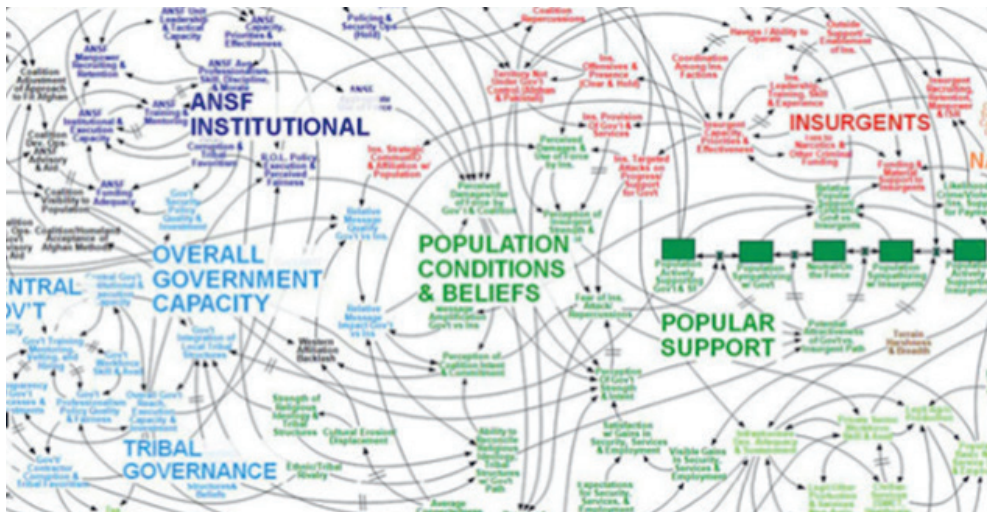

Fig. 43: The Crisis of Visuality/Visualizing the Crisis. Nicholas Mirzoeff. New York University.

Source: https://hemi.nyu.edu/hemi/en/e-misferica-71/mirzoeff

Visuality is the process of understanding what we see, influenced by our cultural heritage and the way we interpret it. This process is shaped by our experiences in our communities, which serve as our visual dictionary, acting as a filter for our perception of the world.

Meaning making

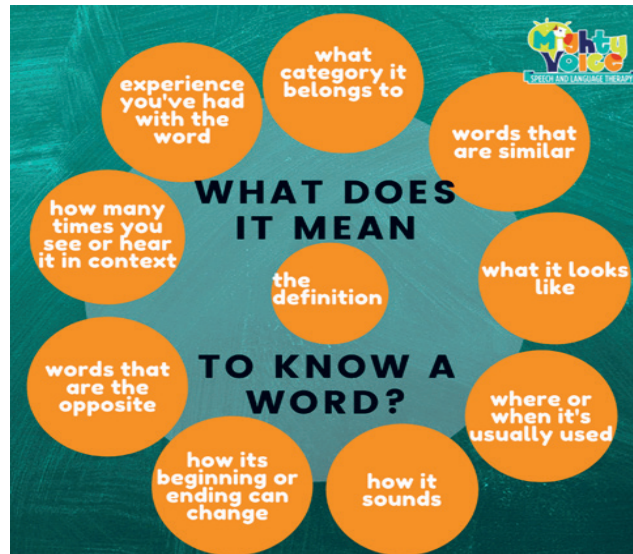Understanding the concept of meaning making

Fig. 44: Mighty Voice. Speech, language and listening.

Source: https://mymightyvoice.com/vocabulary-a-definition-isnt-enough/

Meaning is the interpretation or understanding of symbols, words, or messages, based on their origins, purpose and significance. It is the sense we get from interacting with people and the environment. It is tied to personal values, goals, and identity. It also involves the interpretation of creative expressions like paintings, sculptures, poems, and stories, which are imbued with layers of meaning, inviting viewers to engage with themes, emotions, and ideas.
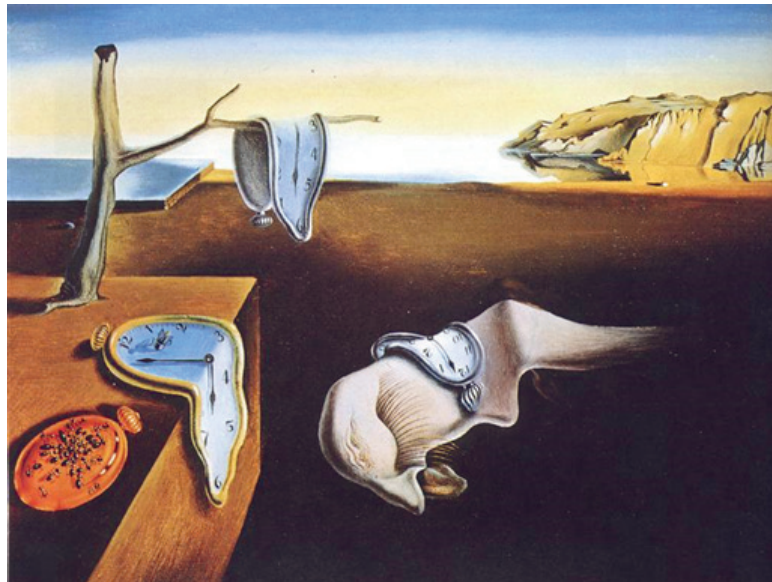
How do we create meaning in our culture?

Fig. 45: Salvador Dalí, (1931). The Persistence of Memory Mighty Voice. Speech, language and listening.

People make sense of their surroundings through life and learning. They create meaning through sharing what they know through stories, traditions, art, and language. This helps them to understand their identities, the world around them, and their place in it.

Learning Tasks

1. Explain the term visuality.

2. Differentiate between sight (vision) and seeing (visuality) as physiological phenomena, and social programmes.

3. Discuss how ways of seeing (different visualities) generate meaning in different contexts through representations.

Please Note

In an attempt to ensure that learners analyse and explain visuality, meaning making, and art and design production in relation to art and design, teachers should provide support systems to facilitate learning for all levels of proficiency.

Pedagogical Exemplars

Group work/collaborative learning*:* In mixed ability groups, discuss the meaning of the term *visuality.* Support/materials such as images relating to visuality should be provided to encourage learners of all levels of ability. They must be encouraged to identify the elements in the images.

Structuring Talk for Learning*:* In small groups, brainstorm/brain-write to differentiate between sight (vision) and seeing (visuality) as physiological phenomena, and social programme. For learners who exhibit a very good understanding and ability to perform task (P), minimal teacher guidance is given through questioning/discussion and they are encouraged to support the learners approaching proficiency.

Group work/collaborative learning*:* In mixed ability groups, discuss how ways of seeing (different visualities) generate meaning in different contexts through representations. Learners who show high level (HP) of understanding are encouraged to examine (different visualities) in different contexts, apart from the main task given.

Key Assessment

Level 1: Recall: Define the term visuality.

Level 3: Strategic reasoning: Differentiate between sight (vision) and seeing (visuality) as physiological phenomena.

Level 3: Strategic reasoning*:* Discuss how ways of seeing (different visualities) generate meaning in different contexts, through representations.

Level 4: Extended critical thinking and reasoning: Use pictorial/oral and/or written report covering at least four (4) activities to show how visuality, meaning-making have been used to develop art and design concepts to solve specific problems in society.

WEEK 13

Learning Indicator(s): *Communicate how sensory perceptions translate into visual literacy in response to the environment and cultural products.*

Theme or Focal Area (s) 1: How do we create meaning in Art and Design?1

Creating meaning in art and design calls for a deliberate, thought-provoking approach that generates emotions and encourages individual responses. It is not about imposing one interpretation on the audience, but rather about allowing them to connect with the work in their own meaningful ways.

Here are ways to create meaning in art and design:

- Create a clear concept for your artwork or design, focusing on conveying a message or emotion and telling a story.

- Understand the underlying theme to guide creative decisions and provide meaning.

- Incorporate symbols, metaphors, and visual language to enhance meaning and evoke emotions.

- Personal expression in art and design enhances meaning by reflecting the artist's authentic voice and experiences.

- Create social and cultural commentary, engage the viewer, and create a narrative to create coherence and context.

- Elicit emotions and connect with the audience through meaningful art and design imagery and context.

- Create ethical design that promotes environmental and benefits to society.

- Collaborate with others and the community to improve the creative process and broaden the meaning of your work.

- Experiment and reflect on the process to understand the significance of your work.

- Contextualize and document artwork or design using titles, descriptions, or artist statements to assist viewers in understanding the intended message and adding layers of meaning.

Definition of terms

Representation in art and design involves depicting objects, ideas, or subjects to communicate messages, express emotions, or convey narratives. It includes realistic, abstract, symbolic, expressionistic, and conceptual types, each serving different purposes in conveying meaning, emotion, or ideas, and plays a crucial role in understanding the world.

The following terms are essential in understanding and conveying ideas in art and design:

Symbolism*:* **I**n art and design, symbolism is the use, by means of objects, colours, signs, symbols or actions, of attributing symbolic meanings or significance to artefacts, events or relationships. It can enhance the storytelling experience for spectators and allows artistic creators scope to add layers of meaning to their work, possibly with hidden messages and themes, making the content more interesting and meaningful.

Knowledge*:* Knowledge is the understanding and interpretation of information, facts, fiction and experiences that help us make sense of the world. It serves as a toolbox for understanding events and experiences. As we learn and experience more, our knowledge becomes broader, enhancing our understanding of the world around us.

Imitation*:* Imitation is a learning process where we copy or mimic actions or behaviours to understand new things. Imitation is investigative, and it helps us understand new concepts like character behaviour or problem-solving in stories or movies. Imitation is not just copying; it is learning, exploring, replicating and making sense of the world.

Fantasy*:* Fantasy is an aspect of fictional narrative that uses magical imagination that allows us to create exciting stories, worlds, and characters outside our common reality. It allows us to escape reality, imagine life in a different universe, and expand our minds.

Gratification*:* Gratification refers to the satisfaction individuals experience when fulfilling their desires within a specific cultural context, influenced by values, beliefs, and norms. It highlights the intricate relationship between individual desires and cultural influences in shaping societal satisfaction and fulfilment.

Cloning*:* Cloning is a creative process where creators take inspiration from experiences or ideas to create something new. It allows for exploration of different perspectives and ideas, using themes or characters from events. Each clone has its own unique twist, allowing for the creation of something new and exciting, helping us understand the world in our own unique way.

Characterization*:* Characterization is a crucial aspect of meaning making, as it helps us understand and connect with characters in stories. It reveals personalities, strengths, and weaknesses, making the stories more interesting and relatable. By getting to know characters, we can learn more about ourselves, the world around us, and what it means to be human.

Application*:* Application involves applying knowledge from different situations to solve problems, make decisions, and understand new things. It involves using our knowledge as a set of tools to create something new or a positive impact on ourselves, others, and the world around us .

Examples include:

1. Creation of J H Henkes Schnapps Kasapreko and various campaigns in Ghana to incorporate culturally specific content and contexts

Fig. 46: An advert

Source:https://ghanalife.tumblr.com/post/7897974720/advertisement-in-ghana-ahhh-schnapps-every-event

Please Note

In an attempt to ensure that learners understand how sensory perceptions translate into visual literacy in response to the environment and cultural products, teachers should provide support systems to facilitate learning for all levels of proficiency.

Learing Task

1. Explain the term *visual literacy*.

2. Discuss culturally relevant artworks and produce a scrapbook detailing artworks that artists produce by imitating other works.

3. Analyse culturally relevant artworks and use a variety of 3-dimensional methods to clone any artwork of their choice.

4. Create a checkerboard of your artwork using the terms mentioned in the content.

Pedagogical exemplars

Talk for Learning*: In small groups, discuss the meaning of *visual literacy*. Learners should share ideas and discuss the meaning of *visual literacy* in art and design. (AP) with Support/materials such as images on *visual literacy* should be provided to help learners of all abilities to understand the task and they should be encouraged to identify the visual elements in the images.

Building on What Others Say, Group Work/Collaborative Learning: In convenient groups, discuss how visuality constructs meaning using examples from peculiar cultural environments and social orientation. Proficient learners (P) will be encouraged to support learners approaching proficiency (AP) to discuss how visuality constructs meaning. Additionally, pictures on the subject matter would be given to the group to facilitate learning.

Managing Talk for Learning: In mixed ability groups, investigate the role that meaning has in the creation of cultural products like art and design. Encourage learners who have attained proficiency (P) in the subject matter to create art works, at least 2. Learners approaching proficiency should be encouraged to take inspiration from their colleagues.

Collaborative and Problem-Based Learning: In a convenient group presentation, analyse how the culture and worldviews of the artists and the locations of production are reflected in art and design. For learners who exhibit high level (HP) of understanding the task, they should be encouraged to create videos or make presentations on how worldviews of the identified artists and the locations of production are reflected in art and design.

Key Assessments

Level 1: Recall: In small groups, state the meaning of *visual literacy*.

Level 2: Skills of conceptual understanding: Compile and categorise elements of artistic form and content in selected art and design works.

Level 2: Skills of conceptual understanding: Explain the role that meaning has in the creation of cultural products.

Level 3: Strategic reasoning: Analyse how the culture and worldviews of the artists and the locations of production are reflected in art and design.

WEEK 14

Learning Indicator(s): *Communicate how sensory perceptions translate into visual literacy in response to the environment and cultural products.*

Theme or Focal Area (s) 2: Components of works of Art.

Works of art have subject, form and content.

Art consists of subject, form, and content. These elements have implications on how it is made, the type choices the artist makes, how we see the work and the impact or meaning of the work.

For instance, two artists create two artworks with the same subject matter using different forms. The first uses gestural lines, high value contrast, and exaggerated proportions in a painting for emotional content, while the second, a sculpture, has harmonious rhythms and naturalistic proportions, giving it a different feel. The impact and meaning of these artworks (content) is shaped by decisions the artist has made about form, including line, shape, value, colour, size, balance, and medium used.

Fig. 47: The horse's head. Sketch for "Guernica", 65×92 cm. 1937, Pablo Picasso

Fig. 48: Statue: Pediments (The Parthenon Sculptures), 438BC-432 BC. British Museum.

Source: http://augustana.net/users/arwalters/design/components.htm

Elements and constitution of artistic form and content

There are various aspects of a particular work of art that come together to give the work its meaning. These include what we see - the visual elements - how they are organised and what meaning we perceive from the artwork.

The various aspects of works of art include:

Subject Matter

- Refers to the persons, objects, places, and events in a work of art.
- It refers to what an artwork displays and can generally categorised into genres based on subject content such as portraiture, still life, landscape, abstract painting.

Content

Content refers to the sensory, subjective, psychological, or emotional properties we feel in a work of art.

- Content is the perceived setting, materials, techniques and any other observable components of the work.

Context

- The set of circumstances or facts that surround a particular event, situation, etc.

- This could include when a work of art was made, where, how, and for what purpose.

- This could include historical information on the artist or issues or things the artist references.

Form

- How the artist presents subject matter by means of a chosen medium. For instance, the form of a painting includes its flatness, type of pigment, support and the rectangular shape, while the form of sculpture is its 3-dimensionality.

- The arbitrary, organisational or inventive arrangement of all the visual elements.

- The artwork's composition (arrangement) or visual construction. Elements: line, shape, texture, value, colour.

- Principles: unity, variety, balance, emphasis, rhythm, proportion, scale

Technique

- The manner and skill with which artists employ their tools and materials to achieve an expressive effect.

- The ways of using media can have a strong effect on the aesthetic quality of an artist's total concept.

Vocabulary

Provenance, Aesthetics, Allegory, Appropriation, Beauty, Communication, Composition, Conceptual, Connotation, De-construct, Deconstruction, Denotation, Expression, Icon, Index, Information

Definition of terms

Provenance: Provenance is like an artwork's family tree, detailing its journey from creation to present. It reveals past owners, locations, and how it reached us. It's akin to unravelling the story behind the artwork, aiding in determining authenticity, value, and significance.

Aesthetics: Aesthetics, derived from Greek 'aesthesis' meaning perception, is a philosophy focusing on beauty and taste, understanding what makes something beautiful, ugly, or sublime.

Allegory: Allegory in art involves using the subject or elements to symbolise deeper moral or spiritual meanings, such as life, death, love, virtue, and justice.

Appropriation: Appropriation in art and art history refers to the practice of artists using pre-existing objects or images in their art with little transformation of the original.

Beauty: Beauty is a characteristic that draws us in with its visual feast, bringing us joy and interest. However, we can be also drawn to ugliness just as much as we are to beauty.

Communication: It is the way art allows people to express their views, emotions, time, era, place, sense, customs, and practises, as well as their imagination and feelings.

Composition*:* Composition in art involves combining elements, arranging main subjects, and arranging them in relation to one another.

Conceptual*:* Conceptual art places emphasis on the idea or concept, rather than the works form and content. The concept becomes a machine that produces art.

Connotation*:* Connotation refers to a sign's own, as well as its social associations and meaning beyond face value, influenced by cultural conventions, with implications varying globally and culturally specific depending on context.

Denotation: Denotation is what one sees in an artwork (subject matter, media and composition). Hence, in art, connotations spread denotative arrangements.

De-construct*:* Deconstruction explores image-meaning relationships. To de-construct is to break a subject down into its constituent parts in order to understand its meaning, and to examine their relationships to societies near and far in order to demonstrate that there is no fixed meaning, and that each viewer can interpret it differently.

Artistic Expression

- involves using own imagination, ideas and imagery towards creating artistic outcomes, capturing emotions through techniques, shapes, patterns, and colours.
- enables personal self-expression, self-understanding, and emotional processing.

Icon

- In fine art terms an Icon is a representation or religious picture, usually of a sanctified and venerated Christian personage, used traditionally in the Eastern Church..
- It can also represent real, fantasy, or abstract motives, entities, or actions that are admired for their appearance or allegiance.
- In design, icons are important and enduring symbols representing specific people or things.

Index

- An index is a physical sign that conveys meaning, such as a tyre track representing a car, a thumbprint representing a person, or a crater representing a meteor.
- Something that indicates or guides, points out or facilitates reference

Information

- Art and design involves various forms of information, influenced by context and intention.
- Conceptual information conveys ideas, themes, and messages, while visual information reflects societal values and traditions.
- Contextual information influences meaning, with factors like the artist's background and audience influencing interpretation.

Application
Creating Art and Designs
Artists and designers use subject matter, artistic forms, content, colour theory, composition, symbolism, and aesthetics to create and communicate messages.

Design Problem-Solving

Design professions demand creative problem-solving, art, design principles, usability, functionality, visual appeal.

Visual Communication

Visual elements are crucial for effective communication, audience engagement.

Learning Task

1. Identify and categorise components of selected artworks.

2. Make a pictorial chart or artworks and link them to objects and themes.

3. Make a tabular presentation of artworks and the identifiable form they present.

4. Identify categorise a variety of artforms by content and form.

Pedagogical Exemplars

Experiential Learning: Group Work/Collaborative Learning*:* In mixed ability groups, visit museums, galleries, art shops, artist's workshops, or watch videos and photos to identify and record the content, form and other qualities in art and design works. Support systems such as virtual images should be provided to assist learners of all levels of proficiency to understand the task in their own language. Additionally, they must be encouraged to identify basic elements in the images.

Problem-based Learning; Group Work/Collaborative Learning: In small mixed ability groups compile and categorise elements of artistic form and content in selected art and design works. Groups present thoughts while others comment and add. Proficient learners (P) will be encouraged to support learners approaching proficiency (AP) to list protective and decorative processes. Alternatively, pictures on the subject matter would be given to the group to facilitate learning.

Project-based Learning; Group Work/Collaborative Learning: In convenient groups, create a mind map of artistic form and content. Be aware of personal biases and stereotypes issues and also respect individuals of different beliefs, religions, and cultures. For learners who show high level (HP) of understanding the task are encouraged to create additional art and design project in relation to the initial task given.

Key Assessments

Level 1: Recall: Identify the four characteristics of the elements and constitution of artistic content from objects in the school/community.

Level 2: Concept Reinforcing: Categorise and explain what constitutes form and content.

Level 3: Strategic Thinking: Making notes with pointers on a picture of an art and design object illustrate what constitutes form and content.

Level 3: Strategic Thinking: Create limited slide presentations on form and content for appreciation in art and design.

Level 4: Extended Critical Thinking and Reasoning: Create a mind map to explain relationships between form and content in art and design.

Section 4 Review

The lessons effectively took learners through sensory perception and cultural awareness, and how we see everything as a cultural and visual phenomenon. It broke down the elements of artworks into subject, form, and content, offering clear explanations and a well-organised structure. This ensured students thoroughly understood each concept. Interactive activities, like analysing various artworks and discussing their elements, kept students engaged and promoted participation, leading to a deeper understanding of the section.

Incorporating multimedia resources, including visual examples from different artworks, artistic styles and eras, enriched the learning process and provided diverse references for students. Guided discussions and analyses helped students develop critical thinking skills by dissecting artworks and exploring the connections between subject, form, and content, fostering a deeper appreciation for artistic complexity.

Opportunities for peer discussion and collaboration created a dynamic learning environment, where students could exchange ideas, enhance the overall comprehension and built a sense of community of art critics in the classroom. Emphasising real-world application encouraged students to apply their understanding of artistic components to their own creative projects, empowering them to approach art criticism with a more nuanced perspective.

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