

# Designing Alternative Approaches for Teaching of Some Difficult to Learn Topics in the SHS Visual Art Curriculum

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## Abstract

The researcher designed alternative methods to fill some gaps in teaching and learning of four topics, dubbed: “Designed alternative teaching approaches for four topics under General Knowledge in Art, Graphic Design and Picture Making in three Senior High Schools in Ashanti Region, Ghana”. This study employed qualitative research method. Using purposive and simple random sampling techniques, sample of three mixed SHS, 77 respondents comprising fourteen teachers and 63 students were selected for study. Questionnaire responses revealed some shortcomings in teaching and learning of layout, composition, design and lettering topics under GKA, GD and PM in the three SHS. During personal observation of teaching and learning of the four topics’ lessons, Visual Art students used improvised tools like bamboo/cane for calligraphy. Some students used 4/5 or six colours for three colour works, a teacher said, black letters can solely be used for citation. Above flaws and others indicate that some students find it difficult to learn aspect of the four. Some teachers also find it difficult to teach some practical aspects of the four, but they do not declare it. Design of methods for teaching Layout in fruit package, motif arrangement, career bag and posters, Composition from objects, scenery, memory/imagination, collage, mosaic, human figure, Design in printmaking, logo, flag, freestyle and calligraphy lettering under GKA, GD and PM are discussed. He lists some demands of practicals, shortcomings in theory and remedies. He thus, mentions how SHS Arts teachers and students must teach and learn the 4 topics, according to faults detected.

**Keywords:** Teaching, Layout, Composition, Lettering, Visual Arts

## 1. Introduction

Each Visual Arts student pursues General Knowledge in Art plus one elective from 2-dimensional category (GROUP “A”): Graphic Design, Picture Making and Textiles and one elective from 3-dimensional category (GROUP “B”): Basketry, Ceramics, Jewellery, Leatherwork and Sculpture (Education Reforms, 2008). The GKA, GD and PM subjects were studied in this article. Most Visual Arts students do not excel in layout, composition, design and lettering topics in above subjects. WAEC results and Examiners’ Report (2009) agree that in GKA2 Question 1a, candidates are weak in drawing/painting of composition from objects. Most could not shade to depict tones and forms or characteristics. In design, paper was not properly used, objects were out of proportion. In 2008 GKA2 Question 2 calligraphy, some candidates painted block letters or wrote ordinary hand writing. In GD3 question 1, some did not print effectively, others used yellow ‘T’ shirts instead of white. Some produced flat paintings in PM3 question one. Osei-Mensah (2012) clarifies that SHS do not have relevant textbooks for art, so some teachers neglect essentials of above. But Examiners’ Report (2005) states that teachers must cover all topics in syllabi.

Preliminary investigation by the researcher indicates that other teachers do not have enough ideas and skills in the four topics. Asuah (2015) agrees that some graduate teachers do not teach their specialized subjects they can teach well. Most students chose poster and fabric design and avoided composition, due to figure drawing (WAEC Report, 1993). The GD3 candidates of Tweneboa Kodua Senior High School also answered flag with block and avoided cartoon in 2017, since teaching of lettering in many SHS is limited to block lettering. Few printed foreign books and e-books have materials on the four. Information in foreign books is difficult to understand, due to differences in cultural idioms. Outdated GKA textbook and other few books by local authors do not include necessary themes for the 4. Sekyere (2015) confirms that few topics in syllabi are in local textbooks. Some students do not become experts in the four topics’ construction early, since their teachers teach theory and avoid practicals. Affected students get chances for theory only and are overloaded in WAEC projects.

Some less endowed SHS in rural areas have under-resourced art studios, materials and in-set training for practicals, resulting in theory only. Sekyere (2015) agrees that most rural schools lack adequate textbooks and teaching-learning resources. Most “grade A” SHS in cities/urban centres, where there is effective teaching and facilities perform better than SHS in rural areas (WAEC Report, 1993). Some students finish executing art works like WASSCE projects before their teachers help correct errors in works, ending up in poor results. Examiners’ report (2008) confirms that candidates’ weaknesses were due to teachers’ inability to help non-serious candidates. These indicate that some GKA, GD and PM topics are “difficult to learn” by some students. Weaknesses identified called for right methods for teaching and learning of the four. The study’s main tenet was to design alternative methods for teaching the four in GKA, GD and PM in 3 SHS.

## 2.1 Teaching

Teachers transmit knowledge to learners (Tamakloe *et al*, 2005). Experienced member of group guides pupils to develop. Effective teaching involves using quality instruction for maximum educational outcome (Siaw, 2009). Good teaching and effective teaching ensure that students learn to achieve their aims (Rowe *et al*, 2012). Appiah (2014) examines teaching methods: teachers must consult syllabi and textbook before lessons, consider what and when to teach, pre-try what to use for practicals or pre-read topics to teach. During lessons, adopt child-centred method, introduce topics effectively, use inductive/deductive and popular three methods: Questions and answers, and exercises/homeworks to end lesson. After lesson, mark students' works/scripts, record scores in assessment book. Singh and Rana (2004) clarifies that none of the different methods teachers use is better than others. In discussion method, everybody expresses his opinions (Dushi, 2018). Lecture Method is one way channel of communication, students listen and sometimes, write necessary notes (Farooq, 2012). Demonstration Method is used in technical and training colleges; it involves various senses to make learning permanent. (Farooq, 2013). There are other teaching methods. Instructors use teaching strategies like discussion strategies, learner-centred teaching and others (MERLOT Pedagogy Portal, 2015).

## 2.2 Learning

Learning is change in behaviour, due to prior experience (Brown *et al*, 2000). Thus behaviour is modified after training and practicing. Teachers must teach subjects they can teach well for students to learn effectively (Siaw, 2009). They must apply theories like Socrates' philosophy on questioning to make learning easier. Dales Cone of Experience (1960) says, teachers and students learn effectively through practice. Teachers must use sketches/aids and oral explanation to teach Art to help students to understand lessons. Gardner's Multiple Intelligences is about people and their potentialities in 7 intelligences. Authors and others' definitions and description of teaching and learning minor topics are pertinent to this study since layout; composition, design and lettering major topics are taught and learnt in SHS.

## 2.3 Characteristics of GKA, GD and PM as Components of Visual Art Programme

The GKA subject which is compulsory for Visual Art students was derived from all visual arts subjects at SHS level (Curriculum Research and Development Division, 2008). Careers in GKA are Art Directors, Craft Artists, Fine and Multi-media Artists (Innovators Guide, 2011). GD focuses on visual communication (CRDD, 2008). It uses words, signs and symbols to communicate. Designers serve in companies/industries, public sector or are self-employed. CRDD (2008) points out that PM includes drawing, painting, printing, collage, mosaic, appliqué, pyrography and photography. Evans-Solomon & Opoku-Asare (2011) assert that many girls shun PM since they lack level of drawing skills required.

## 2.4 Overview of Layout, Composition, Design and Lettering

2.4.1 *Layout*: It is planning, executing works and forming design's parts, especially printed pages. There is layout in almost all art works (Dogbe, 2004). Symmetrical page layout: Justified arrangement – flush right, flush left. Unjustified – flushed left, rugged right and vice versa. Centred - both edges are rugged (Ameyaw-Benneh, 2014 and GD syllabus, 2010). Page layout is arranging texts/images on page/pages of book, whilst "layout" is arrangement on any surface. Authors and syllabi's descriptions of layout are needed in this study because; layout appears in WASSCE GKA2 and GD3. Preliminary sketches/idea development, aspect of layout and design are marked by WAEC itinerant before 5-day Project 3 starts.

2.4.2 *Composition*: It is 2 or 3-dimensional. 2-dimensional works are: collage, posters, labels or others. 3-dimensional works: basket, carving, beads, metal work, leatherworks or others (GKA syllabus, 2010). Painting is art of creating pictures by applying colour to surface (Fact Monster, 2014). Stick small pieces of coloured materials like glass/tiles onto surface to create mosaic picture. Paste materials from photos, magazines and others to form montage work or paste photos on existing composition. Paste paper, cloth and others on surface to create collage work. Sew pieces of fabric on large fabric to form applique. Scorch on surfaces like wood/calabash to produce pyrography. Combine veneer pieces to form marquetry on plywood. Perspective is art of drawing objects/picture on flat surface to create distance and depth's illusion. Objects seem to be smaller and lose traits as they recede from observer into distance, reverse occurs with advancing figures/objects. Draw scenes according to linear and colour/tones/aerial perspectives (PM syllabus, 2010). Art students answer WASSCE GKA 2Aa Composition (Drawing and Painting) – Still life (natural/artificial objects or both) or 2Ab Imaginative composition. They draw/paint or print GKA2 works. The PM3 candidates execute on spot, memory/imaginative composition themes like "market" or "unity". Mosaic, collage, marquetry, mixed media, applique and montage involve cutting and pasting on supports, except painting and printmaking.

2.4.3 *Design*: It is process and end result of process. It is drawing, plan/layout of something to be made or arranging elements, guided by principles, plan within art work (Asante: 2005, Nuakoh: 2004, Sarpong, 2015). Asante lists Textile's 7 sequences: Identify Problem, Analyze problem, Possible solution, Appropriate solutions,

Working drawings, Prototype article, Final article – solid work. GD Syllabus (2010) lists 8 stages in design process: Identify a Problem, Preliminary studies, Possible solution, Idea development, Layouts, Comprehensive layouts, Finished layout and Evaluation – flat. GKA syllabus says, design involves 2 processes in sketching: (a) Free-hand sketching - Designer uses his hand to draw shapes and others to create images for development into posters, buildings or others without electronic equipment. (b) Mechanical sketching - Develop sketches with drawing instruments/electronic equipment like computer, drafting machines. Free-hand sketches precede designs, which are often final sketches.

Nuakoh (2004) urges students to write/print Non-pictorial posters/notices and Illustrative/Pictorial posters to inform. Two kinds: Commercial and Educational posters. Flag is fabric with design, used as symbol, signalling device/decoration. Pennant is flag to show support for athletic team. Pattern making: arrange shapes like leaves, animals, geometric symbols and others to create design. Sarpong (2016) agrees that pattern is repetitive arrangement of one or more motifs in design, pattern making techniques are spraying, stippling, marbling or others. Repeat motif to get symmetrical/full drop, asymmetrical/½ drop, all over, ogee or others. Printing is process of transferring image from eg, inked block unto substrate. Two methods: a. Manual printing - direct, relief, block, frottage, mono, stencil and screen. b. Mechanical printing - photocopy, lithography, off-set lithography, digital or others. Blocking-out screen methods: lacquer, paper stencil, touché and photographic (GKA syllabus, 2010). In serigraphy, force ink through screen to print image on surface. Two types: Temporal and Permanent screens (PM syllabus, 2010).

Paper construction methods: i. Origami and ii. Constructing items by folding, cutting and gluing. Illustration techniques: pen and wash, pen and ink, flat colour, realistic painting, silhouette, cartooning, using brush, pencil, pens, markers, crayons, water/poster colour, ink, acrylic or others (GD syllabus, 2010). Design themes like fabric, wrapper, logo and posters appear in GKA 2B question 3, GD3 and theory. GKA 2B students execute works on cartridge paper. GD3 candidates paint on paper, print on fabric/paper (2-dimensional), construct packages, stitch/bind books or others (3-dimensional). PM students print.

2.4.4 Lettering: It is writing, printing or engraving alphabetic symbols into words (Sarpong, 2015). Only hand written letters that portray artistic principles are calligraphy. Nuakoh (2004), Ameyaw-Benneh (2012), Sarpong (2015), Gyau and Obiri Yeboah (2011) classify lettering into: Block, Freestyle and Calligraphy. Block lettering is divided into Roman, Sanserif and Italics. Roman alphabet is most widely used. Letterings have upper and lower cases. Beckett (2013) says, Gothic/black lettering is popular calligraphy. Notion that freestyle is open topic affects it's teaching and makes it diminish gradually in SHS, students select block in WASSCE, despite grid rules (Kewa, 2005). Line spacing refers to spaces between lines/sentences in paragraph. Word spacing - spaces between words in sentence. Letter spacing - spaces between letters in word (Adom, 2016). Letters are in GKA 2B Question 2: "lettering/calligraphy" works, in most 2B Question 3 design and GD3 works.

### 3 Methodology

Qualitative approach was employed. Quasi experimental allowed the researcher to design the new methods for 4 topics. Descriptive method was used to describe the newly designed method, the 4 topics' lessons or procedures for executing four topics' artworks. Population for study: all 645 Form 1, 2 and 3 Visual Arts teachers and students in 3 SHS, in Ashanti. *See the Table below:*

**Table 3.1: Population**

Name of Schools	All Form One, Two & Three Visual Arts Teachers	Form One, Two and Three Visual Arts Students	Total
DASHS	6	214	220
EFFISCO	10	103	113
T.LAMASS	12	300	312
<b>TOTAL</b>	<b>28</b>	<b>617</b>	<b>645</b>

Source: Fieldwork, 2015

Target Population was 435 - Breakdown: All GKA, GD&PM teachers in Visual Art departments of 3 SHS – 28, All Form 2&3 GKA, GD and PM Students in Art departments of 3 SHS - 407. Accessible Population is 154: all GKA, GD and PM Teachers - 28, and available Form 2 and 3 GKA, GD & PM Students in 3 SHS - 126.

#### 3.1 Sampling Techniques

The researcher was aware that some Arts teachers and students could offer needed data, so he purposely sampled and interviewed them to describe approaches for teaching and learning the 4 topics. Stratified Random Sampling allowed the researcher to select some Art teachers and students in 3 SHS for study. The 154 accessible population, randomly chosen was divided into 2 strata, ST – 1: 28 GKA, GD and PM teachers in DASHS, EFFISCO and AMASS. ST – 2: 126 Form 2 and 3 GKA, GD and PM students in 3 SHS. 50% size was chosen from accessible population. Sample size is 77.

**Table 3.2: Schematic Overview of Stratification and Sampling Procedure**

<b>Population Level</b>	<u>Accessible Population</u> <b>154</b>	
<b>Equalization level</b>	<u>ST1</u> <b>28</b>	<u>ST2</u> <b>126</b>
<b>Randomization Level (50 % Sample)</b>	<b>14</b>	<b>63</b>
<b>Total Randomized Stratified Sample (Data Level)</b>	<u>ST1 + ST2</u> <b>77</b>	

Source: Fieldwork, 2015

### 3.2 Research Instruments

Questionnaire and observation were employed for the study. Several printed copies of Questionnaires were distributed. The researcher observed 12 lessons on the 4 topics to get direct data.

## 4 RESULTS AND DISCUSSION

This section presents designed alternative approaches for teaching and learning 4 topics in GKA, GD and PM. Based on some shortcomings in questionnaire responses and lessons' observed, the researcher states how the 4 must now be taught and learnt, he designed new methods for the four in 3 SHS.

### 4.1 Profile of 3 study Schools

DASHS is at Dadease in Sekyere Kumawu district. The school offers GD. EFFISCO is at Effiduasi, capital of Sekyere East district. It offers PM. T. I.AMASS is in Kumasi, capital of Ashanti - each art student pursues GD and PM. These 3 SHS in Ashanti are mixed-sex with boarding facilities, GKA is compulsory for students.

### 4.2 Design of Methods for Teaching Layouts in GKA/GD/PM.

4.2.1 Layout for Fruit Juice Package with 'V' Shapes on Sides in GD: Fold paper without cutting any part to form a package (origami). *Procedure:* Cut 30cm by 27cm paper. If vertical joint is needed in front's middle like "Don simon", measure  $5\text{cm} + 5\frac{1}{2}\text{cm} + 9\text{cm} + 5\frac{1}{2}\text{cm} + 4\text{cm} + 1\text{cm} = 30\text{cm}$  horizontally from left to right. Measure  $1\text{cm} + 3\text{cm} + 19\text{cm} + 3\text{cm} + 1\text{cm} = 27\text{cm}$  vertically (downwards). Draw lines to join points. Fold along pencil lines, spread paper again, paint letters and illustration. Glue vertical middle earlier. Fold bottom and top. If vertical joint is needed in front's right edge like "Sunpride Mango", get 30cm by 27cm paper and measure  $1\text{cm} + 5.5\text{cm} + 9\text{cm} + 5.5\text{cm} + 9\text{cm} = 30\text{cm}$  horizontally. Measure  $1\text{cm} + 3\text{cm} + 19\text{cm} + 3\text{cm} + 1\text{cm} = 27\text{cm}$  vertically. Draw lines to join points. Glue vertical side earlier. Fold/glue bottom and top. Don Simon's length is longer than breadth, front and back designs are similar. In "Fru Telli" and "kallyppo", fold strip of paper into 2, fold 'V' shapes on top, glue 2 opposite vertical sides, top and bottom. Construct some boxes without 'V' shapes and bags by folding, cutting and gluing. In 2012 GD3, construct lid and fix on box's top. Pencil lines are outside.

4.2.2 Layout in Motif Arrangement in GKA/GD (Fabric, Wrappers, or others).

Use  $\frac{1}{2}$  drop, full drop, allover, side by side or others for works involving motif repeat. For portrait format full drop in GKA2, divide 55cm by 37cm/37.5cm paper into 12 without margin:  $12\frac{1}{2}\text{cm} + 12/12\text{cm} + 12\frac{1}{2}\text{cm} = 37/37.5\text{cm}$  horizontally. Measure  $14\text{cm} + 14\text{cm} + 14\text{cm} + 13\text{cm}$  vertically = 55cm and arrange motifs in boxes. If you want margin, measure  $12\text{cm} + 12/12\frac{1}{2}\text{cm} + 12\text{cm}$  with  $\frac{1}{2}\text{cm}$  margins on left and right. To create up and down margins, measure  $13\text{cm} + 13\text{cm} + 13\text{cm} + 13\text{cm}$  with  $1\frac{1}{2}\text{cm}$  or 1cm margin up and  $1\frac{1}{2}\text{cm}$  or 2cm down. In  $\frac{1}{2}$  drop works, full boxes are on left and right. A  $\frac{1}{2}$  box is in middle's top and another  $\frac{1}{2}$  box in middle's bottom. In allover, arrange motifs randomly in portrait/landscape format. Examiners Report (2005, GKA2) says, children/challenged persons like bright colours. Use warm colours like yellow, orange, red plus objects like toffees and fruits to design clothes/wrappers for them. Create textures on African garments/fabrics/traditional curtain's background. Repeat one motif, or preferably, 2, 3 or 4 in above layouts.

**Carrier Bag:** Measure -  $31\text{cm} + 5\text{cm} + 5\text{cm} + 31\text{cm} + 5\text{cm} + 5\text{cm} + 3\text{cm} = 85\text{cm}$  towards right. Measure  $2\text{cm} + 42\text{cm} + 5\text{cm} + 5\text{cm} + 5\text{cm} = 57\text{cm}$  downwards. Fold paper, spread it again, paint letters and illustrations. If it is e.g., *Christmas shopping bag*, repeat 2 or 3 supermarket goods like milo and toffee plus words, 'X' Mas Shopping bag" in eg. full drop pattern in front and back. Glue to get bag and fix handle (WASSCE GD3, 2009). Use poultry products like "cock" and "egg" as motifs plus eg, "Kowa Farms" to design a pattern in front of bag containing poultry feeds (GD WASSCE, 2012).

4.2.3 Layout in Posters in GKA/GD: Two types of posters are: non-pictorial and pictorial/illustrative posters. There are no pictures in non-pictorial like notices, pictorial posters include words and pictures (Nuako, 2014). Teacher can give any theme as class work/homework. Examiners' Reports allow various typefaces and illustrations (reflecting on questions), eg, "poster to advertise breed of dogs for AGRIPACO" (2001, GD3).

*Procedure for any poster:* Draw layouts and select one. Use one basic way to arrange text. Leave margin around works, and spaces between words. Use landscape/portrait format and avoid square paper. Use one, 2/3 fonts like Roman, Gothic and Italics. Extend/condense words. Enlarge, use italics/bright colour to emphasize key word. Design words in boxes (mechanical), optically or in freehand with/without illustration. Mix colours to pasty consistency and apply evenly on support, as if printed, without seeing support's blank background. Draw letters and images' curved/straight or smooth outlines without using another colour (shadows are allowed). Avoid rough/crooked outlines. For small works like labels, write freehand/calligraphy letters in-between 2 parallel lines or in cap, waist, base and drop lines. Study work's purpose and choose attractive and meaningful colours eg, aggressive yellow/red suggest action, danger, fire, blood, sun and unrest. Blue and green suggest reserve and calmness.

**Layout in Non-Pictorial Poster:** Design words in boxes/optically or in freehand without pictures. Paint work with poster colour/acrylics/oil, using brush. Sign writers draw letters on sticker's paper side, peel plastic letters and paste on surface to form word/s.

**Layout in Pictorial Posters (Unpainted background):** Write letters in freehand, draw in boxes/optically; combine with pictures from magazines, newspapers and others into work and paint. Model can also pose for you to sketch. **Painted background:** Use large brush/foam to paint paper's background uniformly. Write freehand/draw block letters and illustration, paint with different colours. Or draw words on white/coloured paper, cut them out, paste on painted background. Draw and paint illustration. Pictures can also be cut from painted background and pasted. Combine pictures and letters, since 2008 GD3 pictorial demanded "War Against Drug Abuse" caption. GATA member explained in 2011 Art Workshop that in pictorial, illustration is 70%/60% and letters, 30%/40%. Marks are deducted for exclusion of caption in pictorial (WAEC GKA Marking Scheme, 2011). Nuako (2014) agrees that it comprises illustration and words. Use subjective/objective colours for illustrations.

### 4.3 Design of Methods for Teaching Composition in GKA, GD and PM

4.3.1 Composition from Objects in GKA/GD/PM: Teacher can arrange related objects with different shapes, colours and textures for students to draw, shade/paint to achieve asymmetrical balance. There are no rigid rules about how to arrange objects but basic rules are allowed eg, if objects' sizes are small/large and many, enlarge/reduce scale of sizes for shapes to fit into picture area. Observe objects, estimate enlargement/reduction and draw with pencil/brush, without instruments like compass. Avoid symmetrical arrangement in which objects/parts of object on one side of imaginary centreline are same as those on other side. **One Wall Background:** If light is from left, from centerline, paint/shade background's left lower part with cool colours' dark tones, intensify tones upwards towards right or vice versa for light from right. Paint/shade vertically and smoothly/with hatches or crosshatches. Foreground: Paint/shade foreground's bottom with warm colours' dark tones and intensify tones upwards towards right or vice versa for light from right, paint/shade smoothly (horizontally).

**Two Wall Backgrounds:** Paint/shade background near light source with eg, orange and violet cross hatches and other background far from light with blue/green or vice versa for light from right. **Foreground:** Intensify smooth foreground brown/warm colours upwards from left to right horizontally or vice versa for light from right. Thus from centreline, paint/shade pale to intense foreground and strong to pale wall backgrounds. **Sky Background:** Paint/shade pale tones at horizon, increase intensity upwards to sky and downwards to bottom. **Boxes:** When light is from left, paint/shade left side with middle tone. Paint/shade right side darker. If light is from right, paint right side with middle tone, left dark. Top of boxes are lightest. **Cylindrical/circular objects:** If light is from left, paint/shade left side lighter, darken tones towards right, darkest tone (core) is near extreme right. If light is from right, paint/shade vice versa.

**Shading (Objects)** – In "farming implements" theme, teacher can arrange wellington boot, rake, watering can and spade for students to draw with BB pencil, shade with soft 3B, 4B or others. He must draw taller rake earlier in portrait format to help him to draw other parts of composition, shade as reference for students. Landscape format is suitable for short, flat and narrow objects. He must explain elements and principles like proportion, tone, texture, shade, light source, ask and check whether students understood the topic. Images/positive area is about 75% and negative, 25%. Students must draw parts of object proportionally, Example, watering can is larger than can's handle. Objects are proportional to each other (GD syllabus, 2010), eg, can is larger than spade. Erase front objects' outlines to cover objects behind. Draw centre line. Apply foreshortening principle to portray boot's foot, pointing towards you. Draw objects with freehand, not from memory or what you think, without ruler or adding bird in sky. Inexperienced beginners must use portrait format, if long rake leans vretically behind a wall. They often draw objects in middle with large space at right and left, objects at left with large space at right or vice versa and cannot fill landscape format because of rake. Images are neither too small nor too large for picture space. Do not rule lines for margins, draw objects' outlines before details. If it is wall background (common), shade/paint stronger tones on centre line, paler tones towards wall's

top. Foreground – shade paler on centre line, increase intensity downwards. In ‘vegetables’ theme, teachers arrange varieties like garden egg, full and sliced tomato, cabbage and okro for students to draw and shade. Draw eg, sliced tomato larger than seed in it, full tomato, larger than identical sliced one. Some shading techniques: background in cross hatching, objects in smudging/hatching/dots and foreground in hatching.

**Colour (Objects)** – In ‘Learning Resources’ theme, arrange varieties of objects like book, bag, pen and globe randomly for students to shade with coloured pencils, pastels/crayon (dry media) or paint with poster colour/acrylics (water based). Use subjective/objective colours for GKA2 still life, illustration in GD3 and GKA2 design. Do not arrange similar objects like 4 bags. Shade/paint backgrounds with cool colours, foregrounds with warm. Some oil colours are allowed. Examiners’ Report says, do not use powder colour. Beginners must know objective before using subjective colours. The PM syllabus (2010) agrees that emphasis of painting/drawing of objects is on perception, objectivity and resemblance, without mentioning objective. Paint/shade background with cool colours and foregrounds with warm. If it is acrylic/poster colour, apply light colours earlier, thinly with foam/rag/large brush before dark tones for details. If you are sure of where to paint each colour, paint thickly from start. Paint backgrounds with cool colours and foregrounds with warm in any composition, whether objects are in subjective or objective. It helps teachers to use self-explanatory schemes to mark works. Blend colours in objects to create impression of solidity and roundness on flat surface.

WikiHOW agrees that yellow, yellow-orange and red warm advance and are suitable for foregrounds. Blue, green, blue-violet and violet recede and are suitable for backgrounds. 2014 GKA 2A Question 1a still life reads - Make composition of: School bag, Classroom table and Chair. Scheme - **Craftsmanship:** Handling of tools and materials in drawing and painting. Tonal values. Proportion of objects. **Perspective:** Depth in work. **Design:** Organize elements guided by principles. Use of picture plane – foreground and background. Bring out objects’ nature. Depict 3 items. **Creativity:** Produce original work, based on one’s concept to satisfy question.

4.3.2 Composition from Scenery in GKA/GD/PM: Scenery questions often appear in WASSCE PM3. i. Students observe a scene like “Market” or witness event like “Celebration” and paint pictures that resemble actual scene/event at site. ii. Snap scenes and paint later in studio. iii. At least, sketch theme at site, combine with/without pictures from magazine/internet to produce composition in studio. Use any of above sketches to solve WASSCE PM3 composition question which does not mention “produce from imagination”. In “Evening market” theme, depict about 6 figures engaged in buying and selling. Use colour to create evening scene. Market scene is in open space, under sheds/trees or in buildings. **Linear perspective:** Objects which are near appear bigger and taller than those far away. Objects, lines and spaces decrease in sizes towards vanishing point (VP). One point perspective: road gradually becomes narrower, it’s sides seem to meet at VP. Vertical lines remain vertical, horizontal lines from viewer meet at VP. Parallel perspective: horizontal lines parallel to each other meet at VP. Two-Point perspective has 2 VPs – horizontal lines in building meet at 2 opposite VPs. 3-Point perspective building: 2 VPs on horizon and one VP in sky/foreground. Angular perspective: some lines are parallel/perpendicular to picture plane or some, oblique. *See examples below:*



Figure 1a: One point perspective

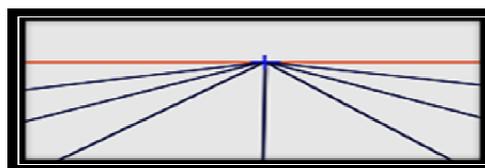


Figure 1b: Parallel perspective

Figures 1a-b: **One point and Parallel perspectives**

**Colour/Aerial Perspective:** Colours of objects which are near appear more intense than those far away. Colour perspective is concerned with compositions with wall background - from centerline, paint intense to pale background and pale to intense foreground. Treat objects and trees at foreground in details with sharp contrasts and strong colours, treat subsequent ones towards centerline without colour contrast. Aerial perspective is in compositions with especially, sky background - paint pale tones on horizon; intensify tones upwards to picture’s top and downwards to bottom. Paint objects, figures, trees and others in foreground with stronger colours and sharp contrast. Paint subsequent ones towards horizon paler. Colours fuse into bluish/greyish mist at horizon. If light is from left, paint/shade horizon’s left part lighter, increase intensity upwards and downwards towards right or vice versa for light from right. Landscape is common WASSCE theme, trees, animals, human figures and portraiture are part of it. It involves horizon, elements and principles to produce Naturalistic works. Ameyaw-Benneh (2014) asserts that if cylinder is above eye level: oval bottom is seen, (nearer lines curve downwards). At eye level, top and bottom are not seen. Below eye level: top is seen, nearer lines curve upwards. Shading techniques: Line/Contour method, Stippling, Smudging/smooth, Scribble for fluffy objects eg. human hair, wool, trees and shrubs, Criss-cross (dogs’, cats’, sheep’s hairs etc) and Scrawl/short lines for outline drawings of eg., some dogs to depict tones, forms and traits.

4.3.3 Composition from Memory/Imagination: The GKA 2Ab question is “imaginative composition”. It is also in GKA/PM theory. It is used as realistic/geometric abstract illustrations in posters, fabrics or others in GKA 2B and GD3. Objective colours are often used in GKA2/PM3 imaginative compositions and others, since PM syllabus discusses only objective. At times, subjective colours cannot be avoided in GKA2/PM3 works, eg, one coloured, “Masons on Scaffold” (WASSCE PM3, 2013) and some other abstract works. *Approaches:* (1) Observe scene and paint later in studio from memory. Example, student in Kumasi who has visited a harbour can draw a ship without looking at picture. (2) Sketch scene on spot in sketchpad and paint later in house/studio. Some GKA2/PM3 candidates use original photos as aids in scenery/imaginative compositions with real forms and pass well. In theme like “Market Day”, use yellow, orange, red colours and others to depict colourful afternoon scene. Depict market buildings, people buying and selling goods like fruits, vegetable, beverages, clothes and utensils in open market and in stores. (3) It can be scene imagined for first time eg. bird driving a car or story one has read/been told. (4i) Theme can be based on abstract symbols, proverbs and wise sayings, eg, canoe, adinkra, stool and colour symbols. “Symbolic” abstract arts are not drawing of actual objects but represent ideas, and have symbolic meanings (4ii) Use Geometric shapes with contrasting colours to create ‘Geometric Abstract art’, no symbolic meanings. ‘Abstract’ is relative term (not absolute), it describes non-representational/non-naturalistic. Abstract painting ranges from slightly less than naturalistic to unrecognizable. In 2009 PM3, candidates chose any medium and technique to make colourful abstract painting on theme, “Unity”, showing perspective. *See samples of abstract and doodle below:*



Fig.2a: Geometric abstract art with objects (From Internet)



Fig.2b: A student's doodle work with objects.

Fig.2a: *Geometric Abstract Art from Internet* and Fig.2b: *A Student's Doodle work.*

WikiHow lists procedure for Fig.2a Geometric Abstract: Paste tape to create intersecting lines and shapes like triangles and squares on canvas. Paint spaces between tapes, remove tapes while paint is wet. Paint white lines where tape was covering or leave there blank. If you do not want to deal with gaps that tape causes when removed, draw objects or avoid objects, rule lines with ruler and pencil to create shapes, paint adjacent shapes with contrasting colours. *Doodle:* Draw eg, object/s on paper or avoid object/s. Draw a line to cross at several points without lifting drawing device from paper to create shapes. Paint adjacent shapes in object/s with contrasting colours before shapes around objects. If objects are not included, paint adjacent shapes with contrasting colours. *Below is One colour work:*



Fig.3: *2013 candidate's one colour Acrylic Painting on plywood entitled "Masons on Scaffold".*

In above work, candidate used black to shade and white to tint yellow to produce 3 colour work. He should have painted yellow thickly at dark areas and added more water for light tones at light areas to produce one colour work. Neutral black shade and white tint are real colours (GATA Workshop, 2012). SHS beginners must rely on realistic/naturalistic styles in which elements are arranged, guided by principles to produce pictures, mentioned in art syllabi and some, produced by previous students in 3 SHS. Such works have distance, superficial meaning, are self-explanatory and reflect on themes. Some SHS drop outs produce them for exhibitions and illustrations in commercial art. There are few abstract paintings in SHS as reference, since Art syllabi do not explain how to produce abstract works. Do not copy other people's works and submit as exams pieces. Tertiary students who have matured in realism/naturalism can perform well in unrecognizable geometric and symbolic abstract, and distortions like out of proportion elongations with meanings, not determined by outward appearances for exams/personal reasons. SHS compositions' foregrounds have wall/sky backgrounds, but few have no backgrounds. December 2014 GKA 2A Question 1b imaginative composition was “Presidential motorcade”. Scheme: **Craftsmanship:** Tonal values to bring out solid figures, objects and others. Figures in action's proportions. **Design:** sketch and paint artwork. Use of space. Apply principles of art – Create distance with perspective. Colour harmony. **Creativity:** Develop new methods/styles in executing works. Originality. **Interpretation:** Figures and structures to depict presidential motorcade.

4.3.4 Composition in Collage Work in PM: Teachers must teach students how to arrange and glue different

materials on plywood as collage. Topic like “Preparing Evening Meal” include woman preparing banku in cooking pot or man pounding fufu with pestle and woman driving fufu in mortar. *Procedure:* Make sketches on light sheets/bond papers. Select one for collage. Chosen light sheet work’s size is equal to plywood’s. Paint plywood with black or leave it unpainted to see pencil lines after tracing. Spread carbon papers on plywood, put light sheet with sketch of “meal preparation” on carbon, trace “meal preparation” on light sheet onto plywood or put tracing paper on light sheet, trace “man pounding fufu and woman driving fufu in front of house” onto tracing paper. Shade outline of “meal preparation” at tracing paper’s back, trace “meal preparation” onto plywood. Cover buildings’ wall with sand, paint with yellow and red colours. Create roof with palm branches. Cover human body with sand and paint with brown’s tint and shades, wearing real clothes. Depict mortar, door, window and chair with brown paper. Paint sky with blue’s tints and shades, stick for pestle and firewood, if earthen ware stove or charcoal in coal pot, sand and grass for foreground. Pounder has real fluffy hair, fufu driver wears headgear. Depict soup and coal pot with fruit juice’s silver. Focus is on how meal is being prepared.

Place piece of tracing paper on e.g., “kaba” (Africa womens’ garment) in “meal preparation” on light sheet/plywood, trace ‘kaba’s outline onto tracing paper. Shade tracing paper’s back along pencil lines, put tracing paper on actual fabric and trace kaba onto fabric or put carbon paper on actual fabric, put piece of tracing paper with kaba on carbon and trace kaba onto fabric. Cut out kaba’s shape from fabric with scissors and paste on woman’s kaba location on plywood. Cut other shapes on plywood and paste till collage work is finished, varnish and frame. PM Syllabus (2010) agrees and allows perspective in collage, so slightly apply paint on actual clothes and foliage to improve on colour/tonal perspective to show distance roundness/solidity. Cut larger materials and paste in marquetry and montage.

4.3.5 *Composition in Mosaic in PM:* Students glue pieces of similar tesserae on plywood or chip/strawboard to produce mosaic work. *Procedure:* Sketch market scenes on bond papers, select one for final work. Chosen bond paper work’s size is equal to plywood’s size. Paint plywood with black or leave it unpainted. Trace theme on paper onto plywood. Paint cartridge paper/light sheet with different colours (poster or acrylic), cut it into small rectangular and squares with scissors. Select colour scheme to suit theme’s mood (excitement/action). Neatly apply glue on support, paste larger tesserae with intense colours for nearer objects and smaller, paler ones for distant objects on plywood to show distance in work. Paint is not often applied on pasted coloured tesserae to improve on perspectives, but one can slightly do so. PM syllabus only says: Develop ideas on topic, select, transfer design onto surface. Cut, paste shapes, varnish and frame. In another method, paste unpainted tesserae and paint with brush. Candidates often produce mosaic works with paper tesserae. Examiners Report (2009) says, some can use small shapes of glasses/pots, shells, beads, tiles, seeds, buttons or others, *See sample of mosaic below:*



Fig.4: 2009 candidate’s mosaic work entitled ‘Xylophone Players and Dancers’.

4.3.6 *Figure Composition in GKA/GD/PM:* It is drawing/painting of full human or portrait. Students must observe and paint/shade full figure, head, face and bust of infant, adult and aged to show mood/facial expression and feeling, at frontal, profile and  $\frac{3}{4}$ <sup>th</sup> views. Use poster colours/acrylics, pastels/coloured pencils/crayon or others. If it is egg-shell paper, draw on rough/smooth surface. Body Proportions: There are approximately  $7\frac{1}{2}$  head-lengths along vertical axis of 15 years and above (normal) adult’s body. Some books indicate ideal 8 head-length figures. Body is divided into 3 parts – cylindrical upper and lower torso (2 head-lengths), cylindrical upper leg (2 head-lengths, one face width wide) and cylindrical lower leg (2 head-lengths). Foot is approximately equal to head-length. Neck is about  $\frac{1}{2}$  head-length =  $7\frac{1}{2}$ . A year old child – about  $4\frac{1}{2}$  head-lengths, including head. At 10 years, 6 head-lengths. Upper and lower arm join in middle - about 3 head-lengths from shoulder to finger tips. There are 3 face-widths from left to right shoulder. Female figure is flexible, male figure is rigid and strong. Women have wide hips, prominent buttocks, sloping shoulders, narrow chest and prominent breasts. They are more rounded, smooth and shorter. Men have square shoulders, broad flat chests, they are rugged looking and muscular. Basic measurements are guidelines. *See figures’ front and side views.*

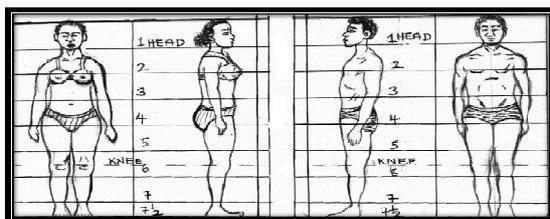


Fig.5a: Female figure in front view Fig.5b: Female in profile view Fig.5c: Male in profile view Fig.5d: Male in front view

Fig.5a-d: *a/Female figure in front view, b/Female in profile, c/Male figure in Profile & d/Male figure in front view by the researcher.*

**Portrait:** Students must consider: Character, principles of art, perception, proportion, shading and human face/figure's anatomy (PM Syllabus, 2010). In self-portrait or any portrait, teacher can sketch portrait on board as reference. Adult who is 15 years and above' neck is about oval shaped head's  $\frac{1}{2}$  length. There are 3 face-widths from left to right shoulder. Eyes divide distance between chin and head's top into 2, mouth divides lower quarter into almost 2. Most noses, especially those of whitemen, slightly extend downwards and reduce distance between nose's tip and mouth's opening. PM syllabus allows use of model/pictures. You can thus draw self-portrait photos, picture/photo of infant, adult/aged with free hand, avoid boxes. Drawn self-portrait must resemble student or his photo, portrait the student drew must resemble model who posed for him. Drawn picture must resemble photo/picture of infant, adult or aged. In drawing, use 2B/BB pencils to sketch, and 5B/6B or charcoal to shade. To avoid cartoon/graphical works, blend linear outlines for model's/photo's resemblance. Lineally shade, blend along contour lines (hatching), avoid white blank spaces or use cotton/paper/thumb to smudge and blend tones. Ameyaw-Benneh (2014) mentions shading of hairs with crisscross technique to give hairs natural and fluffy appearance. Paint portrait on eggshell paper's rough/smooth surface. Use poster colour/acrylics/coloured pencils/crayon. Blend colours for resemblance. *See examples of portraits below:*



Fig.6a: Portrait in Front View, Fig.6b: Side View, Fig.6c:  $\frac{3}{4}$ <sup>th</sup> View.

Fig. 6a-c: *Portrait in front view, portrait in profile (middle) & portrait in  $\frac{3}{4}$ <sup>th</sup> view, drawn by researcher.*

Knowledge and skills in composition from Objects, Scenery and Imagination/Memory must be taught, since WASASCE GKA 2Aa is composition from Objects whilst 2Ab is imaginative. Students execute GKA2 practicals on 55cm/55.5cm by 37cm paper, but they produce GD3 and PM3 works on various supports with various sizes. Scenery and Imaginative/Memory compositions appear in PM3 as painting, mosaic, collage, montage, marquetry and mixed media. In GKA2/GD3 illustrations or others, use subjective/objective colours.

#### 4.4 Design of Methods for Teaching Design in GKA/GD/PM.

**4.4.1 Printmaking:** Art teacher must define it as art of making marks on surfaces by stamping, dabbing, pressing, rolling, rubbing, spraying, cite and explain types like direct and screen prints. **Direct print:** Use natural or artificial object to print. In GKA and GD, theme can be: "leaf printing". **Procedure:** Apply poster colour/acrylic/iodine on eg, mango or avocado leaf's surface, using brush. Superimpose leaf on paper or place paper on leaf and tap back with fingers to print. Repeat process haphazardly to create all over pattern or draw boxes and print eg. full/ $\frac{1}{2}$  drop patterns.

**Screen printing:** Teacher can give one/2 themes to students as classwork. At times, students print their own themes. Picture makers print images only, GKA and GD students combine images and letters, print images or letters only. Use Roman, sanserif, italics and freehand. Blocking-out methods are lacquer/filler, paper stencil, touché/wash out and photographic (solar/light exposure box). **Stretcher Preparation for 3 methods:** Assemble materials in studio/classroom. Spread mesh on wooden frame. One/2 people hold mesh and frame for teacher to staple frame's 3 corners in crosshatching before stapling along 2 slabs which meet at angle. After stapling 4 sides, cut off excess mesh along edges with blade. **GD Classwork:** "Design and produce on fabric, 3 colour pennant for "Kumawu Football Club". **Procedure** - make sketches on A4 sheets and select one. Cut yellow cartridge paper and sketch final 30cm by 40cm pennant's layout: illustration of eg, crest, football, flowers and bird. Use black, green and red colours. Paint Motto: eg, "Second to None" with red. Paint year of establishment: ("1924") with green (poster/acrylics). Either cut 2 pieces of fabric, each a little larger than 40cm by 30cm out of yellow

fabric or cut single stretch of fabric, larger than 80cm by 30cm.

**a/Photographic Method:** Cut tracing paper into 3 and trace location and shapes of each of 3 colours in pennant onto each of 3. Paint design on each of 3 tracing papers with black rotting ink/pen. Leave 2cm margins around each work as ink duct. Design is smaller than stretcher. *Screen Preparation Procedure* - Prepare solution, coat 3 stretchers and allow them to dry. In darkroom, put each of 3 designs on separate light in shooting box. Put 3 coated stretchers on 3 designs and pad inside with books/sand/blanket. Switch on light for 5 minutes. Switch it off. Wash and dry stretchers and get 3 different screens. Areas that are not to print are blocked and become blue for ink to penetrate blank parts. Seal pin holes (if any).

**Photographic Printing process:** *i/2 identical pieces of fabrics* - Cover table with blanket. One person holds screen for teacher to print. Make proof print on paper to check pin holes. Spread yellow fabric on table. Print red light colour before dark ones. Put red's screen on fabric with hollow side upwards. Pour red paste into ink duct. Use squeegee to spread paste, horizontally and vertically. Remove screen, wash it with water to open transparent areas, wash squeegee also. Allow red print to dry. Put green's screen on same 45/40cm by 30cm fabric and print, print black with black screen. Print on other fabric using above procedure. Two identical prints are made on 2 pieces of fabric, each measures: 30cm by 40cm. Put stiffer foam/strawboard in-between the 2, join the 2 by sewing/gluing. Fix black chord/twine as handle at top and hand sew/glue. Insert 2cm /2½cm red fringes at sides and bottom. Attach beads to fringes/avoid beads. Pennant's final measurement with fringes is 40/45cm by 30/32/32½cm. Fix brown stick or avoid it. *ii/ Two Prints on fabric:* Spread 80cm by 30cm yellow fabric on table. Print 2 identical pennants in opposite directions, up and down longitudinal ends of fabric with above procedure. Fold fabric, cut out 40cm by 30cm size, join 2 with above procedure. Several SHS are getting darkrooms for block out stencils for WASSCE screen print. The other methods are not often used to solve WASSCE screen questions nowadays.

**Lacquer:** Trace design with pencil onto stretcher/s. Use brush to apply lacquer to blockout non-printing areas, leave design areas blank. Seal pinholes (if any), after drying, print design on yellow fabric. **Paper stencil:** Design on paper. Cut out design and get stencil. Use masking tape to fix paper stencil on stretcher. Dab paste with foam on design to print on fabric. Some people place cut out stencil on fabric's surface and dab with paste for ineffective stencil print, without stretcher. If fabric is large, cut out 30cm by 40cm pennant after printing. Colour of any blank surface is not counted. Some people print 3 colours with one screen and produce shoddy work. For any one colour Photographic, Lacquer or Paper stencil work, eg, one colour pennant, use one screen. *Below are candidates' works:*



Fig.7: *Two 2016 GD3 candidates' pennants with illustration of birds and others.*

**4.4.2 Logo:** Use Sanserif, Roman/italic or others for logo work. If it is e.g. 2-colour work, use any 2 colours, Pictorial logo - Use picture and tiny words to make self-explanatory logo. In 2015 logo for instance, "log, chair and pencil" illustration covers 70%/60% whilst "Chemfreh Limited" caption is 30%/40%. Reliable sources say, WAEC markers do not mark down candidates who use pictures only. If it is Corporate Identity Logo for eg. Hip Hoggers Limited (2013 GD3), use sample of items the company produces like "shirt", "trousers", "shoe" and "initials", "HHL" to design a logo.

**Existing logos:** In 2004 GD3, candidates included Ministry of Agriculture's logo in "The Kejetia" magazine. Students painted "A", 2 cocoa pods, corn, cow, hen, fish and shrimps in circle as logo for MOA. Other Logos: If the question is not "pictorial", "corporate identity", design any logo, avoid corporate identity with unrelated objects and existing logos. Use "Ampeyoo" with "fish's picture", "fish", "AFC" with or without "fish", or "Ampeyoo" only to design logo for Ampeyoo Fish Company's calendar (2013 GD). If it is like 2007 GD3 logo for Marisco Orange Juice - by Kokofu Group of Companies, use "KGC" with or without "orange/s", since only oranges are processed. If it is like 1995 GKA2 logo for Susuka Art College, use initials "SAC" and one or 2 objects: "brush", "palette", "pencil" and "poster colour" or at least, "SAC" for logo. Few other GD3/GKA2 designs have images without letters, eg, SSCE 1996 GD3 photo enlargement.

**4.4.3 Flag:** Assignment - "Design and produce a flag in not more than 2 colours for newly established "Kumawu Technical School". *Procedure:* Sketch on A4 sheets, select one. Cut 90cm by 50cm cartridge paper and draw flag's layout which comprises: School's Name, Crest with some tools and materials used in technical schools, and Motto on it. Paint flag with 2 colours, eg, red and black which contrast with eg, yellow paper. Cut 90cm by 50cm tracing paper, trace painted flag onto it. Cut design areas out of tracing paper for ink to penetrate. Use

foam to dab eg. red colour before black on fabric. Painted flag on paper and printed flag on yellow fabric are similar.

#### 4.5 Design of Methods for Teaching Lettering in GKA/GD

4.5.1 *Lettering lessons in GKA/GD*: Teacher must define lettering, explain its evolution, branches like block and calligraphy. Students can read eg. Ameyaw-Benneh's (2014) textbook one after the other, whilst he explains. Class work: "Draw your name" in Roman/sanserif lettering. In Roman, use one type of serif to decorate letters in name/word eg. triangular serif, often used by SHS students. Other types are full bracketed, hairline serif, slab/square and slab bracketed. Small letter like 'a' is in 2 horizontal lines – mean and base, "b, d, f, h, k and l" with ascenders are in 3 lines – cap, waist and base, "g, j, p, q and y" with descenders are in 3 lines – waist, base and drop. No letter is in 4. Capital letters are in cap and base. Though optical spacing is effective, most SHS students use simple mechanical.

4.5.2 *Freestyle lettering in GKA/GD*: After definition, teacher must draw samples on board. Freestyle Poster Class work: "Keep the nation alive, grow more food". *Procedure*: Draw stylized block letters plus one or 2 objects' shapes for each work in portrait/landscape format. Do not represent all words with different objects or do not produce a work with one stylized gothic/Roman lettering. i. Draw "Keep the Nation Alive" in stylized gothic/Roman/italic letters. Use cord, fish, snake, snail to draw "grow more food". ii. Use stylized gothic/Roman to draw "Keep the nation alive", blow up "GROW" in gothic/Roman letters, arrange leaves horizontally on top. Use an object to draw "more food". iii. Use stylized gothic/Roman plus 2 objects: – fish, cord or snake. iv. Draw "Keep the Nation Alive" with red, using Ghana map's shape. Use eg, banana's shape to draw "Grow more food" in yellow and green.

4.5.3 *Calligraphy Lettering Lesson in GKA/GD*: After defining calligraphy, draw eggs on board and assign students to class work on one/2 themes like: "15 word quotation on 37cm by 55cm landscape format". Move round to help students who write eg, 'f', without ascender or 'g' without tail. Beginners must use pencil to rule horizontal lines for words and write equal sizes of words in main body's lines. Gyau and Obiri-Yeboah (2011) says, rule lines in page planning. Sketch text and border designs with pencil and use pen to apply colour on text (preferable) or directly write text with pen. Use cane/bamboo for class exercises till you can use it for WASSCE. But those who have metal pens can use them for exercises and WASSCE. Metal pen is costly, so most schools use cane/bamboo.

*Procedure*: From left, measure .5cm margin and 1.7cm border design, .7cm inner margin, 49.2cm for text, .7cm inner margin, 1.7cm border design, .5cm outer margin = 55cm horizontally. From left top: Measure ½cm outer margin + 1.7cm border design, .7cm inner margin, 6.5cm text, .7cm interval, 6.5cm text, .7cm interval, 6.5cm text, .7cm interval, 6.5cm text, .7cm interval, 2.5cm author's name, .6cm interval, 1.7cm border design, ½cm outer margin = 37cm downwards. Sprinkle dots or print/paint flower/s at background, rule horizontal lines to join points. Leave 1.7cm spaces between cap and waist, 3.1cm waist and base and 1.7cm base and drop lines. GD syllabus (2010) says, start work with capital decorative letter, complete it with modern calligraphy typeface. Use pencil to write: 5 or 4 words, 3/4 words, 4 and 3 words in horizontal lines. Spell/write words correctly. Do not mix small and capital letters in word. Use one of 5 basic ways to arrange text: i. Centred ii. Random, iii. Justified, Unjustified – iv. Flush Left, Rugged Right and v. Flush Right, Rugged Left. Black, white and grey neutral colours are real. In a 3-colour work, use neutral and 2 real colours, 2 neutrals and real, 3 neutrals or 3 real. Leave spaces between words in same lines. Write author's name with erect/italic small and capitals in space down. Apply rottring ink/iodine/acrylic/poster colour. Tilt pens at 45 degrees to line, write thick vertical and thin horizontal strokes.

In sketchpad, it is: 1cm cap & waist, 1.5cm waist & base, 1cm base & drop. On larger paper, leave 2cm between cap and waist, 3cm waist and base, 2cm base and drop (preferable) or 2cm, 2cm, 2cm. Only the skillful can write several words in portrait format. But any few or plenty words can be written on landscape with space around work for border design.

4.6 *Rubrics of Practicals*: If GKA2 question states "design and produce": students must paint work on paper or stencil/print on paper. If it is "Design and print": make block/relief print on paper. If it is "create design" to be used as eg. wrapper: paint work on paper (2006). If it is "Using mask of fish and main motif, take original design" for cloth: design and paint cloth with background texture. If it is, "use natural motifs to make original design" for cloth: paint cloth. Paint GKA2 imaginative compositions (no shading). If GD3 is "design and produce", paint on paper/stencil on fabric/paper (2017, GD3). If it is "design and produce on fabric": use screen printing method (2016, GD3). If GKA2/GD3 (2008) is "design" a poster: paint work on paper. If GKA2/GD3 is "paint": paint on paper (GKA), on paper, canvas, plywood, chip/straw board with brush (GD3). If number of colours is not stated, it is full colour work. Execute "Design and produce pictorial poster" and "Design and produce in full colour, sheet of wrapper" works with poster/acrylics on paper (2006, GD3). Paint "Design and produce an original crest which will be printed on 'T' shirt" on paper (GD3, 2008). If PM3 is "Depict scene in

water-based pigment”: paint work with acrylic/poster/water colour on paper/plywood/canvas or chip/strawboard. If it says “Using any water-based colour, design a mural to be executed as decorations”: paint on canvas, eggshell/cartridge paper. If it is “depict theme in any painting medium” (2012): use any colour, eg. water based to paint work on support.

*Some candidates’ weaknesses and remedies (Examiners’ Report, 2009):* Reading past questions alone do not help students to remember processes in GKA/GD/PM. Only hand-on exercises provide skills in theory/practice. If question says “write short notes on” eg. “visual texture”: define term, it’s uses and eg. Candidates must answer questions they understand best first. Do not write part of answer to question on another page without indication. Teachers must give students assignments to improve on handwriting; spelling and English language, revise past questions with students to help students acquire procedure and exams techniques before WASSCE. Candidates who do not understand question cannot answer. Some students have subject matter but cannot express themselves in English. Some answer more questions than required. Some do not prepare for exams and make spelling/grammatical errors, long and wrong sentences, and unexpected abbreviation. *Remedies:* English and art teachers must help candidates to learn English language’s rudiments. Teachers must teach how to answer questions in exams and terms in art before WASSCE. Answer a question on a page (Examiners Report, 2008). Students must pursue in-depth knowledge and understanding of subjects and write legibly (2005).

## 5.0 CONCLUSIONS AND RECOMMENDATIONS

### 5.1 Conclusions

Questionnaire responses and observed lessons on layout, composition, design and lettering topics in GKA, GD and PM revealed some gaps in teaching and learning of the 4 topics. Responses showed absence of standard textbooks in 3 SHS for the 3 subjects. Teachers and students elicit notes from various pamphlets for the 4 topics. Some teachers prepare a scheme to award marks in continuous assessment and promote qualified students. Others conjure marks for 30% continuous assessment. Teachers must complete a topic, give assignments on topic to help students get enough skills to answer all questions on such topics. Copying other people’s works as an end do not help students to get enough ideas and skills. It was observed that some students made spelling, spacing and other layout errors. Some words were missing in some calligraphies and posters. Some calligraphies’ borders and initial letters were not decorated. Some objects were out of proportion. Students produced pictorial posters with pictures only.

The researcher designed alternative approaches for teaching of layout, composition, design and lettering under GKA, GD and PM in 3 SHS in Ashanti. They are innovative or modern trends of teaching to fill some gaps that were noticed during observation of lessons on the 4 topics in GKA, GD and PM in 3 study SHS, buttressed by questionnaire responses. The designed methods will help Visual Art students to perform better in the 4 topics. Some teachers adopt rules or foundations teaching principles to teach new topics. Others use teaching aids or illustrate to explain lessons to help students understand lessons better. Some students also illustrate for answers and summarize words. Teachers who give students enough exercises and mark all and those who give few and mark, contribute more to learning of visual art than those who give few and are unable

to mark all, or those who give enough but are able to mark few. Design of methods for teaching Layout for fruit package, motif arrangement, career bag, posters, Compositions from objects, scenery, memory/imaginings, printmaking, logo, flag, block, freestyle and calligraphy lettering are discussed. He lists some rubrics of practicals, gaps in theory and remedies. He thus, mentions how SHS Arts teachers and students must teach and learn the 4 topics, according to faults detected.

### 5.2 Recommendations

Based on findings and lessons learnt from study, following recommendations are suggested for effective teaching and learning of layout, composition, design and lettering in GKA, GD and PM in 3 SHS in Ashanti and in all SHS in Ghana.

1. Art teachers must summarize, write salient points on board, dictate the rest and save time for practicals, photocopy notes for students at times, use teaching aids or illustrate to explain lessons where necessary. They must use gestures to stress important points, show interest in outstanding works, frown on bad behaviour or at least, be present in classroom to correct errors students make in notes writing. They must adopt ‘rules or foundation principles’ to teach new topics: eg. proceeding from known to unknown and encourage students who get it right with another method or use resources in local environment to create works. Designed alternative approaches must be used to teach GKA, GD and PM.

2. Students must read questions before choosing those they can answer best earlier, illustrate where necessary, and correct mistakes before WASSCE. They must type appreciation for Project 3 and use ICT to create some GKA2, GD3 and PM3 works. The 4 topics under GKA/GD/PM must be given serious attention to help Art students to answer any GKA/GD/PM question well.

3. Art teachers must constantly give assignments on treated topics to students, mark all and record marks in

assessment book, conduct terminal exams on treated topics within term, discuss students' practical works with them. He must arrange related objects asymmetrically for students, move round to control the class and help some students who face difficulties. Vegetables and fruit still life class works in GKA2/GD3/PM3 must be start in beginning of week and completed before next week.

4. Though it is only in figure drawing that art syllabi mentions use of pictures/photos, teachers can snap composition from perishable objects and sceneries for students to draw on time. The GKA/GD teachers must teach difficult topics like multi section, freestyle, cartoon and optical spacing, PM teachers must also teach abstract art. They must complete syllabi, prepare lesson notes, teach how to answer exams questions before WASSCE, discuss previous exams questions in each term's beginning,

5. The CRDD, GES and WAEC must liaise on policies like inclusion or exclusion of caption in pictorial posters to avoid contradictions like deduction of marks for exclusion of caption in WASSCE. The CRDD and MOE can include some of the new methods in GKA, GD and PM syllabi, when syllabi are being revised.

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