MIKEL SERIES

CREATIVE ARTS BASIC SEVEN

MICHAEL MILENYAKPOR

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The book covers in detail, all the topics in the 2020 NaCCA Creative Arts and Design Curriculum.

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ACKNOWLEDGEMENT

The decision to write this book stems from two factors. The first is my desire to reach many more students (pupils) who have difficulties with the subject. The second is to produce a ready reference for myself and for those of my colleague teachers of Creative Arts who may care to use the book.

In writing this book, I have had to consult many people; among them are experienced teachers of Creative Arts, authors and students. I must therefore, express gratitude to the many students and other knowledgeable personalities, I have been privileged to meet in the practice of my profession. A detailed list will be too long in the circumstances and I believe they will pardon its absence.

I must however, say how indebted I am to Mr. Hubert Agbesi (Otoyo), without whose material support and encouragement, this book may not have been written at the time it was.

Again am grateful to my lovely wife Mrs. Rebecca Milenyakpor for her moral and material supports over the years.

However, I am solely responsible for any error in this book. Any suggestions aimed at enriching this work shall be most welcome.

DEDICATION

I dedicate this book to my lovely mother, Philomena Ama Kusime and my entire family.

PREFACE

The study of Creative arts is important for all individuals especially young children.

This is very crucial in the case of developing countries such as Ghana, which have to move faster in their attempt to raise the standard of living of their people.

Creative Arts are essential to the development of emotional, material, spiritual intellectual life. Opportunities to actively participate in creative or in artistic process (singing, playing an instrument, drawing, craving, acting, dancing, composition and appreciation) enhance the growth of one's imagination and self-expression. Creative Arts and Design provides avenue for strengthening social identity and unity of purpose, discovering the cultural heritage and creating a unifying nation. Apart from unlocking the creative potentials of the individual, Creative Arts and Design is the foundation for the development of skills in Design and Technology, and therefore, preparation for industrial development. Ghana must change from dependence on other people's technologies and finished products to the development of its own indigenous innovation and also train its citizens to creatively add value to national resources.

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STRAND 1: DESIGN
SUB-STRAND 1.1.: DESIGN IN NATURE AND MANMADE ENVIRONMENT

CONTENT STANDARD B7 1.1.1
Demonstrate understanding of design as a concept in relation to the elements (dots, lines, and shapes) and principles (balance, rhythm, repetition) of design and as a medium for creative expression of design in nature and the manmade environment.
INDICATOR: B7 1.1.1.1
Demonstrate understanding of design as a concept and its importance and role as a medium for creative expression of design in nature and the manmade environment.

Meaning of Design in Arts

Design: it is the organization, arrangement or composition of work. It can also mean a picture, poster, collage, carving or basket. Any work of art that involves the arrangement or organization of lines, shapes, forms, textures, dots, etc. can be termed as a design. Designs occur in nature as well as man-made. Some examples of designs are shown below

IMPORTANT OF DESIGN
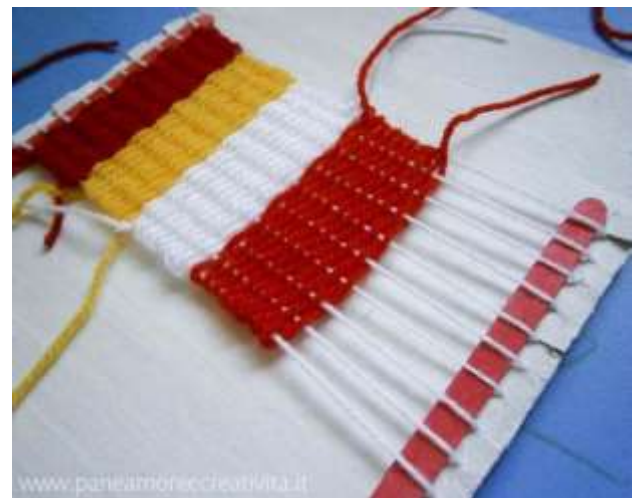
IMPORTANCE OF DESIGN

1. It is used for communication.
2. It helps to build a brand.
3. It is used for decoration.
4. It helps us to appreciate work of art.
5. It develops in us creativity and innovation.
6. It provides us with relevance skills to become self-employed.

Designs are found both in nature as well as man-made environment. Can you mention some of the natural designs? Most of the man-made designs are influenced by natural designs. Examples are shown below.

Natural designs that influence some man made designs.

Design inspired by the palm

Anthill inspired Eastgate Building in Harare
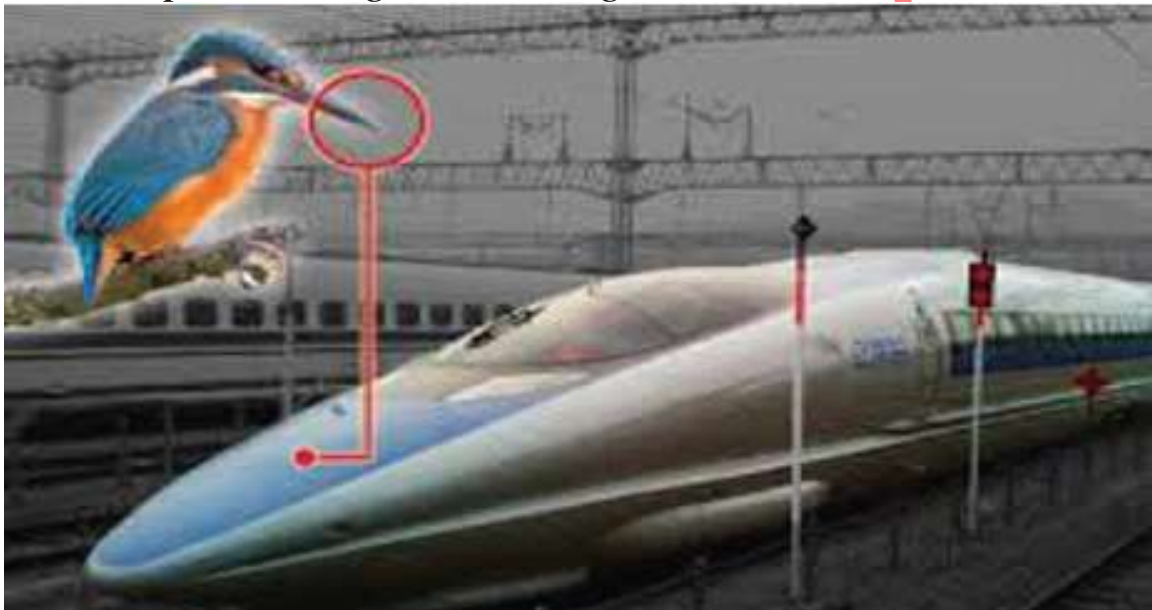
Beak of kingfisher bird inspired Shinkansen Bullet Train – Japan

Identify some of the similarities as well as some differences between natural designs and their corresponding man-made design.

Self-Assessment Questions

1. What is a design?
2. Explain four (4) importance of design in natural and man-made environment.
3. List four man made designs and identify the natural things that inspired their composition.

Indicator: B7 1.1.1.2.
Research to identify and record what constitutes the 'elements of design' in nature and as building blocks for composition and creative expression of ideas.

Elements of Design

Elements of design; They are the ingredients that artist use to make a design. They are sometimes referred to as **elements of art** when they are used to describe a work of art. The major elements of design used are:

1.**Dot (•):** It is a point or small round spot. Dot may appear in nature as fruits, seeds, rocks, human head etc. or they can be man-made such as football, volleyball, etc.

In the table below write down seven (7) examples of natural and manmade dots.

Natural dots	Manmade dots

2. **Line:** A line may be considered as the path made by a moving point of a tool such as pencil, pen, crayon, etc. In natural environment, line appears as footpaths, animal trails, rivers, tree branches etc. we can also get line from man-made

objects such as electric cables, drying lines, cords, thread, yarn, etc.

Some types of lines are:

In the table below write down seven (7) examples of natural and manmade lines.

Natural lines	Manmade lines

4. **Shape**: It is an enclosed area. It may be circular, cylindrical, regular or irregular. Examples of shapes in nature are shape of fruits, seeds, flowers, leaves, stems, stones, insect and animals. Some man-made shapes are rectangle, circle, square, triangle, etc.
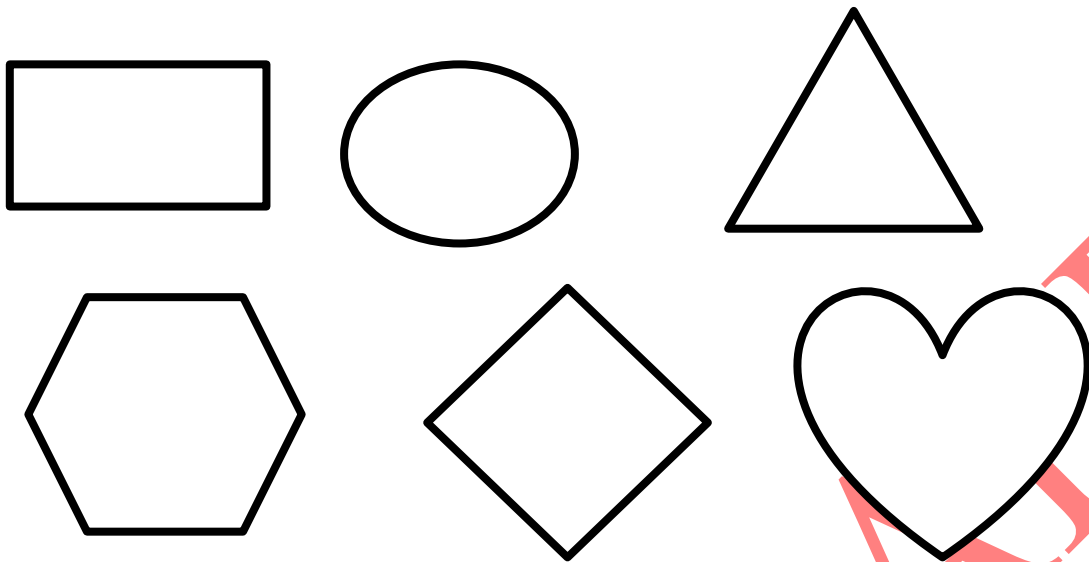
In the table below write down seven (7) examples of natural and manmade shapes.

| Natural shapes	Manmade shapes

5. **Texture**: It is a nature of a surface.

There are two types of texture:

a**. Actual texture**: It is the texture or surface which appears to be smooth or rough and can be felt as such. It is also called **tactile surface.** Example the skin of a crocodile appears to be rough and when you touch it too, its roughness can therefore, be describe as actual or tactile texture.

b. **Visual texture:** It is the texture which appears to be smooth or rough but cannot be felt as such. Example a terrazzo surface appears rough, but when you touch it, it is smooth: its roughness is said to be visual.

Some examples of texture are shown
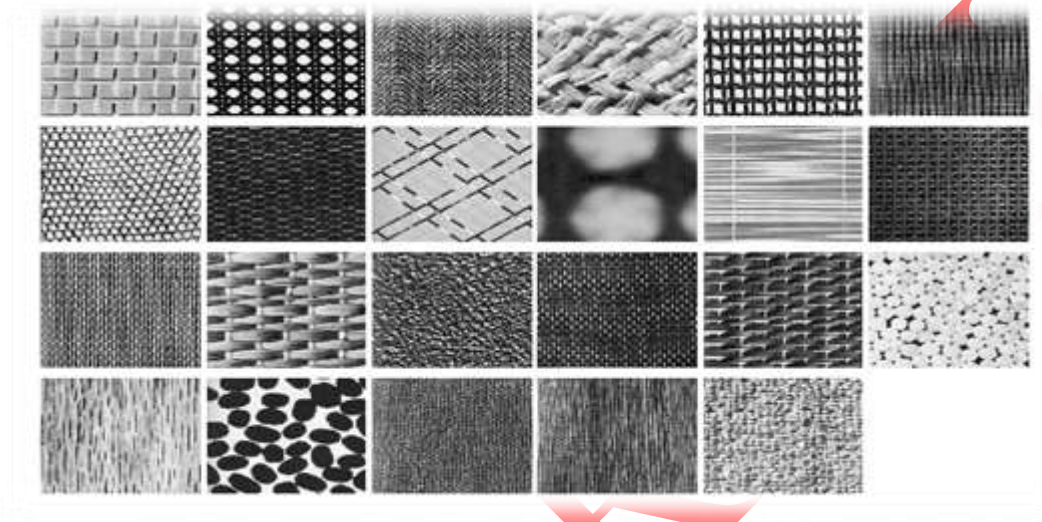
6. **Colour** is a fascinating element of design. There are different colours that can be identified both in natural and man-made environment. Example the green or yellow banana, blue sky, red pepper, white egg shell, blue flower, etc.

Some examples of natural and man-made elements of design

Natural Elements

Man-Made Elements

Line

Dot

Lines

Texture

Form

Texture

TOOLS AND MATERIALS USED FOR CREATING ELEMENTS OF DESIGN

TOOL: They are objects that help us to make designs. They do not form part of the final design. Example Pencils, cutters, scissors, brushes, straight edge, laptops, tablets, computers, hands, etc.
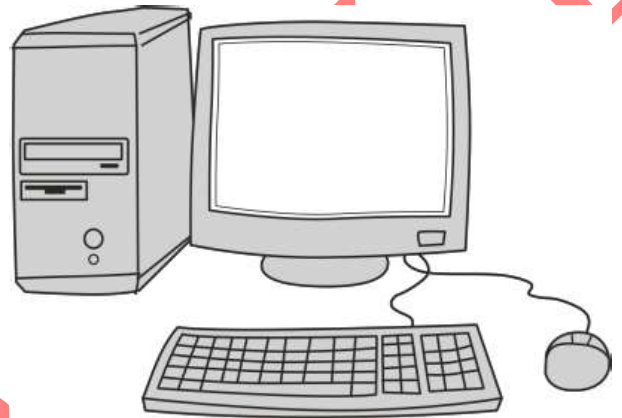
Pencil

Brush

MATERIALS: they are items that form part of the finished work. They are the items that you see in the actual work. Example Pencils, paper, charcoal pencil, pastel, crayons, clay, Colour/ hue, leaves, etc.

Materials also involve the surfaces on which the designs are made which include paper of all kinds, fabrics, wood, leaves, metal, leather, skins, wall surfaces, floors, stone, calabashes and the human body.

Pen

Chacoal

Apart from the tools and materials that are used for designing, we also make use of equipment such as easel, drawing board, compass, set square, T-square, etc.

Self-Assessment Questions
1. What is your understanding of elements of design?
2. List four elements of designs.
3. Mention four examples of each of the elements that is
   a. Natural
   b. Man made
4. State two differences between a tool and a material.
5. Classify the following into tools and materials.
   Pencils, paper, charcoal pencil, pastel, cutters, scissors, brushes, crayons, colour/hue, straight edge, leaves, laptops, tablets, computers.
6. Identify six surfaces on which designs can be made.

Indicator: B7 1.1.1.3
Research 'principles of design' to describe how they are used to organise the 'elements of design' into building blocks for visual design, composition and creative expression of ideas.

Principles of Design

Principles of design: They are the rules or guidelines that artist follows in making a design. Examples are.

1. **Variety:** this principle involves the use of different elements to make a design. The artist must ensure that varieties of lines, dots, shapes, forms, etc. are used when creating designs. This principle helps to make the design looks attractive.

2. **Balance:** this principle ensures that the design is balanced of colour, shape, lines, texture, etc. Example one side of a design should not look too heavier or lighter than the other side.

Example of balance in nature.

3. **Contrast:** this principle helps the artist to use opposing elements in the design. Example long and short lines, broad

and narrow shapes, big and small dots, red and violet colours, smooth and rough textures, among others.

4. **Rhythm:** it involves the arrangement of elements of design in regular order or irregular order. It can also be in ascending or descending order. Example small dot, followed by medium and finally, a big dot.

Rhythm of dots

5. **Dominance:** this principles allows the artist to use one particular elements of design more than others in a design. Example green colour in nature, blue in the sky, brown in the soil, red and black clothes at funeral etc.

Dominance of dots

7. **Repetition:** this principle allows the artist to repeat some elements of design in the work. Example you can repeat more dots, lines, textures, forms, space etc. in your design.
8. **Unity:** this principle emphasises togetherness of the elements of design. The elements must not seem to scatter in the work but should rather overlap.

Unity and repetition of shape

Sample of a pattern (motif) is shown below, using elements and principles of design.

Self-Assessment Questions

1. Make your own design with the elements and principles of design by drawing, colouring and shading using a variety of media.

2. Identify the elements and the principles of design in these composition
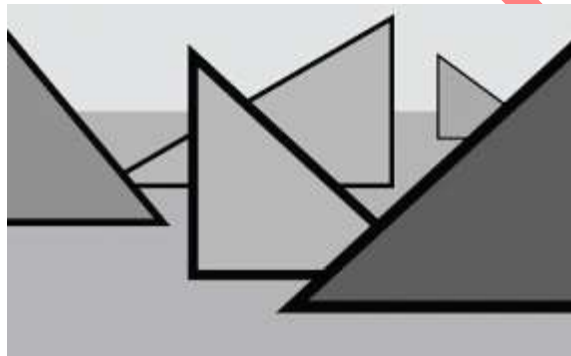
3. Write an essay to describe how design in the natural environment can be protected and preserved to sustain the learning of design at different levels of education.

4. Observe your surroundings and identify and document other objects or items that have patterns and illustrate them.

SUB-STRAND: 1.2.: DRAWING, SHADING, COLOURING AND MODELLING FOR DESIGN

CONTENT STANDARD B7 1.2.1.Design
Demonstrate understanding and use of (outline drawing, shading, colouring) and modelling media and techniques for creative expression of design ideas.

CONTENT INDICATOR B7 1.2.1.1
Explore available manual and digital tools, materials and techniques for outline drawing, shading and colouring to create designs from lines and simple shapes.

Outline Drawing

Drawing: It is the art of representing an idea or event in a medium or with materials such as pencil, crayon, pastel, or brush with colour. We will look at one type of drawing known as still life drawing.

Still life drawing is the method of representing inanimate (lifeless) objects on a surface. It involves **outline drawing** where the outline of objects is drawn. Some of the lifeless object to draw includes cup, plates, pen, jug, fruits, etc. Examples of some still life drawing are shown below
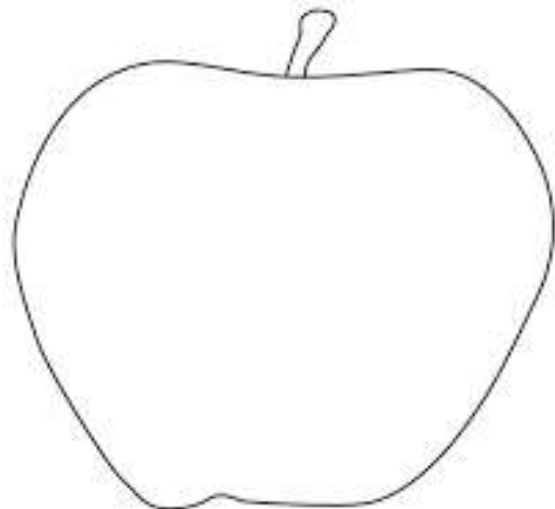
Shading: It is the process of creating three (3) dimensional objects on two (2) dimensional surfaces. It means making objects to look solid on a flat surface. It involves the process of making objects to look real on a flat surface. After drawing the outlines, there is the need to shade it to look real and solid. In shading, we use tones (tonal value).
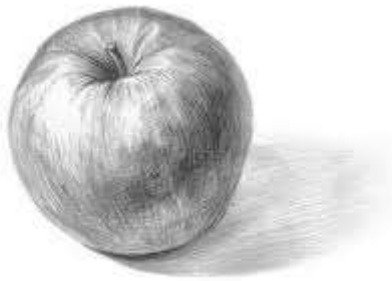
Tonal value: It is a range of tones beginning with white, running through a scale of grey (black and white) and middle tone to black. To begin drawing and shading, it is useful to test the drawing tools and materials to determine the range of tone it can make. Generally, soft drawing tools and materials such as soft pencil, crayon and charcoal give a greater range of tones than hard ones.
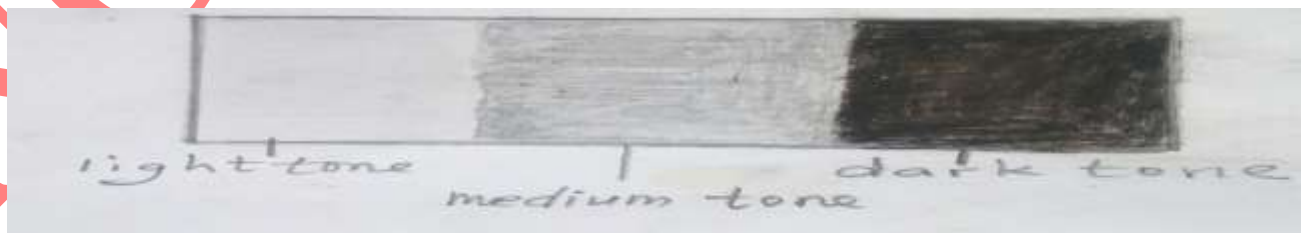
Basically there are three (3) tones of colour used when

shading, namely: light tone, middle tone and dark tone as illustrated below:

Types of shading:

   1. Hatching: using line to shade
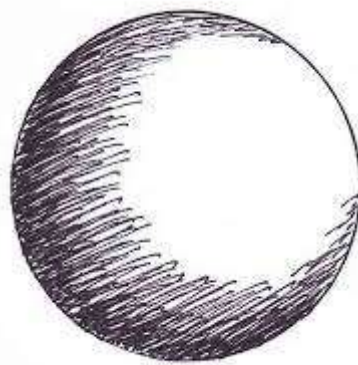
   2. Cross hatching: using crisscross lines to shade
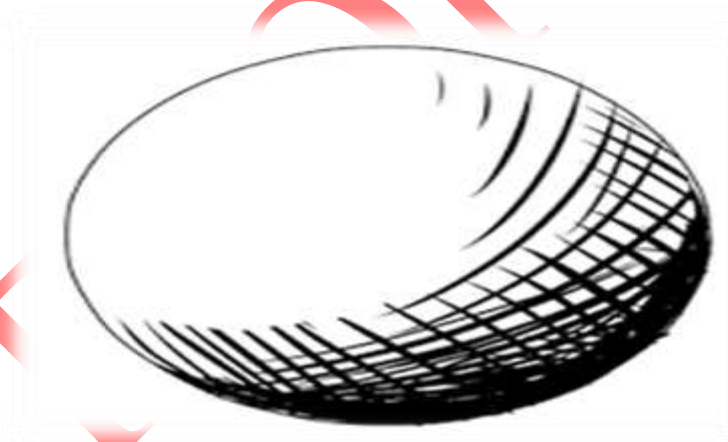
   3. Smudging: It involves the process of spreading the substance by rubbing.
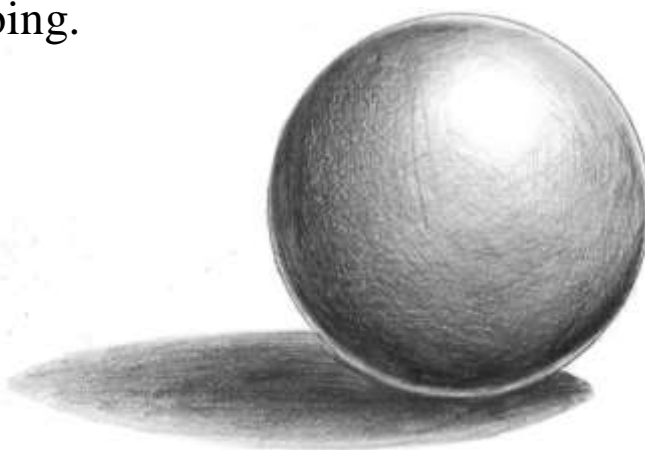
4. Stippling: using dot to shade. Concentrated dots depict dark tone, white scattered dots shows light tone.

You can also colour your outline drawings using colours instead of shading.

Colour is a fascinating element of design.

Examples are: blue, red, green, orange etc.

Types of Colours

• **Primary colours**: they are colours from which other colours can be formed. They cannot be made by mixing any other colours. They are red, yellow and blue.
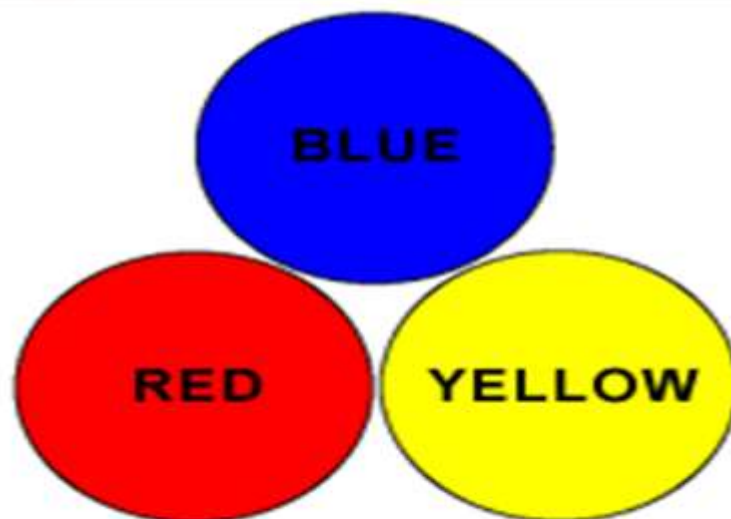
- **Secondary colours**: they are colours made by mixing two primary colours of the same quantity. They are:

Orange = (when you mix red and yellow)

Green = (when you mix blue and yellow)

Violet = (when you mix blue and red)

- **Tertiary colours**: they are formed when mix two secondary colours or when you mix primary and secondary colours together.   There are six tertiary colours;

Tertiary colours

Red-orange   = mixture of red and orange

Yellow-orange   = mixture of yellow and orange

Yellow-green   = mixture of yellow and green

Blue- green   = mixture of blue and green

Blue-violet   = mixture of blue and violet

Red-violet   = mixture of red and violet

Shade: when you mix a colour with black is known as shading.

Tint: when you mix a colour with black is known as tinting.

Hue: it is another name for colour.

Cool colours: they are colours which have blue and green in them.

Warm colours: they are colours which have yellow and red in them.

A picture painted in only one colour is called **monochrome**.
A picture painted in only two colours is called **dichrome**
A picture painted in three colours is called **trichrome**.

Some of the tools and materials needed when drawing, shading and colouring are T-square, set square, protractor/paper/cardboard, pencils, paper, charcoal pencil, pastel, crayon, scissors, brushes, measuring tools, clay, play dough, plasticine, papier mache (pulp paper), paste/adhesives spatulas, spray diffuser, etc.
The above tools and materials are termed as manual tools and materials

How to care and maintain our working tools and materials

1. Clean the tools after use.
2. Store them in their appropriate containers.
3. Use the tools for their intended purpose.
4. Palette bowls should be washed well after use.
5. Be carefully in handling sharp objects to prevent accidents.
6. Papers should be kept away from liquids or fluids.
7. Any broken tool should be repaired immediately.
8. Oil the metal parts to prevent rusting.
9. Pencils should be sharpened and kept with their nibs pointed up.

Self-Assessment Questions

1. What are primary colours?
2. List the primary colours.
3. What are secondary colours?
4. List the secondary colours.
5. Explain a tertiary colour.
6. Another name for colour is known as……..
7. A picture painted with two (2) colours is called…..
8. A picture painted with only one colour is called….
9. What is the difference between warm colours and cool colours? Give two (2) examples of each.
10. Draw the outline of these objects and
    a. Shade them
    b. Colour them

B7 1.2.1.2
Demonstrate skills in using available digital tools, materials and techniques for freehand and outline drawing, shading and colouring to create designs from lines, simple shapes and forms.

Apart from the manual tools and materials that we use, we can equally use digital tools for outline drawing, shading and colouring. Some of the digital tools are tablets, mobile phones, desktops, laptops, etc.

Use any of the digital tools to draw these shapes and colour them
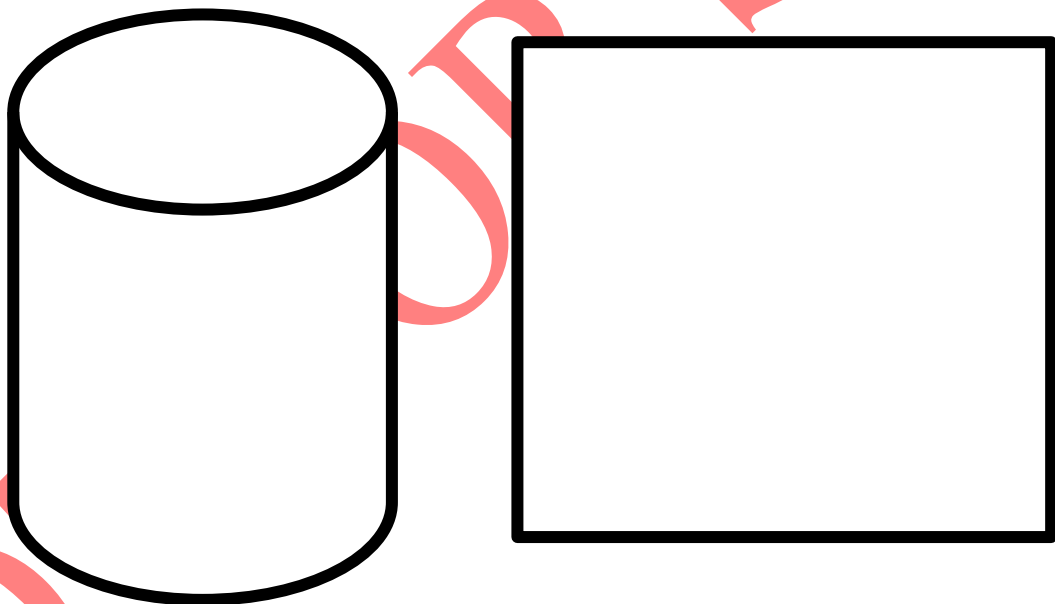
B7 1.2.1.3
Demonstrate ability to generate design ideas and develop models of simple shapes and forms for appreciation and display.
Mention some of the items you can model.

Expected answers, mango, cup, mobile phone etc.

Modeling: is a process of adding soft and malleable materials bit by bit to build a form. The process is referred to as the "**additive process**". The main material used for modeling is **clay**.

Carving: is a process of cutting away material bit by bit to achieve a desired form. This process is known as "**subtractive process**".

Casting: This is the process of pouring liquid substances such as cement, clay, lead, Plaster of Paris (P.O.P) etc. to produce the copy of a form.

Tool: knife, scraper, sand paper, cutlass, flat stick etc.

Materials: clay, soft wood, soft stone, soap, cement block, papier-mâché.

Some techniques use in decorating items made from modelling and carving:

1. **Incising**: it involves the process of carving or engraving text or symbols into clay items for the purpose of decoration or identification.

2. **Burnishing**: it is the process of polishing or rubbing the surface of pot or clay works with a tool to make it smooth and shiny.

3. **Impression**: impression is the technique used to decorate clay items by pressing on the item onto a clay surface to leave the mage on the clay.

4. **Sgraffito**: it is the technique for decorating pottery or clay items in which the design is produced by scratching through an oven glaze to reveal a ground of different colour.

5. **Painting**: it is the process of decorating clay items by applying paints onto the clay items.

Some techniques used in modelling:

- **Pinching**: it is the process of hollowing out a ball or clay to form a pottery ware. This is done by pressing the thumb into the clay and thinning out the walls between the thumb and the fingers until the desired shape is achieved.

2. **Coiling**: it is the technique of building clay objects using clay in a rope-like form.

Using clay slab to make an item.

Clay slab is a large and flat piece of clay which can be rolled to produce forms.

Making a cup with clay slap.

1. Form a clay slab with the help of a hand roller.

2. Draw a circle on one part of the clay and cut it using knife or flat stick. The circle represents the base of the cup.

3. Cut a part of the slab and roll it around the base (circle)

4. Join it with the help of liquid clay.

5. Cut another slab for the handle as shown below.

6. Burnish it.

Self-Exercise Questions

1. The process of adding soft and malleable materials bit by bit to build a form is referred to as……..
2. The process of cutting away material bit by bit to achieve a desired form is known as …….
3. Mention four (4) ways of decorating a clay work.
4. List three (3) techniques for modelling.
5. Name two(2) tools and two (2) materials that are used in:
   a. Modelling
   b. Carving
   c. Casting

SUB-STRAND: 1.3.: CREATIVITY, INNOVATION AND THE DESIGN PROCESS

B7 1.3.1.1
Distinguish between creativity and innovation and their application for developing design solutions to problems in society.

Creativity

Creativity is an act of creating new ideas, imaginations and possibilities. It is the process of making something new that has never existed before.

Creativity is the characteristic of a person to generate new ideas, alternatives, solutions, and possibilities in a unique and different way.

Creativity is the ability to conceive something unpredictable, original and unique. It must be expressive, exciting and imaginative. It is the mirror of how beautifully a person can think in any given circumstance.

It is not inborn but can be developed if someone keeps on learning and things with a rare and exclusive perception. Creativity is a brainstorming and mind-blogging activity in which a person has to think beyond his imagination for bringing something worthwhile. It is an activity of unveiling something which was previously hidden.

Innovation

Innovation on the other hand is an act of application of new ideas to which creates some value for the business organization, government, and society as well. Better and smarter way of doing anything is innovation.

Innovation is closely tied to creativity, that is, putting creative ideas into action is an innovation, whose consequences should be positive. It is the process of doing something better for the first time, which was not previously done by any society.

Differences between Creativity and Innovation

The following are the major differences between Creativity and Innovation:

1. The quality of thinking new ideas and putting them into reality is creativity. The act of executing the creative ideas into practice is innovation.
2. Creativity is an imaginative process as opposed to innovation is a productive process.
3. Creativity can never be measured, but Innovation can be measured.
4. Creativity is related to the generation of ideas which are new and unique. But, Innovation is related to introduce something better into the market.
5. Creativity does not require money. On the other hand, innovation requires money.
6. There is no risk involved in creativity, whereas the risk is always attached to innovation.

Self-Assessment Questions

State three differences between creativity and innovation.

B7 1.3.1.2
Demonstrate understanding of the design process in relation to creativity and innovations in design.

B7 1.3.1.3
Demonstrate ability to apply the design process to create artefacts that solve specific problems in the local community.

Have you ever made any work of art before? If yes, mention them to your friend.

Before we can make any artwork, there is the need for us to plan. The planning process starts with identify the need for the product or article. Some of the art works are **drawing**, **painting**, **mosaic**, **mural**, **collage, sewing, printing** etc.

The planning, making and composition of any artefact or art work which we also refer to as design process needs to follow certain order or stage.

STAGE 1: IDENTIFY THE PROBLEM

The first thing to note before we can plan for anything is to identify the problem to solve. For example you do not have a school bag to carry your items. The school bag becomes the problem you have identified. Again if you don't have a nose mask to wear, then you can say that the problem you have to solve is lack of nose mask, therefore, you mask plan to make one for yourself.

Can you identify one problem that you have? Write it down.

STAGE 2: DEFINE THE PROBLEM

The second thing to do is state the nature of the problem. This can be done by indicating clearly what is to be done. For example a leather bag will be suitable for carrying your school items because the leather bag a strong and therefore, will last long. Also, you can say that fabric is available for use and it is cheaper than the leather. By doing this, you are defining the problem.

STAGE 3: INVESTIGATE THE PROBLEM

This stage requires that you take a critical look at the problem to be solved. This can be done by investigating and analysing the problem to be solved. These are some of the factors to that will help you to investigate the problem:

- What should be the shape, size and form of the school bag? Mention some of the shapes that the bag can be made of.
- Where will the school bag be used? Expected answer: school
- What kind of tools and materials are to be used in making the article (school bag)? Name some of the materials and tools that you will use.
  Expected answer: fabric, leather, sack, nail, button, thread, etc.
- What is the cost of making the item (school bag)? How much do you think you will spend on making the school bag? Tell your friend.
- What is the safety in handling the item? How will you finish the bag so that it will not give you any trouble when you are using? For example do you have any rough

or sharp edges that must be smoothened to prevent injury when using it?

- What cultural elements such as colour, symbols and features which can readily identify the work as a Ghanaian product. This means that the bag must resemble a work from your environment. For example you can use the shapes, colours and other materials from your environment (Ghana).
- What are the aesthetic (beauty) qualities of the item?

This means that you must make the school bag to be very beautiful and attractive.

STAGE 4: SUGGEST A POSSIBLE SOLUTION TO THE PROBLEM

You can suggest some possible solutions to the problem by studying the designs or shapes of objects in the environment, for example, shape of fruits, leaves, seeds, shells and insect.

- Select ideas from their structures, shapes, pattern, colours etc.
- Make free hand drawings of shapes. Example is shown below.

- Re-design the shapes until you find the most suitable one. Make several designs and select the most suitable one to make the article (school bag). Example is shown below:

STAGE 5: MAKE A MODEL OF THE ITEM.

Choose a suitable material such as calico, brown paper etc. and make a model or a sample of the item (school bag) you want to make.

Where it is possible, the actual article may be made instead of the model. For example if it is a drawing, you go ahead and do the final drawing at this stage.

STAGE 6: MAKE A PROTOTYPE (ACTUAL ITEM).

With the model as a guide, make the actual item to be used. If the item is to be produced in large quantity, the prototype will be examined critically and the necessary corrections be made. This is to ensure that the article work perfectly before it is produced in large quantity.

STAGE 7: EVALUATE THE ARTICLE

This is the stage where you test the article to see if it can serve the purpose for which it was made. Ask yourself some of these questions:

- Is the article (school bag) suitable?
- How much does it cost to produce it?
- Is it well finished?
- Is it beautiful?
- Who will use it? Children or adults?
- Are there any defects (mistake) on the article? (If there are defects, correct them).

Self-Exercise questions

1. Write down the seven stages that will help you to make any artefact.
2. At which stage do look for the problem?
3. At which stage do you make sample of the work you want to do?
4. The last stage of any design process is known as……….
5. At which stage do you estimate the cost of the item you intended to make?

STRAND 2: CREATIVE ARTS
SUB-STRAND 2.1: MEDIA AND TECHNIQUES

CONTENT STANDARD B7.2.1.1 Visual Arts: Demonstrate understanding of relevant Visual Arts media and techniques and their application to still-life drawing, shading, pattern making and modelling

CONTENT INDICATOR B7 2.1.1.1. Identify and determine the nature and uses of tools, materials and techniques needed for still-life drawing and shading, pattern making and modelling

Some of the tools needed for drawing, shading, pattern making and modelling are pencil, charcoal, crayon, cutting wire, knife, smooth stones, knife, scraper, sand paper, cutlass, flat stick, hand, etc.

Some of the materials needed for drawing, shading, pattern making and modelling are pastel, paper, tracing paper, paper pulp, plasticine, clay, soft wood, soft stone, soap, cement block, papier-mâché.

Some of the techniques needed for drawing, shading, pattern making and modelling are direct observation, freehand and outline drawing, hatching, cross-hatching, stippling, contour drawing, burnishing, coiling, painting, incising, impression, sgraffito, dabbing, etc.

Classify the above tools, materials and techniques used for drawing, shading, pattern making and modelling.

Expected answers

Drawing tools are pencil, hand, rule, etc.

Drawing materials are paper, charcoal, pencil, pastel, crayon, etc.

Drawing techniques are freehand and outline drawing, contour drawing,

Shading tools are hand, cotton wool, tissue paper, etc.

Shading materials are paper, charcoal, pencil, pastel. Crayon, etc.

Shading techniques are hatching, cross hatching, stippling, smudging,

Pattern making tools are pencil, hand, rule, etc.

Pattern making materials are paper, charcoal, pencil, pastel, crayon, etc.

Pattern making techniques are sponging, veining, blowing, spraying, spattering, stippling, string pulling, wax-resist/crayon batik, marbling, scribbling, rubbing-in, rubbing-out, etc.

Modelling tools are Flat sticks, knife, scraper, mould, chisel etc.

Modelling materials are clay, wax, soft wood, thick calabash, sawdust, papier maché.

Modelling techniques are burnishing, coiling, painting, incising, impression, sgraffito, etc.

Self-Assessment Question

Use clay to model the fruit you like best.

B7 2.1.1.2 Apply techniques of still-life drawing and shading to make own visual artworks

Collect some objects such as fruits, containers, bottles, shoes, etc.

Arrange the objects making sure that they overlap with one other.

With the help of your paper and pencil, draw the objects by focusing on one particular angle that you prefer to draw.

You can use the technique of outline drawing or contour drawing.

Shade the drawn objects using any of the shading techniques we discussed.

B7 2.1.1.3 Experiment by using the techniques to test and prepare clay, pulp paper (papier-mâché) for modelling

Look for clay and prepare it by mashing to ensure that there are no lumps or stones in it. It should not be too hard or too soft. In place of the clay, you can buy plasticine or rubber clay which can be bought at book shops for your modelling.

Use any of the techniques in modelling as discussed in the previous lesson to model these objects.
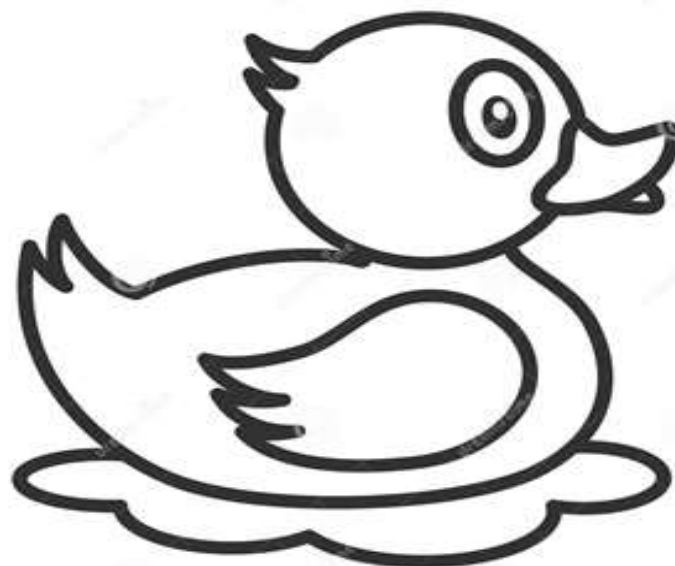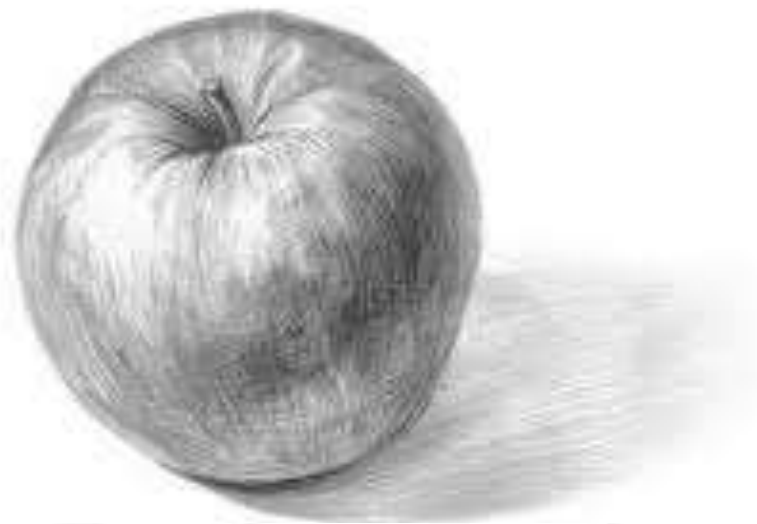
B7 2.1.1.4 Apply the techniques in pattern making using available media to create visual artworks

Based on our knowledge in elements and principles of design, you should be able to produce designs or patterns. Some of the examples are shown below.

Making pattern using strings and colour (pulled string pattern)

Tools: palette knife, palette, brush, string.

Material: colour, paper, paste, ink etc.

Steps to follow in making pulled string pattern.

1. Get two sheet of paper.

2. Arrange a string or rope on one of the sheets.

Purple Hues and Me

3. Put the colours onto it as shown below.
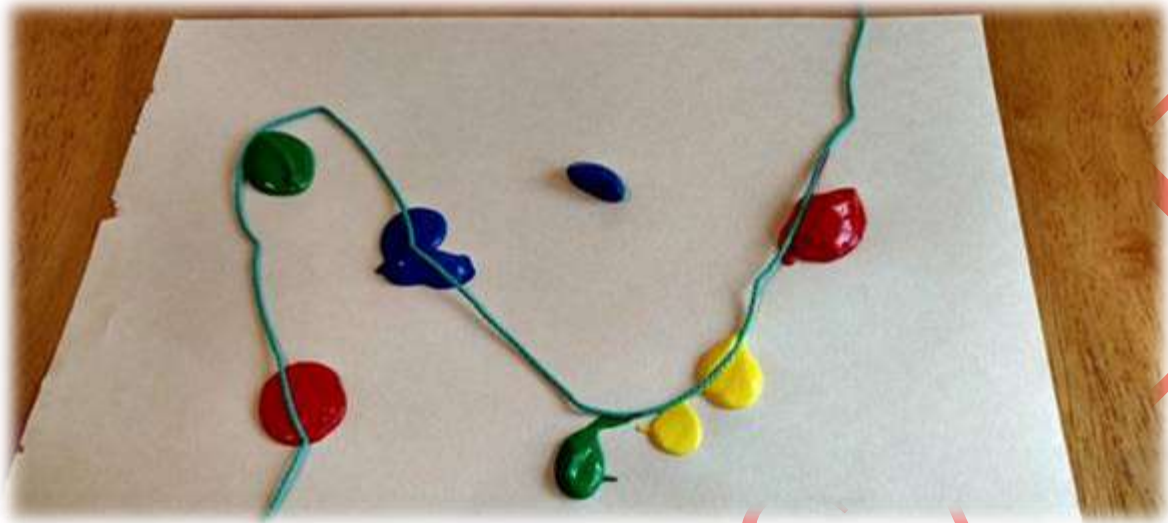
4. Put the other half over it and press it gently.

5. Press the folded paper firmly down with one hand.

6. Pull the string gently with the other hand.

7 Open it to show the pattern

Patterns with lines
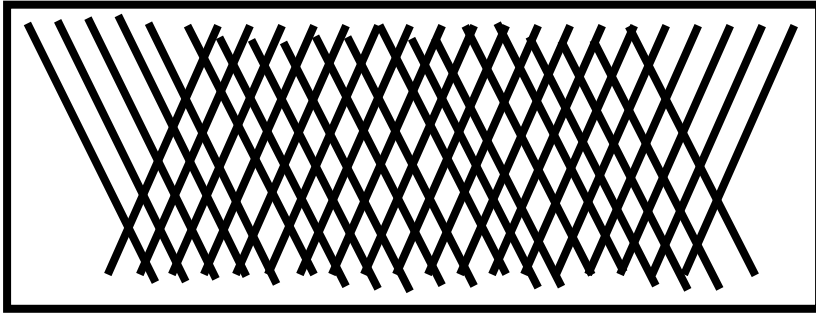
Numbers: (0 1 2 3 4 5 6 7 8 9) numbers can be used for pattern designs.

1234567890
2345678901
3456789012
4567890123
5678901234

Letters: letters can also be used to make pattern.

Shape: is an enclosed area. Some basic shapes are rectangle, square, triangle etc.

You can also create your own shapes and use it for your pattern.

CREATING PATTERNS USING DOTS, LINES AND SHAPES

Self- Assessment Questions

1. Describe three (3) tools and materials used in pattern making.

2. Design and make a pattern using a technique of your choice.

3. Identify and write the pattern making techniques.

i. _____

ii. _____

iii. _____

iv. _____

B7. 2.1.2.
Performing Arts - Music:
Demonstrate understanding and apply scale, note durational values and simple time beat patterns in music

B7 2.1.2.5 Sing in pitch the diatonic major scale when playing the John Curwen's Hand Sign Game by Lahing or using solfege

Scale

Scale is an orderly representation of eight notes on a staff. It begins with a particular pitch and move in that order to end on the same pitch in its higher (ascending) or lower (descending) octave.

For example, sing these octaves as follow starting with 'Do'

Do Re Mi Fa Soh La Ti Do – Ascending order

Do Ti La Soh Fa Mi Re Do – Descending order

Repeat it several times in order to get used to it.

Use your hands to make the signs below on the octave
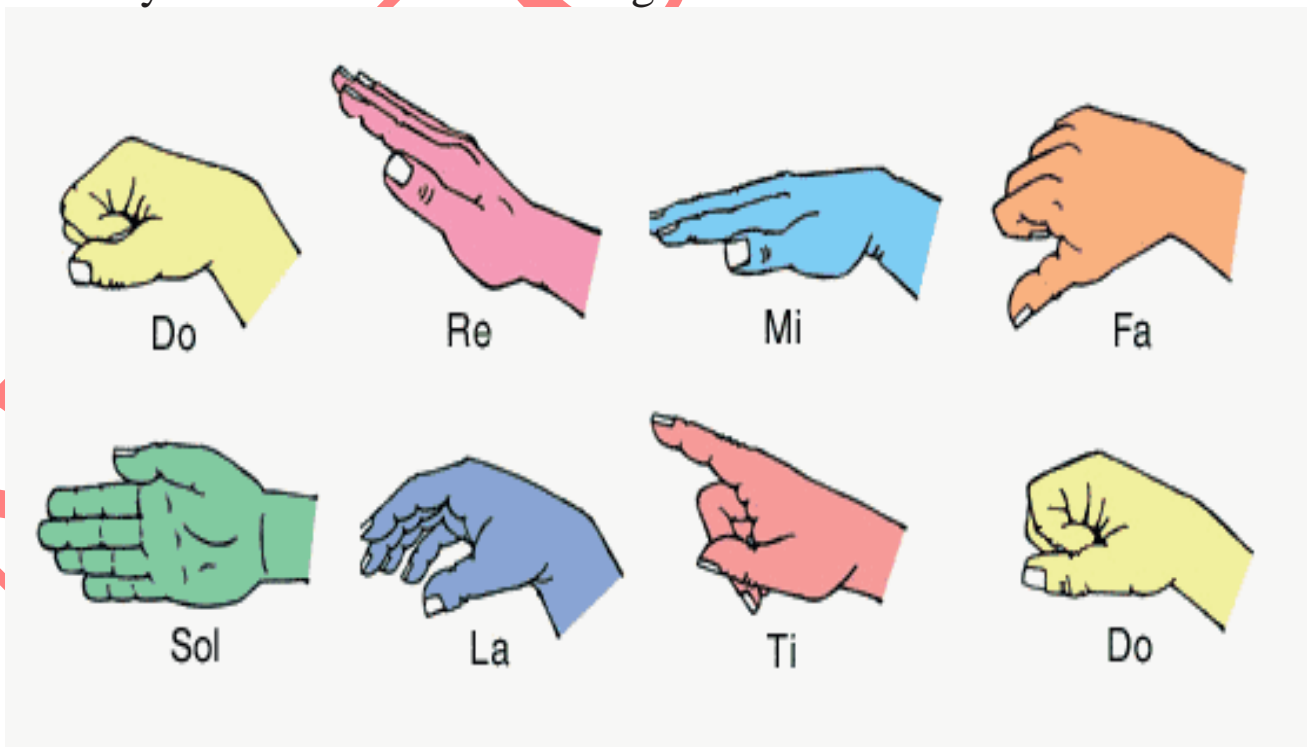
Match the seven alphabets to the notes in the C major scale in the treble clef by placing them under their locations (i.e., on line or in space).

There are seven (7) alphabets that are used to represents musical notes. It starts from letter A-G but in C Major Scale the first note start with letter C followed by D, E, F, G, A, B and back to the C.

Staff

Staff in music is a 5 horizontal lines with 4 spaces between the lines as shown below.
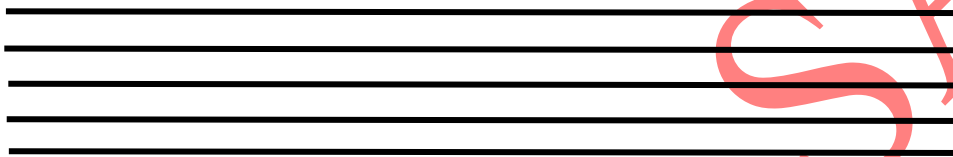
There are different kinds of staffs. There are four types of staves that are frequently used in music. They are the **treble staff, alto staff, tenor staff and Bass staff**. It is important to note that a staff is named based on the clef sign that is placed on it. For example - When the treble clef is placed on the staff, the entire staff can be referred to as the "treble staff". The clef signs are illustrated below.
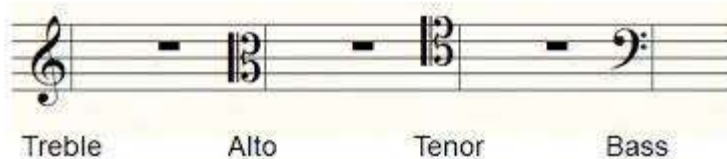
The diagram below is a C major scale in a treble clef. The notes are represented by a whole note (o). The notes (o) are placed first on the bottom line, followed by the space between the lines, in that order.

Self- Assessment Questions

Draw the above C major scale in a treble clef and place the notes on it.

Label the notes in alphabets and solfege.

B7 2.1.2.6 Identify durational symbols and move/perform their value in relation to the semibreve

Conventional Notational symbols

Various symbols are used to represent duration of sounds. The following are some of the symbols that are used by musicians internationally.

Note/symbol	Value	Number of beats
𝅝	Whole note	Last for 4 counts/ clap
𝅗𝅥.	Three quarter note	Last for 3 counts/ clap
𝅗𝅥	Half note	Last for 2 counts/ clap
𝅘𝅥	Quarter note	Last for 1 count/ clap

The quarter note is also known as crotchet. It last for only 1 clap.

Two of the quarter notes equal to half note (𝅘𝅥

Four of the quarter notes equal to whole note (𝅝

Every note comes with its unique rest symbol as shown below:

Rests: They are intervals of silence in pieces of music, marked by symbols indicating the length of the pause. Each rest symbol and name corresponds with a particular note value, indicating how long the silence should last, generally as a multiplier of a measure or whole note.

SIMPLE TIME

	Duple Time: Two beats in each bar	Triple Time: Three beats in each bar	Quadruple Time: Four beats in each bar
A Quarter Note = 1 beat/count	2 4 ♩ ♩	3 4 ♩ ♩ ♩	4 4 ♩ ♩ ♩ ♩
A Half Note = 1 beat/count	2 2 ♩ ♩	3 2 ♩ ♩ ♩	4 2 ♩ ♩ ♩ ♩
An Eighth Note = 1 beat/count	2 8 ♪ ♪	3 8 ♪ ♪ ♪	4 8 ♪ ♪ ♪ ♪

Use the above information to clap on the notes below.

Simple Meter
(Simple Time)

Simple = each beat can be divided into 2
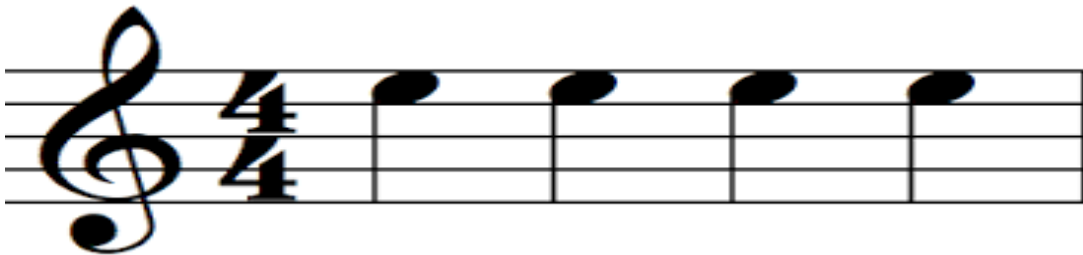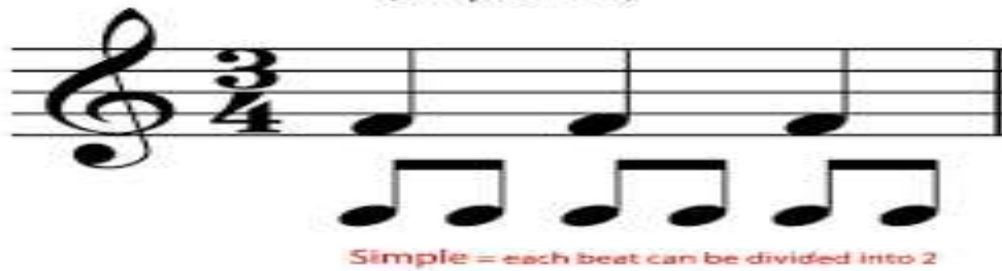
B7 2.1.2.7 Conduct songs in simple duple, triple and quadruple time

Time signature is made up of two numbers, one placed on top of the other as shown below. The upper number shows how many beats there are in a bar while the lower one shows which durational symbol represents one beat. Thus, the upper number gives the time of the music as duple, triple or quadruple.

Number of beats in a bar

Beat duration number
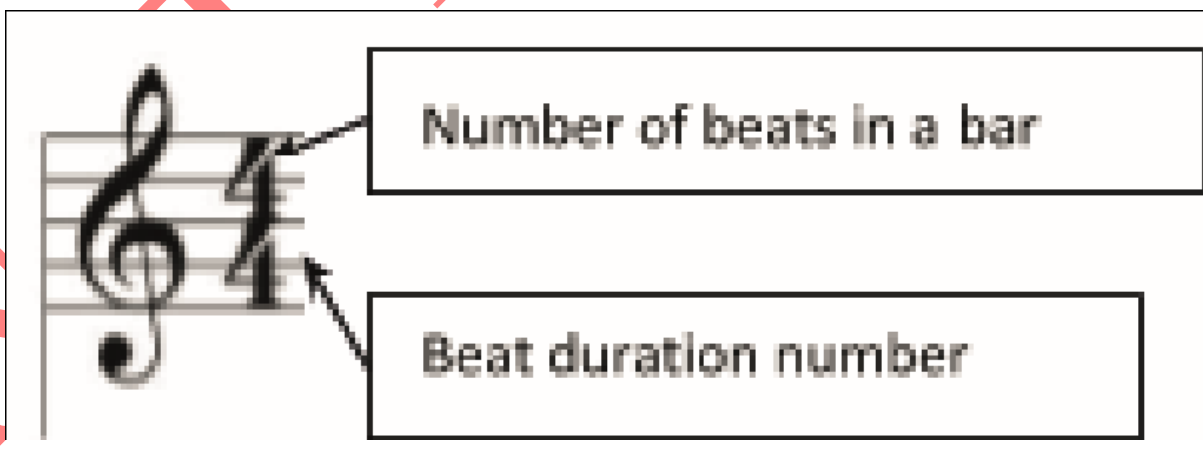
For example the diagram below shows a simple duple time. Thus there are two quarter notes in every bar.
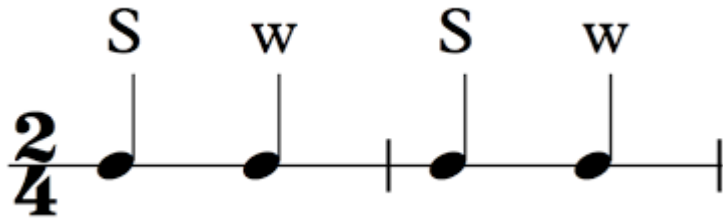
The diagram below shows a simple triple time. Thus there are three quarter notes in every bar.
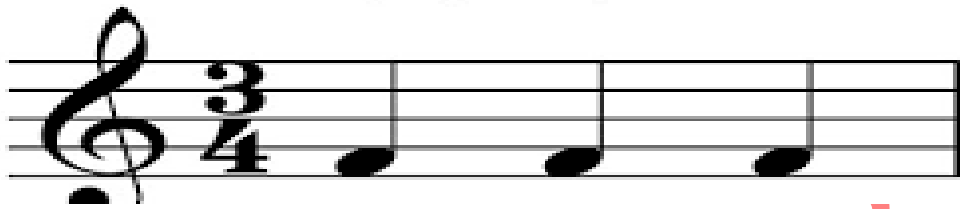
The diagram below shows a simple quadruple time. Thus there are four quarter notes in every bar.

Self- Assessment Question

Write a short note on time signature.

B7.2.1.3.8 Identify and demonstrate the various Ghanaian dance/body movements, positions and voice projection patterns

Dance

Dance is a life in action. Its performance is therefore vigorous and life enhancing. **Dance** is a systematic organization of the footsteps in relation to movement of the various part of the body.

Dance movements varies from simple to complex patterns when it is performed during harvest, hunting, festivals, birth, puberty, marriage and funeral celebrations.

Dance movements include **swerving**, **swaying**, **shaking**, and **tilting** the body. These activities are done in combination with facial expressions and gestures of the arms, legs and heads.

Elements of dance are rhythm, movement, dynamics, space, form, gesture, energy, texture and balance.

Miming (telling a story with actions), stamping of the feet, leaping, hopping, stooping, jumping, and kicking are all characteristics of dancing.

The art of organizing all these movements into any particular dance is known as **choreography**.

The person who arranges and organizes these movements into a dance is called a **choreographer**.

Costume is used as an extension of body gestures during dancing.

In Ghanaian society, most of our dances are integrated with music. These dances involve physical movement of our body parts. It must be noted that, generally, the Ghanaian dancer's movements are not only influenced by the total impact of a piece of music but also the rhythmic structure that is set up in a piece.

Some of the Ghanaian dances are, Fomtomfrom, kete, Adowa, Kundum, Atsiagbekor, Agbadza, Gahu, Borborbor, Kpatsa, Kolomashie, Gome, Kpanlogo, Sikyi, Bawa, Takai, Nagla, Kinka, etc.

B7.2.1.3.9 Explore and experiment with techniques of dance, body movements and voice projections in the Ghanaian performance space

Dances are performed to depict sadness, anger, disappointment, happiness, excitement, love etc. The table below shows some dance movements and their meaning.

Dance movement	Meaning
1. Back of the palm struck against the left open arm.	I am begging or pleading with you.
2. Hand raised, spread sideways and steadily moved to rest on the chest.	All belongs to me. It is used by chiefs.
3. Raising both hands up	God alone is powerful.
4. Stretching both arms and touching the chest with both hands.	I have you all at heart.
5. Waving two arms and walking or running past the stage.	Happiness or victory.
6. Moving the hands downward, backwards, forward and bending downwards.	It means that the dancer is helpless
7. Body slightly moved forward and arms folded around the chest.	Grief.

Performance space is the open environment available to the dancer through which he/ she moves. The space refers to both the ground and aerial space.

Note: The space above the ground is referred to as aerial space.

The space has an effect on the kind of movements executed by the dancer.

Some of the dances that require large space area are Borborbor, Atsiagbekor, Adowa, etc. There are other Ghanaian dances whose performances are restricted to small ground space. Examples of these dances are Apatampa, Bawa and Nagila.

Aerial space is required for the performance of dances like Asafo, Fomtomfrom, Glogo and Adzobo.

Self-Assessment Questions

1. Mention six parts of our body that we use to dance.
2. Try and mimick some of the dances discussed using the body parts.

STRAND 2: CREATIVE ARTS
SUB-STRAND: 2.2. CREATIVE AND AESTHETIC EXPRESSION

CONTENT STANDARD B7. 2.2.1 Visual Arts:
Demonstrate the ability to use concept of the design process (idea development) to produce, display and appraise own creative artworks that reflect in the range of different times and cultures

INDICATOR
B7. 2.2.1.1. Design and produce own visual artworks that reflect the history and culture of the people of the local community

Have you ever made any work of art before? If yes, mention them to your friend.

Before we can make any artwork, there is the need for us to plan. The planning process starts with identify the need for the product or article. Some of the art works are **drawing**, **painting**, **mosaic**, **mural**, **collage, sewing, printing** etc.

The planning, making and composition of any artefact or art work needs to follow certain process or order or stage.

STAGE 1: IDENTIFY THE PROBLEM

The first thing to note before we can plan for anything is to identify the problem to solve. For example you do not have a school bag to carry your items. The school bag becomes the problem you have identified. Again if you don't have a nose mask to wear, then you can say that the problem you have to

solve is lack of nose mask, therefore, you mask plan to make one for yourself.

Can you identify one problem that you have? Write it down.

STAGE 2: DEFINE THE PROBLEM

The second thing to do is state the nature of the problem. This can be done by indicating clearly what is to be done. For example a leather bag will be suitable for carrying your school items because the leather bag a strong and therefore, will last long. Also, you can say that fabric is available for use and it is cheaper than the leather. By doing this, you are defining the problem.

STAGE 3: INVESTIGATE THE PROBLEM

This stage requires that you take a critical look at the problem to be solved. This can be done by investigating and analysing the problem to be solved. These are some of the factors to that will help you to investigate the problem:

- What should be the shape, size and form of the school bag? Mention some of the shapes that the bag can be made of.
- Where will the school bag be used? Expected answer: school
- What kind of tools and materials are to be used in making the article (school bag)? Name some of the materials and tools that you will use.

Expected answer: fabric, leather, sack, nail, button, thread, etc.

- What is the cost of making the item (school bag)? How much do you think you will spend on making the school bag? Tell your friend.
- What is the safety in handling the item? How will you finish the bag so that it will not give you any trouble when you are using? For example do you have any rough or sharp edges that must be smoothened to prevent injury when using it?
- What cultural elements such as colour, symbols and features which can readily identify the work as a Ghanaian product. This means that the bag must resemble a work from your environment. For example you can use the shapes, colours and other materials from your environment (Ghana).
- What are the aesthetic (beauty) qualities of the item?

This means that you must make the school bag to be very beautiful and attractive.

STAGE 4: SUGGEST A POSSIBLE SOLUTION TO THE PROBLEM

You can suggest some possible solutions to the problem by studying the designs or shapes of objects in the environment, for example, shape of fruits, leaves, seeds, shells and insect.

- Select ideas from their structures, shapes, pattern, colours etc.
- Make free hand drawings of shapes. Example is shown below.

- Re-design the shapes until you find the most suitable one. Make several designs and select the most suitable one to make the article (school bag). Example is shown below:

STAGE 5: MAKE A MODEL OF THE ITEM.

Choose a suitable material such as calico, brown paper etc. and make a model or a sample of the item (school bag) you want to make.

Where it is possible, the actual article may be made instead of the model. For example if it is a drawing, you go ahead and do the final drawing at this stage.

STAGE 6: MAKE A PROTOTYPE (ACTUAL ITEM).

With the model as a guide, make the actual item to be used. If the item is to be produced in large quantity, the prototype will be examined critically and the necessary corrections be made. This is to ensure that the article work perfectly before it is produced in large quantity.

STAGE 7: EVALUATE THE ARTICLE

This is the stage where you test the article to see if it can serve the purpose for which it was made. Ask yourself some of these questions:

- Is the article (school bag) suitable?
- How much does it cost to produce it?
- Is it well finished?
- Is it beautiful?
- Who will use it? Children or adults?
- Are there any defects (mistake) on the article? (If there are defects, correct them).

Self-Exercise questions

1. Write down the seven stages that will help you to make any artefact.
2. At which stage do look for the problem?
3. At which stage do you make sample of the work you want to do?
4. The last stage of any composition is known as……….
5. At which stage do you estimate the cost of the item you intended to make?

Discuss the works above by answering the following questions:

1. What issue in our country does the work seek to portray?
2. Write down two effect of such issue in our country?
3. Suggest two possible ways of solving the above issue you stated in question 1.
4. What type of artwork is shown in the picture? Example, is it painting, drawing, sewing, construction, modelling, carving, etc.?
5. What theme/ topic will you give to the work?
6. Mention four (4) materials used in the work.
7. Name four (4) tools used in the work.

B7. 2.2.1.2. Plan a display of own and others' artworks that reflect the history and culture of the people in the community

It is very important to expose or showcase our artefacts. The term used to describe the display and sharing of the works of art is known as exhibition. **Exhibition** is the public display of products or items to make viewers become aware of them. Exhibition allows people to view, enjoy, appraise, appreciate and buy the products.

Reasons why we have to display our products

- To attract viewers and buyers to our works.

- To advertise our works.

- To help us get information from the viewers about the works.

- To expose our talents and skills.

Types of exhibition

There are two main types of exhibition. They are:

- **General exhibition**: in this type of exhibition, the products or artefacts to be exhibited to the viewers are without limit. It involves all kinds of products.it is also known as a fair or bazaar.

Specialized exhibition: In this type of exhibition, only specific products or items are displayed to the public or viewers and not all kinds of products. Example of specialized exhibition are clothing exhibition, art, exhibition, food exhibition etc.

The picture below showed a specialized exhibition on sculpture.

Where to display and share our products

Some of the places to we can exhibit our products are schools, colleges or any other suitable public places. Exhibition can also be held at the district, regional, national and international levels, depending upon the target people.

How to organize exhibition

- Determine the type of exhibition to mount. It can either be general or specialized exhibition. The type of exhibition to be mounted depends on the products to be exhibited, the kind of people to target etc.

- Determine what to exhibit. The products to exhibit will depend on the objective of the exhibition, the needs, wants, sex, age, interest, taste and the lifestyle trends of the viewing public. Again, the products should be selected based on their creativity, originality, finishing, decoration etc.

- Determine the venue for the exhibition. The venue should be easy to identify, decent, attractive, spacious, well ventilated with good lighting, water and toilet facilities.

- Select a theme for the exhibition. The theme is the main idea behind the exhibition. The theme should be precise and based on the items to be exhibited as well as the objective for the exhibition

- Decide on the modes of displaying the products. Some of the modes are hanging, draping, spreading, leaning, placing etc. some of the materials needed in mounting the items are tables, flexible frames, cardboards, drawing pins, wrappers, canopies etc.

- Plan the layout for the exhibition center (hall) by preparing labels for the products. For example the title, name of the artist, date, size of the work. The works should be displayed attractively.

- Fix a date and duration for the exhibition. The date and the duration should be favourable and appropriate for the viewers.

- Send manual and electronic invitations. For instance, one can use letters, postcards, WhatsApp, E-mail,

Twitter, Instagram, Facebook, announcements, posters, jingles etc. the target audience can include our parents, teachers, PTA/ SMC members, stakeholders, colleagues students etc.

- Provide visitors' book. For the purpose of feedback, one needs to provide a visitors' book to take records of names and comments. It will also help to identify invited guests that need to be acknowledged. Brochures with contact address and phone numbers will also show visitors how you can be contacted afterwards.

- Provide a security to protect the exhibit (products). Against pilfering and mishandling or spoilage. People be positioned to ensure the safety of the items. Some of the products can also be displayed in a transparent glass frames to prevent them from being mishandled.

Self- Exercise Questions

1. What is exhibition?
2. Exhibition is also known as …….or…………
3. State the two (2) types of exhibition.
4. State three (3) reasons why you need to do exhibition of your artworks.
5. Name two (1) ways that we can display our works during exhibition.
6. List three (3) things you will find on a label attach to an artwork.
7. Mention three (3) post-exhibition activities you need to do.

B7. 2.2.1.3. Organise an appreciation and appraisal of own and others artworks that reflect the history and culture of the people in the community

Appreciation and Appraisal

Have you ever been praised by your teacher before? If yes, how did you feel? I guess you felt happy.

We are going to discuss how to appreciate and appraise our artwork as well as other peoples work.

Let's first understand the key term in this discussion. The first one we will look at is appreciation.

Appreciation is the full awareness of all the good qualities that one can see, read and hear about work. It has to do mainly with the arts (painting, sculpture, pottery, jewellery, textiles etc.), films, photography, literature (poetry, stories, play etc.), music and dance. When one enjoys things about arts, for example when we listen to songs or sing them, read, tell or listen to stories, watch films, plays or drama, and dance or watch people dance.

Appreciation is the intelligent way of talking or discussion about works of art. It involves silent and deep thinking about works of art.

Another key term we will look at is appraisal. **Appraisal** is the act or process of developing an opinion of value. It is a judgment or assessment of the value of something, especially a formal one. It is the way of looking at, talking and thinking

about works of art to understand their beauty (aesthetic quality). For example, if a painting of the late Dr Kwame Nkrumah, is sold for GhȻ10,000, we would begin to talk about the work. We will desire to see at least the picture of the work so that we can pass our judgment on it. We would be discussing why the work cost so much and who buys it. We would talk about who get all the money etc.

Before you can appraise a work of art,

- We must have to see, hear or read other works of art as well as the one we want to judge.

- We have to understand the style and the function of the artwork.

- We have to know the social and cultural background of the artist.

- We have to know the technique of the artist (the type of materials and tools used, and the manner in which the materials are handled).

- **The procedure for art appreciation and appraisal is similar but when we pass judgment at the end of appreciation, then it becomes appraisal**.

-

IMPORTANCE OF APPRECIATION AND APPRAISAL IN ARTS

- It helps us to examine and critic a work of art without passing judgment on it.

- It helps us to study artworks and try to understand their meaning.

- It also exposes us to different works of art.

- It helps us to develop idea about beauty.

- It promotes friendship between people of different culture.

- It helps us to develop a good taste. Taste is the quality of telling good art from bad art.

- Again, it helps us to become familiar with great works and great artists.

HOW TO APPRECIATE AND APPRAISE A WORK OF ART.

The following steps will help you to appreciate and appraise the work of art shown below:

1. The first step is to **identify the work of art**. Ask the following questions to help you identify the work of art:

   - What is the work about? Expected answer: mosaic

   - What is the title of the work? Expected answer: "Keep your environment clean".

   - What is the name of the artist? Expected answer: Milenyakpor Michael. If the artist is unknown, write "unknown" or "anonymous".

   - What date or period was the artwork done? Expected answer: January- June, 2009

   - What is the size of the artwork? Expected answer: 16 by 20 inches

   - Where can the work be found. Zion College, Anloga, Volta Region of Ghana.

2. Secondly, provide the inventory of items in the work. The following questions will guide you to identify the inventory of items.

   What are the objects seen in the work? Expected answer: car, five birds flying in the sky, seven men cleaning a gutter, three women of which two were seriously cleaning the gutter while one was passing by, a long shadow of the people, rubbish, gutter, shovel, sticks, etc.

What are the characteristics or features of the items identified? Expected answer: the buildings made from concrete and were painted yellow. The birds are black, the people were wearing green, red, pink and blue clothes. Two men were wearing Wellington boot etc.

3. Talk about the technical qualities of the work. The following questions should guide you:

What are the materials used by the artist in the work? Expected answer: cartridge paper, poster colour, white glue etc.

   a. What method or methods are used by the? Expected answer: the artist cut a paper into bits and pastes them onto the surface.

   b. State the nature of the composition or design. Expected answer: the people are closed to one another in the picture. The items also look real and show perspective. The artist also balances the colour in the work etc.

4. Interpret the work. The last stage of appreciation and appraisal of artworks is its interpretation. It should be done with the help of these questions:

     • What is the atmosphere created in the picture? Expected answer: because the shadows are long and are directed towards the right, it suggests a morning.

     • Relate the items in the picture to the cultural background of the artist or the work. Expected answer: the tall building with a constructed gutter is a typical architecture (building) of a town or city dwellers. So the mosaic is perhaps a city scene.

     • What can the work be used for? Expected answer: the mosaic shows an aspect of life in Ghana: the people cleaning the cleaning suggest Zoom lion workers going about their work. The picture is

educating us about the importance keeping our environment clean as well as draining our choked gutters. The mosaic can be used as billboard to communicate to people about the importance of keeping the environment clean. It can also be used to decorate the wall of markets, offices etc.

Self- Exercise Questions

1. What is the difference between appreciation and appraisal?
2. Appreciate the work below:
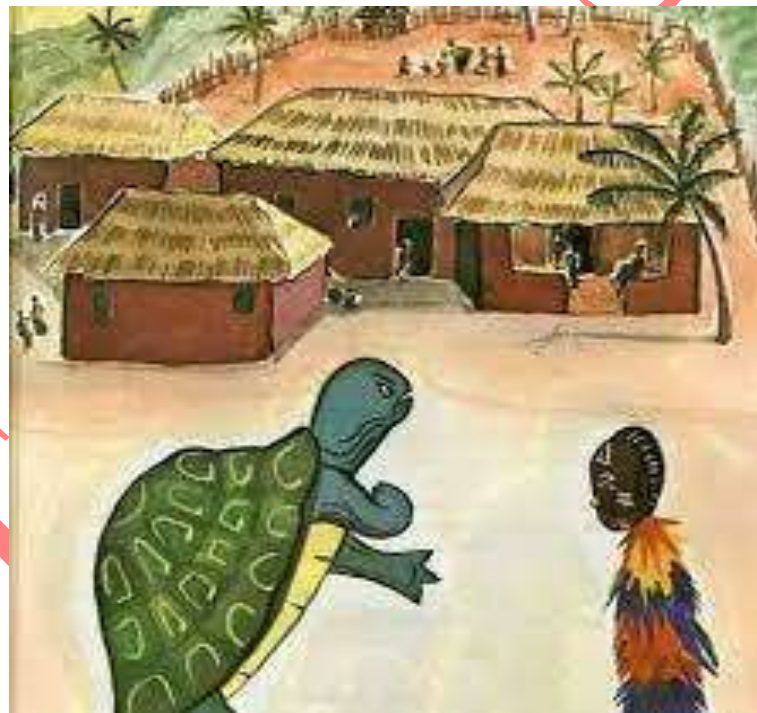
CONTENT STANDARD B7. 2.2.2 Performing Arts - Music: Demonstrate the ability to use concept of the design process (idea development) to create and display own creative musical art works that reflect the range of different times and cultures.

INDICATORS B7. 2.2.2.4.
Create and produce own musical art works that reflect the history and culture of the people of the community

Music is a social event organized in relation to our everyday life. We can say that there is no community without any form of music. It is organized during festivals, rites, ceremonies, entertainment, marriage, funeral worship and community labour. Singing, drumming, dancing and non-musical gestures occur at the same.

Different types of musical instrument are used to perform music. Four major categories of musical instrument can be identified. These are **chordophones** or **stringed instruments** which are played by striking, plucking to set the string in motion, for example goje.

The second category of instruments is **aerophones**. They are wind instrument. Examples are horns and flutes.

The third category is **idiophones** or **self**- **sounding** instruments such as bells and rattles.
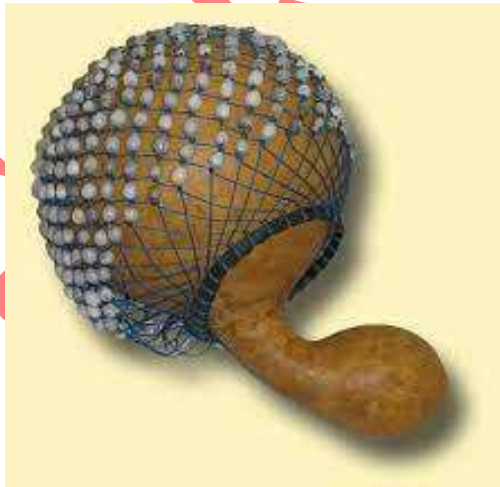
The fourth category of musical instruments is **membranophones**, for example, drums.

Current African music is made up of both traditional and foreign music.

Some examples of traditional music are *akpi, asafo, kundum,kete,takai, agbadza, adowa, gome, apatampa, damba*, etc.

Examples of foreign music are pop, blues, reggae, rock and jazz. Foreign instrument such as organ, piano, trombone, tambourine, guitar and trumpet are used during musical performances.

Importance of music

- It is used for entertainment.

- It moves us to work

- It helps us to relax

- It is used for religious worship

SOME EXAMPLES OF OTHER MUSICAL TYPES

- Choral or church music

-

-

- Brass band music

- Regimental or military music is played at parade ground.

- Classical music

Use the above information to compose your own music

The example below is a song composed by 2022 badge of Akatsico Practice School 'A', J. H. S. 1 students.

Title of the song is WHO IS THE KING OF KINGS

LYRICS:

Self-Assessment Questions

1. What is music?
2. Explain four types of musical instrument and give three examples under each type.
3. List four traditional music.
4. Mention four foreign music.
5. Why is music important?
6. Compose your own music on these themes:
   a. Child abuse
   b. Honesty
   c. Education
   d. Environmental pollutions

B7. 2.2.2.5. Plan a display of own and others' musical works that reflect the history and culture of the people in the community

It is very important to expose or showcase our art forms. The term used to describe the display and sharing of the works of art is known as exhibition. **Exhibition** is the public display of products or items to make viewers become aware of them. Exhibition allows people to view, enjoy, appraise, appreciate and buy the products.

Examples of dance exhibits are shown below.

Reasons why we have to exhibit our products

- To attract viewers and buyers to our works.

- To advertise our works.

- To help us get information from the viewers about the works.

- To expose our talents and skills.

Types of exhibition

There are two main types of exhibition. They are:

General exhibition: in this type of exhibition, the products or artefacts to be exhibited to the viewers are without limit. It involves all kinds of products.it is also known as a fair or bazaar.

Specialized exhibition: In this type of exhibition, only specific products or items are displayed to the public or viewers and not all kinds of products. Example of specialized exhibition are music exhibition, dance exhibition etc.

Where to display and share our products

Some of the places to we can exhibit our art forms are schools, colleges or any other suitable public places. Exhibition can also be held at the district, regional, national and international levels, depending upon the target people.

How to organize exhibition

- Determine the type of exhibition to mount. It can either be general or specialized exhibition. The type of exhibition to be mounted depends on the products to be exhibited, the kind of people to target etc.

- Determine what to exhibit and the number of composition or performance. Some of the performances to exhibit are music, dance, drama, poetry etc. The products to exhibit will depend on the objective of the exhibition, the needs, wants, sex, age, interest, taste and the lifestyle trends of the viewing public.

   Again, the products should be selected based on their creativity, originality etc.

- Determine the venue for the exhibition. The venue should be easy to identify, decent, attractive, spacious, well ventilated with good lighting, water and toilet facilities.

- Select a theme for the exhibition. The theme is the main idea behind the exhibition. The theme should be precise and based on the items to be exhibited as well as the objective for the exhibition

- Fix a date and duration for the exhibition. The date and the duration should be favourable and appropriate for the viewers.

- Send manual and electronic invitations. For instance, one can use letters, postcards, WhatsApp, E-mail, Twitter, Instagram, Facebook, announcements, posters, jingles etc. the target audience can include our parents,

teachers, PTA/ SMC members, stakeholders, colleagues students etc.

- Provide visitors' book. For the purpose of feedback, one needs to provide a visitors' book to take records of names and comments. It will also help to identify invited guests that need to be acknowledged. Brochures with contact address and phone numbers will also show visitors how you can be contacted afterwards.

- Assign individual and group tasks and responsibility and ensure that they are carried out successfully. Example master of ceremony (MC), ushering and introduction of special guests and other dignitaries to the show. For example explaining the concept/ title of the compositions, performances and the theme for the events, recording of comments and suggestions.

- Arrange the sequence of performances to best tell the story of the event from the beginning to the end.

- Follow the programme of the day: opening, actual performance and closing.

- Appreciate, appraise, evaluate and write a report on the programme.

- Clean the hall after the performance.

Self-Assessment Questions

1. What is exhibition in arts?
2. State four reasons why we exhibit artworks.
3. Mention the two main types of exhibition.
4. Identify four places that we can exhibit our works.
5. With the help of your teacher and colleagues organize exhibition for your artworks.

B7. 2.2.2.6. Organise an appreciation and appraisal of own and others' musical works that reflect the history and culture of the people in the community

Appreciation and Appraisal

Appreciation is the full awareness of all the good qualities that one can see, read and hear about work. It has to do mainly with the arts (painting, sculpture, pottery, jewellery, textiles etc.), films, photography, literature (poetry, stories, play etc.), music and dance. When one enjoys things about arts. For example when we listen to songs or sing them, read, tell or listen to stories, watch films, plays or drama, and dance or watch people dance.

Appreciation is the intelligent way of talking or discussion about works of art. It involves silent and deep thinking about works of art. Appreciation takes place

Appraisal is the act or process of developing an opinion of value. It is a judgment or assessment of the value of something, especially a formal one. It is the way of looking at, talking and thinking about works of art to understand their beauty (aesthetic quality). For example, if a movie or drama is sold for Gh¢50,000, we would begin to talk about the work. We will desire to have a glimpse of the work so that we can pass our judgment on it. We would be discussing why the work cost so much. We would talk about who get all the money etc.

Before you can appraise a work of art,

We must have to see, hear or read other works of art as well as the one we want to judge.

We have to understand the style and the function of the artwork.

We have to know the social and cultural background of the artist(s).

We have to know the technique of the artist (the type of materials and tools used, and the manner in which the materials are handled).

The procedure for art appreciation and appraisal is similar but when we pass judgment at the end of appreciation, then it becomes appraisal.

IMPORTANCE OF APPRECIATION AND APPRAISAL IN ARTS

- It helps us to Examine and critic a work of art without passing judgment on it.
- It helps us to study artworks and try to understand their meaning.
- It also exposes us to any different works of art.
- It helps us to develop idea about beauty.
- It promotes friendship between people of different culture.
- It helps us to develop a good taste. Taste is the quality of telling good art from bad art.
- Again, it helps us to become familiar with great works and great artists.

HOW TO APPRECIATE AND APPRAISE A WORK OF ART.

The following steps will help us to appreciate and appraise the work of art:

- The first step is to identify the work of art. Ask the following questions to help you identify the work of art:

- What is the work about? Expected answers: music, dance or drama.

Some of the criteria to employ in appreciating and appraising the various performances are listed below.

Music:

- What is the theme for the song?

- Who produced the song?

- What are the elements and the moral values in the song?

- Are the parts well blended and harmonized?

Dance:

- What is the theme for the dance?

- How was the entrance beginning and exit (ending)?

- What are the variations in the movements?

- Identify the gestures used in the dance and what they depict.

- Identify the creativity, makeup movement in relation to singing and drumming.

- What costume (dress) did the performers wear?

- Secondly, provide the inventory of items in the work. The following questions will guide you to identify the inventory of items.
  - What are the objects seen in the work? Especially if it is a drama or play.
  - What are the characteristics or features of the items identified?

- Talk about the technical qualities of the work. The following questions should guide you:
  - What are the skills, methods or techniques used by the artist in the work? Expected answer: repetition, dominance etc.

- Interpret the work. The last stage of appreciation and appraisal of artworks is its interpretation. It should be done with the help of these questions:
  - What is the atmosphere created in the performance? Expected answers: peace, patriotism etc.
  - Relate the items in the performance to the cultural background of the artist or the work.
  - What can the work be used for? Expected answers: for entertainment, teaching moral lessons etc.

Self-Exercise Questions

Look at the performances below and appreciate them using the guidelines that have been discussed.

CONTENT STANDARD B7. 2.2.3 Dance and Drama:
Demonstrate the ability to use concepts of design process (idea development) to produce and display own creative and expressive art-forms that reflect in the range of different times and cultures in dance and drama.

INDICATOR B7.2.2.3.7 Design and produce own artworks in dance and drama that reflect the history and culture of the people in the community

Indigenous dance and drama: they are dances and drama from the local community.
Neo-traditional: A blend of traditional and modern practices.

Identify at least two performance groups in your community and discuss the basic elements of an indigenous and a neo-traditional group.

Your discussion should cover the following:
• Origin of the group
• Ethnic background of group members
• Gender
• Age
• Musical instruments
• Song themes
• Dance movements
• Stylised dances
• Singing
• Drumming
• Costume
• Venue/arena, etc.

B7.2.2.3.8 Plan a display of own and others' artwork in dance and drama that reflect the history and culture of the community

Refer to page 86-89 for the procedures to follow in displaying artworks in dance and drama.

B7.2.2.3.9 Organise an appreciation and appraisal of own and others' artworks in dance and drama that reflect the history and culture of the people of the community
Refer to page 90-93 for the procedures to follow in appreciating and appraising artworks in dance and drama.

STRAND 2: CREATIVE ARTS
SUB-STRAND: 2.3. CONNECTIONS IN LOCAL AND GLOBAL CULTURES

CONTENT STANDARD B7. 2.3.1 Visual Arts:
Demonstrate the ability to correlate and generate ideas from visual artworks in the community that reflect a range of different times, cultures and topical issues

INDICATOR B7. 2.3.1.1.
Narrate own views of the history, culture, environment and topical issues in the community

Identify the topical issue that these pictures depict and write short notes on them. Example the dance depicts how the Ewes migrated from Notse.

B7. 2.3.1.2. Identify visual artworks that reflect the history, culture, environment and topical issues in the community

Look for and record visual artworks found in the community by taking photographs and making drawings from direct observation where possible.

Examples: Paintings, carvings, sculpture pieces, pottery works, posters, billboards, packages, textiles, baskets, weavings, jewellery, leather sandals, buildings, etc. as shown below.

Discuss, classify and group the visual artworks found in the community according to their nature.

Example: Painting (three women dancing), Sculpture pieces (bust of former Pres. J. J. Rawlings), Pottery (earthenware jar), Graphic Arts (inscriptions on buildings), textiles (traditional cloths worn), basketry (cane /raffia chairs), jewellery (necklace, beads), leatherworks (scandals, shoes).
Use the pictures above to group the visual artworks.

Discuss in groups how the history, culture, environment and topical issues in the community are reflected in the selected visual artworks and document your findings using art specific language such as *c*ontent, colour scheme, symbolism, cultural significance.
Example

The sandal is a leather work. Its colours are black and gold. The colours signify wealth, riches, authority, power, etc.
The sandal is usually used by kings and queens during special occasions such as festivals, funerals, etc.

CONTENT STANDARD B7. 2.3.2. Performing Arts - Music: Demonstrate the ability to correlate and generate ideas from indigenous creative musical forms and art musicians in the immediate community that reflect a range of different times, cultures and topical issues

INDICATOR B7. 2.3.2.3. Identify indigenous and art musicians in the community whose works reflect the history, culture, environment and topical issues

Select one indigenous or popular musician and assess their contribution to the society.

Examples: Agya Koo Nimo, Afia Abaasa, Kakraba Lobi, Kojo Nuatro, E. T. Mensah, Kojo Antwi, Amakye Dede, Gyedu-Blay Ambolley

AGYA KOO NIMOH

Koo Nimoh is a living legend from Ghana, playing multiple forms of traditional music, as well as new music, informed by Western influences. Nimo (also known as Daniel Amponsah, from his days in London) grew up as part of the royal family of Ghana (his sister married the king), where he learned to play the traditional red and black kete drums of the royal ensembles. By the time he was 19, he was teaching drumming, guitar, and brass band music in his native village of Foase. While in London thereafter on a chemistry scholarship, he took formal instruction in guitar.

He was the first Ghanaian to release a CD, Osabarima. He has received the Grand Medal for Lifetime Service to Ghana, and

huge acclaim worldwide, playing in Europe, Africa, and America (Lincoln Centre in 1988). He is currently holding a position as Visiting Artist in Residence at the University of Washington's ethnomusicology department.

Agya Koo Nimoh

Kojo Antwi

Kojo Antwi popularly known as "Mr Music Man"is a Ghanaian Afro pop, highlife and reggae musical artist. Born Julius Kojo Antwi into a family with 13 siblings, he grew up in the Darkuman suburb of Accra. He has 22 albums to his credit, with "Tom & Jerry" being one of his successful singles in Ghana and Africa at large.

Kojo Antwi after leaving school, started his Music career immediately by playing with Boomtalents. He was shortly

after discovered and became the front-man of the then newly formed Classique Handel's later Classique Vibes.

The authentic and energetic youth band, within a short period captured the ears and eyes of Ghanaians and the neighbouring West African countries.

The potential the band had and the early discovery by an international agent brought the band to Europe,where they performed with overwhelming success in several festivals in Denmark and Sweden alongside Reggae & African well known Stars. The band was confronted with popularity and immigration problems within a short period of time. This brought about the disintergration of this wonderful band.

Kojo after a short while went solo. His first solo album 'All I need is you' became a chart buster in Ghana. It was been played anywhere music sounds in the country. This album gave him the encouragement to continue and to become what he is today.

Kojo's popularity in Ghana cannot be described with words alone. Series of awards, Nr. 1 hits in any Music charts around the country with any album he releases, nonstop airplays, TV shows in Ghana, Ivory Coast, Togo, Senegal and U.T.N.A., (United Television Network of Africa), tells how fast his career is gaining grounds to cover Africa as a whole. He was currently nominated for the African Musician of the year 1996 held in Juli in Johannesburg, South Africa, only to be beaten by Papa Wemba.

Kojo Antwi

Self- Assessment Question

Identify any performing artiste in your community and write a short note on his or her contribution to performing arts development.

CONTENT STANDARD B7. 2.3.3. Dance and Drama:
Demonstrate the ability to correlate and generate ideas from creative artworks of dancers and actors in the community that reflect a range of different times, cultures and topical issues.
INDICATOR B7. 2.3.3.5
Select artworks of dance and drama artistes in the community or other places, and identify the history, culture, environment and topical issues that are reflected in them

Look at the following dances and identify the history, culture, environmental and topical issues that are reflected in them.

VISUAL ARTS TERMS

Abstract: It is an artwork that is created to look like something else other than the object it really represents. An idea or concept which does not look like the original.

Aesthetics: Standards applied in making judgement about the merit of an artwork.

Appraise/appraisal: Determine the worth of; assess; estimate the nature, quality, importance of things. The act of examining someone or something in order to judge their qualities, success or needs.

Appreciate/appreciation: Understanding how good or useful someone or something is. Recognition and enjoyment of the good qualities of someone or something.

Appliqué: An artwork or design made by cutting pieces of one material and fixing them onto the surface of another.

Artefact: An object made or used by human beings, especially during a specific period of the past.

Artwork: The outcome product or result of using a creative process to design and make objects for aesthetic purposes and to communicate ideas through visual language. Any of the art forms, such as drawing, painting, sculpture, or other artistic productions.

Artist: A person who designs and makes artworks.

Assemblage: A three-dimensional composition made by combining (assembling) a variety of objects, often found objects.

Balance: A state of equilibrium referring to the balance of weight or the arrangement of elements in a design. Designs may be balanced on both sides from the centre (symmetrical) or balanced off the centre (asymmetrical).

Batik: It is a technique of decorating fabric using a wax resist dyeing method. Batik is made either by drawing or stamping the motifs using wax.

Bead making: It is a form of art whereby glass or clay is fired with a hole in it to make beautiful jewellery. It is also the art of arranging beads into different designs to form necklaces, bracelets, crowns, rings, earrings, anklets and so on.

Bisque: An unglazed pottery ware that has been fired at a low temperature to make handling easier.

Calligraphy: Beautiful handwriting made with a quill, reed pen or brush.

Carving: A sculpting technique in which the sculptor cuts, chips or whittles away part of a solid mass of material e.g. wood, clay or stone, to create a sculpture. Carving is also referred to as a subtractive process.

Casting: A sculpting technique in which liquid substance (metal or clay) is poured into a mould and allowed to harden.

Ceramics/pottery: Artworks made out of clay and then 'fired' to make them permanent.

Ceremonial art: Art made to honour a person or event.

Clay: Sticky earth that is used in pottery and ceramics. It is wet, and it hardens after drying or heating.

Coiling: A method of forming pottery from rolls of clay.

Collage: Artwork made by attaching pieces of paper or other material to a flat surface.

Colour: The hue, tint and shade of pigment. Colour has three properties – hue, value and intensity.

Colour wheel: A circle diagram that shows how colours are related.

Complementary colours: These are colours that are opposite to one another on the colour wheel, e.g. red and green, blue and orange, and yellow and violet.

Composition: The arrangement or organisation of elements in a work of art.

Contour drawings: The drawing of an object as though the drawing tool is moving along all the edges and ridges of the

form.

Construction techniques: Different ways of putting materials together (e.g. stapling, cutting, gluing, taping, etc.).

Contrast: The difference between two or more elements in a design or the degree of difference between the lightest and darkest parts of a picture.

Cool colours: Colours suggesting coolness, e.g. blue, green and violet. They are used to capture and represent cool things like water or the forest. Artists use them to create moods.

Creativity: The ability to use the imagination to develop new and original ideas or things, especially in an artistic context.

Design: The plan, conception or organisation of a work of art; the arrangement of independent parts (the elements of art) to form a coordinated whole.

Distortion: The condition of being twisted or bent out of shape. In art, distortion is often used as an expressive technique.

Dominance: The importance of the emphasis of one aspect in relation to all other aspects of a design.

Drawing: A two-dimensional artwork made with a pencil or crayon.

Drawing techniques: The different ways of drawing, such as hatching, stippling, contour, blending or shading:

Hatching: drawing repeating parallel lines to create a texture or value

Cross-hatching: drawing repeating crossing lines to create a texture or value

Contour: drawing the outlines of a shape or form

Blending: smudging to create a texture or value

Shading: creating various gradations of value elements of design/art: Sensory components used to create works of art: line, colour, shape/form, texture, value, space.

Emphasis: Special stress given to an element to make it stand out. Emphasis is what we notice first in an artwork.

Engraving: The method of cutting or incising a design into a material, usually metal, with a sharp tool.

Expressive art: Ideas that express moods. Art created to show feeling or emotion.

Figurative: Pertaining to representation of form or figure in art

Foreground: Part of a two-dimensional artwork that appears to be nearer the viewer or in the front. Middle ground and background are the parts of the picture that appear to be farther and farthest away.

Focal point: The part of a work of art on which attention becomes centred because of an element that has been emphasised in a way.

Form: A three-dimensional volume or the illusion of three dimensions (related to shape, which is two dimensional); the particular characteristics of the visual elements of a work of art (as distinguished from its subject matter or content).

Frottage: Designs and textural effects that are created by placing paper over objects that have raised textured surfaces and rubbing the paper with pencil or crayon.

Function: The purpose and use of a work of art.

Functional art: The kind of art that is made to be used or serve a purpose.

Gallery: A place for displaying or selling artworks.

Genre: The representation of people, subjects and scenes from everyday life.

Gesture drawing: The drawing of lines quickly and loosely to show movement in a subject.

Glaze: In ceramics, it is the thin, glossy coating fired onto pottery. In painting, it is a thin layer of transparent paint.

Green ware: Bone-dry, unfired pottery.

Hand-building: Making clay forms by a non-mechanical process, such as pinching, coiling and slab building.

Harmony: The principle of design that combines elements in a work of art to emphasise the similarities of separate but related parts.

Hue: The name of a colour (e.g., red, blue, yellow, orange).

Illustration: A picture specifically designed for the purpose of communicating commercial ideas, such as images for CD covers or books.

Incise: To remove (subtract) clay by cutting into the surface.

Installation art: The hanging of ordinary objects on museum walls or the combining of found objects to create something completely new. Installation art now includes art as a concept.

Intensity: Also called chroma or saturation. It refers to the brightness of a colour (colour is full in intensity only when it is pure and unmixed). Colour intensity can be changed by adding black, white, grey or an opposite colour on the colour wheel.

Landscape: A work of art that shows an outdoor scene.

Larquette: A small model (as of a sculpture or a building).

Leather-hard: The condition of a clay body when much of the moisture has evaporated and shrinkage has just ended but the clay is not totally dry. Joining slabs, carving or burnishing is done at this stage.

Line: A point moving in space. Line can vary in width, length, curvature, colour or direction.

Loom: A frame or machine for weaving fabrics.

Mass: The outside size and bulk of a form, such as a building or a sculpture; the visual weight of an object.

Media: Plural of medium, it refers to materials used to make art; categories of art (e.g., painting, sculpture, film).

Medium: A material used to produce art; for example, paint, clay, fibre. The plural of medium is media.

Middle ground: Area of a two-dimensional work of art between the foreground and background.

Mixed media: A work of art for which more than one type of art material is used to create the finished piece.

Modelling: A sculptural technique of manipulating a soft material to create a three-dimensional form.

Monochromatic: A colour scheme involving the use of only one hue that can vary in value or intensity.

Mood: The state of mind or feeling communicated in a work of art, frequently through colour.

Mosaic: An artwork that is created by pasting a surface with very tiny pieces of other materials.

Motif: A unit repeated over and over in a pattern. The repeated motif often creates a sense of rhythm.

Movement: The principle of design that deals with the creation of action.

Multimedia: Computer programmes that involve users in the design and organisation of text, graphics, video and sound in one presentation.

Mural: A painting generally drawn or painted directly onto an interior or exterior wall.

Narrative art: An artwork that tells a story or shares information.

Negative (space): The empty space or shape containing or surrounding an image in a two or three-dimensional artwork. They represent areas not occupied by objects.

Neutral colours: The colours black, white, grey and variations of brown. They are included in the colour family called Earth colours.

Non-objective: Having no recognisable object as an image. Also called non-representational.

Observational: Skills learned while observing first-hand the object, figure or place. They are required for achieving good drawings.

Pattern: Anything repeated in a predictable combination. A line, shape or colour repeated again and again.

Performance art: A type of art in which events are planned and enacted before an audience for aesthetic reasons.

Perspective: A system for representing three-dimensional objects viewed in spatial recession on a two-dimensional surface.

Point of view: The angle from which the viewer sees the objects or scene.

Portfolio: A systematic, organised collection of students' work.

Portrait: A work of art that shows a specific person or group of people.

Positive (space): The actual shape or space that an image occupies in a design or composition.

Primary colours: They refer to the colours red, yellow and blue. From these, all other colours are created. They are colours that cannot be made from other colours.

Printmaking: The transferring of an inked image from one surface (from the plate or block) to another (usually paper).

Principles of design: The organisation of works of art. They involve the ways in which the elements of art are arranged (balance, contrast, dominance, emphasis, movement, repetition, rhythm, variety, unity).

Proportion: The size or amount of one thing compared to that of another thing.

Realistic art: Artworks that show things the way they really look.

Reflection: Personal and thoughtful consideration of an artwork, an aesthetic experience or the creative process.

Relief: A type of sculpture in which forms project from a flat background; areas of relief may be concave or convex:

Bas-relief – a low relief

High relief – a sculptural relief that stands out or protrudes from the background

Additive relief – a type of relief in which elements are added and protrude from a surface

Subtractive relief – a type of relief in which elements are carved, etched or inscribed into a surface

Resist: An art process using two or more materials that do not mix, such as crayon and watercolour, or wax and dye.

Rhythm: Intentional, regular repetition of lines of shapes to achieve a specific repetitive effect or pattern.

Rubric: A guide for judgement or scoring; a description of expectations.

Scale: Relative size, proportion used to determine measurements or dimensions within a design or work of art.

Scoring: In pottery/ceramics, scratching the surfaces of both pieces of clay before joining them together; in paperwork, the incising of the surface to enable precise folding.

Screen printing: A printmaking technique in which a screen is used as the printing block or plate.

Sculpture: A three-dimensional work of art either in the round (to be viewed from all sides) or in *bas relief* (low relief in which figures protrude slightly from the background).

Secondary colours: Colours that are a mixture of two primary colours. Red and yellow make orange, yellow and blue make green, and blue and red make violet.

Shade: Colour with black added to it.

Shape: A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or is made by humans.

Silhouette: Outline drawing of a shape filled in with a solid

colour.

Sketch: A drawing without much detail, usually completed in a short time.

Slab building: A hand-building method with clay using flat rolled out sheets of clay.

Slip: Liquid or fluid clay used in joining clay pieces and also for surface decoration.

Smudging: Merging colours applied to a surface with a graphite pencil, brush, crayon, coloured pencil or other **Medium**; sometimes called feathering or blending.

Soft sculpture: Sculpture made with fabric and stuffed with soft material.

Solvent: The liquid that controls the thickness or the thinness of paint.

Space: The emptiness or area between, around, above, below, or contained within objects. Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them.

Still life: Arrangement or work of art showing a collection of inanimate objects.

Structure: The way in which parts are arranged or put together to form a whole.

Style: A set of characteristics of the art of a culture, a period or school of art. It is the characteristic expression of an individual artist.

Subtractive: It refers to the sculpting method produced by removing or taking away from the original material (the opposite of additive).

Symbol: An image that represents something else. texture: The surface quality of materials, either actual (tactile) or implied (visual). It is one of the elements of art.

Theme: An idea based on a particular subject.

Three-dimensional: Having height, width and depth. Also referred to as 3-D.

Tint: A colour mixed with white to make it lighter.

Tone: Colour shaded or darkened with grey (black plus white).

Two-dimensional: Having height and width but not depth. Also referred to as 2-D.

Unity: Total visual effect in a composition achieved by the careful blending of the elements of art according to the principles of design.

Value: Lightness or darkness of a hue or neutral colour. A value scale shows the range of values from black to white.

Variety: A principle of art concerned with combining one or more elements of art in different ways to create interest.

Virtual: An image produced by the imagination and not existing in reality.

Visual arts: The study of and creation of symbolic and/or realistic creative expressions using visual imagery to communicate personal, cultural, historical and/ or universal thoughts, ideas, feelings and beliefs to satisfy the human need. They include drawing, painting, pottery, calabash arts, leatherworks, bead making, photography, sculpture, weaving, architecture, etc., that can evoke emotional, aesthetic and intellectual responses.

Visual literacy: Includes thinking and communication. Visual thinking is the ability to transform thoughts and information into images; visual communication takes place when people are able to construct meaning from a visual image.

Visual metaphor: Images in which characteristics of objects are likened to one another and represented in that order. They are closely related to concepts about symbolism.

Volume: The space within a form (e.g. in architecture, volume refers to the space within a building).

Warm colours: Colours suggesting warmth: red, yellow and orange. They are colours that remind us of warm things like the sun or fire; artists use them to create moods.

Warp: In weaving, lengthwise yarns held in place and crossed by weft (width wise) yarns.

Water colour: Transparent pigment mixed with water. Paintings done with this medium are known as watercolours.

Weaving: The technique of making a basket, doormat, fabric, etc., by interlacing yarns, fibres or weavers under and over each other by hand or on a loom.

Weft: In weaving, the yarns that are carried over and under the warp yarns.

Yarn: Fibres spun into strands for weaving, knitting or embroidery.

Zone of focus: The area in an image that appears with the most clarity.

MUSIC TERMS

Absolutism: An aesthetic philosophical viewpoint that holds that "musical meaning lies exclusively within the context of the work itself."

Aerophones: Instruments played by blowing air through the instrument, e.g. *Wia* or *Atɛntɛbɛn.*

Aesthetic appreciation report: A description of how beautiful a piece of music is to you; the emotional values music elicits in you; or making a judgement of the sentiments and taste of a piece of music (viewpoints— absolutist, formalist, referentialist and expressionist).

African diaspora indigenous musician:
A renowned Ghanaian traditional musician who has left his original homeland and settled overseas either in the West (occidental) or in the East (oriental), e.g., Guy Warren (aka Kofi Ghanaba), Kakraba Lobi, African diaspora popular

Musician: A renowned Ghanaian popular musician who has left hisoriginal homeland and settled overseas either in the West or inthe East, e.g., Nana Acheampong, Kwesi Pee, Ancient Awuah

Allegory: A story, poem or picture that can be interpreted to reveal a hidden meaning, typically of a moral or political one.

Allegro: An Italian word that describes or directs the tempo, or speed, of music. It means lively, cheerful or brisk.

Arpeggios: The notes of a chord played in rapid succession, either ascending or descending.

Art musician: A musician who has formal/informal music education or training and writes or performs classical music.

Ascending: Singing or playing musical notes of the scale arranged from the lowest pitch to the highest.

Atenteben: A bamboo flute popularised by the Ghanaian Ephraim Amu. Originally, the flute is an indigenous instrument of the Kwahu people of Ghana. It is known for its solemn sound, especially used in playing funeral dirges.

Audiation: It refers to comprehension and internal realisation of music, or the sensation of an individual hearing or feeling sound when it is not physically present.

Axatse: Rattle in an Anlɔ ensemble, e.g., Agbadza, Gahu, Astiagbekɔ, Kinka.

Bass drum: The largest or biggest drum in the school marching band.

Beat: It is the basic unit of time, the pulse of the mensural level. The beat is often defined as the rhythm listeners would tap their toes to when listening to a piece of music, or the numbers a musician counts while performing.
The arithmetic or numeral values of the note against the crochet beat are as follows: Crotchet = 1 beat, Minim = 2 beats, Quaver =½ beat and Semibreve = 4 beats.

Cadence: A cadence is "a melodic or harmonic configuration that creates a sense of resolution [finality or pause]." A harmonic cadence is a progression of two chords that concludes a phrase, section or piece of music. In other words, they punctuate musical phrases. E.g. perfect, imperfect, interrupted and plagal.

Castanet: It is known in Akan as *Frikyiwa*. It is a small metallic musical instrument used for time lines.

Choral groups: A body of singers who perform together as a group is called a *choir* or *chorus*. The former term is very often applied to groups affiliated with a church (whether or not they actually occupy the choir) and the second to groups that perform in theatres or concert halls, but this distinction is far from rigid.

Chordophones: Instruments from which sound is made by a vibrating chord or string, e.g. Goji.

Choreography: The art of composing, writing, acting or producing plays; a literary composition intended to portray life or character or to tell a story usually involving conflicts and emotions exhibited through action and dialogue, designed for theatrical performance.

Combo: A small group of musicians who play together or dance or perform jazz music.

Concert: A concert is a live music performance in front of an audience.

The performance may be by a single musician, sometimes then called a recital, or by a musical ensemble, such as an orchestra, choir or band.

Conducting: The art (or method) of controlling an orchestra or operatic performance, or choir by means of gestures; the control including the beating of time, ensuring correct entries, and the shaping of individual phrasing.

Conducting patterns: Strokes or hand patterns made by a conductor to help performers feel different pulses and beats.

Crescendo: An Italian word that describes or directs the dynamics, or loudness, of music. It means gradually increasing in loudness.

Cymbals: A musical instrument consisting of a slightly concave round brass plate which is either struck against another one or struck with a stick to make a ringing or clashing sound.

Descending: Singing or playing musical notes of the scale arranged from the highest pitch to the lowest.

Diminuendo: An Italian word that describes or directs the dynamics, or loudness, of music. It means gradually decreasing in loudness.

Dominant seventh chord: It is a chord composed of a root, major third, perfect fifth and minor seventh. It can be also viewed as a major triad with an additional minor seventh. It is denoted using popular music symbols and adding a superscript "7" after the letter designating the chord root.

Duet: Music for two voices of instruments.

durational

Symbols: The symbols that represent time and action in musical space are semibreve, minim, crotchet, quaver, semiquaver, demisemiquaver and hemi-demi-semiquaver.

Durational values: They are symbols that represent time and action in musical space; they delineate and mark off varying values of sound (and silence) in a composition. It is the length of time a pitch, or tone, is sounded. Additionally, they are proportional to one another as to how they may be divided from larger into smaller values. Also see *beat*.

Dynamics: The variation in loudness between notes or phrases. Some symbols used to represent dynamics are *p, pp,*

mf, f, ff, etc. echo clap/shout: Clapping back a rhythmic pattern immediately after a given pattern.

Elements of music:

Rhythm: Long and short notes combine to make rhythm.

Duration: how long or short a sound (or silence) lasts.

Tempo: the speed of the music (Note: Tempo indications are often designated using Italian terms):

Largo = slow

Adagio = slow

Andante = steady walking tempo

Moderato = moderate

Allegro = fast

Presto = very fast

Dynamics: Loud sounds, soft sounds

Pitch: How high or low a sound is.

Tempo: Speed of music – fast or slow

Form and Structure of music: How a piece of music is organised, e.g. AB (Binary form) is a piece of music that has two sections, ABA (Ternary form) is a three-sectional music.

Call and response – In most African songs, singers are divided into two. The first group is made up of one person known as the *Cantor (call),* while the rest of the singers forming the second group are known as the *Chorus (response).* The cantor leads the singing while the chorus sings after the cantor.

Texture: How different sounds or instruments are combined in a piece of music, and the nature of sounds produced by each instrument.

Timbre: (*pronounced "Tam – ba"*) Tone colour or quality of sound that allows one to distinguish between one instrument and another, e.g. trumpet, piano, etc.

Melody: A combination of different sounds or pitches and

rhythm. If you can sing, hum or whistle any song or tune, that is melody.

Harmony: Two, three or four sounds played or sung at the same time.

Enquiry: (a). A request for information. (b). a systematic investigation often of a matter of public interest. (c). examination into facts or principles: research. Any process that has the aim of augmenting knowledge, resolving doubt or solving a problem.

Expressionism: An aesthetic philosophical viewpoint that states that "the expressionist would argue that these same relationships (absolutism, formalism and referentialism) are in some sense capable of exciting feelings and emotions in the listener."

Flute: It is a family of musical instruments in the woodwind group. Unlike woodwind instruments with reeds, a flute is an aerophone or reedless wind instrument that produces its sound from the flow of air across an opening. Flute is an orchestral instrument.

Form in music: The structure of musical piece.

Formalism: An aesthetic philosophical viewpoint that states that "the meaning of music lies in the perception and understanding of the musical relationships set forth in the work of art and that meaning in music is primarily intellectual."

Forte: An Italian word that describes or directs the dynamics, or loudness/ softness, of music. It means loud.

Game songs: Songs children sing during play/games, e.g. stone passing game songs.

Harmony: Simultaneous occurring pitches (tones, notes) or chords. Notes sounded vertically.

Idiophone: Self-sounding instruments, i.e. sound that is produced through the vibration of the body of the instrument, e.g. bell, castanet, *Axatse*, *Gankogui,* etc.

Improvisation: Created spontaneously or without specific or scripted preparation.

Indigenous genres: Dances from the local community.

Instrumentation: The arrangement or a composition of a piece of music for
particular instruments.

Internalise: Ability to hear sound in your mind. Also see *Audiation*.

Intervals: The distance between any note and the next note whether black or white. Intervals are measured by the number of letter names from the lowest note upwards with both notes included in the count, e.g. C – G may be measured as C D E F G that is 5 notes in all; therefore, the interval is a 5th. C – E is C D E and that is a 3rd because 3 notes or letters are involved.

Key signature: The time signature (also known as metre signature or measure signature) is a notational convention used in Western musical notation to specify how many beats (pulses) are contained in each measure (bar), and which note value is equivalent to a beat.

Largo: An Italian word that describes or directs the tempo, or speed, of music. It means very slow. It is usually considered to be slower than *adagio*, and with great dignity.

Manuscript sheet: Sheet for the notation of music usually ruled in five lines called the staff.

Melodic contour: The rise and fall of pitches in a melody.

Melodic instruments: Musical instruments that only play a note at a time, i.e., melodically, e.g., trumpet, atɛntɛbɛn.

Melodic patterns: Sing a known song and clap out every word you sing and that gives you the melodic patterns.

Membranophones: Drums made with parchment heads or membrane (animal skin). Sound is produced by striking or scraping the membrane with the hand or an object like a stick.

Musical score: A written form of a musical composition put on a manuscript sheet.

Octave: An octave or perfect octave is the interval between one musical pitch and another with double its frequency. E.g., from C to C1 or say G to G1.

Ostinato: It is a motif or phrase that persistently repeats in the same musical voice (especially in the bass), frequently in the same pitch.

Patriotic songs: Songs sung to show love for one's country or the passion which inspires one to serve his or her country.

Piano: An Italian word that describes or directs the dynamics, or loudness/softness, of music. It means soft.

Poco a poco: An Italian word that describes or directs the tempo, or speed, of music. It means "little by little" or gradually.

Pop music bands: Popular music is music with wide appeal that is typically distributed to large audiences through the music industry. These forms and styles can be enjoyed and performed by people with little or no musical training. It stands in contrast to both art music and traditional or "folk" music.

Referentialism: An aesthetic philosophical viewpoint that states that "musical meanings refer to the extra musical world of concepts, actions, emotional states and character."

Rehearsal: An activity in the performing arts that occurs as preparation for a performance in music, theatre, dance and related arts, such as opera, musical theatre and film production. The term "rehearsal" typically refers to ensemble activities undertaken by a group of people.

Rests: They are intervals of silence in pieces of music, marked by symbols indicating the length of the pause. Each rest symbol and name corresponds with a particular note value, indicating how long the silence should last, generally as a multiplier of a measure or whole note.

Rhythm: It is defined as the division of music into regular metric portions; the regular pulsation of music; the movement of the music in time; a pattern of different duration over the steady background of the beat.

Rhythmic patterns: The various rhythms played by individual instruments in drum music (Adowa, Agbadza, Kpanlogo, Kundum, Bawa) are all rhythmic patterns.

Scale: An alphabetical succession of sounds ascending and descending from a starting note. E.g., C D E F G A B (d r m f s l t d). A scale gets its name from where it starts. The white piano keys from C to C form a C major scale. These eight notes (C, D, E, F, G, A, B, and then C again) represent the C major scale.

Snare drum: A percussion instrument that produces a sharp staccato sound when the head is struck with a drum stick due to the use of a series of stiff wires held under tension against the lower skin.

Solfege: In music, solfège or solfeggio, also called sol-fa, solfa, solfeo, among many names, is a music education method used to teach aural skills, pitch and sight-reading of Western music. It is a system where every note of a scale is given its own unique syllable, which is used to sing that note every time it appears (*do, re, me, fa, so, la, te, do*).

Solo: Music for one voice or one instrument.

Sound: The sounds are produced by instruments in which the periodic vibrations can be controlled by the performer. Sound wave can be described by five characteristics: wavelength, amplitude, time-period, frequency and velocity or speed.

Staff: (plural: staves) Uses five parallel lines and four spaces to notate (write down) the pitches of music.

syncopation: It is a term relating to rhythm which has "off-the-beat" accents.

Time signature: It is a notational convention used in Western musical notation to specify how many beats are contained in each measure, and which note value is equivalent to a beat.

Treble clef: A clef indicates which note names go on which lines (and spaces between the lines) on the staff. Clefs are written at the start of the staff. Treble clef designates the second line from the bottom as G. The lines in treble clef represent the pitches E, G, B, D, and F. The spaces are F, A, C, and E.

Triads: A triad is a three-note chord built of two third intervals stacked on top of each other. The three notes are called root, third and fifth from bottom to top. In the chord below, the two third intervals are C to E and E to G.

Triangle: It is an idiophone type of musical instrument in the percussion family. It is a bar of metal, usually steel but sometimes other metals such as beryllium copper, bent into a triangle shape. The instrument is usually held by a loop of some form of thread or wire at the top curve.

Trio: Music for three voices or instruments.

DANCE AND DRAMA TERMS

Acting: The imitation of an action. It is the outward expression of the inner feeling of characters in a play or story.

Analysis: Detailed examination of the elements or structure of a play, dance or music.

Apron: The projecting strip of stage for playing scenes and in front of the stage curtains.

Aside: Moving to one side of the stage to deliver dialogue directly to an audience.

Balance: Distribution of weight on stage in drama. Different elements applied in correct proportions in dance.

Blocking: The placement and specific movements of actors on stage, usually planned by the director.

Body positions: A western concept of the four positions of feet or the five positions of the arms in dance.

Body profile: Outline of a person's face or as seen from one side.

Characterisation: This is the role and nature of a character in a play. It is the playwright's means of differentiating one personage from another.

Characters: These are the human and non-human entities in a play or story to drive actions of the story or play.

Choreography: The art of composing a dance to portray life as self-expression or to tell a story.

Costume: A garment of clothes worn by an actor, dancer or performer for a particular role.

Cultural troupes: Any group of actors, dancers, musicians who come together to rehearse and perform to entertain.

Dance: The movements in response to a rhythm.

Dance drama: A type of dance that combines acting and dance movements to reach an audience.

Drama: It refers to a script or play written in dialogue with stage directions purposely constructed to be acted before an audience.

Drumming: Striking with sticks or beating with the palms on a membranophone.

Dynamics: In drama, it is the flow of a performance. In dance, it is the force, energy or the tension in the movement.

Form: The structure of a play, dance or music.

Harmony: Flawless combination of sequentially arranged movements, actions or events in a play.

Improvise: Produce or create dance, music or drama using whatever resources available.

Kpanlogo: A traditional dance of the Ga people of Accra in Ghana.

Make-up: Materials such as cosmetics and costumes that an actor, dancer or musician uses to portray a role.

Masking: Concealing an action on stage, or part of an actor or dancer from the audience.

Mime: A silent form in which a character presents a story with only movements and gestures. It is short, usually improvised and may be comical or serious and often topical.

Mimicking: Imitation of any living thing especially for entertaining or ridiculing.

Neo-traditional: A blend of traditional and modern practices.

One act play: A play that has only one act that usually occurs in a few scenes. Full plays have several acts.

Plot: This is the sequential arrangement of events in a story or play– beginning, middle and end.

Poetry: A literary work that makes use of a combination of special words which express feelings and ideas by the use of a distinct style and rhythm.

Posture: The position of a person's body or parts especially for the purpose of communicating a character.

Props: Objects on stage related to performance e.g. furniture, decoration, accessories, etc.

Proscenium theatre: A type of theatre that has a picture-framed stage.

Protagonist: The main character in a story or play.

Rehearsal: Preparation for any stage performance.

Rhythm: Regular or repeated patterns, movements or actions.

Scenery: Painted back-cloths, flats or stage structures, etc. used to represent a location in a theatre or stage.

Skit: A very short play or dramatisation.

Stage-lighting: The process of illuminating the stage in a theatre or performance/acting space.

Synopsis: A gist or summary of a story, play or dance performance.

Tempo: How fast or slow a play or dance performance is.

Theatre games: Warm up exercises used to build the concentration of actors or dancers and as a means of rehearsing dramatic materials.

Thrust stage: The stage that has audience sitting in all three sides.

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