

MINISTRY OF EDUCATION



REPUBLIC OF GHANA

TEACHING SYLLABUS FOR LEATHERWORK (SENIOR HIGH SCHOOL 1- 3)

Enquiries and comments on this syllabus should be addressed to:

The Director
Curriculum Research and Development Division (CRDD)
P.O. Box 2739
Accra, Ghana

Tel: 0302-683668
0302-683651

September, 2010

TEACHING SYLLABUS FOR LEATHERWORK (SENIOR HIGH SCHOOL)

RATIONALE FOR TEACHING LEATHERWORK

Leatherwork, a component of Visual Arts, embraces all art activities that result in two-dimensional and three dimensional forms. A society achieves its cultural significance through its production in the Visual Arts. As a people, we are identified through our art works. To develop pride and patriotism, it is important that our young people acquire love for the cultural and aesthetic values in Ghanaian art. The impact of Leatherwork is presently felt in education, health and communication and, in fact, on the total lifestyle of the society.

Leatherwork has contributed to advances in art and technology. Leatherwork has consequently, made a tremendous impact on the economic development of nations and improved the quality of life in most parts of the world. In Ghana, the combined energy of Leatherwork, Science and Technology reinforces our survival and development. To this end, it is important to help our young people to develop artistic skills and capability in Leatherwork not only to contribute to the development and significance of Ghanaian art forms but also through their application to every sphere of our development efforts.

The content of the course in Leatherwork has been designed in such a way as to provide adequate foundation for students who will pursue further education in art. The course also offers enough knowledge and skills to students terminating their education at the end of Senior High School and who would wish to enter a vocation dealing in leatherwork.

GENERAL AIMS

The syllabus is designed to help students to:

- appreciate Leatherwork as an integral part of industrial development and living.
- develop self-esteem, pride, confidence and patriotism through appreciation of their own leather products.
- develop the capacity for creativity using indigenous and contemporary tools and materials in leatherwork.
- develop efficient manipulative aesthetic and technical skills using tools and materials to make leather products.
- acquire perceptual and analytical skills through the processes of self-expression and communication.
- develop critical thinking and practical skills for producing high quality leather works.
- be aware of variety of vocations available in the field of leatherwork and opt to chose a career in the field of art..

SCOPE OF CONTENT

This course covers the history, principles and practice of Leatherwork as a vocation. It has enough activities to equip the learner with problem solving skill for life. It also provides suggestions for art appreciation and evaluation of art work.

PRE-REQUISITE SKILLS AND ALLIED SUBJECTS

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

SELECTION OF OPTIONS

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

Group A

Graphic design
Picture Making
Textiles
Jewellery

Group B

Basketry
Ceramics
Leatherwork
Sculpture

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

ORGANISATION OF THE SYLLABUS

The Leatherwork syllabus has been structured to cover three years of Senior High School. The structure and organization of the Leatherwork syllabus is provided on the next page.

STRUCTURE AND ORGANISATION OF THE SENIOR HIGH SCHOOL LEATHERWORK SYLLABUS

SHS 1	SHS 2	SHS 3
<p>SECTION 1: INTRODUCTION TO LEATHERWORK (Pg 1- 4)</p> <p>Unit 1: Rationale for Studying Leatherwork Unit 2: Places of Leather Unit 3: Classification of Leatherwork Unit 4: Careers in Leatherwork</p>	<p>SECTION 1: ADVANCE TOOLS AND MATERIALS IN LEATHERWORK (Pg. 24 – 25)</p> <p>Unit 1: Identification of Tools and Materials in Leatherwork Unit 2: Characteristics of Leather</p>	<p>SECTION 1: PRODUCTION OF LEATHER ARTICLES III (Pg 32 – 34)</p> <p>Unit 1: Exploring Further Uses of Leather Unit 2: Designing In Leatherwork Unit 3: Making Leather Items Unit 4: Leatherwork for Sustainable Development</p>
<p>SECTION 2: BASIC TOOLS AND MATERIALS IN LEATHERWORK (Pg 5 – 13)</p> <p>Unit 1: Identification and Preparation of Leatherwork Tools Unit 2: Leather-Raw Materials and Preparation Unit 3: Other Leatherwork Materials Unit 4: Maintaining a Healthy Environment</p>	<p>SECTION 2: PRODUCTION OF LEATHER ARTICLES II (Pg 26 – 28)</p> <p>Unit 1: Designing Unit 2: Sketch Models/Drawing Unit 3: Computer Aided Designing in Leatherwork Unit 4: Making Leather Items Unit 5: Socio-economic Value of Leather</p>	<p>SECTION 2: LEATHER DECORATION AND FINISHING III (Pg 35 – 37)</p> <p>Unit 1: Leather Decoration Unit 2: Leather Finishing Unit 3: Care and Cleaning of Leather Items Unit 4: Packaging Leather Product Unit 5: Terms Used in Leatherwork</p>
<p>SECTION 3: PRODUCTION OF LEATHER ARTICLES I (Pg 14 – 17)</p> <p>Unit 1: Design Environment Unit 2: Preliminary Design Unit 3: Design Process Unit 4: Making Leather Items Unit 5: Appreciation Criticism and Judgement</p> <p>(continue on next page)</p>	<p>SECTION 3: LEATHER DECORATION AND FINISHING II (Pg 29)</p> <p>Unit 1: Leather Decoration Unit 2: Leather Finishing</p> <p>(continue on next page)</p>	<p>SECTION 3: ENTREPRENEURIAL SKILLS IN LEATHERWORK (Pg 38 - 46)</p> <p>Unit 1: Areas of Enterprise in Leatherwork Unit 2: Exploring the Market Unit 3: Avenues for Financial and Technical Support Unit 4: Setting up and Managing an Enterprise Unit 5: Challenges of the Leatherwork Industry Unit 6: Costing, Pricing and Marketing</p> <p>(continue on next page)</p>

SHS 1	SHS 2	SHS 3
<p>SECTION 4: LEATHER DECORATION AND FINISHING I (Pg 14 – 17)</p> <p>Unit 1: Leather Decoration Unit 2: Leather Finishing</p>	<p>SECTION 4: EXHIBITION OF LEATHER PRODUCTS (Pg 30 – 31)</p> <p>Unit 1: Meaning, Types and Importance of Exhibition Unit 2: Planning and Preparing the Exhibition Unit 3: Mounting the Exhibition Unit 4: Terms Used in Leatherwork</p>	<p><i>*LEATHERWORK TOOLS AND EQUIPMENT (Pg 47)</i> <i>LEATHERWORK MATERIALS (Pg 47)</i> <i>GLOSSARY (Pg 48)</i> <i>BIBLIOGRAPHY (Pg 52)</i></p>
<p>SECTION 5: BASIC ENTREPRENEURIAL SKILLS AND PROFESSIONAL PRACTICES (Pg. 20 – 23)</p> <p>Unit 1: Building of a Portfolio Unit 2: Developing a Business Plan Unit 3: Business Brochure and Card</p>		

TIME ALLOCATION

Teaching the optional/elective subjects will start in the first term of SHS1. Leatherwork is allocated the following periods per week on the time table:

YEAR	1	2	3
PERIODS	6	6	6

SUGGESTIONS FOR TEACHING THE SYLLABUS

General Objectives

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

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

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

Column 2 - Specific Objectives: Column 2 shows the Specific Objectives for each unit. The 'specific objectives begin with numbers such as 1.2.2 or 2.2.1. These numbers are referred to as "Syllabus Reference Numbers. The first digit in the syllabus reference number refers to the section; the second digit refers to the unit, while the third digit refers to the rank order of the specific objective. For instance, 1.2.2 means: Section 1, Unit 2 (of Section 1) and Specific Objective 2. In other words, 1.2.2 refers to Specific Objective 2 of Unit 2 of Section 1. Similarly, the syllabus reference number 2.2.1 simply means Specific Objective number 1, of Unit 2 of Section 2. You will note also that specific objectives have been stated in terms of the students i.e. "*what the student will be able to do after instruction and learning in the unit*". Each specific objective hence starts with the following: "The student will be able to.. " This in effect, means that you have to address the learning problems of each individual student. It means individualizing your instruction as much as possible such that the majority of students will be able to master the objectives of each unit of the syllabus.

As has been said already, the order in which the unit topics appear should not necessarily be the teaching order. There should however, be a linkage in the order in which the units and specific objectives are treated. The teacher will have to study the syllabus carefully and plan ahead the activities the students will carry out during a particular lesson. Knowing the requirements of a lesson, the teacher should assemble the tools and materials required for the activities well in advance. The collection of tools and materials must be done by both the teacher and students. Other regular materials may be continually collected and stored to be used when needed. When

materials are not available in the school or in the immediate environment, the teacher should try to contact persons in higher institutions and in the community for help.

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

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

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

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

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

PROFILE DIMENSIONS

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

Leatherwork is a practical subject and the learning required is best achieved by practical application of skills learnt. The profile dimensions required in this subject and their respective weights are as follows:

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

Each of the dimensions has been given a percentage weight that should be reflected in teaching, learning and testing. The weights, indicated on the right of the dimensions, show the relative emphasis that the teacher should give in the teaching, learning and testing processes. Combining the three dimensions in the teaching and learning process will ensure that leatherwork is taught and studied not only at the cognitive level, but will also lead to the acquisition of practical skills in the subject.

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

Knowledge and Understanding (KU)

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

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

Application of Knowledge (AK)

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

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

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

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

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

The action verbs provided under the various profile dimensions should help you to structure your teaching to achieve the set objectives. Select from the action verbs provided for your teaching, in evaluating learning before, during and after the instruction.

Practical Skills (PS)

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

“Practical Skills” is given 60 per cent of the teaching, learning and testing time to emphasize the point that leatherwork is more toward the acquisition of practical skills at the SHS level. The remaining 40 per cent can be used for theoretical aspect involving acquisition of knowledge and understanding involving observing, listening, responding, talking, reporting, describing, brainstorming and discussion.

Skills required for effective practical work are the following:

- Equipment/Tools/Materials handling
- Observation
- Technical proficiency – Craftmanship/Draftsmanship
- Perception
- Creativity
- Communication

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

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

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

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

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

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

The action verbs provided under the various profile dimensions should help you to structure your teaching to achieve the set objectives. Select from the action verbs provided for your teaching, in evaluating learning before, during and after the instruction.

FORM OF ASSESSMENT

The table below shows the recommended examination structure for SHS1-3. The structure consists of two examination papers: Paper 1, Paper 2 and the SBA.

Paper 1: (3hours). Will consist of two sections; A and B and candidates will be required to answer all of them at one sitting.

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

Section B: Will consist of six (6) essay-type questions based on theory and practice from all areas of the subject. Candidates will be expected to choose and answer four (4) of them at one sitting for total marks of 50. One of the 4 questions chosen should be the compulsory question which will test knowledge and skills in perception, appreciation, criticism and judgement based on a photograph of an original art work in colour, a facsimile or real work (if possible). The compulsory question will be marked out of 20 and the remaining three marked out of 10 each.

Paper 2: Practical Test:

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

DISTRIBUTION OF EXAMINATION PAPER WEIGHTS AND MARKS

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

The total marks for the examination including 90 for the SBA will be 300 marks. You will note in the last row that Paper 1 A has a contribution of 10% to the total marks; Paper 1B has a contribution of 15% to the total marks; Paper 2 has a contribution of 45%, and School Based Assessment has a contribution of 30% to the total marks. The three test papers are weighted differently to reflect their individual importance in the total examination. The numbers in the cells indicate the marks to be allocated to the items/questions that test each of the dimensions within the respective test papers. The practical test paper is the most important paper at the SHS level and therefore has more weight and more marks.

Note that the numbers in the columns are additions of the numbers in the cells and they agree approximately with the profile dimension weights indicated in the last column and with the percentage contribution of each of the papers in the last row.

Of the total marks of 300, 45 total marks, equals the 15% weight of “Knowledge and Understanding”; 80 marks out of the total 300 is approximately equal to the 25% weight of “Application of Knowledge”; and the total marks of 175 is approximately equal to the profile dimension weight of 60 for “Practical Skills”. The weight of each of the three dimensions is indicated in the last column. The ratio of theory to practice in Visual Art is 40:60

Assessing Practical Work

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

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

The above shows the qualities the teacher should look for in a product and the percentage marks to be awarded each quality. (See Guidelines for SBA below for details)

What to look for in an Art work Evaluation:

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

- creativity, originality, innovation;
- Use of media, tools and materials
- Design: composition of elements and principles
- Technical competence: draughtsmanship and craftsmanship
- Uses, relevance and suitability of artefact to society/community

GUIDELINES FOR SCHOOL-BASED ASSESSMENT (SBA)

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

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

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

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

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

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

Processes
Products
Response

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

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

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

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

Suggested Procedures for Art Appreciation, Criticism and Judgement:

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

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

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

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

- build his/her perceptual skills
- form an opinion to judge the merits of an artwork
- determine whether an artwork is successful or effective
- think carefully, critically and organise his/her thoughts
- describe, analyse, interpret, criticize/judge or evaluate a work of art with confidence
- make sound aesthetic judgements
- develop better understanding and appreciation of all types and styles of artwork
- make ones aesthetic and personal interaction or response to an artwork meaningful and memorable
- apply critical thinking, expressive and aesthetic criteria to improve own art works

Steps/Procedure In Art Appreciation and Criticism

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

Step 2: Analysis: It is concerned with dissecting the artwork into constituent parts. It involves collecting facts, the technical qualities of the work as well as paying attention to aspects of the work that are obvious or easily recognized and classified. It covers three components namely:

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

(c) analysis of parts of the whole is done by explicating how the various parts and their relationship fuse to form the expressive content of the artwork.

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

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

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

(a) Imitation and Liberal Qualities: It focuses on realist presentation of the subject matter or an imitation of life or what one sees in real world.

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

(c) Emotionalism And Expressive Experience: It is concerned with the content of the work of art and the nature of artwork to convey a message to the viewer. Emotionalism requires a strong communication, feeling; mood or ideas from the work to the viewer.

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

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

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

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

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

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

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

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

GRADING PROCEDURE

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

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

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

Always remember to develop and use a marking scheme for marking your class examination scripts. A marking scheme consists of the points for the best answer you expect for each question, and the marks allocated for each point raised by the student as well as the total marks for the question. For instance, if a question carries 20 marks and you expect 6 points in the best answer, you could allocate 3 marks or part of it (depending upon the quality of the points raised by the student) to each point, hence totalling 18 marks, and then give the remaining 2 marks or part of it for organization of answer. For objective test papers you may develop an answer key to speed up the marking.

SENIOR HIGH SCHOOL - YEAR 1

SECTION 1

INTRODUCTION TO LEATHERWORK

General Objectives: The student will:
 understand 'leather' its importance, sources and uses.
 be aware of the potentials that exist in the leatherwork industry.
 be exposed to wide range of leather terminologies and their appropriate usage

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 RATIONALE AND HISTORY OF STUDYING LEATHERWORK	The student will be able to: explain the term 'leatherwork'. discuss the socio-economic reasons for studying leatherwork.	Meaning of leatherwork: art of preparing animal skins and hides into leather and using appropriate tools and materials to produce leather articles. Socio-economic reasons for studying leatherwork: 1. As an avenue for creativity and self-expression. 2. Makes life worth living and comfortable: i. learning to make articles to meet the needs in life ii. acquiring skills to produce articles to enhance life/abode iii. acquire knowledge in the use of leather. Economic reasons: Creates employment opportunities Provides income Promotes tourism Leads to the improvement in one's standard of living. Provides containers for grains, etc	Through discussions, guide students to understand and explain the meaning of leatherwork Discuss the socio-economic importance of leatherwork.	Students to: explain the term <i>leatherwork</i> . write short essay explaining the rationale of studying leatherwork.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 (CONT'D) RATIONALE AND HISTORY OF STUDYING LEATHERWORK	<p>The student will be able to:</p> <p>1.1.3 trace the history and uses of leather over the years.</p> <p>1.1.4 classify the uses of leather</p>	<p>The History and Uses of Leather Over the Years The use of leather dates back to prehistoric times (Palaeolithic era) when the caveman used untreated skins as covering for the body.</p> <p>Over the years man has been making items from leather to satisfy spiritual, cultural and socio-economic needs. Some of these products include talismans, war cloaks, amulets, garments, bags, belts, footwear, hats, upholstery, pouffe, beads, balls and decorative leather items etc.</p> <p>Classification of the uses of Leather</p> <ol style="list-style-type: none"> i. Clothing and body items: garments, footwear, beads, hats, belts, buttons, etc. ii. War and Defence: as weapons e.g. shield, bows, arrows, quiver, talismans, amulets, war-cloaks, etc. iii. Education: surface for writing e.g. Parchments, vellum, book-covers, pen-holders, etc. iv. Chieftaincy and Culture: state umbrella, swords, pouffe, whisk, mats, drums, leather-plaited stools, etc. v. Containers: for storage and services e.g. bags, bottles, purse, portmanteau, suitcases, spectacle cases, etc. vi. Sports and entertainment: balls, hand gloves, etc. vii. Industry: boots, conveyor belt, high tension cables etc. 	<p>Lead students to discuss history and uses of leather over the years from prehistoric through modernity.</p> <p>Guide the students to discuss the significant development of leather across time.</p> <p>NB: valuable information about leather can be downloaded from the internet.</p> <p>Lead students to discuss and compare the uses of leather during ancient times and modern days.</p>	<p>Students to:</p> <p>write a brief history on the significant development of leather across time.</p> <p>prepare a chart comparing the use of leather articles in the past and today.</p> <p>display their works for assessment.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION																														
UNIT 2 PLACES OF LEATHER WORK UNIT 3 CLASSIFICATION OF LEATHER PRODUCTS	<p>The student will be able to:</p> <p>1.2.1 identify leather processing and production centres in Ghana.</p> <p>1.3.1 name some leather products and discuss their uses.</p>	<p>Centres noted for Processing Pelts in Ghana</p> <p>i. Towns and Cities</p> <ul style="list-style-type: none"> • Tamale • Bolgatanga • Wa • Kumasi etc. <p>ii. Centres for National Culture etc.</p> <p>NB: a 'pelt' is a term used in describing the outer covering of a dead animal, especially with the fur or hair still on it. Pelts are classified as hides, skins and kip.</p> <p>Some Leather Products and their Uses</p> <table border="1"> <thead> <tr> <th></th> <th>Article</th> <th>Examples/Uses</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>Containers</td> <td>handbags, purses, cases etc.</td> </tr> <tr> <td>2</td> <td>Body Items</td> <td>footwear, clothing, gloves, hats, belts</td> </tr> <tr> <td>3</td> <td>Household items</td> <td>cushions, hassocks, furnishing</td> </tr> <tr> <td>4</td> <td>Religious/magical</td> <td>drums, skins, talisman, flying whisk, amulets, sceptres</td> </tr> <tr> <td>5</td> <td>Industrial items</td> <td>bellows, aprons, conveyor belt, boots, gloves, etc.</td> </tr> <tr> <td>6</td> <td>Sports</td> <td>footballs, cricket balls and bats, shoes</td> </tr> <tr> <td>7</td> <td>Defence and Protective</td> <td>gloves, spiked shoes, boots, shin guards helmets, amulets, quivers, bows,</td> </tr> <tr> <td>8</td> <td>Music and entertainment</td> <td>drums, organs, fifes, lutes, symbol straps</td> </tr> <tr> <td>9</td> <td>Animal accessories</td> <td>Dog collars, leash, muzzles, harness, rains, saddles</td> </tr> </tbody> </table>		Article	Examples/Uses	1	Containers	handbags, purses, cases etc.	2	Body Items	footwear, clothing, gloves, hats, belts	3	Household items	cushions, hassocks, furnishing	4	Religious/magical	drums, skins, talisman, flying whisk, amulets, sceptres	5	Industrial items	bellows, aprons, conveyor belt, boots, gloves, etc.	6	Sports	footballs, cricket balls and bats, shoes	7	Defence and Protective	gloves, spiked shoes, boots, shin guards helmets, amulets, quivers, bows,	8	Music and entertainment	drums, organs, fifes, lutes, symbol straps	9	Animal accessories	Dog collars, leash, muzzles, harness, rains, saddles	<p>With the help of a map of Ghana, help students to locate leatherwork areas in Ghana</p> <p>Guide students to identify and discuss leather products and their uses.</p> <p>Assist them to make a chart of the products under the following: Containers Sports Cultural objects Decoration</p>	<p>Students to:</p> <p>draw a map of Ghana showing places where leather is produced.</p> <p>write an essay and assign reasons why these areas are noted for the supply and production of leather.</p> <p>make scrap book with pictures of leather products. (full term's project)</p>
	Article	Examples/Uses																																
1	Containers	handbags, purses, cases etc.																																
2	Body Items	footwear, clothing, gloves, hats, belts																																
3	Household items	cushions, hassocks, furnishing																																
4	Religious/magical	drums, skins, talisman, flying whisk, amulets, sceptres																																
5	Industrial items	bellows, aprons, conveyor belt, boots, gloves, etc.																																
6	Sports	footballs, cricket balls and bats, shoes																																
7	Defence and Protective	gloves, spiked shoes, boots, shin guards helmets, amulets, quivers, bows,																																
8	Music and entertainment	drums, organs, fifes, lutes, symbol straps																																
9	Animal accessories	Dog collars, leash, muzzles, harness, rains, saddles																																

NIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 4 CAREERS IN LEATHERWORK	The student will be able to: 1.4.1 describe the career opportunities in leatherwork.	Career opportunities in leatherwork: <ul style="list-style-type: none"> • Leather production (tanning) • Leather technologist • Leather art/decoration/restoration • Leather product dealer • Leatherwork tutor • Dealing in leather accessories, equipment and tools. • Designing and producing leather items – cases, bags, shoes, etc. • Leather Upholstery. 	Guide students through a discussion of the role of people engaged in the vocations listed. Students to discuss in groups, the career opportunities in leatherwork	Student to: mention and explain five Leatherwork careers.

SENIOR HIGH SCHOOL - YEAR 1

SECTION 2

BASIC TOOLS AND MATERIALS IN LEATHERWORK

General Objectives: The student will:

be exposed to the processes in preparing, exploring, caring and maintaining leather tools and materials.

understand the composition and parts of a skin/hide.

be in the position to produce simple leather articles and appreciate the importance of producing leather articles.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 IDENTIFICATION AND PREPARATION OF LEATHERWORK TOOLS	The student will be able to: 2.1.1 identify and prepare leatherwork tools.	Identification and preparation of tools; such as knives, punches, saddlers' needles, awls, mallet, etc. Test tools made by using them for cutting, marking, punching, and piercing leather.	Guide students to identify some leatherwork tools and state their functions e.g. cutting, piercing, hitting, decorating, polishing, etc. Demonstrate how to make some of the tools and ask students to produce samples for their personal use. Guide students to test tools on scrap leather. NOTE Invite a local expert, to assist in your demonstration, if possible.	Students to: prepare the basic tools that they can make by themselves.
	2.1.2 explore various types of tools for leatherwork.	Exploration of leatherwork tools: compare and contrast tools for piercing, cutting, skiving, stamping and polishing.	Assist students to explore and test tools prepared and improve upon them.	handle tools correctly to perform stated activities.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 1</p> <p>IDENTIFICATION AND PREPARATION LEATHERWORK OF TOOLS</p>	<p>The student will be able to:</p> <p>2.1.3 care and maintain leatherwork tools.</p> <p>2.2.1 identify animals that provide pelts for leather</p> <p>2.2.2 classify leather into skins, hides and pelts.</p>	<p>Care and maintenance of leatherwork tools.</p> <ul style="list-style-type: none"> • Sharpening cutting and piercing edges • Re-facing mallet head • Oiling metal parts of the tools when not in use. • Dressing punch tools <p>Animals that provide pelts for leather e.g. cow, pig, goat, sheep, snake, rabbit, and lizard</p> <p>Classification of Leather</p> <ol style="list-style-type: none"> i. <u>Hides</u>: covering of larger animals e.g. cow, buffalo, horse, pig ii. <u>Skins</u>: covering of young or smaller animals e.g. sheep, goat, ostrich, shark, snake iii. <u>Kips</u>: skins of undersized animals e.g. lizard, rabbit <p>NOTE Pelts: this is the collective name for raw hides, skins and kips of animals.</p>	<p>Demonstrate and guide students to discuss how to care and maintain leatherwork tools.</p> <p>Guide students to mention names of animals whose pelts are processed into leather.</p> <p>Assist students to discuss the differences among the major types of leather:</p> <ol style="list-style-type: none"> i. Cattle group – cow/bull hides – uses; shoe soles, heels, wellington boots and shoe uppers, harnesses, travelling bags, garments, briefcases, etc. (from calves, from small breeds of cattle – shoe uppers, boots, hand bags, fancy leather goods, etc. Calf skins – boots, shoe uppers bookbinding, rawhide and parchments, etc. ii. Sheep and Lamb group – woollen skins, aired skins (cabrettas), etc – shoe linings, gloves, aprons, chamois, piano action, etc. iii. Goat and Kid group – shoes, gloves and garments, aviator’s clothing, bookbinding, etc. 	<p>Students to:</p>
<p>UNIT 2</p> <p>LEATHER - RAW MATERIALS AND PREPARATION</p>				

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 2 (CONTD)</p> <p>LEATHER - RAW MATERIALS AND PREPARATION</p>	<p>The student will be able to:</p> <p>2.2.4 identify the types of leather.</p> <p>2.2.5 describe the characteristics of the parts of hides and skins.</p> <p>2.2.6 describe the structure of skins and hides.</p> <p>2.2.7 explain the process of tanning.</p>	<p>Types of leather: chamois, nappa, morocco, suede, calf, etc.</p> <p>Characteristics of parts of hides and skins: <u>Back or middle</u> ((is made of neck, shoulder, bend and butt) <u>Sides or belly</u> (is lighter and less uniform)</p> <p>Structure of a skin/hide:</p> <p>i. Physical Structure of skin consists of three well defined layers, distinct both in structure and origin</p> <ul style="list-style-type: none"> • a thin layer of epithelial cells – the epidermis • a thick layer – the dermis • a subcutaneous layer of adipose tissue – the flesh – the corium <p>ii. Chemical Composition</p> <ul style="list-style-type: none"> • water, proteins, fatty matter, carbohydrates and mineral matter <p>Process of Tanning: a process of preparing/processing skin/hide into leather using tannic acid.</p>	<p>Exhibit samples of some of the leather for students to see and discuss their uses.</p> <p>Students to discuss the characteristics of parts of hides or skins.</p> <p>Lead students to describe the structure of skin and hide.</p> <p>Guide students to discuss the meaning of tanning and explain the pre-tanning and tanning processes.</p>	<p>Students to:</p> <p>identify types of leather to use for particular projects.</p> <p>compare the structure of human skin with that of the skin and hide.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 3 OTHER LEATHERWORK MATERIALS	<p>The student will be able to:</p> <p>2.3.1 describe synthetic leather and its characteristics.</p> <p>2.3.2 create useful items from leather off-cuts</p> <p>2.3.3 identify adhesives that are suitable for leatherworks.</p>	<p>Synthetic Leather and its Characteristics: It is leather manufactured through polymerization of some simple organic molecules.</p> <p>Synthetic leathers are</p> <ul style="list-style-type: none"> • non elastic • tears easily • not pliable (not flexible). <p>'Leather off-cuts' are pieces of leather that are left after the main piece has been cut and removed. They are obtained from the following sources:</p> <ol style="list-style-type: none"> i. upholsterers, ii. shoemakers, iii. leather factories. <p>Uses: they can be used to produce book markers, baggage tags, watch straps, key-holders etc.,</p> <p>Suitable Adhesives for Leatherwork.</p> <ul style="list-style-type: none"> • PVA glue (white glue) • Formica glue (99 glue) • Agidi (local corn preparation) 	<p>Lead students to brainstorm and discuss the meaning and characteristics of synthetic leather.</p> <p>Guide students to discuss leather off-cuts and where they can be obtained.</p> <p>Lead students to discuss the articles that can be made out of leather off-cuts.</p> <p>Demonstrate the use of leather off-cuts to produce functional leather articles.</p> <p>Lead students to identify and describe adhesives that are suitable for leatherwork, giving the qualities that make them suitable for leatherwork.</p>	<p>Students to:</p> <p>collect leather off-cuts from upholstery shops etc. design and make articles from them to satisfy a need..</p> <p>use the three (3) adhesives in order and report on their strengths and fastness.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION																						
<p>UNIT 3 (CONT'D)</p> <p>OTHER LEATHERWORK MATERIALS</p>	<p>2.3.4 explore the use of plants, animal and other sources to produce adhesives.</p>	<p>Exploration and Preparation of Adhesives from Vegetable and Animal Sources</p> <table border="0"> <tr> <td><u>Vegetable</u></td> <td><u>Animal</u></td> </tr> <tr> <td>Gum</td> <td>Bone</td> </tr> <tr> <td>Rosin</td> <td>Casseine (milk)</td> </tr> <tr> <td>Rubber</td> <td>Fish scales</td> </tr> <tr> <td>Starch</td> <td>Hide</td> </tr> <tr> <td>Farina</td> <td>Tsinglass (bladder)</td> </tr> <tr> <td>Sogo</td> <td>Horn</td> </tr> <tr> <td>Gloy</td> <td>Hoof</td> </tr> <tr> <td>Flour</td> <td>Bee wax</td> </tr> <tr> <td>Tapioca</td> <td>White of egg</td> </tr> <tr> <td>Kafa/Agidi</td> <td></td> </tr> </table> <p><u>Artificial</u> Styrofoam</p>	<u>Vegetable</u>	<u>Animal</u>	Gum	Bone	Rosin	Casseine (milk)	Rubber	Fish scales	Starch	Hide	Farina	Tsinglass (bladder)	Sogo	Horn	Gloy	Hoof	Flour	Bee wax	Tapioca	White of egg	Kafa/Agidi		<p>Guide students to explore and experiment the use of materials from plants, animals and other sources to prepare adhesives. E.g. resin from a local plant mixed with water</p>	<p>Students to:</p> <p>develop their own adhesives from available sources</p>
<u>Vegetable</u>	<u>Animal</u>																									
Gum	Bone																									
Rosin	Casseine (milk)																									
Rubber	Fish scales																									
Starch	Hide																									
Farina	Tsinglass (bladder)																									
Sogo	Horn																									
Gloy	Hoof																									
Flour	Bee wax																									
Tapioca	White of egg																									
Kafa/Agidi																										

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 4 MAINTAINING A HEALTHY ENVIRONMENT	<p>The student will be able to:</p> <p>2.4.1 demonstrate knowledge and skills in maintaining personal hygiene</p> <p>2.4.2 explain the effects of the use of leather, tools and other materials on the health of the individual</p>	<p>Maintenance of personal and environmental sanitation</p> <p>Hygiene means practices that prevent spread of disease-causing organisms. Since cleaning processes (e.g., hand washing) remove infectious microbes as well as dirt and soil, they are often the means to achieve hygiene</p> <p>Reasons for Practicing Personal Hygiene</p> <ul style="list-style-type: none"> • For long life • To avoid intermittent illness • Increase in productivity • Improvement in national life expectancy ratio • Etc. <p>How to Maintain Personal Hygiene</p> <ul style="list-style-type: none"> • Body cleansing – regular bathing, removing of nails, use of local body lotions (Shea-butter), cleaning of the nostrils, ears etc. • Hair care – frequent cutting down of hair, use of local hair formulas etc. • Internal cleansing – enema (colon irrigation): it helps the body to flush out internal waste and keep the blood clean. <p>Leatherwork chemicals contain an epoxy resin, which may cause sensitisation by skin contact and development of allergy. Irritating to eyes and skin. Harmful to aquatic organisms, may cause long-term adverse effects in the aquatic environment. Make sure you cut or shape nails both fingers and toes</p>	<p>Lead students to discuss</p> <ul style="list-style-type: none"> • The concept of personal hygiene • Reasons for practicing personal hygiene • How to maintain personal hygiene 	<p>Students to:</p> <p>observe good health practices in class and during leatherwork activities.</p> <p>Students to practice what could be done when the unfortunate happens.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 4 (CONTD)</p> <p>MAINTAINING A HEALTHY ENVIRONMENT</p>	<p>The student will be able to:</p> <p>2.4.3 suggest ways to improve personal and environmental health</p>	<p>Effects of Leatherwork materials on health</p> <ul style="list-style-type: none"> • Toxic materials can exert their harmful effects immediately (acute effects) or after a long period of exposure (chronic effects). • Cuts from leatherwork tools can be very dangerous. Consult qualified medical personnel immediately for medical attention to avoid contracting tetanus. • Avoid inhalation of fumes during spraying or decorating leather. • Infection can also occur through ingestion. Avoid contact with the mouth while working with leather and leather tools. Clean hands thoroughly with soap and water after work. • Materials such as corrosives (acids and alkalis), can attack and destroy the outer layers of the skin, creating serious burns. <p>Ways to improve personal and environmental health</p> <p>Ventilation</p> <ul style="list-style-type: none"> • Leather studio should be well ventilated. • Dyeing and sanding should be done in the open. <p>Personal Protective Equipment</p> <ul style="list-style-type: none"> • Put on protective clothing and equipment before beginning work activity. • chemical resistant gloves shall be worn whenever there is a risk of exposure to hazardous materials. • respirators may be required in the use of hazardous materials that cannot be readily controlled by ventilation • students should wear approved safety glasses or goggles when sanding their leathers. 	<p>Guide students to brainstorm and discuss the effect of leather and leather accessories on health and suggest ways of dealing with it.</p> <p>Lead students to suggest ways of improving personal and environmental health.</p> <p>Students in groups visit nearby workplaces and interact with the workers to ascertain their level of commitment in maintaining personal and environmental hygiene and report for class discussion and appraisal.</p> <p>NB: students can use any appropriate technology to gather information and report to class, e.g. voice recorders, motion pictures, power point, VCD, DVD, EVD, etc.</p>	<p>Students to:</p> <p>write an essay on the health implication of working with leather and suggest solutions.</p> <p>in groups present their report for assessment and grading</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 4 (CONTD) MAINTAINING A HEALTHY ENVIRONMENT	The student will be able to:	Storing, Handling, and Disposing of Art Materials <ul style="list-style-type: none"> • Dispose of all waste substances properly. • Always use good housekeeping practices. • Always wash hands & arms with soap and water before leaving the leather studio – even if gloves were worn. • Learn the hazards and physical properties of the materials used (e.g., corrosive, flammable, reactive, toxic). • Organize periodic cleaning of the studio an its environs. 		Students to:

SENIOR HIGH SCHOOL - YEAR 1

SECTION 3

PRODUCTION OF LEATHER ARTICLES I

General Objectives: The student will:

- understand design and the processes involved.
- acquire skills in designing and producing with leather using appropriate steps.
- develop skills in producing leather articles to accepted standards. .

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 DESIGN ENVIRONMENT	The student will be able to: 3.1.1 explain design.	The meaning of design: design is the plan of work. It is an arrangement of the elements of design according to accepted principles. Both elements and principles of design are needed for creating order and beauty in the end product.	Lead students to brainstorm, discuss and come out with the meaning and importance of design. E.g. we live in a world full of items produced as a result of design. The digital world has provided the youth with a myriad of design alternatives such as designer shoes, belts, shirts, bags, etc.	Students to: explain the meaning and purpose of design
	3.1.2. explore the environment and collect objects with varied shapes.	Exploration of the environment: The environment as a source of idea generation	Students to explore the environment, observe, identify and collect objects which represent varied shapes. Guide students to discuss the shapes and forms of the objects collected and deduce ideas for reproduction in leather.	develop shapes from the objects collected for reproduction in leather.

be d

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 2 PRELIMINARY DESIGN	The student will be able to: 3.2.1 illustrate the importance of preliminary designing.	Importance of preliminary designing <ul style="list-style-type: none"> • Offers opportunity for selecting from a series of designs. • Prevents wastage. • Gives the chance to have the end products in view • Offer the opportunity to plan and prepare adequately. • Offers the chance to work accurately and with precision. • Serves as a guide. 	Guide students to discuss the importance of preliminary designing in the production of leather items.	Students to Students to state four (4) reasons why preliminary designing should precede the execution of any project.
UNIT 3 DESIGN PROCESS	3.3.1 make own designs using the appropriate steps.	Making a Design: Design Process: <ul style="list-style-type: none"> • Identification of a Problem • Statement of the Problem • Analysing the problem • Ideation: Finding Solutions by making Preliminary Sketches and producing a Prototype for Evaluation. • Creating Templates/Drafted Patterns • Realization/Production: <ul style="list-style-type: none"> - Tracing of Templates - Cutting of Leather - Assembling and Joining - Decorating and Finishing • Testing and Evaluation 	Lead students to discuss the design process using appropriate TLMs. Students to identify a need and go through the design process to create a template or drafted pattern in class for discussion.	submit drafted patterns for assessment .
UNIT 4 MAKING LEATHER ITEMS	3.4.1 make leather items using appropriate techniques .	Making leather items: Items to be produced e.g. Belt Purse/wallet Caps/hats Folders Parchments Key case	Guide students to make leather items: <ul style="list-style-type: none"> • Demonstrate process • Making template • Laying out • Cutting 	

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 4 (CONT'D) MAKING LEATHER ITEMS	The student will be able to:	Techniques: Cutting thongs Tooling Stamping Stitching Lacing Peeling In-laying Burnishing Spraying Painting Thonging (whip, couching, running, slanting, criss-cross, buck, steps)	<ul style="list-style-type: none"> • Making up/assembling • Stitching/gluing • Basic stitches <p>Note Emphasize accurate sewing and joining, etc.</p>	Students to: make leather items using the following production techniques: cutting of thongs, tooling, stamping, stitching
	UNIT 5 APPRECIATION AND CRITICISM	<p>3.5.1 explain the concept of appreciation in art.</p> <p>3.5.2 describe the logical sequence in Art appreciation.</p>	<p>Concept of appreciation. A means of responding to works of art, i.e.</p> <ul style="list-style-type: none"> • talking intelligently about a work of art. • communicating knowledgeably about a work of art. <p>Art Appreciation. <u>Logical sequence of art appreciation</u></p> <ol style="list-style-type: none"> i. Identification of the work (title, artist, date, size, medium, location). ii. Inventory of items in the work (description of physical characteristics of items). 	<p>Discuss the concept of appreciation as:</p> <ul style="list-style-type: none"> • knowledgeable talk about qualities and meaning of work of art. <p>NB:</p> <ol style="list-style-type: none"> i. Encourage students to contribute meaningfully to the discussion. ii. Conduct practical appreciation in demonstration lesson. iii. Arrange visits to galleries dealers, curios, shops and cultural centres for observation, interview and fact finding on appreciation. <p>Discuss the logical sequence of appreciating Art. Guide students to write an appreciation of their own works and the works of known Artist.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 5 (CONT'D)</p> <p>APPRECIATION AND CRITICISM</p>	<p>The student will be able to:</p> <p>3.5.3 judge a leatherwork using criteria and theories in esthetics.</p>	<p>i. Technical qualities (kinds of materials, tools, design/composition and styles). ii. Interpretation (meaning of work).</p> <p>NB: Refer to the preamble for detailed information.</p> <p>Criticism and judgement in art. Development of critical thinking and judgement</p> <p>Critiquing an Artwork</p> <p>i. Describe what you see. (Identification of work) ii. Analyze what you see – the composition of the work, the use of the principles of design in organizing the elements. iii. Interpret what you see – the mood, the atmosphere, etc. iv. Judge the work – your impression</p>	<p>Discuss aesthetic qualities of a work of art and the passing of judgement. Students to use their own works to demonstrate the procedure learnt.</p> <p>Guide students to criticize some art works and pass judgement using the criteria and aesthetics theories.</p> <p>Ensure the active participation of every member of your class. Encourage every student to take</p>	<p>Students to:</p> <p>criticize artworks placed before them for assessment. NB: use the Check List in Appendix B</p>

SENIOR HIGH SCHOOL - YEAR 1

SECTION 4

LEATHER DECORATION AND FINISHING I

General Objectives: The student will:

1. understand techniques used in decorating leatherwork.
2. appreciate reasons for decorating leather items.
3. develop techniques used in finishing leather items.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 DECORATION	<p>The student will be able to:</p> <p>4.1.1 describe techniques used in decorating leather items.</p> <p>4.1.2 give reasons for decorating leather.</p> <p>4.1.3 decorate leather items by applying appropriate techniques.</p>	<p>Types of leatherwork decorations:</p> <ul style="list-style-type: none"> • Tooling: outline and flat • Dyeing (dyes/ink, local dyes) • Marbling – Tie and Dye • Dabbing • Printing • Carving • Embossing • Weaving etc. <p>Reasons for decorating leather items: To enhance the value of the works To attract high price To appeal to the senses e.g. eye</p> <p>Application of decorative techniques listed above.</p>	<p>Guide students to assemble decorated leather items, identify and discuss each decorative technique used.</p> <p>Students to give reasons why decorating leather items, is important.</p> <p>Students to discuss the different techniques used for decorating leather works.</p> <p>Students decorate their products using one or more techniques.</p> <p>Discuss students work in class after assessing them</p>	<p>Students to:</p> <p>to explain in writing the importance of decoration in leatherwork.</p> <p>Students to decorate their works by tooling, dyeing or both.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 2 FINISHING	<p>The student will be able to:</p> <p>4.2.1 finish their items using appropriate finishing techniques.</p> <p>4.2.2 provide reasons for 'finishing' in leather.</p> <p>4.2.3 finish leather items by applying appropriate techniques.</p>	<p>Types of leatherwork finishing e.g.</p> <ul style="list-style-type: none"> • Burnishing (add industrial finishing) • Waxing etc. <p>Reasons for giving finishing to leather items:</p> <ul style="list-style-type: none"> • To make the work durable or permanent. • To protect works against weather, wear and tear. • To act as a means of restoring leather. • To prevent moulds from growing on leather items. • To protect leather against fungi attack. • To make them attractive. • To add value. <p>Application of finishing techniques e.g.</p> <p>Waxing, polishing, burnishing.</p>	<p>Lead students to discuss finishing and techniques of finishing leather items</p> <p>Students brainstorm, discuss and suggest reasons for finishing leather items.</p> <p>Students to discuss the different techniques used for finishing of leather works.</p> <p>Students finish their products using one or more techniques.</p> <p>Assess students work and discuss their merits and demerits.</p>	<p>Students to:</p> <p>finish their items by using any of the finishing techniques.</p>

SENIOR HIGH SCHOOL - YEAR 1

SECTION 5 ENTREPRENEURIAL PRACTICES AND PROFESSIONAL PRACTICES

General objectives: The student will:

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

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 PORTFOLIO BUILDING	The student will be able to: 5.1.1 explain the types and importance of an artist's portfolio.	<p><u>Artist's Portfolio</u> It is a collection of creative works either in hard or soft copies.</p> <p>Examples of Portfolio</p> <ol style="list-style-type: none"> i. Soft copies -Slides, Transparencies, videos, CDs, DVDs, EVDs, VCDs, pen-drives etc. ii. Hard copies real or pictures preserved in Files, Envelopes, Folders, albums etc. <p><u>Importance:</u></p> <ul style="list-style-type: none"> • Source of reference • A requirement for an interview for further studies, employment, business promotion, bidding for contract or occupational training or apprenticeship etc. • Evidence of practical experience, skill, knowledge, creative ability, technical proficiency, academic achievement etc.. 	Guide students to discuss the meaning, importance and types of portfolio, using samples. <ul style="list-style-type: none"> - compare types of portfolio to determine advantages and disadvantages similarities and differences. - discuss and go through a checklist for determining the qualities and requirement for relevant portfolio of works. 	Students to: write a well researched paper on the importance and qualities of relevant portfolio in leatherwork for a school, seminar on entrepreneurial skills.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 (CONT'D) PORTFOLIO BUILDING	<p>The student will be able to</p> <p>5.1.2 construct and build hard and soft copies of a Portfolio</p>	<p>Criteria/checklist to determine the relevance of a portfolio:</p> <ol style="list-style-type: none"> i. Does the portfolio reflect your best work? ii. Does it communicate well? iii. Is your craftsmanship faultless? iv. Are your personal strengths apparent? <p><u>Building a portfolio:</u></p> <ul style="list-style-type: none"> - Selection of best works; Finishing of work; Preparing brochure; ie. the artist statement, appraisal from referees, etc.; Using digital content (ICT) to store works on CD's, DVD,s, pen drives, etc. - Preparing a photo album of works (colour prints, transparencies, etc 	<p>Demonstrate the construction of a portfolio to students and ask every student to construct his/her own using any appropriate material, e.g. cardboard, strawboard, chip board, etc.</p> <p>Discuss how to select, mount and protect art works for storage.</p> <p>NB: Assist students to organise a power point presentation of their works if possible.</p>	<p>Students to:</p> <p>PROJECT Prepare a portfolio of a hard and soft copies of works and present for simulated job seeking interview (full term's project)</p>
UNIT 2 DEVELOPING A BUSINESS PLAN	<p>5.2.1 prepare a business plan for an art enterprise</p>	<p><u>Business Plan</u> A business plan is a document that indicates what one intends doing, how and when.</p> <p><u>Purpose of a Business Plan</u></p> <ol style="list-style-type: none"> i. It controls the direction of the enterprise. ii. Is helps in monitoring and evaluating the progress of the business iii. It serves as collateral or security to seek a loan or financial assistance, etc. 	<p>Guide the student to brainstorm and</p> <ol style="list-style-type: none"> i. discuss the meaning and purpose of a business plan. ii. discuss with reference to an art enterprise, the key points in preparing a business plan <p>NB: Assist students to present their business plan with or without digital content in class for discussion. Consult a business person for assistance on the topic.</p>	<p>describe how to develop a business plan using concrete examples.</p> <p>develop a business plan for his or her intended art enterprise for consideration by a local</p> <ol style="list-style-type: none"> i. bank ii. financier iii. non-governmental organization

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 3</p> <p>BUSINESS BROCHURE AND A BUSINESS CARD</p>	<p>The student will be able to:</p> <p>5.3.1 design and make an artist brochure</p>	<p>Things to Consider in Preparing a Business Plan</p> <ol style="list-style-type: none"> i. Executive summary ii. Name and address of business or enterprise iii. Identification of a need to satisfy. iv. Establish what you want to achieve or do. v. Find out or research from past solution to similar problems. vi. Analyze the industry or market where you can operate e.g. potential customers, competitors, etc. vii. Pick the best solution viii. Describe the enterprise or business (product, services, background of the entrepreneur) ix. Describe production activity e.g. designing and making process, machines, sources of raw materials location of enterprise etc.. x. Marketing activities e.g. customers, pricing, distribution, promotion, advertising, etc. xi. Organization e.g. background of managers and their duties, etc. xii. Financial plan e.g. capital requirement, potential profits, cash flow and sources of funds. <p>Artist's Brochure</p> <p>An artist's brochure is a printed document, booklet or a thin book that gives information about an artist and his/her works.</p>	<p>Students in groups of four or five brainstorm and suggest ways by which an artist can create public awareness of what he/she does and can do and present report for class discussion.</p> <p>Lead students to discuss the meaning, purpose and characteristics of an artist's brochure.</p>	<p>Students to:</p> <p>investigate factors which lead to the collapse of enterprises in their locality and report for class discussion</p> <p>design and make an artist's brochure for assessment.</p> <p>NB: Let students use the Check List in Appendix B to assess their works.</p>

SENIOR HIGH SCHOOL - YEAR 2

SECTION 1

ADVANCED TOOLS AND MATERIALS IN LEATHERWORK

General Objectives: The student will:

1. acquire skills in developing leatherwork tools for specific work.
2. be aware of the characteristics of natural leather.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 IDENTIFICATION OF TOOLS AND MATERIALS IN LEATHERWORK	<p>The student will be able to:</p> <p>1.1.1 describe advanced tools for leatherwork.</p> <p>1.1.2 explore materials for leatherwork.</p>	<p>Additional tools for leatherwork Cutting tools: - shears, skiving knife Piercing tools: - pliers, punch Decoration tools: - embossing, stamping, soldering rod Marking tools: - tracing wheel, stitch marker Sewing : - sewing machine, needle</p> <p>Suitable materials for leatherwork Foam for stuffing Dyes: natural and artificial Leather: natural and leatherette Cleaning and polishing: saddle soap, wax (bees, paraffin, liquid, paste) lacquer, Shea butter Findings: fittings (e.g. eyelet, rivet) and fasteners (e.g. zip, press stud, buckle, snap locks grommet, etc. Stiffening: cardboard, plywood, etc. Lining materials: light cotton, synthetic fabrics, open weave, fabric oil cloth.</p>	<p>Display advanced tools for leatherwork and guide students to identify, group them according to their functions and describe how to use them.</p> <p>Lead students to study the parts of the tools e.g. handle, metal, cutting edge, etc.</p> <p>Guide students to assemble materials suitable for leatherwork and discuss their characteristics and uses.</p> <p>Students to explore and use the tannic solution from suitable plants – bark, seed, root from the environment e.g. bagaruwa seed</p>	<p>Students to:</p> <p>draw, label and describe the functions of leatherwork tools for assessment.</p> <p>Students to visit and interview leather workers about materials they use and write reports for assessment</p> <p>Students to experiment to determine the effect of tannic solution on leather and write a report.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 (CONTD) IDENTIFICATION OF TOOLS AND MATERIALS UNIT 2 CHARACTERISTICS OF LEATHER	The student will be able to: 1.1.3 describe the process of producing synthetic leather.	How synthetic leather is made: coating fabric with chemical such as propylene. Embossing and finishing fabric to resemble natural leather.	Lead students discuss the process of making synthetic leather. Ask students to access further information on the making of synthetic leather from the internet for class discussion	Students to: read more about the preparation of synthetic leather by consulting secondary literature and present reports for assessment.
	1.2.1 describe the nature and characteristics of natural leather	Characteristics of natural leather Has moulding and forming qualities Tear strength Puncture strength Insulating material, etc Can be tooled, carved and embossed	Guide students to discuss the nature and characteristics of natural leather using the appropriate TLMs. E.g. students handle, smell and crumple samples of natural leather and talk intelligently about their experience.	write a report on the nature and characteristics of leather for assessment.
	1.2.2 talk about the uniqueness of synthetic leather	Uniqueness of synthetic leather Comes in very broad size and long sheeting form. Resistant to both water and micro-organism Highly flammable Not elastic Some not flexible Tears easily Not durable Varying thickness Different textures	Guide students to discuss the uniqueness of synthetic leather by handling, feeling, squeezing, pulling, tearing etc. Guide students to compare the characteristics of natural and synthetic leather. Discuss with students the uniqueness of synthetic leather.	identify the characteristics of synthetic leather and describe its uniqueness.

SENIOR HIGH SCHOOL - YEAR 2

SECTION 2

PRODUCTION OF LEATHER ARTICLES II

General Objectives: The student will:

1. understand the production process in leatherwork.
2. be aware of the elements and principles of design in designing.
3. acquire skills in using the computer to design simple leather products.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 DESIGNING	The student will be able to: 2.1.1 outline the importance of designing and design articles 2.1.2 create designs using natural and man-made objects.	Importance of designing Designing of articles. (apply the steps in designing) Create desirable design for reproduction in leather using elements (shapes, forms, colour, texture etc.) from the environment by applying the design process, e.g. identification of a problem, statement of the problem etc.	Discuss the importance of designing. Guide students to design articles of their choice. Note: This should be enforced anytime they are to produce leather articles. Lead students to review their previous knowledge on the design process. Guide students to identify a personal, family or community need and apply the Design and Technology Process (DTP) to design and make a template using ideas, elements and experiences from the environment.	Students to apply knowledge, skill and experience in DTP to design and produce templates for reproduction in leather.
UNIT 2 SKETCH MODELS/ DRAWING	2.2.1 make sketch-models based on their designs	Process: i. Making of templates by drawing to scale and taking into consideration allowances for joining, fixing of fasteners etc. ii. Tracing of templates, cutting, joining etc.	Guide students to trace their templates, cut their patterns and join the pieces to make sketch models of their intended designs. NB: Promote the use of variety of materials for the models.	make model of their designs using any appropriate material(s)

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 3 COMPUTER AIDED DESIGNING IN LEATHERWORK	The students will be able to: 2.3.1 use an appropriate computer application programme to make simple designs for leatherwork.	Computer application programmes: Maya, 3-D Max, Adobe Illustrator, Adobe Photoshop, Poser, Rhino, CorelDraw, etc.	Demonstrate the use of an appropriate computer application programme to make simple 3-D designs and guide students to produce designs for reproduction in leather. NB: <ol style="list-style-type: none"> i. You may employ the services of an ICT teacher. ii. Designs must be made to scale for easy transfer. 	Students to: produce desired 3-D designs using the computer for assessment.
UNIT 4 MAKING LEATHER ITEMS	2.4.1 make functional items from leather	Leather items. e.g. Woven leather items – Belt, Case for bottle Leather cases for Musical instruments, Gadgets Bag: shopping, school, travelling, etc. Main parts: gusset, side, handle, strap, pocket/compartment, etc. Footwear: native sandals, contemporary sandals, slippers shoes (half/full) Main parts; welt, tongue, vamp, sole, heel, lace, buckle, etc. Fancy projects – Neckerchief, Slide, Souvenirs, Photo-frames etc. Re-touching/repairing techniques <ul style="list-style-type: none"> • cutting • embossing • tooling • stitching • lacing • stamping, etc. 	Guide students to use their previously made designs to produce an article in leather. NB: Emphasize the following: <ul style="list-style-type: none"> ▪ Preparation of leather ▪ Transfer of designs onto leather ▪ Cutting of traced patterns ▪ Joining of parts – sewing, stitching, gluing, etc. ▪ Decoration, attaching fittings and finishing etc. (Decoration may be done before tracing and cutting depending on the choice of the designer) <ul style="list-style-type: none"> ▪ Preliminary sketches ▪ Planning ▪ Pattern making, ensuring: <ul style="list-style-type: none"> - accurate measurement - accurate transferring - accurate sewing/ stitching/thonging, etc. 	make innovative leather items, using the following production techniques: <ol style="list-style-type: none"> i. Decorating – carving, embossing, dyeing, stamping, marbling, painting, scorching, texturing, stitching, tooling, staining, plaiting, patchwork, appliqué etc. ii. Joining – thonging, stitching, sewing, gluing etc. iii. Assembling – skiving, edge creasing, folding & trimming and cementing, iv. Finishing – waxing, burnishing, lacquering, v. Attaching fittings etc.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 5 SOCIO-ECONOMIC VALUE OF LEATHER	The student will be able to: 2.5.1 analyse the social, cultural and economic importance of leather and leatherwork.	Socio-cultural economic importance of leather and leatherwork. Educational values Develop creative abilities and potentials of the individual Socio-cultural values Promote, transmit and preserve our culture Create career/job/employment opportunities Moral and economic values Attract tourists Earn income for living Foreign exchange for national development Physical values Make life worth living and comfortable by using accessories made of leather. e.g. hats, belts, bag, sandals, etc. Honesty truthfulness, etc in designing making and selling leather items.	Lead students to brainstorm, discuss and come out with the socio-cultural and economic importance of leatherwork. Students to look for additional information from practitioners, users, library and internet for further group and class discussion and compilation of notes.	Students to analyse and explain the socio-cultural and economic importance of leather and leatherwork. Look for additional information to prepare notes and contribute to class discussion

SENIOR HIGH SCHOOL - YEAR 2

SECTION 3

LEATHER DECORATION AND FINISHING II

General Objectives: The student will:

1. be exposed to further techniques used in decorating and finishing leather items.
2. be aware of reasons why leather items are decorated.
3. acquire the skills in developing leather items by using appropriate design and finishing techniques.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 LEATHER DECORATION	The students will be able to: 3.1.1 use advanced techniques in decorating and finishing leather items. 3.1.2 discuss the reasons for decorating leather items.	Advanced techniques in leatherwork decorations Incision Dyeing Painting Appliqué Tooling Embossing In-laying Integration Reasons for decorating leather items: to enhance the value of the work to attract high price to appeal to the senses e.g. it makes work durable or permanent	Guide students to assemble more advanced decorated items, examine and discuss the effectiveness of each decorative technique used. Lead students to discuss the reasons for decorating leather items.	Students to: assess the suitability of the decoration used in the works and write a report.. write an essay on the importance of decorating leather items.
UNIT 2 LEATHER FINISHING	3.2.1 decorate leather items by applying appropriate design and finishing techniques.	Application of decorative techniques listed in (3.1.1) above. Application of antique methods to finish project. Waxing Spraying Burnishing	Students to discuss the different techniques used for decorating and finishing of leather works. Guide students to decorate and finish their products by applying the techniques learned.	decorate and finish their leather products for assessment

SENIOR HIGH SCHOOL - YEAR 2

SECTION 4

EXHIBITION OF LEATHER PRODUCTS

General Objectives: The student will:

1. appreciate and value the importance of exhibition in the career of the leather artist.
2. understand how to plan, organise and mount an exhibition.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 TYPES AND IMPORTANCE OF EXHIBITION	The student will be able to: 4.1.1 explain the types and purpose of exhibitions	<p>Meaning types and purpose of exhibitions Exhibition is a public display of products such as manufactured goods, food, leather items and other artefacts in order to attract viewers and buyers.</p> <p>Importance: It offers avenue for sale of products. Serves as an advertisement for products.</p> <p>Types of exhibitions: General and Specialised.</p> <p>i) General: attracts all kinds of exhibits and could be called bazaar, fair or exhibition.</p> <p>ii) Specialised: attracts specific products and accessories, tools/equipment and materials. (Art exhibition, etc.)</p>	<p>Students to explain the meaning of "exhibition"</p> <p>Guide students to discuss the purpose for holding exhibitions and describe the different types of exhibitions.</p> <p>Examples:</p> <ul style="list-style-type: none"> • School exhibitions – open days, speech days, etc. • Bazaars – (exhibition of all kinds of products) • Trade Fairs – (of all products) • Gifex – (Ghana International Furniture Exhibition) • Panafest – (Pan African Art Festival) • Indutech – (Industrial and Technology Fair) 	<p>Students to:</p> <p>describe any exhibition they have seen.</p> <p>write two paragraphs on the two types of exhibitions.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 2 PLANNING AND PREPARING THE EXHIBITION	The student will be able to: 4.2.1 plan an exhibition	Either of the above can be done by: - Individuals - Regions - Groups - National - Institutions - International Planning an exhibition: factors to consider: <ul style="list-style-type: none"> ▪ type of exhibition ▪ what to exhibit ▪ where to exhibit (location): (exhibition could be held at school, district, regional and national levels) ▪ cost involved ▪ publicity ▪ expected number of guests/visitors ▪ duration/time e.g. opening and closing 	Guide students to discuss the stages involved in the planning and preparation of an exhibition. NOTE: Specific tasks should be assigned to each group. Each group selects a leader. The class should then nominate a coordinator for the entire exhibition.	Student to: in small groups, students plan for a school exhibition and assign responsibilities.
UNIT 3 MOUNTING THE EXHIBITION	4.3.1 organise and mount an exhibition	Mounting of exhibits (fixing on a support or frame) <ul style="list-style-type: none"> ▪ general layout or space arrangement ▪ security ▪ visitor's book, etc. 	Assist students to organise and mount their leather items.	organise and mount a mock exhibition of their leather items in groups.
UNIT 4 TERMS IN LEATHERWORK	4.4.1 explain some terminologies as applied in leatherwork	Some Leatherwork Terms: appliqué antique bazaar burnishing dyeing embossing exhibition incision in-laying lacing marbling peeling plaiting scorching stamping stitching tooling waxing weaving	Guide students to brainstorm, discuss and explain the meaning of the terms under 'content' as applied in leatherwork.	write down the definitions of terms identified and present their works for assessment.

SENIOR HIGH SCHOOL - YEAR 3

SECTION 1

PRODUCTION OF LEATHER ARTICLES III

General Objectives: The student will:

1. acquire skills in using odds and ends to create leather items.
2. appreciate the maximum use of leather in order to avoid wastage.
3. acquire advanced skills in designing and making leather items.
4. understand the need for initiating strategies to sustain the environment as he/she utilises resources to produce leather work

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 EXPLORING FURTHER USES OF LEATHER	The student will be able to: combine leather and other materials to made functional articles	Designing and making of functional and aesthetic articles by combining leather with other materials (odds and ends) e.g. patchwork, appliqué etc.	Guide students to select and use suitable and appropriate materials to produce functional articles such as patchwork	Students to: explore the use of odds and ends to create new forms of leather items to enhance the beauty of the environment.
UNIT 2 DESIGNING IN LEATHERWORK	1.2.1 design and make leather articles to satisfy a need.	Step-by-step approach to designing Identification of a need – individual, family, school, community etc. Definition/statement of the problem Investigation of the problem Analyzing the problem and finding solutions i.e. Period of preparation: - the organisation of all the fundamentals of art needed to design one’s own products; Incubating, imaging and idea development Making of a prototype (creating), experimentation and evaluating to assess its suitability, Designing templates Production of article Evaluation for Multiple Production	Lead students to refresh their memory on the Design and Technology Process (DTP). Guide students to conceptualize an idea based on an identified need, and go through the DTP to produce a functional article with aesthetic value. Let students pay particular attention to i. accuracy of drawing to scale and showing the shape of the sides, gussets, bases, handles etc. ii. Transfer of design onto leather, cutting, joining decorating, finishing etc.	design and make leather items to satisfy a need.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 2 (CONTD) DESIGNING IN LEATHERWORK	The student will be able to:		Guide students to make necessary corrections and adjustment on the templates, trace on the piece cut, assemble and glue the various parts of articles together. Guide and encourage students to assemble model articles, appreciate and criticize them.	Students to: answer questions to demonstrate their knowledge and understanding of the design process.
COMPUTER AIDED DESIGNING	1.2.3 make series of designs with the aid of a computer	Production of designs using computer software application programmes, e.g. Corel draw, Photoshop, Maya etc.	Guide and encourage students to use appropriate software application programmes to make desirable designs for reproduction in leather.	to talk intelligently about their designs and express their experience.
UNIT 3 MAKING LEATHER ITEMS	1.3.1 design and make advanced leather items.	Production of advanced leather items Carved leather cases. e.g. Gents bags Ladies bags Upholstery ▪ Car seat covers ▪ Foot straps Decorative leather projects ▪ Pyrography ▪ Starter mats Leather sculpture ▪ Toys ▪ Abstract forms Leather combined with other materials – ▪ Leather and calabash ▪ Leather and Beads ▪ Leather and Macramé ▪ Leather and Basket ▪ Leather and wood/metal furniture	Exhibit some examples of advanced leather items for students to observe and appreciate. Guide students to make leather items. NOTE: Emphasise the following: Accurate measurement Accurate cutting Accurate sewing/joining etc.	to make unique items for assessment.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 4</p> <p>LEATHERWORK FOR SUSTAINABLE DEVELOPMENT</p>	<p>The student will be able to:</p> <p>1.4.1 to analyse strategies for sustainable development of the leather industry</p>	<p>6. Leather wall hangings 7. Leather flowers and decorators</p> <p>Sustaining and maintaining the environmental sources of raw materials for leather work making.</p> <p>Positive approach:</p> <ul style="list-style-type: none"> - Environmentally sound farming activities; - reforestation; - Waste management, etc. <p>Negative approach:</p> <ul style="list-style-type: none"> - Surface degradation - Bushfires - Disregard for recycling, etc. 	<p>Guide Students to:</p> <ul style="list-style-type: none"> - identify the various sources of raw materials and discuss how resources can be acquired in a sustainable manner. - critically examine and discuss the issues, negative and positive approaches to the sources of leatherwork materials. 	<p>Students to:</p> <p>Student to list the strategies for maintaining the sources from which raw materials are obtained and provide suggestions and solutions.</p>

SENIOR HIGH SCHOOL - YEAR 3

SECTION 2

LEATHER DECORATION AND FINISHING III

General Objectives: The student will:

1. be aware of advanced techniques used in decorating and finishing leather items.
2. appreciate ways of taking good care of leather articles.
3. understand the general principles of caring and cleaning.
4. develop skills in report writing.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 LEATHER DECORATION	The student will be able to: 2.1.1 use advanced techniques used in decorating leather items.	Advanced leatherwork decorations: Braiding In-lay Incision Scorching Patch work	Guide students to adopt advanced techniques to decorate items made, to enhance their value.	Students to:
UNIT 2 FINISHING	2.2.1 identify advanced techniques used in finishing leather items.	Advanced leatherwork finishing Techniques: Burnishing Polishing Oiling Antique Waxing Lacquering Using conditioners e.g. petroleum jelly	Discuss the proper ways of applying the finishing. Demonstrate the application of wax, saddle, soap, castor oil, Shea butter, groundnut oil or any vegetable oil on the leather surface. Allow to dry and polish. Help students to polish their own leather articles. Students should practice finishing by oiling, brushing, polishing, burnishing, etc.	to prepare some polishes locally for their personal use.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 3 CARE AND CLEANING OF LEATHER	<p>The student will be able to:</p> <p>2.3.1 discuss the factors and conditions that affect leather items.</p> <p>2.3.2 describe the general principles of caring and cleaning leather articles.</p>	<p>Factors and Conditions that affect Leather Items:</p> <ul style="list-style-type: none"> - Dirt, water, oil, grease, chemicals, drying, etc. <p>General principles of caring and cleaning leather articles:</p> <ul style="list-style-type: none"> ▪ Dry wet leather articles slowly at moderate temperature ▪ Use solvents (benzine, carbon tetrachloride or naphtha) with great care. ▪ Neutral soap/saddle soap are used to remove surface dirt ▪ Polishing leather articles periodically with a compound of wax and oil to aid lubrication. 	<p>Lead students to discuss the effects of varying conditions on leather articles.</p> <p>Students to discuss general principles that help to take care of leather articles to lengthen the life span of the articles.</p>	<p>Students to tabulate the general principles of caring and cleaning leather articles.</p>
UNIT 4 PACKAGING LEATHER PRODUCTS	<p>2.4.1 explain packaging.</p> <p>2.5.2 describe the materials used for packaging,</p> <p>2.4.3 state functions of packages,</p> <p>2.4.4 explain the three categories of packages</p>	<p>Meaning and purpose of packaging: Container that holds a product and makes it possible for easy handling.</p> <p>Materials for packaging. e.g. polythene, Styrofoam, cardboard, wood etc.</p> <p>Functions of packages: identification, protection, information, convenience, etc.</p> <p>Categories of Packages:</p> <ul style="list-style-type: none"> ▪ Primary package ▪ Secondary package ▪ Tertiary package 	<p>Lead students to brainstorm, discuss and explain the concept of packaging using the appropriate TLMs e.g. samples of packages.</p> <p>Guide students to discuss and describe the materials that are used in making packages.</p> <p>Let students bring different kinds of packages and labels to class. Discuss the functions of packages and labels.</p> <p>Lead students to discuss the categories of packages using relevant TLMs</p>	<p>make a collection of samples of the various categories of packages.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 5 (CONT'D) PACKAGING LEATHER PRODUCTS	The student will be able to: 2.4.5 design and construct packages.	Designing and construction: Paint pictures, conversional signs and typography on any appropriate material before cutting and folding into container.	. Guide students to design and construct packages through classroom demonstration. Guide students to explore with available but suitable materials to create suitable packages for some of their works. Students to apply the design and technology process, knowledge and experience in paper construction etc.	Students to: submit work for assessment
UNIT 6 TERMS USED IN LEATHERWORK	2.6.1 define the various leatherwork terms and use them appropriately.	Some Terminologies in Leather: <ul style="list-style-type: none"> • Antique • Bend • Base • Cement • Channel • Grooving • Gusset • Incision • Incubating • Lacquering • Lubrication • Odds and ends • Pyrogragphy • Scorching • Side • Split • Slunk • Skiver • Stuffing • Upholstery • Waxing 	Guide students to brainstorm, discuss and explain the various terms listed under the 'content' column and use them appropriately.	list the terms and write down their meanings.

SENIOR HIGH SCHOOL - YEAR 3

SECTION 3

ENTREPRENEURIAL SKILLS IN LEATHERWORK

General Objectives: The student will:

1. develop the skills in planning and organizing a small scale leather industry.
2. acquire skills in costing, pricing and marketing leather work items.
3. be exposed to the production of advanced leather articles.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 1 AREAS OF ENTERPRISE IN LEATHERWORK	The student will be able to: 3.1.1 enumerate some enterprises in leatherwork.	Examples of leatherwork enterprises: <ul style="list-style-type: none"> ▪ Tanning ▪ Upholstering ▪ Designing and making leather items ▪ Trading in leather items etc. 	Lead students to identify and enumerate some enterprises/ vocations in leather	Students to: visit some local enterprises to acquaint themselves with their operations and write a report on their findings
UNIT 2 EXPLORING THE MARKET	3.2.1 conduct a market survey for an intended leather product	Conducting a market survey to determine the market niche for the product e.g. to determine whether there will be a market for the particular product planned.	Through question and answer, let students discuss the first thing to do before one decides to set up an enterprise in a particular aspect of leatherwork. Discuss with students the concept of “market niche” and its importance in determining whether there will be a market for the particular product. Students to conduct market survey on any leather products of their choice for class discussion.	

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 3 AVENUES FOR FINANCIAL AND TECHNICAL SUPPORT	<p>The student will be able to:</p> <p>3.3.1 identify agencies that provide financial assistance for leatherwork enterprise</p> <p>3.3.2 identify agencies which provide technical assistance to small scale business.</p>	<p>Agencies providing financial support to small scale leatherwork businesses:</p> <p>National Board for Small Scale Industries (NBSSI), Export Promotion Council, Aid to Artisans, GETRADE, the Banks etc</p> <p>Agencies providing technical assistance to small scale business: GRATIS, Aid to Artisans, GETRADE etc.</p>	<p>Guide students to identify and discuss the work of agencies that provide financial assistance to small scale businesses.</p> <p>NB: Invite a resource person to give a talk on the conditions under which financial assistance may be given to small scale business enterprises.</p> <p>Discuss with students the role of agencies listed in content and any others, in providing technical assistance to small business, indicating the types of technical assistance they offer.</p>	<p>Students to:</p> <p>list four (4) organizations and establishments which offer assistance to small scale businesses.</p>
UNIT 4 SETTING UP AND MANAGING A LEATHERWORK ENTERPRISE	<p>3.4.1 explain the main factors to consider in setting up a leatherwork enterprise</p>	<p>Factors to consider when setting up a leather work enterprise:</p> <p>Capital: Capital is of two types: start-up capital and working capital. Start-up capital is needed to purchase tools, equipment and materials to start the business operation. Working capital is needed to buy new materials to keep the business running, to pay for transportation, salaries etc. each month. Much of the operating costs are paid from the working capital. For example</p> <ul style="list-style-type: none"> • Room or space for workshop • Labour (skilled) • Availability of raw materials • Transport and Communication • Nearness to market or customers • Selecting a Business name • Registration requirements. 	<p>Put students into groups to discuss and present the important factors to consider when setting up a leatherwork enterprise.</p> <p>Students to discuss where and how to obtain capital for business.</p> <p>Students to explain the differences between start-up capital and working capital, and give reasons why working capital is an important factor in keeping a business running.</p> <p>Students to brainstorming to bring out reasons why skilled labour is important for the success of an enterprise.</p> <p>Organise a visit to a local leather worker for students to ask questions on how they.</p>	<p>Students to write the factors to consider when setting up a Leatherwork enterprise.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 4 (CONTD)</p> <p>SETTING UP AND MANAGING A LEATHERWORK ENTERPRISE</p>	<p>The student will be able to:</p> <p>3.4.2 explain the concept of management in the Leatherwork Enterprise</p> <p>3.4.3 describe the functions of the Manager.</p>	<p>Concept of Management Management is the process of ensuring the efficient execution of all activities of an enterprise through working with other people. The Manager is the one who controls the operation of the enterprise.</p> <p>The functions of the management:</p> <ul style="list-style-type: none"> ▪ Planning the enterprise: determining the market niche to find out if the product will sell; location of workshop, labour, types of product(s), capital require etc. ▪ Organising: putting together the capital, labour and other resources to start the business; setting up the business structure and the authority structure i.e. who reports to whom etc. ▪ Directing: Directing means the leadership style adopted to get work done. It implies establishing policies, coordinating the work of staff, coaching staff, motivating staff, and assigning work to different staff as needed. <p>Controlling: Controlling means measuring performance against the standards of the enterprise. It involves setting standards, checking production on daily, weekly, and monthly basis to ensure the business is reaching its targets; monitoring expenses for production, transport and communication, checking expenses against revenue to ensure the enterprise is healthy, giving feedback to staff to improve work quality and work standards.</p>	<p>started, initial problems and current challenges they faced how they over came them</p> <p>Guide students to brainstorm, discuss and explain the concept of “management” and the steps in the management process and how each step helps in the management process.</p> <p>Students to make a chart showing the functions of the manager.</p> <p>Guide students to discuss the additional skills a manager needs to be able to manage a successful enterprise.</p> <p>NB: The additional skills include budgeting and bookkeeping.</p> <p>Students to discuss how a leatherwork business should be managed, following the management steps outlined in content.</p>	<p>Students to:</p> <p>Students to write a short essay on the importance of setting up and managing a small scale enterprise.</p> <p>write a short essay on the importance of establishing and managing a small scale enterprise.</p> <p>Debate on the statement “The success of an enterprise depends on the Manager”.</p> <p>write down the reasons why the Headmaster should also be considered as a manager.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 4 (CONTD) SETTING UP AND MANAGING A LEATHERWORK ENTERPRISE	The student will be able to: 3.4.4 explain the importance of good customer relations to an enterprise.	A customer relation is the art of dealing with the customer in such a way that the customer feels welcomed and appreciated. Consider the following: <ul style="list-style-type: none"> ▪ be nice to the customer (he/she has the money to buy today, tomorrow or another time, make sure he/she comes back again. Do not be rude to him/her) ▪ the customer is always right. (Do not earn a bad name for your enterprise by arguing and quarrelling with customers). ▪ the customer is a guest of the enterprise and must be treated well. 	Students to explain the meaning of “good customer relations”, and describe the principles for good customer relations, and discuss why good customer relations are important to a business.	Students to:
UNIT 5 CHALLENGES OF THE LEATHERWORK INDUSTRY	3.5.1 explain the challenges of the leatherwork sector and suggest possible solutions	Challenges within the leatherwork sector of Ghana: <ul style="list-style-type: none"> - problems of material acquisition. - lack of customer confidence in made-in-Ghana leather products due to dishonesty on the part of leather workers. - compliance with hallmarking requirements. 	<ul style="list-style-type: none"> - brainstorm to identify and highlight the challenges of the leatherwork industry by discussing: - The role of professional leatherwork association(s). - The role of hallmarking in the leatherwork sector. - Quality control, finishing, packaging, etc. - Skill acquisition through further training. - Work ethics, human and moral values, attitude, etc. - Need for the inputs of consultants / experts, etc 	<ul style="list-style-type: none"> - identify challenges in leatherwork and suggest solutions.

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 6</p> <p>COSTING, PRICING AND MARKETING</p>	<p>The student will be able to:</p> <p>3.6.1 identify the factors that constitute the cost of a product.</p> <p>3.6.2 explain the factors that determine the price of a leather product.</p>	<p>The total cost of a product consists of two components: Variable costs (Direct costs) and fixed costs (Indirect costs also called “overheads”).</p> <p>(i) <u>Variable costs</u> (i.e. direct costs or production costs) – consist of the cost of raw materials and wages. Variable costs are the direct costs for making the product. They are called “variable” because the cost of materials for producing ten items a day is different from the cost for producing twelve or twenty items a day. The costs vary.</p> <p>(ii) <u>Fixed costs</u>: consist of rent, lighting cost, taxes, cost of adverts, depreciation cost of tools and equipment, telephone costs, transportation, postage, salaries etc. Fixed costs are also known as “indirect costs” or “overheads”.</p> <p>Price is generally determined by the market forces of supply and demand.</p> <p>Factors to be taken into account in pricing a product generally consist of:</p> <ul style="list-style-type: none"> • Cost of the product (total production cost) • Profit margin. 	<p>Explain the meaning of variable costs and fixed costs.</p> <p>Students to give examples of items with variable cost and items with fixed cost.</p> <p>Assist students to discuss the factors that contribute to the total cost of a product.</p> <p>NOTE: Assist students to note that variable costs are also referred to as direct costs, and fixed costs also referred to as indirect costs. Fixed costs contribute indirectly to production: rent, salaries etc. do not directly enter into production. Most production cost is from variable costs, but some are also from fixed costs i.e. telephone costs, adverts etc.</p> <p>Assist students to discuss each of the factors and explain the meaning of “overheads”. You may invite a manager or an accountant to help with this lesson.</p>	<p>Students to:</p> <p>determine the production cost of some other leather items produced in class.</p> <p>Students to cost and price other items produced in class.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 6 (CONTD)</p> <p>COSTING, PRICING AND MARKETING</p>	<p>The student will be able to:</p>	<p>The two are combined in various price setting ways such as:</p> <ul style="list-style-type: none"> ▪ Introductory Price (also called “market penetration price” that is pricing below the actual market price to attract market share). This is only temporary pricing to get on to the market. <p>Using the “going price” system – that is charging the same price other suppliers of the same product are charging.</p> <p>Using the price discrimination system known as “what the market can bear” pricing system e.g. selling at a higher price in, say, Accra than in a smaller town, selling at different prices in different areas of a town depending upon the income levels of the different areas.</p> <ul style="list-style-type: none"> ▪ Using the “price differentiation” system, that is selling the same thing, but using cheaper packaging for some, serving less vegetable with food and charging less, etc. The same product may be packed differently or combined differently with other additives and priced differently. <p>Pricing leather items: bag, wallet, briefcase, belt, etc.</p>	<p>Guide students to discuss the various factors which determine the pricing of products.</p> <p>Let students in small groups</p> <p>Through questions and answers, students to discuss how to determine the price for items produced in a village, and for items produced in a big town.</p> <p>Students to determine the price of leather items they have made by using each of the following pricing systems described in the content (“Going price”, “cost price” “price discrimination” and “price differentiation”)</p> <p>Students to compare each of the prices to the cost of producing the leather item and determine the actual profit margin.</p> <p>Students to choose the best price system that will be suitable in their locality.</p>	<p>Students to:</p> <p>discuss the factors that influence the pricing of leatherwork products.</p> <p>Students to cost and price other items produced in class.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
UNIT 6 (CONTD) COSTING, PRICING AND MARKETING	<p>The student will be able to:</p> <p>3.6.3 explain the term of “marketing”.</p> <p>3.6.4 describe the basic strategies for efficient marketing.</p> <p>3.6.5 describe the strategies for selling products.</p> <p>3.6.6 use the “Break Even Analysis” to determine when an enterprise is making profit.</p>	<p>Concept of marketing – the art of offering a product for sale by using the skills of advertising and supplying.</p> <p>Basic marketing strategies; - Advertising by posters, handbills, TV, radio, word of mouth etc. - Exhibitions - Bazaars - Fairs - Effective decoration and finishing - Packaging – attractive packaging - Transportation (if possible)</p> <p>Selling by: - Wholesale – selling by large quantities (with quantity discount). - Retailing items in smaller quantities - Door to Door selling - Mail order</p> <p>Break Even Analysis: In most cases, a business does not start making profit as soon as it starts. Suppose one is making and selling bags at 5.00 Ghana cedis a bag. Suppose also that the price of 5.00 Ghana cedis consists of 4.00 Ghana cedis as production cost and 1.00 Ghana cedis as profit margin.</p>	<p>Assist students to explain marketing and state purpose.</p> <p>Students to discuss the different ways of marketing products. (See content)</p> <p>Students to suggest other methods of marketing products.</p> <p>Students to role-play different ways of advertising and distributing products.</p> <p>Students to discuss the strategies for selling products.</p> <p>Students to discuss ways for selling leather items produced in class.</p> <p>Using the example in content, and using realistic amounts of money, guide students to discuss the concept of “break-even analysis”.</p>	<p>Students to:</p> <p>write an essay explaining three basic strategies for efficient marketing.</p> <p>to describe other ways for marketing products.</p> <p>Students to design posters for marketing selected leather items. (teacher to evaluate posters and other adverts and provide feedback).</p> <p>Students to do further exercises on break-even analysis.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 6 (CONTD)</p> <p>COSTING, PRICING AND MARKETING</p>	<p>The student will be able to:</p> <p>3.6.7 analyse the risks a business may face.</p>	<p>Consider that the business has rent, transport, telephone bills and salaries of three assistants to pay each month.</p> <p>The total fixed cost comes to 40.00 Ghana cedis a month. The entrepreneur will be able to cover his/her variable and fixed costs a month if he/she is able to sell (40.00 Ghana cedis ÷ 5.00 Ghana cedis per bag) 8 bags a month. Selling 8 bags a month does not make a business a profit; it only gives enough money to cover costs, and is the break-even point. The business can only make a profit for its owner, if it is able to sell more than 8 bags a month. The break-even point is hence the point where revenue (from sales) is equal to the cost of products sold.</p> <p><u>Business risks</u> Business losses are NOT due to the work of witches, ghosts or gods. They are due to types of risks a business may face. These are Direct risks (pure risk) and Indirect risks.</p> <p><u>Direct risk</u> involves</p> <ul style="list-style-type: none"> ▪ theft (also known as larceny) ▪ fire ▪ misuse of capital and profit through irresponsible expenses. <p><u>Indirect risk</u> involves the following</p> <ul style="list-style-type: none"> ▪ lack of sales due to faulty or low quality products, or due to wrong business location. ▪ currency inflation ▪ introduction of new taxes ▪ changes in labour laws. 	<p>Students to explain the concept of break-even analysis".</p> <p>NOTE: Use other examples to help strengthen students' understanding of the concept that profit for the businessman/woman starts only after the business has passed the break-even point.</p> <p>Students to explain what a businessman/woman means when he/she says that his/her business is just breaking even.</p> <p>Discuss the two types of risks a business faces.</p> <p>Students to explain why some businesses fail.</p> <p>Students to state the two types of business risks and explain their differences.</p> <p>Students to discuss ways by which some businessmen/women misuse their capital and profit.</p>	<p>Students to:</p> <p>investigate factors which lead to the collapse of enterprises in their locality and report for class discussion.</p>

UNIT	SPECIFIC OBJECTIVES	CONTENT	TEACHING AND LEARNING ACTIVITIES	EVALUATION
<p>UNIT 6 (CONTD)</p> <p>COSTING, PRICING AND MARKETING</p>	<p>The student will be able to:</p> <p>3.6.8 develop a plan for controlling business risks.</p>	<p>Indirect risks are more difficult to control and account for the greater portion of business losses.</p> <p>Controlling business risks:</p> <p><u>Theft</u>: regular checks of stocks and finished products.</p> <ul style="list-style-type: none"> ▪ assign an accountant/book-keeper to check the business accounts every month. ▪ increase vigilance and security to minimize theft. <p><u>Fire</u>: get qualified electrician to do the electrical connections to avoid likelihood of fire from faulty connections.</p> <p><u>Low sales</u> (due to low quality product)</p> <ul style="list-style-type: none"> ▪ undertake staff training. ▪ check and improve product quality. <p><u>Low sales</u> (due to wrong location)</p> <ul style="list-style-type: none"> ▪ relocate the business to a more promising area of the town. <p>For minimising or controlling inflation, new labour laws etc. one has to be in constant touch with the relevant Ministries to know what new changes are planned that may affect one's business.</p>	<p>Students to describe ways for controlling theft, fire and low sales.</p> <p>Guide students to develop a plan for minimising some of the business risks discussed in class.</p>	<p>Students to:</p> <p>write an essay on how to control business risks and minimise losses.</p>

BASIC LEATHERWORK TOOLS AND EQUIPMENT REQUIRED

S/N	Tools/Equipment	S/N	Tools/Equipment
1	Bevel Point Knife	23	Pliers
2	Cobbler's Hammer	24	Revolving Punch
3	Combination Punch	25	Round Drive Punch
4	Combination Punch with slitting attachment	26	Saddle Stamp
5	Dividers	27	Sewing Machine
6	Draw Gauge	28	Scratch Awl
7	Edge Creaser	29	Shears
8	Edger	30	Skife
9	Embossing Wheel/Carriage	31	Skiving Knife
10	Eyelet Setter	32	Set Square
11	Fid	33	Space Marker
12	File	34	Snap Button Fastener
13	Hand Lever Eye Setter	35	Stapler
14	Head Knife	36	Swivel knife
15	Last	37	Swivel Knife Pro-Gauge
16	Mallet	38	Tape Measure
17	Modeller	39	Thonging Chisel, One-Four Prong
18	Nail Stamps	40	Saddle Stamp Plastic Tool Holder
19	Needles, Glover's and Harness	41	Studio
20	Needle, Lacing	42	Tool Cabinet
21	Oblong Drive Punch	43	Working Table
22	Oil stone	44	Computer

BASIC LEATHERWORK MATERIALS REQUIRED

1	Adhesive	8	Rubber Cement
2	Cardboard	9	Saddle Soap
3	Leather Dye	10	Sheet metal
4	Leather Lacquer	11	Tannin – Vegetable Chemical
5	Linning	12	Wax/Polish
6	Lubricant	13	Vegetable Oil
7	Nylon Thread	14	Leather – Natural, Synthetic

Glossary

<i>Alligator</i>	A general term for leather made of all aquatic species with a grain similar to the American alligator.	<i>Buffed leather</i>	Leather from which the top surface of the grain has been removed by an abrasive or bladed cylinder or, less generally, by hand. Often known as suede or nubuc.
<i>Alum Leather</i>	Leather tanned using a combination of alum, salt, egg yolk and other materials. Once the most common tanning method, now used mostly for glove leather.	<i>Buffing</i>	The thin grain of leather removed from a cattle hide by the splitting machine. <i>OR</i> The process of more or less removing the grain layer by abrasion.
<i>Antiqued</i>	Leather that is dyed with one colour over another (usually darker over lighter) so as to create rich highlights and an artificial aged appearance. Also called distressed leather.	<i>Butt</i>	The part of the hide after the bellies and shoulders have been removed.
<i>Back</i>	The main portion of a hide, obtained by cutting off the two bellies. Usually the strongest piece of leather in the entire hide, with the least amount of stretch. The best leather for making belts and other items that will be subjected to much stress.	<i>Cabretta</i>	Sheepskins having hair rather than wool. Cabretta leather is largely used for the glove and garment trade.
<i>Bark tanned</i>	Leather preserved with tannins derived from plant sources, as opposed to leather preserved with chemicals. Also referred to as <i>Vegetable Tanned</i> or <i>Oak Tanned</i> .	<i>Calf</i>	The skin of a young or immature bovine animal not exceeding a certain weight.
<i>Belly</i>	Part of the hide covering the underside and the upper part of the legs of the animal.	<i>Chrome tanned</i>	Leather tanned either solely with chromium salts or with chromium salts together with quite small amounts of some other tanning agent used merely to assist the chrome-tanning process, and not in sufficient amount to alter the essential chrome tanned character of the leather.
<i>Bend</i>	A sole-leather "back" with shoulder trimmed off.	<i>Combination tanned</i>	Leather tanned with two or more tanning agents.
<i>Bridle leather</i>	Vegetable Tanned cowhide used for making tack.	<i>Corrected Grain</i>	Leather from which the grain layer has been partially removed by buffing to a depth governed by the condition of the raw material and upon which a new surface has been built by various finishes. See buffed leather.
<i>Buck Sides</i>	Cattlehide upper shoe leather, with grain surface buffed to simulate genuine buckskin. Sometimes designated by proprietary trade names, such as "Nubuck," "Ryback," etc.	<i>Cow hide</i>	Leather made from unsplit cow hide or its grain split.
<i>Buckskin</i>	General term applied to leather from deer and elk skins; used for shoes and gloves, and to some extent in clothing. Only the outer cut of the skin from which the surface grain has been removed may be correctly defined as "genuine buckskin." Leather finished from the split or under cut of deerskin must be described as "split buckskin."	<i>Calfskin Leather</i>	Leather made from the skins of the young of cattle and characterized by distinct grain and fiber structure.
<i>Buffalo Leather</i>	Leather tanned from domesticated land and water buffalo of the Far East (not the American Bison).	<i>Capeskin or Cape Leather</i>	<i>Leather</i> - Terms used for the glove and garment leather made from sheepskins, with the natural grain preserved.
		<i>Carpincho</i>	A leather made from the hide of a water rodent indigenous to Argentina and Uruguay. More elastic and softer than that of

	peccary, carpincho is chiefly used in the manufacture of men's fine dress and sport gloves.		
<i>Casing</i>	Soaking, or wetting, leather to make it suitable for carving and /or tooling.	<i>Embossed Leather</i>	Sometimes corrected, in which a pattern is applied by extreme heat and pressure in a press to give a unique design or imitation of full grain characteristics. Sometimes leathers are embossed to make them appear to be another leather.
<i>Cattlehide Leathers</i>	Leathers made from the hides of cows, steers, and bulls; sometimes includes kipskins.	<i>Embossed leathers</i>	Leather upon which a design has been stamped with engraved plates. Usually the natural grain of another, more expensive, animal, such as ostrich or alligator.
<i>Chamois</i>	A very soft, oil-tanned, suede-finished, leather, originally made from Alpine antelope, but now made from sheepskin splits. Known for its' absorbency, they are principally used for cleaning and polishing, and in the manufacture of gloves and garments.	<i>Fancy Leather</i>	Leathers made from hides and skins of all kinds which have commercial importance and value primarily because of grain, or distinctive finish, whether natural or the result of processing. Such processing may be graining, printing, embossing, ornamenting (including in gold, silver, and aluminum finishes), or any other finishing operation enhancing the appeal of leather.
<i>Combination Tannage</i>	-The tanning of leather in one agent, then re-tanning in another , to impart favorable qualities of both systems.	<i>Fat liquor</i>	A mixture of oils and soaps which make a leather flexible by lubricating the fibers.
<i>Cordovan</i>	The name cordovan is applied only to leathers made from the shell of horse butts and used for shoe uppers. It is known for its non-porosity and durability.	<i>Finish</i>	A surface application on the leather to colour, protect or mask imperfections. More specifically, all processes administered to the leather after it has been tanned.
<i>Crust</i>	Leather that has been tanned, dyed and dried, but not finished.	<i>Formaldehyde Tanning</i>	- A method of tanning by using a formalin solution in the manufacture of white leathers and washable glove leathers.
<i>Currying</i>	The process of incorporating oils and greases into leather after tanning and otherwise preparing if for specific purposes, such as for the manufacture of transmission belts, shoe welting, etc.	<i>Formaldehyde tanning</i>	- A tanning process which yields white, washable, leather using formaldehyde as the tanning agent.
<i>Deerskin</i>	Leather tanned from deerskin with the grain surface intact, not with grain removed as in buckskin.	<i>Full grain</i>	Leather bearing the original grain surface as exposed by the removal of the epidermis and with none of the surface removed by buffing, snuffing, or splitting.
<i>Degrained Leathers</i>	Genuine suedes, finished on the flesh side of skins from which the grain has been removed after tanning by splitting, abrading or other process.	<i>Glazed Finish</i>	A leather with polished surface produced by heavy pressure of a roller of agate, glass, metal or other suitable material on a selected finish formulation.
<i>Doeskin</i>	The soft, supple formaldehyde and alum-tanned skivers of sheep and lambs. The skin of a doe is rarely used.	<i>Glove Leather</i>	Leather from sheep, lamb, deer, pig, goat and mocha skins which are used for dress gloves. Horsehide, cattlehide, splits, calfskins, sheepskins and pigskins are used for work gloves.
<i>Drumhead Leather</i>	Parchment or rawhide for percussion instruments such as drums.	<i>Goatskin</i>	The skin or leather from a mature goat.
<i>Dyeing</i>	The colouring of leather using a penetrating, transparent or translucent, fluid, as opposed to painting with an opaque pigment.		
<i>Elk</i>	A trade term for cattlehide shoe leather of special tannage and finish. Genuine elk leather is made into one of several types of buckskins.		

<i>Grain</i>	Term refers to the outer or hair side of a hide or skin. It also refers to the pattern of the outer surface after the hair or wool and epidermal tissue have been removed.	<i>Naked Leather</i>	A leather with no surface, impregnated treatment of finish other than dye matter which might mask or alter the natural state of the leather.
<i>Grain Leather</i>	Leather which has the grain layer substantially intact and which is finished on the grain side.	<i>Napa Leather</i>	Chrome, alum or combination tanned grain sheep or lambskin glove leather, drum coloured.
<i>Head</i>	Term applied to that part of the hide which is cut off at the flare into the shoulder.	<i>Natural Grain</i>	A leather which retains the full original grain.
<i>Heavy Leather</i>	A somewhat indefinite term, generally understood to include vegetable tanned sole, belting, strap, and mechanical leathers made from unsplit cattlehides.	<i>Nubuck</i>	Cattle hide leather, buffed on the grain side to give a velvety surface; white or coloured.
<i>Hide</i>	The outer covering of a mature or fully grown large mammal, e.g. cattle, horse, camel, elephant and whale.	<i>Oak Tanned Leather</i>	– Common usage is any tannage of heavy leather with vegetable extract. The term originated with leather tanned using the bark of the oak tree.
<i>Kid</i>	The chrome-tanned skin of a goat or kid.	<i>Oil Tanned</i>	Leather that is tanned using oils to create a very soft, pliable finish.
<i>Kip</i>	Skin from an animal of the bovine species between the size of a calf and an adult animal.	<i>Patina</i>	The aura or luster that develops in a quality piece of leather with age or use.
<i>Lace</i>	Thin strips of leather, or sometimes vinyl. Used to stitch a project together, or to apply a decorative design, often both.	<i>Peccary</i>	A chrome-tanned, washable leather which is very fine and can be split quite thin. It comes from a wild Mexican boar.
<i>Latigo Leather</i>	Cattlehide leather, sometimes alum and vegetable tanned, used for cinches, ties, saddle strings and other saddlery work and for army accoutrements.	<i>Pickling</i>	Soaking raw skins in a salt and sulfuric acid solution, which is the initial step in leathermaking.
<i>Leather</i>	A general term for hide or skin with its original fibrous structure more or less intact, tanned to be imputrescible. The hair or wool may or may not have been removed.	<i>Pigskin Leather</i>	Leather made from the skins of pigs or hogs. Peccary and carpincho leather can be included in this term.
<i>Liming</i>	The process of removing hair from a raw hide through the use of chemicals.	<i>Raw Hide</i>	A hide which has only been treated to preserve it prior to tanning.
<i>Mineral Tanned</i>	Leather that has been tanned with mineral salts such as aluminium, chromium or zirconium salts.	<i>Reverse Retan</i>	Leather tanned first with vegetable tannin and then with chromium compounds.
<i>Morocco Leather</i>	A distinctive grain of vegetable-tanned goatskin produced by boarding or graining.	<i>Saddle Leather</i>	Vegetable tanned cattle hide leather for saddles and harnesses usually of a natural tan shade and rather flexible.
<i>Mouton</i>	A sheepskin shearling tanned and further finished for fur.	<i>Sammiering</i>	In tanning, the process of pressing the water out of hides.
		<i>Shank</i>	That portion of the hide which formed the leg of an animal.
		<i>Side</i>	One half of a hide, divided down the backbone.
		<i>Skin</i>	The outer covering of small mammals and other vertebrates, e.g. sheep and goats; or of the immature animals of the larger species.

<i>Skiver</i>	The thin, vegetable-tanned, grain side split of a sheep, goat, or pig skin. Used for linings, and bookbinding.
<i>Split</i>	The under portion of a hide or skin that has been split into two or more thickness. Splits may be finished and embossed to simulate a full top grain.
<i>Staking</i>	The manual or mechanical softening of a leather by working it over a blunt stake.
<i>Stuffed</i>	Leather into which wax or grease has been worked.
<i>Suede</i>	Velvet-like nap finish produced on leather with abrasive action.
<i>Tanning</i>	The processing of perishable raw hides and skins by the use of tanning materials into the permanent and imputrescible form of leather.
<i>Tawing</i>	An old English term for alum tanning.
<i>Top Grain</i>	The top layer of a hide after the splitting process in which the hair and epidermis have been removed. The grain may be either natural or embossed.
<i>Unhairing</i>	The removal of hair, roots and epidermis.
<i>Upholstery Leather</i>	Leather created from a whole hide and intended for use in furniture, automobiles, airplanes, and other upholstery applications.
<i>Upper Leather</i>	Leather produced for the outside upper part of footwear.
<i>Vegetable Tanning</i>	A generic term distinguishing the process of making leather by the use of tannins obtained from bark, wood and other plant and tree parts.
<i>Walrus</i>	An extremely thick leather, used most often for buffing wheels.

BIBLIOGRAPHY

01. Attwater, W. A. (1983). *The technique of Leathercraft*. London: Batsford.
02. Baird, F.O. (1951). *Leather secrets*. Colorado: F.O. Baird Publishers
03. Cameron, E., ed. (1998). *Leather and Fur: Aspects of Early Medieval Trade and Technology*. London: Archetype.
04. Cherry, R. (1955). *General Leathercraft*. McKnight & McKnight Publication Company USA
05. Cherry, R. (1979). *Leathercrafting: Procedures and Project*. Texas: Tandy Leather Company.
06. Chris H. G. (1958). *Leathercraft*. C.A. Bennett Publishers USA
07. Dean, J.W. (1949). *Leathercraft techniques and designs*. New York: McKnight and McKnight, Publication Company.
08. Double, W. C. (1960). *Design and Construction of Handbags*. London: Oxford University Press.
09. Griffin, K. (1949). *The art of leather carving*. Los Angeles, California: Craftool Company.
10. Griswold, L. (1951). *Handicraft simplified procedures and projects*. Colorado: Lester Griswold Publication.
11. Groneman, C. H. (1950). *Leather Tooling and Carving*. New York City, New York: D. Van Nostrand Book Company.
12. Haines, B. M. (1981). *The Fibre Structure of Leather*. Northampton: The Leather Conservation Centre.
13. Jackman, J. (1982). *Leather Conversation: A current survey*. London: The Leather Conservation Centre.
14. Kite, M. & Thompson, R. (2006). *Conservation of Leather and related materials*. Amsterdam: Elsevier.
15. Meilach, D Z. (1972). *Contemporary Leather*. Henry Regner Pub. Co., USA
16. Meilach, D. Z. & Snow, L. E. (1970). *Creative Stitchery*. Henry Regner Pub. Co., USA
17. Tancous, J. J. (1986). *Skin, Hide and Leather Defects*. Cincinnati: Leather Industries of America.
18. Thompson, R. (1947). *Leathercraft*. New York: D.Van Nostrand Company.
19. Waterer, J. W. (1946). *Leather and Craftmanship*. London: Faber and Faber

