



Ministry of Education
and Sports

HOME-STUDY LEARNING

S E N I O R
6

ART AND DESIGN
August 2020



Published 2020

This material has been developed as a home-study intervention for schools during the lockdown caused by the COVID-19 pandemic to support continuity of learning.

Therefore, this material is restricted from being reproduced for any commercial gains.

National Curriculum Development Centre
P.O. Box 7002,
Kampala- Uganda
www.ncdc.go.ug

FOREWORD

Following the outbreak of the COVID-19 pandemic, government of Uganda closed all schools and other educational institutions to minimize the spread of the coronavirus. This has affected more than 36,314 primary schools, 3129 secondary schools, 430,778 teachers and 12,777,390 learners.

The COVID-19 outbreak and subsequent closure of all has had drastically impacted on learning especially curriculum coverage, loss of interest in education and learner readiness in case schools open. This could result in massive rates of learner dropouts due to unwanted pregnancies and lack of school fees among others.

To mitigate the impact of the pandemic on the education system in Uganda, the Ministry of Education and Sports (MoES) constituted a Sector Response Taskforce (SRT) to strengthen the sector's preparedness and response measures. The SRT and National Curriculum Development Centre developed print home-study materials, radio and television scripts for some selected subjects for all learners from Pre-Primary to Advanced Level. The materials will enhance continued learning and learning for progression during this period of the lockdown, and will still be relevant when schools resume.

The materials focused on critical competences in all subjects in the curricula to enable the learners to achieve without the teachers' guidance. Therefore effort should be made for all learners to access and use these materials during the lockdown. Similarly, teachers are advised to get these materials in order to plan appropriately for further learning when schools resume, while parents/guardians need to ensure that their children access copies of these materials and use them appropriately. I recognise the effort of National Curriculum Development Centre in responding to this emergency through appropriate guidance and the timely development of these home study materials. I recommend them for use by all learners during the lockdown.



Alex Kakooza
Permanent Secretary
Ministry of Education and Sports

ACKNOWLEDGEMENTS

National Curriculum Development Centre (NCDC) would like to express its appreciation to all those who worked tirelessly towards the production of home-study materials for Pre-Primary, Primary and Secondary Levels of Education during the COVID-19 lockdown in Uganda.

The Centre appreciates the contribution from all those who guided the development of these materials to make sure they are of quality; Development partners - SESIL, Save the Children and UNICEF; all the Panel members of the various subjects; sister institutions - UNEB and DES for their valuable contributions.

NCDC takes the responsibility for any shortcomings that might be identified in this publication and welcomes suggestions for improvement. The comments and suggestions may be communicated to NCDC through P.O. Box 7002 Kampala or email admin@ncdc.go.ug or by visiting our website at <http://ncdc.go.ug/node/13>.



Grace K. Baguma
Director,
National Curriculum Development Centre

ABOUT THIS BOOKLET

Dear learner, you are welcome to this home-study package. This content focuses on critical competences in the syllabus.

The content is organised into lesson units. Each unit has lesson activities, summary notes and assessment activities. Some lessons have projects that you need to carry out at home during this period. You are free to use other reference materials to get more information for specific topics.

Seek guidance from people at home who are knowledgeable to clarify in case of a challenge. The knowledge you can acquire from this content can be supplemented with other learning options that may be offered on radio, television, newspaper learning programmes. More learning materials can also be accessed by visiting our website at www.ncdc.go.ug or ncdc-go-ug.digital/. You can access the website using an internet enabled computer or mobile phone.

We encourage you to present your work to your class teacher when schools resume so that your teacher is able to know what you learned during the time you have been away from school. This will form part of your assessment. Your teacher will also assess the assignments you will have done and do corrections where you might not have done it right.

The content has been developed with full awareness of the home learning environment without direct supervision of the teacher. The methods, examples and activities used in the materials have been carefully selected to facilitate continuity of learning.

You are therefore in charge of your own learning. You need to give yourself favourable time for learning. This material can as well be used beyond the home-study situation. Keep it for reference anytime.

Develop your learning timetable to cater for continuity of learning and other responsibilities given to you at home.

Enjoy learning

Senior Six

Term 1

Lesson 1

Theme: **Drawing and Painting**

Topic One: Still life (Shade and Tone)

After reading this topic and practising its activities, you should be able to:

1. demonstrate an understanding of effective use of art media and tools in drawing from still life.
2. apply tonal variations as perceptions for the artistic possibilities of light and dark to create form and distance.

Words you will learn

value, form, perspective

You will need:

objects to study, drawing tools

Introduction

This topic introduces you to the study of still objects in a set composition. You are being trained to observe a setting of objects and to reproduce the same either by drawing or painting. Still life at this level is about enhanced creative expression emphasizing both the mastery of skills and an understanding of the conceptual basis behind drawing or painting.

Tone in Still life composition

Composition being the arrangement of the objects in art work requires further study in terms of shade and tone. Tone or value is used to represent the effect of light on the objects in your drawing. Each object has a form made up of a surface. As each surface of an object is at a different position and angle to the light source, it is exposed to different amounts of light. Study Figure 1.1 to comment on the composition and use of tone.

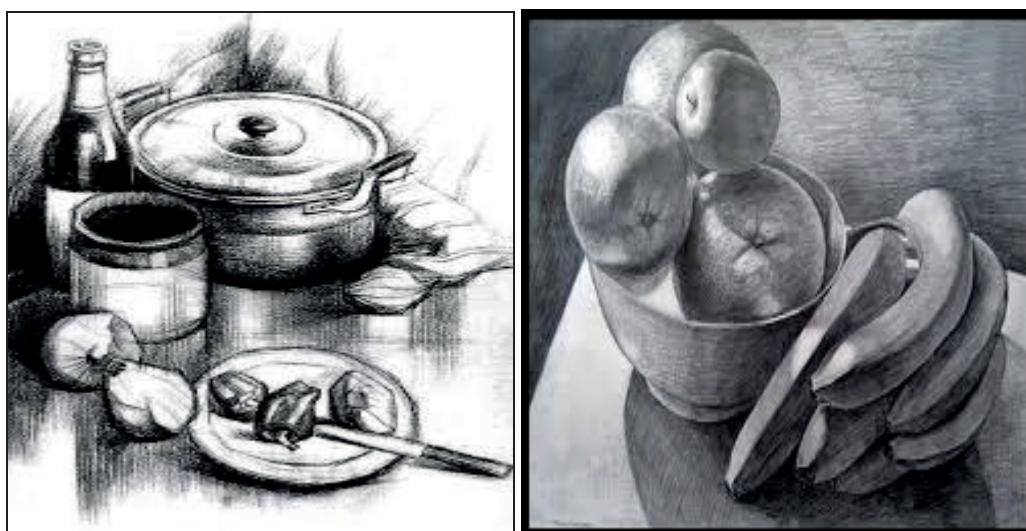


Figure 1.1: Still life drawings showing variations of tone

Activity1.1: Understanding tone in still life compositions

1. Select five different objects that vary in size, shape and texture.
2. Arrange your objects on a raised platform into effective composition.
3. Use the elements of art to render a pencil drawing of the arrangement.
4. Create a name for your drawing.

*At another time, you may wish to use a different medium, such as charcoal, or coloured pencils.

Value and form

Value is added to a drawing to give an object its form or mass. To indicate form or mass, you must carefully observe the setting to see visible object surfaces. Each surface interacts differently with light, because each surfaces a different amount of light. You will achieve this by representing texture of objects. Surfaces may be smooth, rough, sharp, and uneven or even shiny and reflect light. All surfaces have texture and you must **recognize** and represent these textures. It adds variety to your drawings.

Activity1.1: A combination of value and form

1. Arrange six different objects that vary in size, shape and texture on a support, close to the wall.
2. Capture the composition on a given support using a medium of your choice.
3. Carefully study the different values in the composition in relation to form.

Summary

In this topic, you have learnt how to:

1. use art media and tools in drawing from still life.
2. apply tonal variations to create form and distance.

Lesson 2

Theme: Drawing and Painting

Topic Two: Nature

After reading this topic and practising its activities, you should be able to:

1. demonstrate an understanding of effective use of art media and tools in drawing from Nature.
2. apply tonal variations as perceptions for the artistic possibilities of light and dark to create form and structure.

Words you will learn

value, form, structure, perspective

You will need:

objects to study, drawing tools

Introduction

Nature drawing widens into many aspects of study, from individual specimen to a landscape of natural scenery. You will draw each of the aspects separately. To study nature, you will be demonstrating an awareness and appreciation of formations of each while applying the elements and principles of art.

Landscape:

To draw a good landscape, you have to arrange the parts of the landscape into a composition. Sometimes architecture (buildings and built environment) is part of the landscape. This harmonizes the natural environment with the more geometric man-made forms. To successfully represent such scenery, you will have to integrate your knowledge of perspectives into your drawing. See figure 2.1. Comment on the representation of distance and perspective.

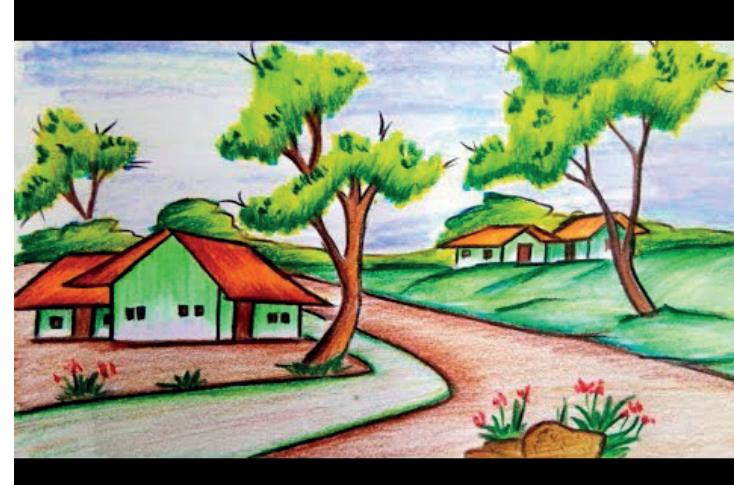


Figure 2.1: Section of a landscape drawing

Objective study

You will pick interest in studying individual objects of nature. You will observe the structure and the form of the specimen. Your study should widen and vary from insects, plants, animals as a whole unit or in parts. Study **Figure 2.2** to analyze use of tones to capture forms.



Figure 2.2: Specimen studies from nature

Activity: Drawing/painting from Nature

1. Select a specimen or a piece of landscape with interesting features.
2. Create a drawing capturing the main features of the study, e.g. in parts of a landscape: plants, road/foot paths and buildings.
3. Make a study or studies from a preferred natural specimen focusing on forms, structure and texture.
*At another time, you may wish to use a different medium, such as pen, or coloured pencils.

Summary

In this topic, you have learnt how to:

1. Use art media and tools in drawing/painting from nature.
2. Apply tonal variations to create form and structure of the observed object on a given support.

Lesson 3

Theme: Drawing and Painting

Topic Three: Living Person

After reading this topic and practising its activities, you should be able to:

1. use various art media and tools to draw/paint a human figure.
2. apply tonal variations to capture the pose and structure of the human figure.

Words you will learn

value, form, gesture, pose, view points

You will need:

objects to study, drawing tools

Introduction

Drawing or painting from a living person refers to artworks that represent the human body and its form. You will study and present the human postures from many viewpoints or positions. Your drawing or painting is captured live from a positioned person who is the subject or model. Sometimes as you gain experience you will capture postures and gestures without positioning the model. You will make quick studies as the person is doing his/her activities.

Capturing the pose

Figure drawing requires an in-depth understanding of how the body moves and rests in various positions. It is the beginning of understanding the human anatomy through observation. The human body is proportional and symmetrical. You will observe that different body parts are equal in length. Can you identify the equal parts of your body? See figure 3.1 to analyze human anatomy in motion.

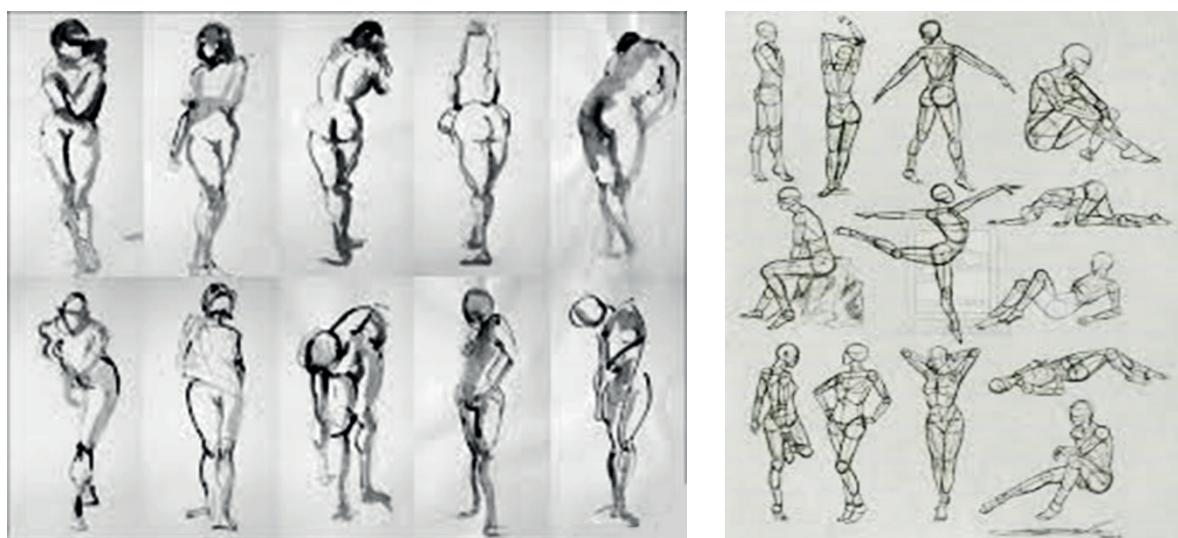


Figure 3.1: Sketchy drawings of human anatomy

Pose and drapery

The human body reveals to the viewer the posture (pose) and the relationship between the human structure and behaviour of its drapery. **Pose** is a result of the body movement sometimes due to motion. The structure and pose of the body articulates the appearance of drapery. Study figure 3.2 to analyze the effect of pose to the drapery.



Figure 3.2: Drawings of human pose

Activity: Capturing pose and drapery

1. Observe people at home and capture their poses while doing various activities
2. Draw the main features including their dressing
3. Try to capture a many gesture drawings as possible.
*At another time, you may wish to use a different medium, such as pen, or coloured pencils.

Summary

In this topic, you have learnt how to:

1. use art media and tools in drawing/painting from a human figure.
2. apply tonal variations to capture the form, pose and structure of the human figure.

Lesson 4

Theme: Graphics

Topic Four: Advertisement

After reading this topic and practising its activities, you should be able to:

1. manipulate visual forms to give appropriate and simplified solutions/ visual responses to advertising design needs.
2. advertise through graphics. (Type and visuals on a formats guided by elements and principles).

You will need:

A collection of newspapers, magazines and other printed material. You also need drawing tools and materials, e.g. nibs, pens, brushes, glue, sketchbooks and precision tools (rulers, setsquares, protractors, curve tools, etc).

Introduction

This topic will teach you how to design for advertisement purposes through posters, calendars, fliers, brochures, cards, CD-covers and so on to communicate information of a technical nature.

Factors to consider before creating advertising designs include the following:

1. **What is the purpose?** The purpose (need to inform and attract attention). Therefore, Understanding the subject matter and attracting the audience's attention.
2. **What are the requirements?** The role of type and visuals in the particular design, then create a design that brings out Appropriateness of the visual and type to the concept and subject matter.
3. **How do you compose it in the format?** The final presentation should be a visual representation of ideas. Create the visual hierarchy (order of viewing), positive and negative spaces.



Figure 4.1: Design

For example, observe Figure 4.1 and identify what you need in place, to design such art work.

When designing, pay attention to:

1. Accuracy in measuring dimensions and estimating proportions
2. Combination of type and image and their complementary roles
3. Placement of the elements, type treatment, colour, author's name, title and visuals usually placed on the cover with slight variations in position
4. The inter- relationship between the elements of advertising design which include a **visual line** (headline of an advert) and a body copy (the narrative or text that explains the concept of the advert) the end line/tagline/slogan (a verbal message that associates with a product or service used in the advert)

Most advertisement designs are made up of the elements illustrated in Figure 4.2.



Figure 4.2: Poster design

Activity 4.1

1. Look for advertising designs from different printed materials. Like billboards, posters, banners, television commercials, etc which advertise foods, politics, leisure activities, social activities, education, health etc. Generate ideas about what is understood by advertising designing.
2. Discuss the different types of advertising design from available printed media or those which are originally produced.
3. Conduct research and collect advertising designs from magazines, photographs of existing designs, newspapers, brochures and internet, and use them to discuss the importance of proper selection of type, image, message and colour of advertising design.

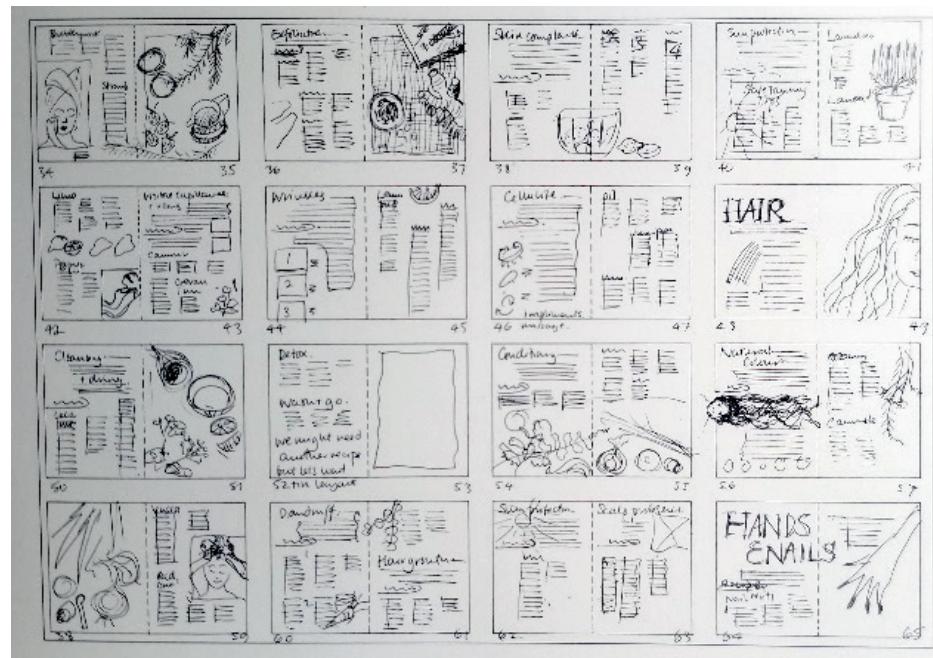
Practical Tasks

I. Endeavour to demonstrate:

- Ability to sketch and develop an advertising design from a given brief/setting. (concept/idea development)
- Capacity to manipulate type, colour and image relationship (layout) in order to produce an effective advertising design.
- Ability to communicate the desired message effectively and efficiently.

Activity 4.2

1. In view of the several adverts made on COVID-19 outbreak and control in 2020 in Uganda, develop an advertising design that could effectively communicate a targeted message for an awareness or control of the disease. Use one of the famous slogans and one of government of Uganda symbols.
2. Use the fundamentals of advertising design to develop a creative design (relevant image and simple legible type, attractive meaningful colour, on a format).



3. Interpret a given brief and try out different small thumbnail sketched of varied compositional layout and approaches
4. Select the best thumbnail and try it out in different colour schemes
5. Select the best colour scheme and enlarge it on a bigger format. Here you take accurate measurements and clean lines, good proportion of the components.
6. Give it a good finish in colour.

Summary

In this topic, you have learnt how to:

1. manipulate visual forms to give appropriate and simplified solutions/ visual responses to advertising design needs.
2. advertise through graphics while using type and visuals on a formats guided by elements and principles.

Lesson 5

Theme: History and Appreciation of Art

Topic Five: Tribal Art in Uganda

After reading this topic and practising its activities, you should be able to:

1. trace and analyze the indigenous art, beliefs and ritual practices of selected tribes of Uganda.
2. relate the art works to the prevailing cultural and political environment of the selected tribes in Uganda.

You will need:

A collection of newspapers, magazines and other printed material. You also need drawing tools and materials, e.g. nibs, pens, brushes, glue, sketchbooks and precision tools (rulers, setsquares, protractors, curve tools, etc.).

Introduction

Uganda has a rich culture manifested in the different tribes found in the different regions. For example, the northern, western eastern southern and central Uganda speak different languages and have different cultural norms. These greatly influence the kind of art they produce to serve different purposes. In this topic, you are going to explore some of these cultures and their artefacts.

The different cultures and indigenous art can be traced in the different kingdoms such as Buganda Kingdom, Tooro Kingdom, Bunyoro Kingdom, the Karimojong, Alur, Basoga and others. For example, trace the different kingdoms in **Figure 5.1**.

Figure 5.1: Map showing Kingdoms in Uganda



The traditional form of art was mainly functional and was produced according to the natural materials available in the local area.

Western Uganda

There is a range of products/art forms meant for milk products since the Western Uganda culture is based on cattle rearing. This region includes Bakiga, Banyankole, Bafumbira, Bakonjo, Batooro and Banyoro. Pottery exists basically in round shapes made of clay and locally fired using grass and wood. The pinch and coil methods are basically used as pottery forming methods in different sizes and heights. Besides pottery, ceramics exists.

The art of pottery in clay engaged both male and female artists who would pass on the skill to young ones through apprenticeship. Besides, wood and fruits with hard shells were used to make cylindrical clay utensils and smoothened with rough leaves from trees. Such forms are locally used for carrying and serving milk such as **Figure 5.2**.



Figure 5.2: Calabashes and milk pots

The clay pieces were not very decorative although there was an attempt to create surface texture using objects from their natural surroundings. In their pottery and calabashes, the addition of a neck may probably have been a means of easing lifting and carriage since handles were not exploited.

They also curved items from wood. These included stools, mortars and other utilitarian objects.

Activity 5.1

1. Besides pottery and calabashes/utensils, conduct research and find out the other forms of art produced from Western Uganda.
2. Discuss the purpose of this form of art to the local people.

Basketry

You may have observed decorated round baskets with covers in various sizes. The cover is made with a handle at the top for easy lifting and the decorations are often in form of angular rhombus shapes. These types of baskets originated from Bunyoro, Tooro and Ankole where millet is grown as staple food. These baskets are made from stalks of leaves in round coils fixed with raffia. The decorations are made from dried raffia which is alternated during the weaving process. For example, observe **Figure 5.2.**



Figure 5.2: Traditional baskets from western Uganda

Central Uganda

This region particularly includes Busoga and Buganda kingdoms. There are several functional items which were made in central Uganda, but particularly crafts. These include, musical instruments, baskets, mats, bags, mortars and pestles. Most of the works done were functional and local materials were greatly used. Observe the mats in Figure 5.3. There was great use of the natural materials from the local environment



Figure 5.3: Mats from central Uganda

There are other forms of artefacts in form of fetishes which were used for exorcising spirits. Such forms were not for the public, but for the different clans. Besides, there were other art forms that were used as royal regalia, all this contributed to the traditions of these kingdoms. The Basoga and Baganda studied fruits from creeping plants with a tough coating. These were dried and the interior scooped out to form containers for local brew and a variety of musical instruments such as shakers. The forms include gourds and calabashes.

Activity 5.2

1. Study the different patterns followed in the making of mats. How do these patterns relate to the natural environment?
2. Describe the common shapes followed in pottery and other artifacts produced in central and western Uganda.

Eastern and Northern Uganda

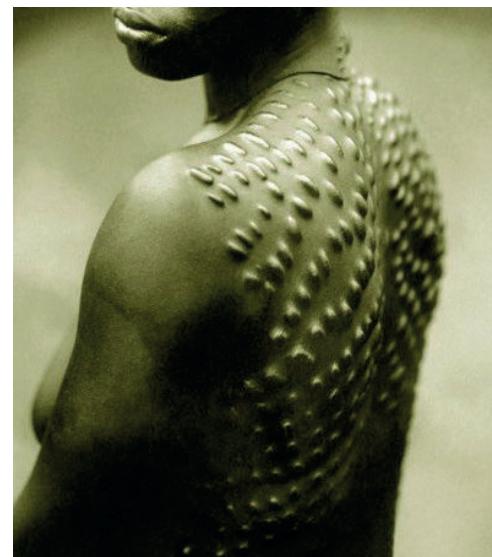
Wood carving existed mainly through the making of musical instruments, stools and tools for home use. These instruments include:

- Harps; made from wood, consisting of a hollow base, wrapped in a skin of a reptile (either snake or giant lizard) with strings stitched on a cross-wood that is fixed side by side on two wooden supports that extend from the base.
- Xylophones; purely made from pieces of wood in different sizes.
- Pan pipes; made from bamboo stems
- Shakers; these appear in different sizes and shapes
- Drums: both cylindrical and conical shaped drums but short and with less straps at the sides. A unique drum is one made of clay with a pot-shape outlet on the side.
- ‘Aguara’, a traditional name for a long horn-like instrument, made from bamboo and wrapped with an animal skin. This has one end open and wider and another end closed with an opening on the side near the closed end.

Besides musical instruments and simple tools, there existed body painting and scarification. This was done in particular periods for traditional functions such as exorcising spirits and initiation ceremonies.

The Bagisu practice body painting during the period of circumcision, a tradition that initiates a man into adulthood. Body painting only lasts for a short period.

Figure 5.4: Body scarification by Karamojong



On the other hand, body scarification was done as a means to add beauty to the human body and as a symbol to initiate the youth into adulthood by showing resilience and determination. Body scarification marks were often done in the faces, abdomen, hands and the back.

Activity 5.3

1. Examine the significance of tribal art in Uganda.
2. Discuss the shapes and patterns followed in tribal art in relation to the natural environment of the different tribes in Uganda

Summary

In this topic, you have learnt to:

1. trace and analyze the indigenous art, beliefs and ritual practices of selected tribes of Uganda.
2. relate the art works to the prevailing cultural and political environment of the selected tribes in Uganda.

Term Two

Lesson 6

Theme: Drawing and Painting

Topic Six: Portraiture

After reading this topic and practising its activities, you should be able to demonstrate understanding of anatomy of the human head, its main features and gestures.

Words you will learn

portraiture, symmetry, aural facial symmetry

You will need:

art book, drawing tools, a person to work as a subject of study (model)

Introduction

This topic introduces you to the study of portraiture. You are being trained to observe facial representations of human person. You will do this study by either by drawing or painting. Portraiture at this level is about representation of the human face.

The Human Facial looks (Portraiture)

The human head has features that need to observe before drawing. You need to look at people near you to capture different sides and movements of a human head on a human body. You will discover the scientific divisions (symmetry) of almost equal parts that form the human head. Study Figure 6.1 to see the symmetry and placement of the eyes, ears, nose and mouth.

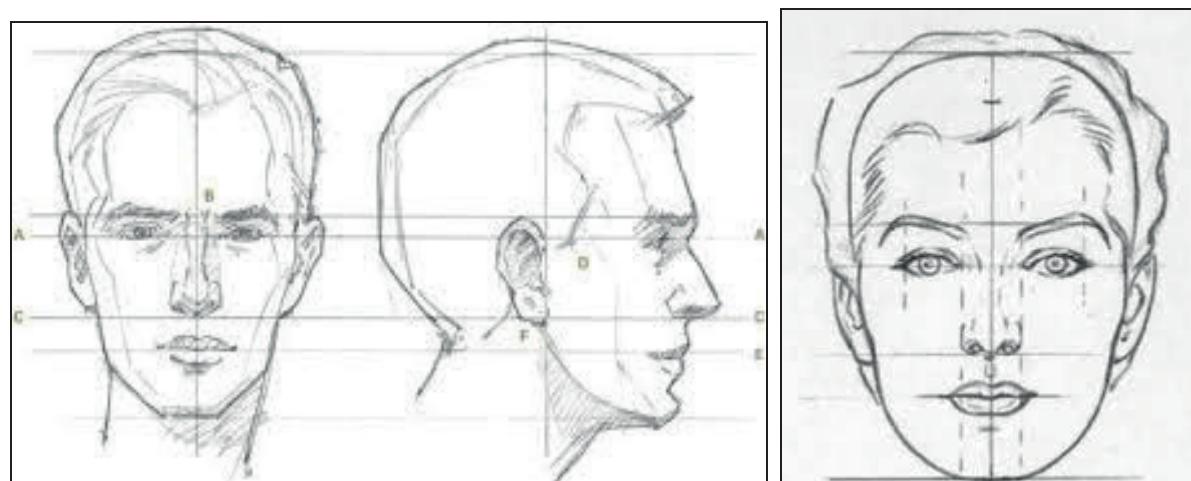


Figure 6.1: Proportional features of the human head

Facial symmetry is one specific measure of bodily proportions. Along with traits such as oldness and youthfulness it influences judgments of physical attractiveness and beauty. Facial proportions have been suggested as a possible physical manifestation of the personality traits.

You are going to discover the human face as having systematic, directional symmetry: on average, the face (mouth, nose and eyes) sits systematically to the left with respect to the axis through the ears, the so-called *auro-facial asymmetry*. Study Figure 6.2 to discover the facial symmetry.

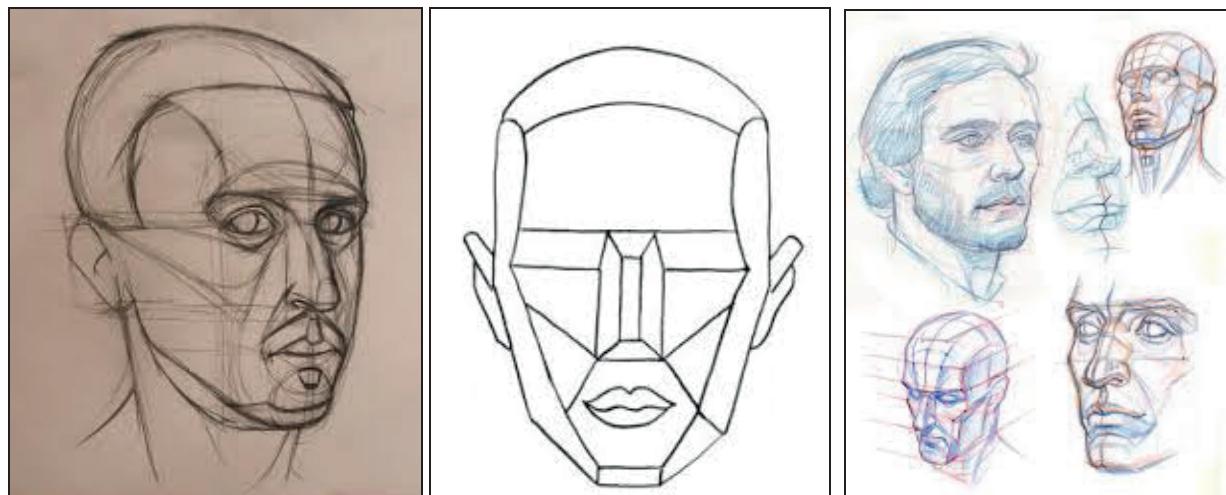


Figure 6.2 Illustrations of facial symmetry

Activity 6.1: Drawing the human head

1. Observe the human head of a person with whom you live at home.
2. Create a drawing of his/her head capturing the main features
3. Try to capture the gesture on the face.

*At another time, you may wish to use a different medium, such as pen, or coloured pencils.

Procedure

Portraiture is a step-by-step activity. You have to develop your skill of observation for you to capture right proportions and key features /traits such as body contours which influence the physical resemblance of the person. Portraiture is done from as close a distance as possible, to give good detail in the subject. Study Figure 6.3 with two plates to guide your next activity.

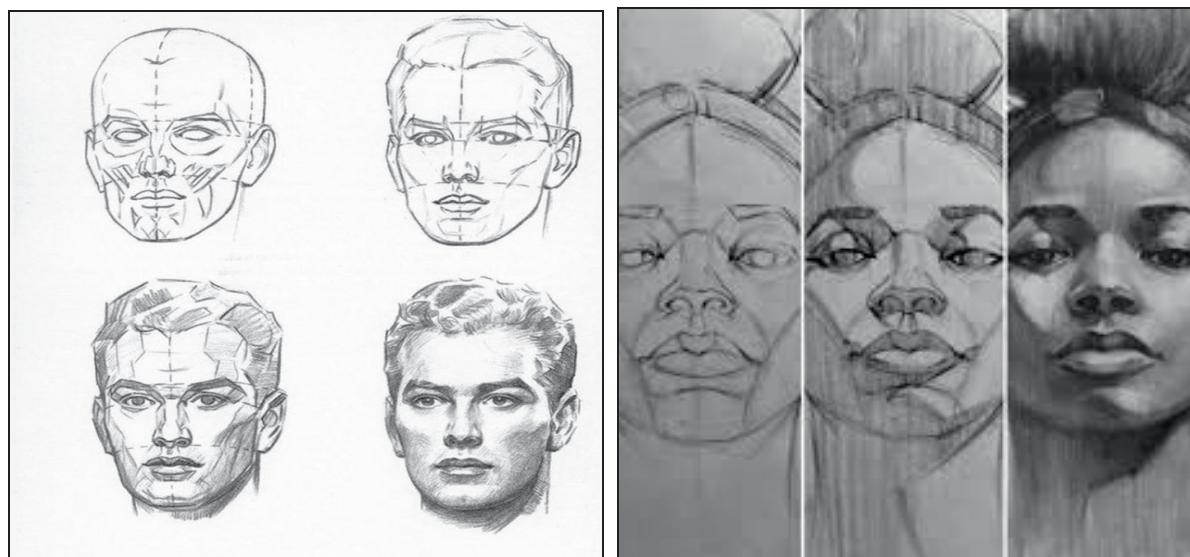


Figure 6.3: Steps followed in portraiture

Techniques of capturing facial expressions

You will learn and use different techniques to represent mood and facial expressions in portraiture. Line while drawing can be varied to capture form and tone. Different use of line is a technique. **Figure 6.4** illustrates some of the techniques used by various artists.

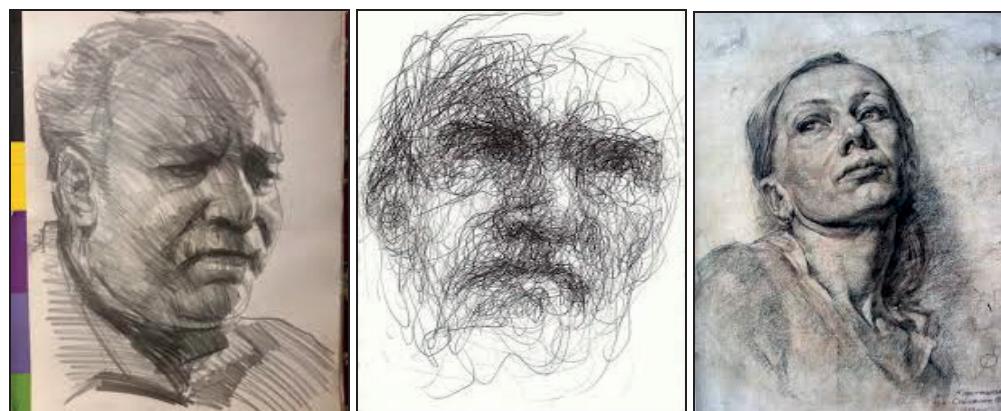


Figure 6.4: Different techniques to portray facial expressions

Activity 6.5: Practicing portraiture

Using any media of your choice, create a piece of portraiture studied any of your family members in a reading posture. Focus on the gesture on the face. At another time, practice the use of different media.

Summary

In this topic you have learnt to:

- capture the anatomy of the human head and its characteristics (proportions and features) with gestures.
- portray a human head with facial expressions.

Lesson Seven**Theme:** Graphics**Topic Four: Package Designing**

After reading this topic and practising its activities, you should be able to:

1. explain the fundamentals and requirements of packaging design.
2. produce packaging designs that suit the purpose.

You will need:

A collection of newspapers, magazines and other printed material. You also need drawing tools and materials, e.g. nibs, pens, brushes, glue, sketchbooks and precision tools (rulers, setsquares, protractors, curve tools, etc).

Introduction

Packaging is what surrounds a product, for protection and mostly to make it attractive to a potential customer or recipient. Packaging involves a wrapped, boxed, bottled or otherwise contained object. It is both the material used in making such containers and the containers itself. However, in graphic design packaging is looked at from the exterior appearance. For example, observe and analyse the packages in Figure 7.1. This topic will enable you to demonstrate the understanding of form/shape and graphics (function of different packaging designs). You will follow the processes of packaging design as linked to corporate designing.



Figure 7.1: Packages with different designs

Procedure

1. Sketch from a given brief/setting.
(Packaging Shape and image)
2. Create packaging/designs in a two-dimensional graphics (Such as the layout in Figure 7.2 and 7.3) which is attractive, aesthetically pleasing, and appropriate for its intended audience and can stand out from the competition include (Type of product and its name. Manufacturer's name/logo, Description of the contents, quantity, etc).
3. Then produce the final packaging design, with appropriate colours and precision.

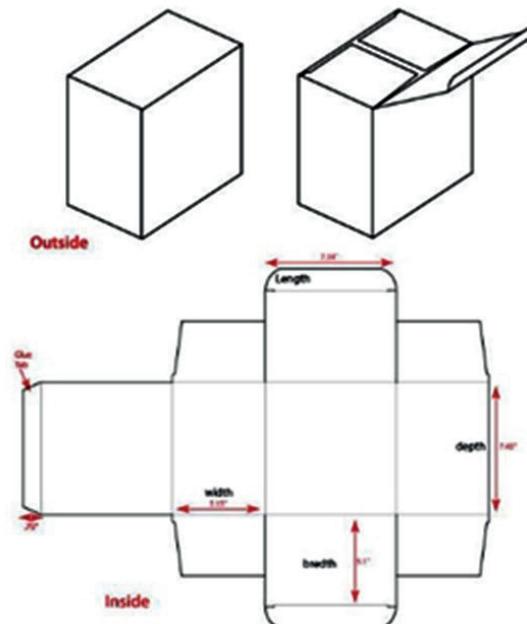


Figure 7.2: Layout and prototype of a package

Activity

- I. Move around your environment, conduct research and collect a lot of packaging designs from supermarkets, magazines, waste bins, newspapers and the internet (where possible),
 - Categorize the different packaging designs according to materials used (glass bottle, plastic bottle, metallic tin, paper packaging, wooden box, polythene sachets, etc., and mention the advantages of using the material in each case
- II. Choose three packaging designs and analyse them in terms of the following:
 - Are the graphics (words) easy to read? Are the contents (what is inside) stated and/or illustrated on the packet? What is the relationship of the Style of lettering, drawings and function?
 - Is the packaging attractive? Examine the colour and arrangement of elements.
 - Is the packaging a good advertisement for the product? Look at the layout.
- III. Practical Task
During this period when Uganda is trying to control the pandemic of Covid-19 disease, there is a need to locally produce sanitizers and face masks.
You are required to create a good 2-dimensional for a sanitiser packaging design.

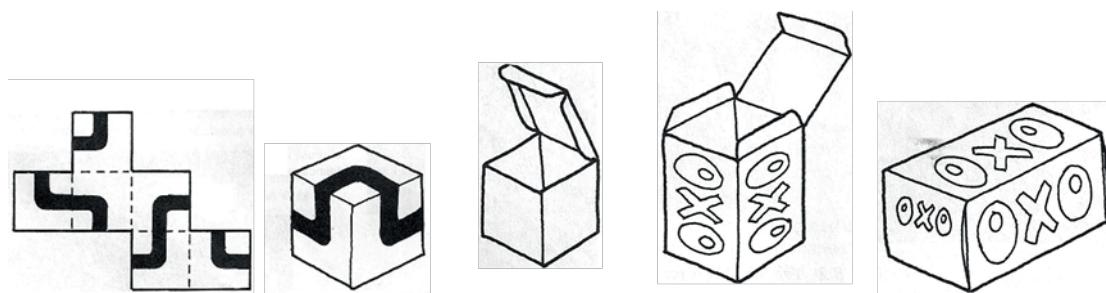


Figure 7.3: Steps for a package design

Emphasis

- You should follow the **procedure** mentioned earlier
- Include all important information. (Name, body /message associated with product, image, tag line/slogan, end line, logo, etc.) with visual hierarchy and unity

Summary

In this topic you have learnt to:

1. explain the fundamentals and requirements of packaging design.
2. produce packaging designs that suit the purpose.

Term 3

Lesson Eight

Theme: Graphic Design

Topic Eight: Advertising design (Posters)

After reading this topic and practising its activities, you should be able to use type and visual images to express meaning and convey information in poster design.

You will need:

A collection of newspapers, magazines and other printed material. You also need drawing tools and materials, e.g. nibs, pens, brushes, glue, sketchbooks and tracing paper.

Introduction

A poster can be considered as a 2D single page format used to display information data schedule, to promote people; places, products, company services/organisation. Most of posters meant to be hanging in public places and meant to read from a distance. This topic will therefore teach you how to design a successful poster. You will be required to develop.

Before you start the process of designing:

- understand purpose of poster and its target audience
- know the role of type and visual in that particular poster design.

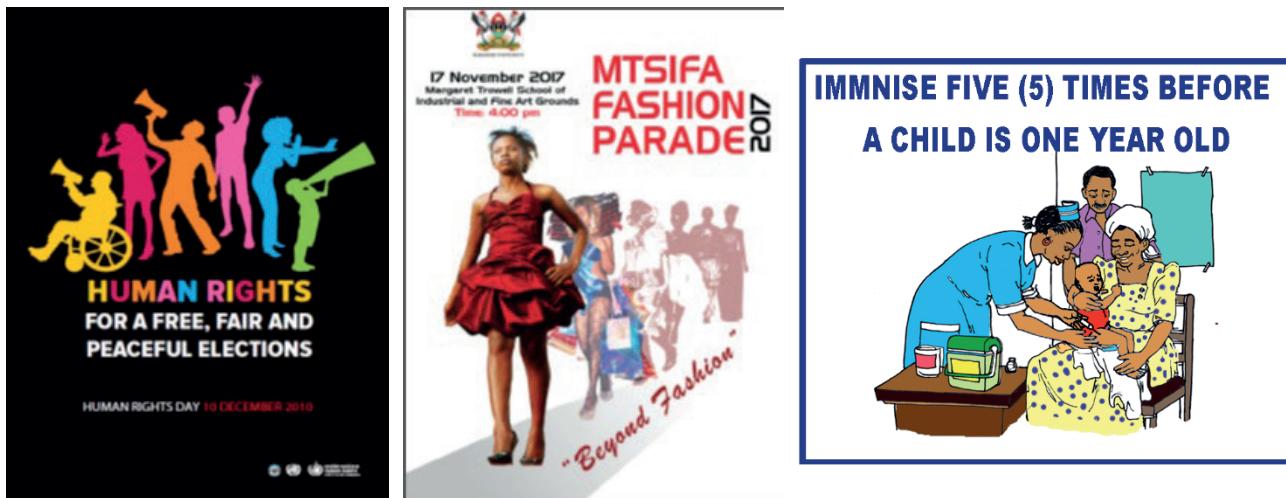


Figure 8.1: Poster designs

Study the posters in *Figure 8.1* and interpret their messages. Identify the type of visuals that were used to bring up that message.

Activity 8.1

1. Collect examples of what you consider to be ‘good’ posters. Examples could be taken from a number of sources: the Internet/photographs of billboards or flyers in the local community, and could be advertising products, services or events.
 - Discuss your choices and why you think the posters are effective.
 - Makes a list of, the common key factors in the posters
2. Discuss the three posters in *Figure 8.1* in terms of the following qualities:
 - Understanding subject matter
 - Ability to order information in hierarchy (order of importance)
 - Attractiveness of design
 - Right combination of type and image so that they complement each other.

Activity 8.2: Practical task

1. At the start of the process, determine what information is vital to convey in text and what can be said with imagery.
2. The Ministry of Education in Uganda, has prepared revision materials for Art and Design, and it needs to inform senior 6 students to read those in print, listen to radio for audios and watch demonstrations on TV in order to understand them and do the activities which are set in those modules.
3. Create a good poster in two colours to serve that purpose through a design process:
4. Interpret a given brief and trying out different small thumbnail sketched of varied compositional layout and approaches.
5. Select the best thumbnail and try it out in different colour schemes.
6. Select the best colour scheme and enlarge it on a bigger format. Here you take accurate measurements, and clean lines, good proportion of the components.
7. Give it a good finish in colour.

Emphasis:

- Communicate a clear, appropriate and easily read and understood message.
- Include all important information. (headline, body/message associated with product/service, image, Tag line/slogan, end line, logo, etc.) with visual hierarchy and unity.

Summary

In this topic you have learnt to use type and visual images to express meaning and convey information in poster design.

Lesson Nine

Theme: Craft Projects

Topic Nine: Projects

After reading this topic and practising its activities, you should be able to create hand structured crafts for a specific purpose selecting from a variety of appropriate materials, tools and techniques.

You will need:

Assorted materials (both artificial and those picked from the natural environment), tools in line with your special project.

Introduction

Since you joined the art and design subject at A' level, you have done several types of artworks in various areas such as drawing, painting, graphics, textiles, sculpture and pottery. You were able to make a choice of the area in which you would make your project—an art work which would serve a particular purpose. Therefore, in this topic you are going to prepare and finish your project work for presentation.

For any project work done for presentation, there is need to consider the following stages of production:

1. **The design process.** This is a stage of idea development where various sketches are made while forming a design in the mind. It helps you to connect your imagination with reality. For example, observe the sketches in Figure 9.1. Which projects are likely to be developed out of those sketches?



Figure 9.1: Sketches for art projects

2. **Manipulation of materials and tools.** Assuming the relevant materials were already prepared, this level calls for arrangement and experimentation with the materials and tools available to come up with the planned idea. The sketches guide this process with the methods and techniques planned depending on the nature of the particular project under study. For example, observe the activity in Figure 9.2. What forming method is being followed in the Figure?



Figure 9.2: Forming a slab for pottery

While forming the particular craft project, be mindful of the qualities of the materials being used. These greatly determine the output. If they are poorly handled, even the product will be of poor quality and vice versa. The technique used should work well with the materials used.

3. **Finishing the product.** For Any work of art to look beautiful, it is brought about by how the finishing was done. You should always appreciate the precision and neatness of the work of art you produce at any level of your life. Finishing is all about perfect rendering of the material to the desired level. For example, observe the objects in Figure 9.3. Finishing is a continuous deliberate handling of material while basing on the proper use of the elements and principles of art.

Finishing may include some or all the following;

- Making sure the developed idea is complete
- Creating a fine surface with the desired texture
- Applying colour, or varnish, or polish to the surface
- Trimming off excess materials
- Framing and mounting the art piece



Figure 9.3: Some of the finished projects

Activity

1. Based on your area of specialization, follow the procedure described above to work on your project.
2. Finish up your project work to a satisfactory and impressive level.

Summary

In this topic you have learnt to create hand structured crafts for a specific purpose while selecting from a variety of appropriate materials, tools and techniques.

Lesson 10

Theme: History and Appreciation of Art

Topic Ten: History of Ugandan contemporary art

After reading this topic and practising its activities, you should be able to relate modern artworks produced in Uganda to the prevailing cultural and political environment.

You will need:

A collection of newspapers, magazines and other printed material. You also need drawing tools and materials, e.g. nibs, pens, brushes, glue, sketchbooks and tracing paper.

Introduction

Uganda has passed through several political challenges ever since gaining its independence in 1962. This influenced its economic and cultural background. Such influence can be traced through the visual arts perspective by studying art works of different Ugandan artists through the period. Therefore, in this topic you are going to learn the influence of art to the different fields by studying about the contemporary art in Uganda.

Art in Uganda can be traced from the history of the art school, Margaret Trowell School of Industrial and Fine Art (Figure 10.1). This school is situated in Makerere University, Kampala and has trained many artists who have influenced contemporary art in Uganda. It is named after its founder, Margaret Trowell who was an artist from England.



Figure 10.1: Administrative block at Margaret Trowell School of Industrial and Fine Art

Some of Uganda's contemporary artists trained from this art school include; Francis X. Nnaggenda, Ignatius Sserulyo, Jak Katarikawe and Bruno Serunkuuma.

Francis X. Nnaggenda was mainly a painter and sculptor who made several artworks depicting a human figure. He studied compositions based on family affairs and politics. For example observe his painting in Figure 10.2 and the sculpture, the war victim in Figure 10.3. He rendered his figures with simplicity of form with a monumental approach.



Figure 10.2: Painting by F.X. Nnaggenda

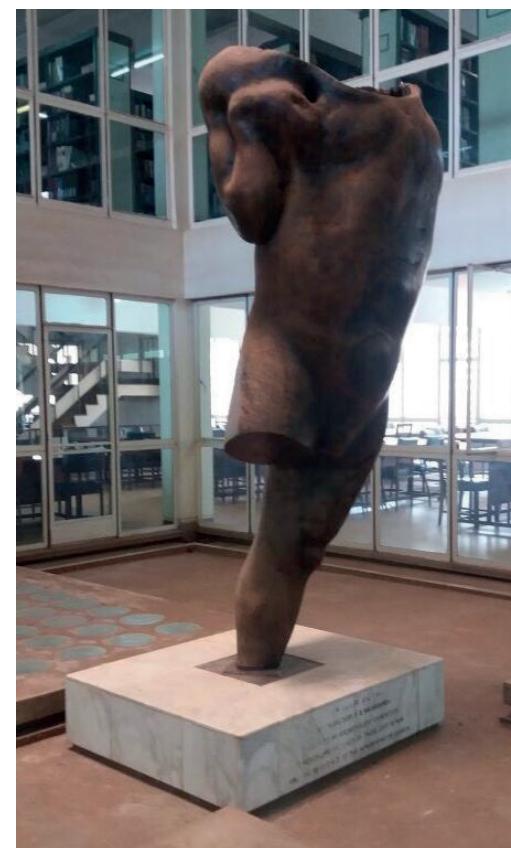


Figure 10.3: War Victim by F.X. Nnaggenda

In painting, Nnaggenda used a few colours to express his ideas while following a **cubist** approach (use of geometric shapes to represent the figure). Although figures are simplified, there is evidence of his mastery of the structure of the human figure. In sculpture, he curved wood and stone, as well as assembling metal to bring up the subject matter.

Ignatius Sserulyo is another contemporary artist who was a painter and sculptor. He made mural paintings on the ceiling of St. Francis Chapel at Makerere University. In his paintings he used simplified shapes with respect of the body form while following a **naturalistic** approach. He had mastered the anatomy of a nude human figure; this is evident in his sculptures for example observe the old lady in Figure 10.4. He was interested in capturing human activities which

existed in daily life. Following the same approach, he also made mosaics art works and a significant example is the work on the façade of MTSIFA administrative block in Figure 10.1.



Figure 10.4: Sculpture by Ignatius Serulyo

Activity 10.1

1. Observe the painting in Figure 10.2 and comment about its composition in relation to the colour scheme.
2. Compare the war victim by F.X. Nnaggenda with the Elderly woman by Ignatius Serulyo, regarding the subject matter, body structure and the material used.



Figure 10.5: Family by Jak Katarikawe

In **Figure 10.5**, Katarikawe depicts a family from Ankole and shows what contributes to its existence, the cow. A cow in the background symbolizes the bride price for a woman from this region.

Bruno Serunkuuma is another contemporary artist who is mainly a ceramicist. He has made various pottery in different sizes. He has greatly communicated his ideas by painting compositions on pots which form interesting patterns on the surface. For example, observe his pots in **Figure 10.6**.



Figure 10.6: Pots by Bruno Serunkuuma

Activity 10.2

1. Assess the art works by F. X. Nnaggenda, Jak Katalikawe and Bruno Sserunkuuma in relation to the cultural and political environment in Uganda
2. How has the political environment affected contemporary art in Uganda?

Summary

In this topic you have learnt to relate modern artworks produced in Uganda to the prevailing cultural and political environment.



National Curriculum
Development Centre,
P.O. Box 7002,
Kampala.

www.ncdc.go.ug