



Ministry of Education
and Sports

HOME-STUDY LEARNING

SENIOR
3

ART AND DESIGN

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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.

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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 Three

Term 1

Lesson 1

Theme: Drawing and Painting

Topic: Still Life and Nature

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

1. organize objects to make a meaningful composition.
2. apply the concept of fore ground and backgrounds in linear presentations.
3. use lines and different shading techniques to capture texture of natural and artificial objects.

You will need some of the following materials:

drawing book, soft pencil, pen and ink, brushes, coloured pencils, colours, assorted objects for drawing e.g. bottles, parts of the environment or natural specimen from the environment

Introduction

At this stage of learning, **still life** becomes more practical. You will therefore need to consider space, forms, arrangement, structure and subject matter. These will determine the nature of your composition. In a good composition there are three parts, the foreground, middle ground and background. However, at this stage you will consider the foreground and background. You are going to study objects with various textural qualities and form.

Procedure

1. Selecting the Subject matter

Still life

Of all the objects people have around them in their homes, some of the most obviously suitable in terms of contrast of shape and texture are the everyday things connected with lifestyle you can turn into theme quite easily, look at figure 1.1. When setting up a still life group, the objects can be placed on a low table or on the floor in the corner of a room. The drawing is often more interesting if you can look down on the objects.



Figure 1.1: Still life setting

2. Sketching the composition (from different viewpoints)



Figure 1.2: Still life Sketch

Before starting to draw, look at the height and width of each object and compare them. Lightly mark the top of the tallest object, placing it near the top of the paper and off centre to make a more pleasing composition. Then mark the outer edges of the other objects; the three objects here form an unusual triangle. (Look at Figure 1.2)

At the same time, try to draw the objects large enough, so that you are not left with a gap at the bottom of the paper which could unbalance the composition.

Avoid drawing the objects in a row on the bottom of the paper; and do not draw them small. Remember that the whole area of the paper is part of the composition.

3. Study the light effects in the composition

Sketch your drawing in very basically using line to establish the composition. Then apply the tone from your observation to the drawing. Do this in a very broad way giving the drawing a black and white appearance.

The quality and nature of light with which you work will have a large bearing on your finished drawing. The most interesting point to take is how different object can look when light shines on it from different positions from its source.

Note how the light plays on the surfaces, and how the effects range from a total absence of shadow to complete shadow.

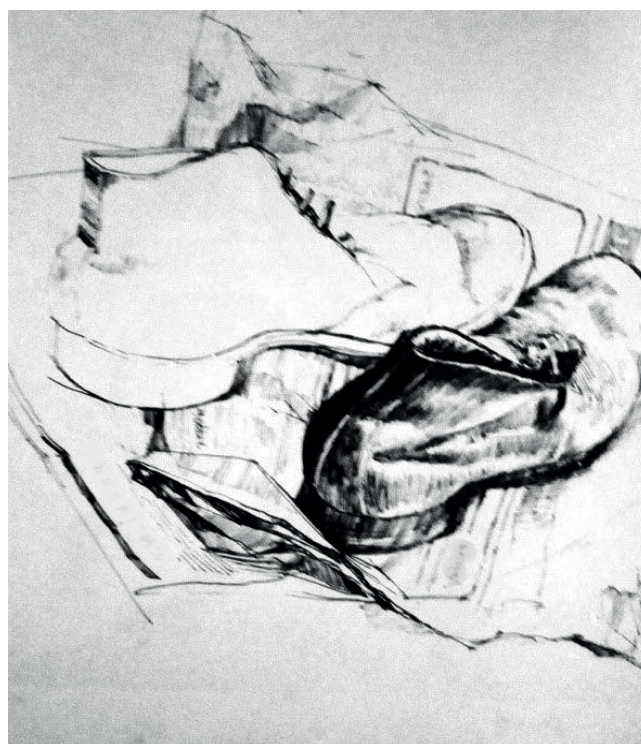


Figure 1.3: Light effects in a composition

4. Finishing the composition

You need to control the direction and intensity of the light source you are using until your drawing is finished.

Activity 1.1 Still life drawing: Bottle Arrangements

Set up a still life with different bottles or ceramic shapes. Sketch them using gestural and construction lines. Then do a long study, ignoring the reflection and distortion. Simply try to capture the exact nature of the curves. Use negative space to help you to be more objective in your perceptions.

Nature: Before you start to draw, think about the arrangement of your drawing on paper. Try to see the subject as an outline shape and place it to achieve a balance. A good composition should not be confusing; there should be a focal point.

Every natural element requires its own mode of interpretation and stylistic effects.

Activity 1.2: Nature study: using Gesture approach

Make a series of short gestural drawings in your sketch book, trying to capture the action of different types of trees, bushes or shrubs, using flowing or erratic lines as necessary.

Allow your eye to flow all over the tree- the trunk, limbs, branches and leaves, back to the trunk and so forth. Do not look solely at the contour or mass. Let your hand spontaneously follow the flowing movement of your eye, creating the image with loose, active strokes.

Try to make your drawings sufficiently descriptive to identify each tree from a reference book. Go back to the same trees the following day and take a closer look. Then do another gestural study. Continue this process until you can indicate individual tree quickly and simply.

Hint: Begin each study with gesture and construction sketches to you organize the composition and to familiarize yourself individual objects.

Make certain that spatial relationships and proportions are carefully established.

Summary

In this topic, you have learnt how to:

1. organize objects to make a composition.
2. apply the concept of foreground and backgrounds in linear presentations.
3. use lines and different shading techniques to capture texture of natural and artificial objects.

Lesson 2

Theme: Drawing and Painting

Topic: Living person

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

1. capture the form of a draped human figure.
2. relate drapery with the structure of a living person.

Words you will learn

- Structure
- Proportions

You will need some of the following materials:

drawing book, papers, soft pencil or conte crayon, draped model

Introduction

To draw successfully does not depend on competent technique. Making drapery studies will involve your looking and understanding, selecting and interpreting as well as using imagination. In this topic, you are going to make studies of a draped human figure, based on your observation.

Procedure

Begin with a rapid sketch of various ideas, followed by a more definitive drawing. This is done by fixing the outlines of composition and detail studies from posed model to clarify the individual figure. For example, observe the sketches in Figure 2.2.

Becoming familiar with the way drapery adheres to the human form, continue drawing the naturally clothed model. Here the problems increase, since in drawing cloth, you will become concerned not only with folds and wrinkles but also with texture, pattern and tailoring. These may be employed to help indicate form. Keep the underlying structure in mind and use only the patterns that help to describe the form.

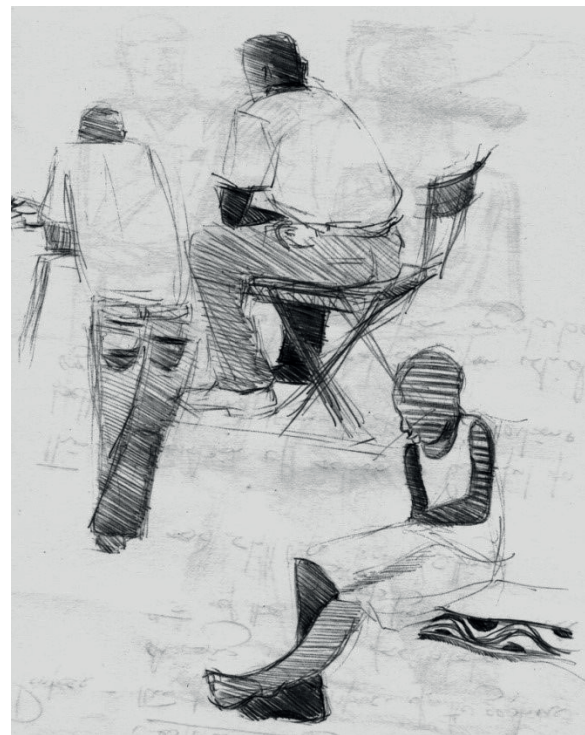


Figure 2.2: Sketch of draped figures

Remember: It is essential to estimate the scale of one part of the human figure correctly in relation to the rest in order to get the right **proportions**. Get used to looking at things in this way and noting whether one part is bigger or smaller than another, and if so by how much.

Structure: The quality created through the carefully organization of design qualities such as Shape and form. The underlying and out appearance of the figure study will be observed vis-à-vis growth in nature.

Activity 2.1: The clothed model

1. Observe a clothed human figure from your home.
2. Begin with a sketch while capturing the posture of the model being studied.
3. Ignore pattern in the cloth and concentrate on those folds that describe the form.

Summary

In this topic, you have learnt how to;

1. Capture the form of a draped human figure.
2. Relate drapery with the structure of a living person.

Lesson Three

Theme: Graphics

Topic: Poster Designing

After reading this topic and practicing its activities, you will be able to use letters and visual symbols to communicate ideas through poster designing.

Words you will learn:

- Typography
- Pictographic
- Brief

You will need some of the following materials:

drawing book or papers, HB, 2B pencil, pen and ink, rule, scissors, French curves, tracing paper, calligraphic pen, reed pens, brushes and poster colours.

Introduction

As a means of communicating ideas in art, graphics plays a big role. There are many ways of communication through graphics, and one of them is through poster designing, which is the focus in this topic.

A poster may be designed with just **typography** or with a combination of type and visuals. The visuals may be abstract, **pictographic**, symbolic, and illustrative or a collage. The type may be designed within the visuals or there may be a fusion of type and visual.

For example, observe the poster in Figure 3.1 and identify its message and the type of visuals used.

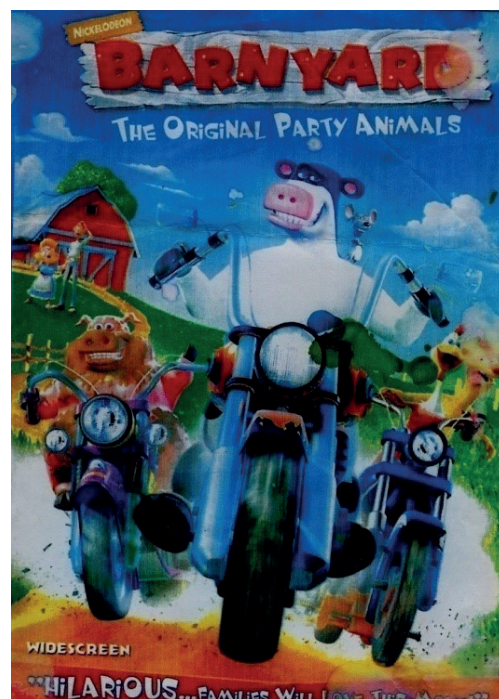


Figure 3.1: Poster design

Procedure

- I. In designing, you always begin by understanding the idea to be communicated. This may involve interpretation on a given text (**brief**) or a verbal message.
- II. Make sketches. Chose the lay out, font-type and visuals to use. Unlike an advertisement in a magazine which is seen up close, a poster you create has to grab attention from a

distance. This poster could be promoting a play for example, you have to carefully select visuals and words that will interest people; you have to motivate them to see the play. Try to create a meaningful relationship between what is being said (the verbal) and what is being shown (the visual) observe the poster in **Figure 3.1** and **3.2**.

- III. Finish your design with attractive colours and precision. This is a good opportunity to use visuals that are essential and attractive without being a literal translation of subject. Your goal is to communicate a message to an audience.

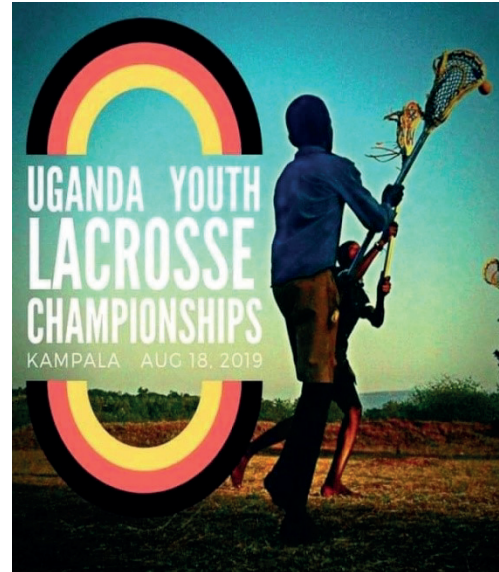


Figure 3.2: Poster- type and visual in balance

Activity 2.1: Poster design variations

Step I

- Find a poster; analyse its design concept and execution for instance observe and study the poster in Figure 4.

Step II

- Redesign it three different ways: first using only type, only visual.
- Redesign it so the visual is the dominant element and the type is secondary.
- Redesign it so the type is the dominant element and the visual is secondary.
- Produce about five sketches before going to the rough stage.
- Create one rough for each design problem.

Summary

In this topic, you have learnt how to design a poster using the available materials.

Term 2

Lesson Four

Theme: Sculpture

Topic: The Human Head

After reading this topic and practicing its activities, you will be able to demonstrate an understanding of the structure of the human head.

You will need some of the following materials:

Drawing book, soft pencil, an armature, clay a turntable or piece of cardboard, tool for clay modelling (should be thought of as extensions of the hands and fingers): plastic tools wooden spoons, a rolling pin, wooden struts, or wire.

Introduction

Sculpture is an art form which deals directly with real space, unlike painting which creates fictive space on a single plane. You have probably seen sculptures of people created in bronze, marble and other materials. You may create an idealized sculpture or one that accurately captures the features and personality of a person. For example, observe Figure 4.1. In modelling, you will create the sculpture by manipulating raw materials, softer than stone or wood, to create a three-dimensional form.

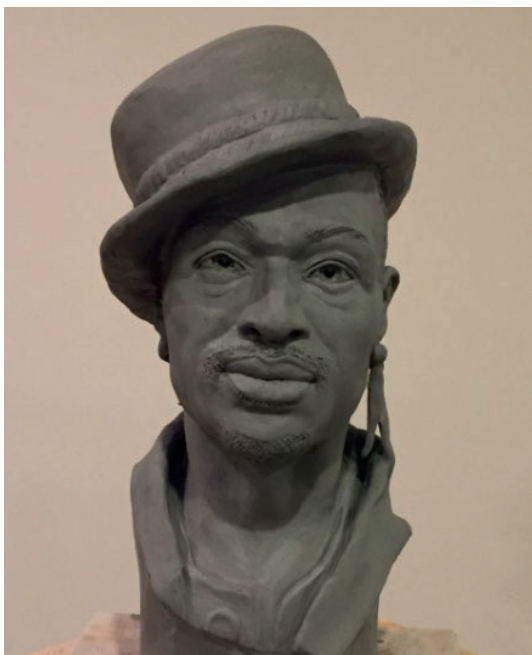


Figure 4.1: Examples of human head sculptures (clay)

While similar, the primary difference between modelling and carving is that modelling requires the use of soft materials that can be readily shaped by hand. For this reason, clay is most frequently used in sculpture modelling, with other common materials such as plaster of Paris and wax. In this topic, you are going to model a human head using a soft material such as clay.

Observe **Figure 4.2** and study the different parts that form the structure of the human head. When modelling a human head, such parts are given attention before adding details.

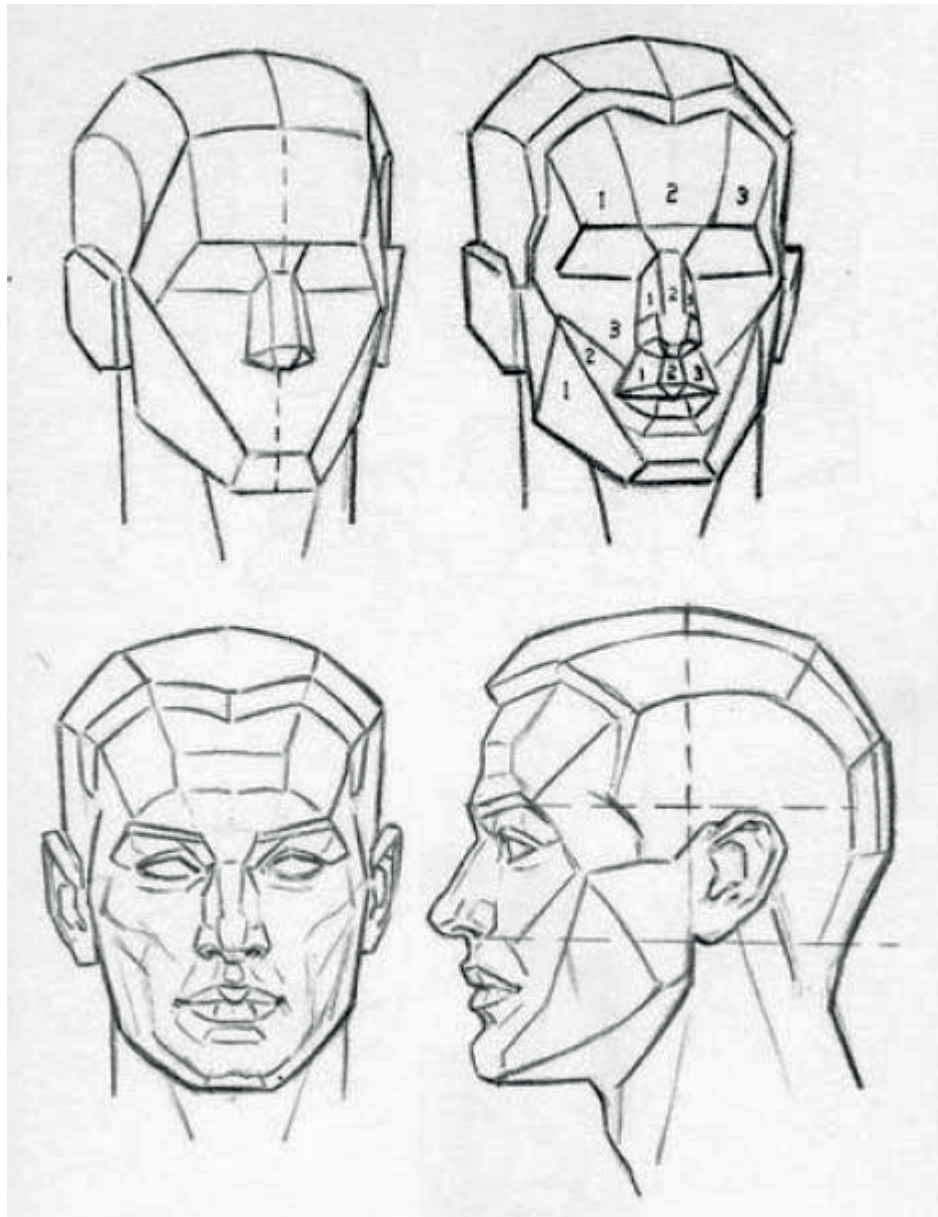


Figure 4.2: The structure of the human head

Activity 4.1 Study of the structure of the human head

1. Convince some one at home to pose for you. Observe the head of that person, regarding the structure and other details.
2. Compare and trace the structure in relation to Figure 4.2
3. Make sketches of the head observed in your sketch pad.

Procedure

- I. Before modelling a head from life, it would be best if you came to some understanding on the common structural principles of a head. **Sketch your sculpture.** Always draw out the sculpture you plan on making first. It does not have to be a great drawing, but it should help you get an idea of where everything goes and how the shapes will meet up. For example, observe the sketch of a woman head in **Figure 4.2**.

Draw the sculpture from multiple angles. You may want to draw a more detailed sketch as well, for areas that are highly detailed. But the features are usually simplified and more symmetrical than you would find in the face of real person.

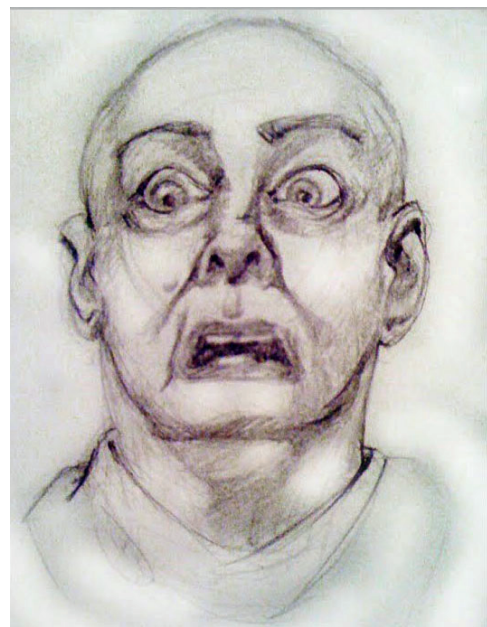


Figure 4.2: Sketch of a woman head

- II. Use small chunks of clay with your hands to add small pieces of clay as you form the human head. Continue with the process until all features are added. You may use an armature to give your sculpture internal support, since clay is a soft material.

Look at the human head in Figure 4.3 and observe its similarity with the sketch.

An **armature** is necessary in the supporting structure you must build and it's supporting core to almost all wet clay modeling you plan. The armature is an underlying, unseen, supporting component to help make the initial model three-dimensional. The armature is created using wire, metal, wooden struts and other materials.

- III. Finish up your sculpture by adding details of texture for the skin and hair.



Figure 4.3: The finished human head

Activity 4.2: The human head out of clay

Create a sculpture of a human head

- Probably you will model just the head and neck using clay.
- Begin with an egg-like shape for the head and a cylinder for the neck. Join them together firmly. Always work on the overall form before you work on details.
- The proportions should be considered in planning the general placement of the eyes, lips, ears and other main features. Place your work on a support in order to study the angles and features from all sides.

Summary

In this topic, you have learnt how to model a human head out of a soft material, such as clay.

Term Three

Lesson Five

Theme: Sculpture

Topic: The Human Figure

After reading this topic and practicing its activities, you will be able to use local materials to create human poses in sculptural form.

You will need some of the following materials:

drawing book, soft pencil, clay, clay tools/table knife, a turntable or piece of cardboard, an armature (can be made out of thin or thick gauge wire, plumping pipes, lumber, sticks, dowels) tin or aluminium foil, masking or painter's tape.

Introduction

Modelling is a process of shaping soft materials such as clay, papier-mâché pulp, thin metal or wire. Many artists like to use oil-based clay for sketches in three dimensions. Ceramic clay is often used when a more permanent sculpture is desired. In this topic, you are going to learn about making a full human figure out of clay. Clay gives you freedom to experiment with forms, space and textures.

For sculpture, ceramic clay is often blended with **grog** (fired clay that has been ground up). Grog will add strength and a coarse texture to regular clay. Clay is grey when still raw but changes to brick red when fired. Fired clay is called **terracotta**. Observe Figures 5.1 and 5.2.



Figure 5.1: Unfired sculpture



Figure 5.2: Fired sculpture

Your clay sculpture can be formed by direct modelling, assembly clay forms or carving out of a solid form such as a cylinder or ball see **Figure 5.3**. You can combine methods.

Activity 5.1: Developing a Sculptural Idea

1. Look in your home area and find sculptures made from different materials. (You can also consult with text books and magazines). What is the common subject matter for these sculptures?
2. Make sketches of the human figure in different actions. This would provide you with a source of inspiration for the next activity.

Procedure

- I. **Sketch your sculpture.** At all times, draw out the sculpture you plan to form. It does not have to be a great sketch, but it should help you get an idea of where everything goes and how the shapes will meet up. Sketch the figure from several angles, front, the two sides and back views.
- II. **Create a base.** If your sculpture will have a base, it's a good idea to build that first and build the sculpture on the base. The base will be less structurally sound if added later.
- III. **Build an armature.** "Armature" is a support structure used in a sculpture. It's like the skeleton for your sculpture. It keeps pieces from breaking off and while not every part of your sculpture will need an armature, it's important for pieces like arms or legs, which move away from the body and are easy breaking points.
 - Armatures can be made out of thin or thick gauge wire, sticks, dowels, or any other material that works for you.
 - Generally, start with the "spine" of the piece and create branches for the "limbs". Using your design sketch can be helpful for forming the armature, especially if the sketch was made to-scale.
 - Anchor your armature in or to your base before continuing.
- IV. **Fill in the basic form.** Depending on your subject matter, build the mass of your sculpture.



Figure 5.5: A formed sculpture on a base

- V. **Move from large forms to smaller ones.** Add details to your sculpture, such as hands legs and other details according to your composition. These items like hair, eyes, the outlines and curve of muscles, fingers, toes, etc. add to the details of your sculpture.

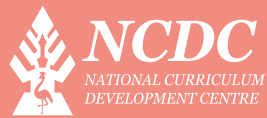
Hint: The sculptural sketch is important, gives the guideline plan for the front, back, top and both sides of the figure. Handle unfired clay carefully. It is difficult to repair.

Activity 5.2: Forming my sculpture

Use clay to form a sculpture of a human figure in an activity of your choice.

Summary

In this topic, you have learnt about the use of clay to create a sculpture of a human figure.



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