

Senior Six Term 1

Theme 1: Drawing And Painting II

Topic 1.9: The Material Environment

Key Concept: Multimedia Exploration

The Material Environment is the built, industrial, or man-made world. This topic explores representing it through Multimedia/Mixed Media—the use of two or more different materials in a single artwork¹⁹.

- **Multimedia in Drawing and Painting:**
 - **Purpose:** To achieve diverse textures, break down traditional boundaries, and enhance symbolic meaning (e.g., using industrial debris to comment on industry).
 - **Examples:** Combining paint (acrylic/oil) with collage (newspaper/fabric), incorporating textured gels, or using ink and oil pastel together.
- **Integration of Material and Meaning:** The chosen non-traditional material can carry its own meaning. A painting of a dilapidated house might include rusted wire or torn paper to enhance the sense of decay.
- **Techniques:**
 - **Layering:** Building up the surface in controlled stages (e.g., glue and sand, followed by paint, followed by ink).
 - **Found Objects:** Incorporating non-artistic items (e.g., screws, electronic parts, organic matter) to create texture and commentary.

Quick Review

- **Environment:** The man-made, built, or industrial world.
- **Multimedia:** Combining two or more media (e.g., paint and collage).
- **Goal:** Unique textures and symbolic depth.
- **Technique:** Focus on careful layering and material adherence.

Summary: Exploring the material environment through multimedia allows the artist to break free from conventional materials, creating a rich, tactile surface where the very materials used can speak to the subject of the modern, built world.

Topic 1.10: Living Person (Torso)

Key Concept: The Core Structure in Action

The Torso (trunk) is the central engine of the human figure. This advanced study focuses on the muscular and skeletal interplay within the torso, its connection to expression (the head), and its role in conveying motion²⁰.

- **The Head and Facial Expression:**
 - **Proportion Review:** The eyes are at the halfway mark of the head; the face divides into three equal sections (forehead, nose, chin).
 - **Expression:** Achieved by drawing the action of small, superficial muscles that move the skin around the eyes and mouth. The **gaze** is crucial for conveying focus and emotion.
- **Human Figure in Motion:**
 - **Line of Action:** The core curve that defines the entire movement.
 - **Stretch and Squash:** A principle applied to form in motion. Muscles and skin **stretch** on the outside of a bend and **squash** on the inside of the bend, exaggerating the sense of force and movement.
 - **Balance:** Even in motion, the figure must maintain a believable sense of balance, with the weight distributed realistically.

Quick Review

- **Torso:** The central mass (ribcage, pelvis) from which all movement originates.
- **Head:** Eyes at the centre; face in thirds; expression through muscle action.
- **Motion:** Captured via the Line of Action and the principle of **Stretch and Squash**.

Summary: The torso study is key to dynamic figure drawing. By mastering the core structure and the visual laws of motion (**stretch and squash**), the artist can create figures that are structurally convincing, emotionally expressive, and fully engaged in a dynamic action.

Topic 1.11: Drawing And Painting Imaginative Figurative Compositions

Key Concept: Textural Painting Techniques

This topic demands the intentional use of varied painting techniques to enrich the surface texture of the imaginative composition, moving beyond simple brushwork to create tactile and visual interest²¹.

- **Exploration of Painting Techniques:**
 - **Blotting:** Pressing absorbent paper onto wet paint to lift pigment and soften edges; good for clouds or soft backgrounds.
 - **Masking:** Using tape or liquid to protect areas from paint, creating crisp, graphic edges.
 - **Splattering:** Flicking paint (often diluted) from a brush or stick to create fine, random spray; adds energy or simulates rain/stars.
 - **Salting:** Sprinkling coarse salt onto wet watercolour/ink; as it dries, the salt absorbs the water, creating crystalline, starburst patterns.
 - **Scraping:** Using a stiff edge (knife, card) to physically remove wet paint, revealing underlying colours or the support's texture.
 - **Brushing/Stroking:** Controlling the thickness (impasto) and direction of the brush to define form and add visual character.

Quick Review

- **Goal:** Use techniques to enhance texture, mood, and visual interest.
- **Wet Media:** Blotting and Salting.
- **Crisp Edges:** Masking.
- **Surface Tension:** Scraping.

Summary: The advanced imaginative composition is technically layered. The deliberate use of techniques like masking, splattering, and salting allows the artist to create a dynamic, complex, and unique visual surface that elevates the work's emotional and aesthetic power.

Theme 2: Graphic Design II (Craft A)

Topic 2.5: Advertising Design

Key Concept: Persuasion and Call to Action

Advertising Design is visual communication created specifically to **persuade** a target audience to take a desired action (purchase, sign up, attend).

- **The AIDA Model (Law/Mnemonic):** The fundamental model for effective advertising copy and design.
 - **Attention:** Grab the viewer immediately (headline, image, colour).
 - **Interest:** Keep them engaged with appealing visuals/concepts.
 - **Desire:** Show the benefit and make them want the product/service.
 - **Action:** Include a clear **Call to Action (CTA)** (e.g., "Buy Now," "Register Today").
- **Promotional Materials:**
 - **Fliers/Cards:** Focus on one clear message and an immediate, clear CTA.
 - **Brochures:** Allow for a deeper narrative and a tiered information hierarchy.
 - **Calendars:** Act as a year-long advertisement, requiring enduring visual appeal and a strong grid structure.

Quick Review

- **Goal:** Persuade the audience to act.
- **Model:** AIDA (Attention, Interest, Desire, Action).
- **Design Focus:** High visual impact, clear hierarchy, and a strong CTA.

Summary: Effective advertising design is a strategic process built around the AIDA model. The designer must combine a compelling visual (Attention) with clear benefits (Desire) and a dominant instruction (Action) to drive commercial success.

Topic 2.6: Design Illustration

Key Concept: Colour as Communicator

Design Illustration is the creation of images that serve a commercial purpose, such as complementing text in an article or on a package. The strategic use of colour is paramount for setting the mood and conveying meaning²³.

- **Colour: Psychology and Chromatics:**
 - **Chromatics (Science):** The study of colour properties: **Hue** (the colour name), **Saturation** (purity/intensity), and **Value** (lightness/darkness).
 - **Psychology (Emotion):** Using the emotional associations of colour (e.g., Red = Power/Passion; Green = Nature/Health) to communicate brand values or the subject's mood.
- **Colour in Illustration:**
 - **Colour Palette:** A carefully restricted group of colours used to establish a consistent, unique style and brand identity.
 - **Tonal Key:** The overall brightness or darkness of the image. A **High-Key** palette (mostly light) feels cheerful; a **Low-Key** palette (mostly dark) feels dramatic or serious.
 - **Contrast:** Using complementary colours to make key illustrative elements 'pop' and draw immediate attention.

Quick Review

- **Illustration:** Image created to communicate a commercial message.
- **Chromatics:** Hue, Saturation, Value.
- **Psychology:** Using colour to evoke an emotional response.
- **Palette:** Restricted colour set for style and consistency.

Summary: Design illustration uses a calculated approach to colour. By understanding the scientific properties of chromatics and the emotional impact of colour psychology, the illustrator can create images that are both visually appealing and highly effective at supporting the design's core message.

Theme 3: Crafts B II

Topic 3.4: Two-Dimensional Crafts (Phase 1)

Key Concept: Surface Decoration Techniques

Two-Dimensional Crafts focus on decorating a flat surface, primarily textile or leather, using specialized techniques that rely on repeat patterns and material manipulation²⁴.

- **Screen Printing (Serigraphy):** A stencil method where ink is forced through a fine mesh screen onto a substrate (cloth, paper) using a **squeegee**.
 - **Principle:** Areas blocked by a stencil remain ink-free. Ideal for multi-colour designs and commercial production.
- **Resist Dyeing Techniques:**
 - **Batik:** A **wax-resist** technique. Wax is applied to the cloth; the cloth is then dyed. The wax prevents the dye from penetrating, creating lines and patterns when the wax is removed.
 - **Tie-and-Dye:** A **mechanical-resist** technique. Areas of the cloth are tied or knotted tightly to prevent dye from reaching those spots.
- **Textile Assembly:**
 - **Patchwork:** Sewing together small, geometric fabric pieces to create a larger, unified design.
 - **Applique:** Cutting fabric shapes and stitching them onto a background fabric to create a layered design.
- **Leather Types, Tanning, and Techniques:**
 - **Tanning:** The process of chemically treating raw animal hide to make it durable and non-putrescible.
 - **Techniques:** **Tooling** (stamping or carving designs), **Dyeing**, and **Lacing** (joining pieces with thread or leather strips).

Quick Review

- **Screen Print:** Stencil method, uses a squeegee.
- **Batik:** Wax-resist dyeing.
- **Tie-and-Dye:** Mechanical-resist dyeing.
- **Leather:** Requires tanning; techniques include tooling and lacing.

Summary: Two-dimensional crafts involve the skilled manipulation of materials to create repeatable or complex decorative surfaces. Mastery of these crafts is a foundation for textile and leather product development, balancing technical skill with aesthetic design.

Theme 4: History And Appreciation Of Art II

Topic 4.3: Appreciation Of The 19th Century Art In France And England

Key Concept: The Birth of Modern Art

The 19th century was a transitional period, moving from the rigid rules of the Academies to an art focused on personal expression, emotion, and the depiction of modern life.

France (Progressive Movements)

- **Realism (c. 1840s):** Rejected idealisation, focusing on the honest, unvarnished truth of everyday life, including the common worker and social problems (Gustave Courbet).
- **Impressionism (c. 1870s):** Revolutionary focus on the subjective **effect of light and colour** on the eye, often painted outdoors (*en plein air*). Characterized by broken, visible brushstrokes and a fleeting sense of the moment (Claude Monet, Edgar Degas).
- **Post-Impressionism (c. 1880s):** Built on Impressionism's use of colour but restored **structure and emotional content**.
 - *Examples:* Paul Cézanne (focused on geometric structure), Vincent van Gogh (used intense, expressive colour).

England (Reactionary Movement)

- **Pre-Raphaelite Brotherhood (PRB) (c. 1848):** Rejected the conventions of the Royal Academy and the perceived mechanical perfection of Raphael.
- **Focus:** Sought a return to the **purity, moral seriousness, vivid colour, and intense detail** of Italian art *before* Raphael.
- **Themes:** Highly romantic, literary, mythological, and symbolic narratives (Dante Gabriel Rossetti, John Everett Millais).

Quick Review

- **Realism:** Unflinching look at modern life.
- **Impressionism:** Light and colour (*en plein air*), visible brushwork.
- **Post-Impressionism:** Restored structure/emotion to Impressionist colour.
- **Pre-Raphaelites:** Detailed, moralistic return to art before Raphael.

Summary: 19th-century art was an explosion of style. The French movements moved art toward subjective experience and the modern world, while the English Pre-Raphaelites reacted by looking to a perceived purer, symbolic past, together establishing the diverse foundations of all subsequent modern art.

Senior Six Term 2

Theme: Drawing And Painting II

Topic 1.12: Drawing And Painting From A Living Person II

Key Concept: The Sustained and Integrated Study

This level represents the final mastery of the figure. The goal is a sustained, fully rendered study that integrates all learned skills: structural integrity, emotional expression, and sophisticated tonal/colour handling.

- **Integration of Skill:** The successful study seamlessly combines:
 - **Proportion and Anatomy:** Perfect structural accuracy from head to toe.
 - **Foreshortening:** Credible depiction of limbs moving in space.
 - **Tonal Mastery:** A full range of values that convincingly renders the figure's volume.
 - **Colour Temperature:** Identifying that shadows often appear **cooler** (bluer) and light areas appear **warmer** (yellow) due to environmental light.
- **Atmosphere and Context:** The figure must exist convincingly within its environment. The lighting and background must support the mood and structure of the figure.
- **Media Control:** Achieving a high degree of technical mastery in the chosen medium (e.g., oil paint, watercolour, or sustained charcoal), demonstrating confidence in mark-making and material properties.

Quick Review

- **Sustained:** Detailed, long-term study (not a quick sketch).
- **Integration:** All technical and observational skills working together.
- **Goal:** A technically flawless and emotionally complete representation of the human form.

Summary: The sustained life study is the final examination of the artist's ability to observe, analyze, and translate the most complex subject—the human figure—into a piece of finished art, demonstrating complete command over both concept and execution.

Theme 3: Crafts B II

Topic 3.5: Two-Dimensional And Three-Dimensional Crafts

Key Concept: Professionalisation: Production and Marketing

This topic shifts the craft focus from creation to commerce. The finished artwork is treated as a professional product, requiring production consistency, appropriate presentation, and market strategy.

- **Production:**
 - **Consistency (Batch Production):** The ability to reproduce multiple items (e.g., a batch of mugs, a run of screen prints) at a uniform standard of quality and size. Essential for selling craft items.
 - **Costing:** Calculating the **Cost of Goods Sold (COGS)** (materials + labour + overhead) to set a sustainable market price.
- **Presentation:**
 - **2D Crafts:** Professional framing, matting, and mounting to enhance and protect the work.
 - **3D Crafts (Sculpture/Pottery):** Designing complementary bases, stands, or plinths to ensure stability and aesthetic appeal.
 - **Labelling:** Clear and professional labels with the Title, Artist, Medium, and Price.
- **Marketing:**
 - **Branding:** Creating a unique identity (logo, signature mark, or colour palette) to distinguish the artisan's work.
 - **Artist Statement:** A written text explaining the creative process, inspiration, and material choices. Essential for context in sales or exhibitions.
 - **Channels:** Understanding how to reach consumers (online stores, craft fairs, galleries).

Quick Review

- **Production:** Focus on consistent, high-quality batch work.
- **Presentation:** Proper framing (2D) and professional bases (3D).
- **Marketing:** Developing a professional brand and Artist Statement.

Summary: The professional craft artist must be both a maker and an entrepreneur. This topic ensures the artist understands the practical and commercial realities of the art world, from batch production to professional branding and sales.

Theme 4: History And Appreciation Of Art II

Topic 4.4: Contemporary Art In Uganda

Key Concept: Art of the Present

Contemporary Art refers to art produced today (late 20th century to the present). Ugandan contemporary art is characterised by its stylistic diversity, its engagement with local and global socio-political themes, and its embrace of diverse media²⁶.

- **Characteristics and Media:**
 - **Pluralism:** No single dominant style; artists work across realism, abstraction, installation, video, and performance.
 - **Multimedia:** Wide use of varied materials, including traditional paint/clay alongside digital media, found objects, and recycled materials.
- **Thematic Engagement:** Art is often a powerful tool for social and cultural commentary:
 - **Identity:** Exploring post-colonial identity, ethnicity, and gender roles.
 - **Socio-Political Issues:** Addressing topics like urbanisation, economic inequality, environmental challenges, and political commentary.
- **Local and Global Dialogue:** Artists draw from traditional Ugandan art forms and materials (e.g., bark cloth, local dyes) while simultaneously participating in the global art conversation.
- **Function:** Contemporary art serves as a crucial visual and critical record of Uganda's current history and social climate.

Quick Review

- **Definition:** Art produced from the late 20th century to the present.
- **Media:** Diverse (painting, installation, digital, found objects).
- **Themes:** Identity, social commentary, urbanisation.
- **Style:** Fusion of local materials/traditions with global artistic trends.

Summary: Contemporary Ugandan art is a dynamic, critical force. By utilizing diverse media and focusing on themes of social relevance, it acts as a cultural mirror and a catalyst for dialogue, firmly rooting itself in the local context while contributing to the global art world.

Senior Six Term 3

Theme: Drawing And Painting II

Topic 1.13: Landscape Representation

Key Concept: The Thematic Landscape

Landscape representation at this level moves from objective rendering to thematising the scenery, using it as a vehicle for emotional expression, mood, or narrative²⁷.

- **Thematising Landscape Drawing and Painting:**
 - **Mood and Atmosphere:** Using a controlled palette, lighting, and composition to establish a specific emotional tone (e.g., tranquil, desolate, or sublime).
 - **Aerial Perspective (Atmospheric Perspective):** The essential law for depth: objects in the distance appear lighter, blurrier, less saturated, and cooler (bluer) due to atmospheric haze.
 - **Compositional Depth:** Strategic use of the **foreground** (high detail, warm colours), **middle ground** (transition), and **background** (low detail, cool colours) to create convincing recession into space.
- **Portfolio Designing and Presentation:**
 - **Designing for Impact:** Creating a professional portfolio with consistent layout, font, and branding (referencing graphic design skills).
 - **Documentation:** High-quality photography of all final works and a well-written Artist Statement.
 - **Flow:** Arranging the work to show the artist's thematic development and technical range.

Quick Review

- **Thematic:** Infusing the landscape with mood and meaning.
- **Aerial Perspective:** The law of depth (cool colours/low contrast in the distance).
- **Portfolio:** Professional visual presentation of range and process.

Summary: Thematic landscape painting is a thoughtful conversation between the artist and nature. The final stage requires the artist to document and package this body of work into a professional portfolio, demonstrating mastery of both visual representation and professional presentation.

Theme 2: Graphic Design II

Topic 2.7: Simulations In Graphics

Key Concept: Creating the Illusion of Motion and Reality

Simulations in Graphics focus on creating the illusion of real-world objects (through 3D modeling/CAD) and motion (through animation), blending hand skills with digital tools²⁸.

- **Hand and Computer-Aided Design (CAD):**
 - **Hand Drawing:** Still essential for rapid ideation, sketching concepts, and communicating spontaneity and gesture.
 - **CAD:** Software (e.g., Illustrator, 3D programs) used for **precision, modification, and professional final rendering**. It is crucial for technical designs (engineering, architecture).
- **Hand Drawing Animations:**
 - **Principle: Persistence of Vision:** The optical illusion that makes us see a rapid sequence of still images (frames) as continuous motion.
 - **Key Frames:** The most important drawings that define the start and end of a specific movement.
 - **In-betweens:** The sequence of intermediate drawings that fill the gaps between the key frames to create smooth motion.

Quick Review

- **Simulation:** Creating illusions of reality or motion.
- **CAD:** Computer-Aided Design for precision and professional output.
- **Animation:** Illusion of motion via **Persistence of Vision**; controlled by **Key Frames** and **In-betweens**.

Summary: Graphic simulations are crucial in contemporary design. By combining the conceptual freedom of hand drawing with the precision of CAD, and understanding the physical principles of animation, the designer can create compelling, dynamic, and realistic visual experiences.

Theme 3: Crafts B II

Topic 3.6: Portfolio Making And Art Exhibition

Key Concept: The Artist as Curator

This topic is the culmination of the craft program, focusing on the ultimate professional steps: systematic documentation and the public presentation of the work²⁹.

- **Documentation of Creative Process in a Portfolio:**
 - **The Process Narrative:** The portfolio must systematically detail the entire journey: initial concept, material sourcing, technical failures/solutions, test pieces, and final product.
 - **Format:** Organizing the portfolio logically (chronologically or thematically) to demonstrate range, depth of thinking, and self-reflection.
- **Exhibiting Personal Works:**
 - **Curating:** The selection and arrangement of pieces for display. The artist must consider the flow and the visual dialogue between different artworks.
 - **Installation:** The physical placement of the work in a space. This includes appropriate **lighting**, stable **display units**, and ensuring the works are placed at the standard **eye level** for optimal viewing.
 - **Art Talk/Presentation:** The ability to verbally present the conceptual and technical journey of the work to an audience, providing the context necessary for appreciation.

Quick Review

- **Documentation:** Process-focused (sketches, research, tests).
- **Portfolio:** A comprehensive demonstration of skill and creative thinking.
- **Exhibition:** Act of selecting and presenting (curating) with professional installation.

Summary: Portfolio making and exhibition are the final, public step in the artist's education. They require the artist to think critically about their own work, manage its presentation, and articulate their creative vision to a professional or public audience.

Theme 4: History And Appreciation Of Art II

Topic 4.5: Art In Society

Key Concept: The Functional Role of Art

Art in Society explores the diverse and crucial roles art plays beyond aesthetics, serving practical, cultural, and political functions within a community³⁰.

- **Social Function (Social Commentary):** Art used as a voice to **challenge or document** social, economic, or political issues (e.g., protest murals, artworks on inequality or human rights).
- **Cultural Function:** Art that preserves and communicates **cultural heritage, traditions, and historical memory** (e.g., traditional masks, ceremonial objects, visual archives).
- **Economic Function (Creative Industry):** Art as a product or service that generates wealth for the artist and the economy (e.g., commercial design, craft sales, art tourism).
- **Spiritual/Religious Function:** Art created for worship, ritual, or to embody a community's spiritual beliefs (e.g., church art, shrines).
- **Art and Power:** Art used for **propaganda** (promoting an ideology) or shaped by **patronage** (financial support from institutions or individuals who often influence the subject matter).

Quick Review

- **Social:** Commentary and documentation of current issues.
- **Cultural:** Preserving memory and heritage.
- **Economic:** Part of the Creative Industry.
- **Power:** Used for propaganda or dictated by patronage.

Summary: Art is a vital tool for human society. By understanding its functional roles, the artist can intentionally create work that is not only personal but also meaningful, contributing to the dialogue, economy, and cultural narrative of their local and global community.