



THE REPUBLIC OF UGANDA

Lower

Secondary

Curriculum



ART AND DESIGN SYLLABUS



NCDC
NATIONAL CURRICULUM
DEVELOPMENT CENTRE

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FOREWORD

This Syllabus document presents the four-year programme of study for Art and Design, which is one of the 20 subjects of the Lower Secondary School Curriculum. The Lower Secondary syllabus for Art and Design builds upon concepts, skills, attitudes and values developed in Primary School. It also provides a sound foundation for further learning in the disciplines of Art and Design. The syllabus meets the specific needs of the higher-achieving minority of learners who will go on to study these disciplines at a higher level. Learners can achieve the Learning Outcomes within specific topics at levels commensurate with their abilities.

Art and Design contributes to the development of knowledge, understanding, skills, attitudes and values that learners require to competitively survive in society. It develops a learner's self-esteem, stimulates his/her creative thinking, thereby contributing to creativity enhancement in society. It helps learners to become active citizens of the communities in which they live and work. Learners become aware of the interdependence between Uganda and other countries as a result of globalisation. Art and Design inculcates in learners self-discovery and self-exploration of their relationships with others and the environment in which they live. It helps learners to become informed citizens through life-long learning. The Art and Design programme of study develops skills in art making and art response that contribute to the work of preserving the rich historical cultures of Uganda and of extending these into the twenty first century. Learners will become aware of their nation's history and heritage. They will understand the country's challenges and some of the strategies used to overcome these. In so doing, they will become a knowledgeable, skilled and responsive workforce that is crucial for the development of the country's economy.

The challenge for teachers of Art and Design is to shape the learning experiences so that the needs and interests of all learners are catered for. Learner textbooks will greatly assist teachers in achieving this. The Learning Outcomes give learners opportunities to develop understanding and skills within topics.

As the Minister responsible for the provision of education, I endorse this syllabus as the official document for the learning and teaching of Art and Design at the Lower Secondary School level throughout the country.



Hon. Janet K. Museveni

The First Lady and Minister for Education and Sports

ACKNOWLEDGEMENT

National Curriculum Development Centre (NCDC) would like to express its appreciation to all those who worked tirelessly towards the production of this Lower Secondary Syllabus.

Our gratitude goes to the Ministry of Education and Sports (MoES), for overseeing the development of the syllabus and taking timely decisions whenever necessary. They have worked as a team with the NCDC to produce this syllabus. Their decisions have been invaluable in getting this work completed as required. Our thanks also go to our partners in education who provided the necessary guidance.

We would also like to thank the members of the public who made helpful contribution towards shaping this syllabus. Their efforts are invaluable towards having this syllabus implemented in the schools and for improved quality of education in Uganda.

The Centre is indebted to the learners, teachers and consultants from Cambridge Education and Curriculum Foundation UK, who worked with NCDC specialists. Great thanks go to members of Art and Design Working Group who worked tirelessly to put together the necessary facts and guidance in producing this Syllabus.

Furthermore, NCDC would like to thank the World Bank for the initial technical support and the Government of Uganda for funding the rest of the processes up to implementation of the Lower Secondary Curriculum Review.

Last but not least, NCDC would like to acknowledge all those behind the scenes who formed part of the team that worked hard to finalise the work on this Syllabus.

NCDC takes responsibility for any shortcomings that might be identified in this publication and welcomes suggestions for effectively addressing the inadequacies. Such comments and suggestions may be communicated to NCDC through P. O. Box 7002 Kampala or email admin@ncdc.go.ug or through our *Contact Us* page on our website at www.ncdc.go.ug.



Grace K. Baguma

Director

National Curriculum Development Centre



INTRODUCTION

The Uganda Vision 2040 aims to transform Uganda into a modern and prosperous country, while the NDP recognises the existing weaknesses in education, including the low efficiency and variable quality at the secondary level. The Sustainable Development Goal 4 advocates for equity and quality education, while the National Development Plan II focuses on enhancement of human capital development, strengthening mechanisms for quality, effective efficient service delivery and improvement of quality and relevance of skills development. The NRM Manifesto (2016-2021), emphasises continuous assessment examination systems, strengthening soft skills, which promote self-esteem, conscientiousness and a generally positive attitude to work, promoting e-learning and computer literacy in order to enhance learning outcomes. All these are lacking and where they exist it is at a minimum level.

In alignment with the above, the Education and Sports Sector Strategic plan (2017/20) advocates for delivery of equitable, relevant and quality education for all. The current secondary school curriculum of Uganda, although highly regarded by some, is focused on the needs of a tiny academically oriented elite yet the needs of the majority of learners need to be the focus. The Ministry of Education and Sports (MoES) through the National Curriculum Development Centre (NCDC) therefore, undertook a review of the Lower Secondary Curriculum, aimed at providing a learning environment, opportunities, interactions, tasks and instructions that foster deep learning by putting the learner at the centre of the learning experience. This is in line with aims of secondary education in Uganda as provided for in the Government White Paper (1992) outlined below:

The aims of secondary education in Uganda are:

- Instilling and promoting national unity, an understanding of the social and civic responsibilities,
- Promoting an appreciation and understanding of the cultural heritage of Uganda including its languages;
- Imparting and promoting a sense of self discipline, ethical and spiritual values, personal and collective responsibility and initiative;
- Enabling individuals to acquire and develop knowledge and an understanding of emerging needs of society and the economy;
- Providing up-date and comprehensive knowledge in theoretical and practical aspects of innovative production, modern management methods in the field of commerce and industry and their application in the context of socioeconomic development of Uganda;
- Enabling individuals to develop basic scientific, technological, technical, agricultural and commercial skills required for self-employment;

- Enabling individuals to develop personal skills of problem solving, information gathering and interpretation, independent reading and writing, self-improvement through learning and development of social, physical and leadership skills such as are obtained through games, sports, societies and clubs;
- Laying the foundation for further education;
- Enabling the individual to apply acquired skills in solving problems of community, and to develop a strong sense of constructive and beneficial belonging to that community;
- Instill positive attitudes towards productive work.

BACKGROUND TO THE CURRICULUM

The review was based on the Education Sector Strategic Plan (ESSP), 2009 – 2018) which set out strategies to improve the quality and relevance of secondary education. The ESSP's sub objective 2.2 was to ensure that "Post-primary students [are] prepared to enter the workforce and higher education". This is also in line with the current strategic plan of 2017-2020. To achieve this objective, one of the Ministry's strategies was to revise the curriculum and improve instruction and assessment by eliminating the short comings in the current curriculum.

The review focused on: producing a secondary school graduate who has the competences that are required in the 21st century; promoting values and attitudes; effective learning and acquisition of skills in order to reduce unemployment among school graduates.

The review also aimed at reducing the content overload and contact hours in the classroom so as to create time for: research and project work; talent development and creativity; allowing for emerging fields of knowledge across all subjects and doing away with obsolete information. There was a need to address the social and economic needs of the country like the mining sector, tourism, services provision, science and technology development and to ensure rigorous career guidance programme to expose learners to the related subjects. This will enable learners to make informed choices as they transit and to equip them with knowledge and skills that will enhance their competitiveness in the global value chain.

ART AND DESIGN SYLLABUS

To meet these requirements, the review is based on:

- The development of a holistic education for personal and national development based on clear shared values
- A commitment to higher standards, deeper understanding and greater opportunities for learners to succeed
- A focus on the key skills that are essential to work, to learning, and to life, and which will promote life-long learning
- An integrated and inclusive approach that will develop the ability to apply learning in practical situations.

The ESSP further outlines what the review implies:

“This review will necessitate a sweeping revision of the general secondary curriculum, away from strictly academic learning objectives that are thought to prepare students for erudite higher education and towards a set of competencies that serve both those who continue their education after S4 and those who choose to enter the workforce. The new curriculum will enable learners to acquire specific vocational skills that they can use once they enter the world of work. The new curriculum will help learners make informed decisions as citizens and family members, and it will give those who continue with their education, either immediately in S5 or later in life, the learning skills they need to think critically and study efficiently.”

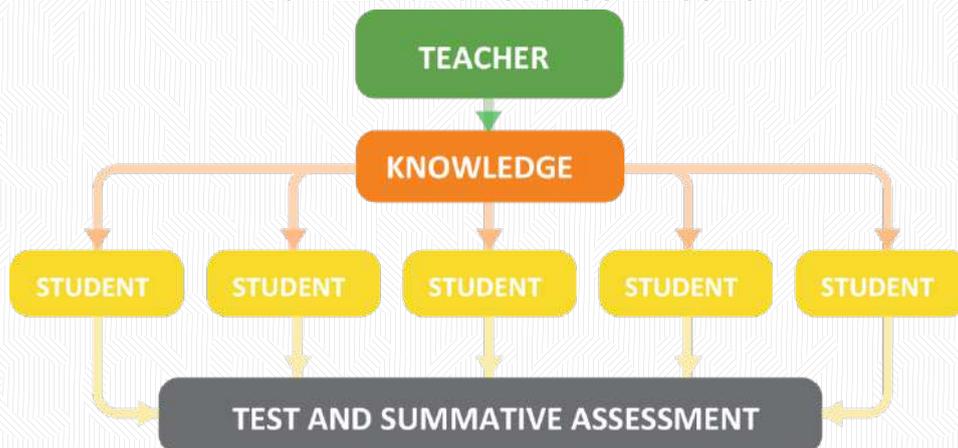
KEY CHANGES IN THE CURRICULUM

The key changes in the curriculum is a move from a knowledge-based curriculum to a competence and skill-based curriculum. It is no longer sufficient to accumulate large amounts of knowledge. Young people need to develop the ability to apply their learning with confidence in a range of situations. They need to be able to use knowledge creatively. A level of competence is the ability to use knowledge rather than just to acquire it. This requires an active, learner-centred rather than passive, teacher-centred approach.

This approach to teaching and learning is in support of the Sustainable Development Goals (SDG's), otherwise known as the Global Goals. These are a universal call to action to end poverty, protect the planet and ensure that all people enjoy peace and prosperity. The key changes in the curriculum will ensure that Uganda is making good progress towards SDG 4 in particular which aims to ensure inclusive and equitable quality education and promote lifelong learning opportunities for all.

The change can be summarised in the following diagrams.

THE KNOWLEDGE-BASED CURRICULUM



Knowledge-based teaching was based on transferring knowledge from the teacher to the students. The teacher had knowledge and transferred this knowledge to the students by lecturing, talking, asking them to read the text book or writing notes on the board for the students to copy and learn. Students acquired the knowledge, often without fully understanding it, and were tested at the end of a topic, term or school course to see if they had remembered it. The knowledge was based mainly on the knowledge in the subjects traditionally taught at University, and little attempt was made to make it relevant to young people's own lives. The whole education system was seen by many people as a preparation for University, but the vast majority of learners never reach university. This curriculum caters for this majority as well as those who later go on to University.

THE COMPETENCE BASED CURRICULUM



In the competence-based approach, the “student” becomes a “learner”. The Learning Outcomes can only be achieved through active engagement in the learning process rather than simply absorbing knowledge given by the teacher.

The teacher needs to build on the learners’ own knowledge and experience and create Learning Activities through which learners can explore the meaning of what is being learned and understand how it is applied in practical situations.

Teaching and learning becomes a two-way process of dialogue between the Teacher and Learners. Learners also learn from each other through discussion. Assessment also becomes a two-way process of formative and summative assessment; not just to give grades but to find out problems the learners may be having and help to solve them.

THE CURRICULUM

This curriculum focuses on four “Key Learning Outcomes” of: self – assured individuals; responsible and patriotic citizens; lifelong learners; positive contributors to society. The curriculum emphasises knowledge, application and behavioural change. It is based on a clear set of values which must be imparted to learners during the learning process.

At the heart of every subject there are generic skills that allow development into life-long learners. Besides, there are also cross cutting challenges that are embedded across subjects to enable learners understand the connections between the subjects and complexities of life.

Key Learning Outcomes

This curriculum sets out ‘Key Learning Outcomes’ that sum up the expectations of the curriculum as a whole, and set out clearly the qualities that young people will develop.

By the end of the educational process, young people will become:

Self-assured individuals who:

- Demonstrate self- motivation, self-management and self-esteem
- Know their own preferences, strengths and limitations
- Adjust their behaviour and language appropriately to different social situations
- Relate well to a range of personality types

Responsible and patriotic citizens who:

- Cherish the values promoted in the curriculum
- Promote the development of indigenous cultures and languages and appreciate diversity, equity and inclusiveness
- Apply environmental and health awareness when making decisions for themselves and their community
- Are positive in their own identity as individuals and global citizens
- Are motivated to contribute to the well-being of themselves, their community and the nation

Lifelong learners who:

- Can plan, reflect and direct their own learning
- Actively seek lifelong learning opportunities for personal and professional development

Positive contributors to society who:

- Have acquired and can apply the Generic Skills
- Demonstrate knowledge and understanding of the emerging needs of society and the economy
- Understand how to design, make and critically evaluate products and processes to address needs
- Appreciate the physical, biological and technological world and make informed decisions about sustainable development and its impact on people and the environment.

Values

This curriculum is based on a clear set of values. These values underpin the whole curriculum and the work of schools. They are also the values on which learners need to base their lives as citizens of Uganda. The values are derived from The Uganda National Ethics and Values Policy of 2013. They are:

- Respect for humanity and environment
- Honesty; uphold and defend the truth at all times
- Justice and fairness in dealing with others
- Hard work for self-reliance
- Integrity; moral uprightness and sound character
- Creativity and innovativeness
- Social Responsibility
- Social Harmony
- National Unity
- National Consciousness and patriotism

These values are not taught directly in lessons, nor will they be assessed, but they will inform and shape all teaching and learning.

Generic Skills

The generic skills lie at the heart of every Subject. They are the skills that enable the learner to access and deepen learning across the whole curriculum. They are the same skills that are sought by employers and which will unlock the world of work. They are the skills that allow young people to develop into lifelong learners who can adapt to change and cope with the challenges of life in the 21st Century.

Young people need to be able to think critically and solve problems, both at school and at work. They need to be creative and innovative in their approach to learning and life. They need to be able to communicate well in all forms, co-operate with others and also work independently. They need to be able to use functional mathematics and ICT effectively. The details of the generic skills are:

Critical thinking and problem-solving

- Plan and carry out investigations
- Sort and analyse information
- Identify problems and ways forward
- Predict outcomes and make reasoned decisions
- Evaluate different solutions

Creativity and innovation

- Use imaginations to explore possibilities
- Work with others to generate ideas
- Suggest and develop new solutions
- Try out innovative alternatives
- Look for patterns and make generalisations

Communication

- Listen attentively and with comprehension
- Talk confidently and explain opinions/ideas clearly
- Read accurately and fluently
- Write and present coherently
- Use a range of media to communicate ideas

Co-operation and Self-Directed Learning

- Work effectively in diverse teams
- Interact effectively with others
- Take responsibility for own learning
- Work independently with persistence
- Manage goals and time

Mathematical computation and ICT proficiency

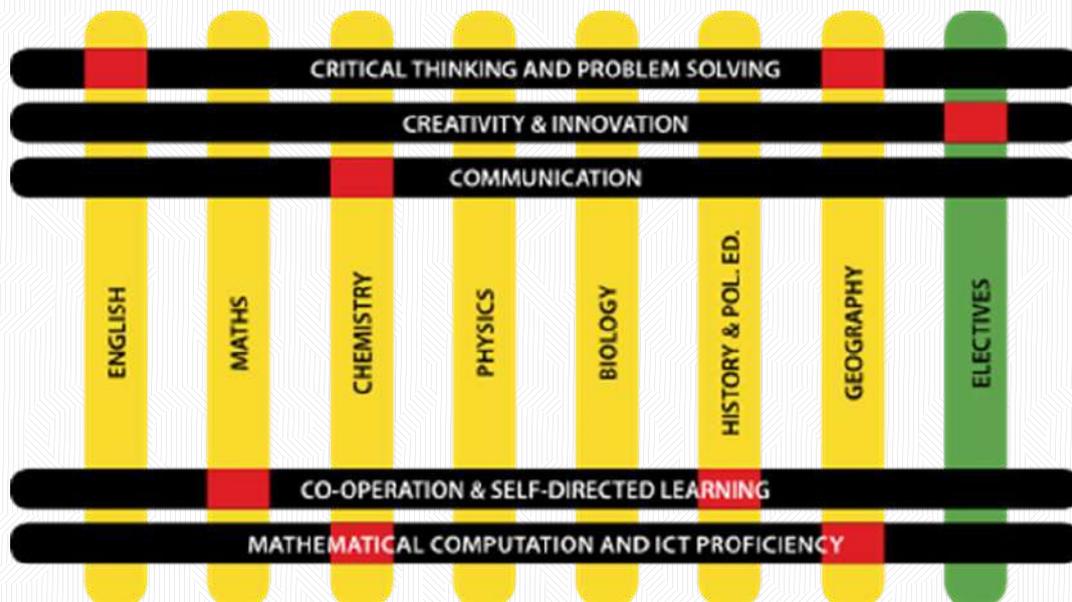
- Use numbers and measurements accurately
- Interpret and interrogate mathematical data
- Use mathematics to justify and support decisions
- Use technology to create, manipulate and process information
- Use technology to collaborate, communicate and refine their work

GENERIC SKILLS IN THE ART AND DESIGN SYLLABUS

These skills are not separate subjects in themselves; they are developed within the subjects of the curriculum. They also help learning within those subjects. It is when these generic skills are deployed that learning is most effective.

The generic skills are a key part of the new curriculum. They have been built into the syllabuses for each of the Subjects, and these Subjects provide the context for the skill development. Art and Design provides a rich context for learners to communicate, co-operate, and to think critically about how the world works and to understand the world from a scientific point of view.

The Subjects also provide the contexts for progression within the skills. The same skill definitions apply to all year groups, and skills progression is provided by the increasing complexity of the subject matter within each Subject. For example, within 'critical thinking', learners begin thinking critically about the relatively simple subject matter in Senior 1 and then progress to thinking about the much more complex matters in Senior 4. Thus the progression is in the increasing complexity of the matters being thought about.



Cross-cutting Issues

There are some issues that young people need to learn about, but which are not confined to one Subject. These are the 'Cross-cutting Issues' and they need to be studied across the subjects. These issues develop the learner's understanding of the connections between the subjects, and so of the complexities of life. The Cross-cutting Issues identified in the curriculum are:

1. Environmental awareness
2. Health awareness
3. Life skills
4. Mixed abilities and involvement
5. Socio-economic challenges
6. Citizenship and patriotism

(Details of the cross-cutting issues appear in the Curriculum framework on page 11). These have been built into the syllabuses of each subject. The way in which they operate within the subject is very similar to the generic skills.

ICT Integration

Under ICT integration, ICT shall be embedded as a learning/teaching tool. ICT integration framework is summarised below and cut across all the subjects on the curriculum.

CATEGORY OF A TASK IN THE SYLLABUS	ICT APPLICATION (HOW ICT WILL BE INTEGRATED FOR THE TASK CATEGORY)
Field works	Use of cameras to take photos and record videos
Presentations in class	Use presentation application
Key words and meanings	Use online dictionary or search online
Drawing/graphics	Use publishing software, Word processor
Role play, narrations	Use audio and video recordings
Demonstrations	Use audio and video recordings and simulations
Locating and putting marks on an area	Use digital/online mapping
Present findings in graphic and written format	Use desktop publishing software or word processor
Showing data charts	Use spreadsheet software
Group discussions	Mind-mapping software
Search for extra reading materials	Download files on Internet or by sharing
Writing equations and formulas	Use equation editors
Carrying out academic research	Using the Internet and other academic applications like Encarta", "Britannica" etc.
Sharing or learning with people across the world	Forming learning networks, formation of blogs, social media, emails etc.

THE ART AND DESIGN SYLLABUS

Art and Design is an elective subject from Senior 1 to Senior 4.

Time allocation

FINE ART	S1&2	S3&4
	2 periods a week	4 periods a week

Rationale

Art and design education draws from a broad field of Visual arts practices that include drawing, painting, illustration, graphic art, sculpture, architecture, printmaking, photography, textile art, work in paper, canvas, wood and other materials, ceramics, digital art, crafts, and emerging technologies.

Art and design education is not just about learning the language and practices of the visual arts, it is about addressing who we are as people, embracing difference, encountering numerous cultures, and inviting response. Art has a story to tell about cultures, customs and lifestyles of all people. Art and design education develops important disciplinary and cross-curricular competencies for learning and living in an interconnected world. Research indicates that well designed art and design education curriculum contributes to learning engagement, self-efficacy, and a wide range of positive academic, social, and emotional effects. Art education offers learners diverse, unique, and powerful ways of perceiving and making meaning about the world.

The programme of study underpins the national obligation to promote Uganda's diverse cultures through visual art articles on topical issues that directly or indirectly affect society. The Visual Arts helps the learner to develop his/her knowledge, understanding and appreciation of contemporary and historical arts within his/her local community in Uganda and beyond. The learner will have opportunities to contribute to, reflect on and respond to the arts within his/her own and other cultures. The Visual Arts also explores interrelationships among the arts. Modernisation is bringing changes to Ugandan cultures. Art and design programme of study contributes to the work of preserving the rich historical cultures of Uganda and of extending these into the twenty first century.

Uganda is noted for its cultural legacy and contributions to the development of the arts. Art and design programme of study provides a platform for that legacy to be fostered and enhanced. It helps learners to understand how to create and appreciate a variety of arts forms, based on two guiding principles - Art Making and Art Response. Art therefore, contributes greatly to personal, social and national development.

Art and design education has intrinsic value. The visual arts are vital, integral part of all human experience, culture, and history, and have expressed and enriched life since the beginning of time. Art helps to develop understanding of self and the world. Art engages the body, mind and the spirit to communicate ideas and feelings that often cannot be expressed by any other means.

Art develops creative, critical and ethical thinking. Creative processes, imagination, and innovation developed through visual arts education are important for both artistic and every day creativity. Critical and creative thinking are uniquely positioned in fine arts education and are essential for learning in today's world.

- Art education provides space and opportunities for learners to explore and communicate complex ideas and emotions. Learning in art invites open-ended dialogic thinking. When learners seek possibilities, and envision and consider alternatives, they develop capacities for tolerating ambiguity and uncertainty.
- Learners become aware that questions have more than one answer, that problems have multiple and sometimes unexpected solutions, and that there are many ways to convey thoughts and ideas.

- Through the fine art, learners critically observe, analyse, and act in the world. Critical thinking and reflection in fine art education support the development of ethical thinking. By identifying and discussing ethical concepts and issues related to fine art education, learners apply ethical principles in a range of situations.
- Art education expands literacy choices. In today's world literacy is defined as much more than the ability to read and write print text. Fine art disciplines are considered an expressive form of literacy with a unique set of language, skills, knowledge, and practices. A wide range of available literacy creates opportunities for learners to make meaningful literacy choices and to produce and consume new forms of texts by combining literacy resources.
- Art education develops intercultural competencies. Through art education, learners develop intercultural understandings as they engage with and learn to value others' cultures, languages, and beliefs. Understanding how others think and feel is necessary for intercultural awareness and competency and for navigating and negotiating the complexities of the world. These qualities are key to developing leadership, social responsibility, and active democratic citizenship.
- Fine art education is transformative learning. Learning in art education has the potential to foster transformative learning and change the ways people view the world. Art base processes have transformative potential because they tap into embodied knowing, honour emotions, and create spaces for rehearsal for action. Transformative power of art education inspires learners to be leaders, innovators, and community builders, and to address critical challenges of their times.
- Art education supports sustainable development. Art education offers opportunities for learners to engage in issues of cultural, social, political, environmental, and economic forms of sustainability. Art education plays an important role in Uganda's goals for sustainable and equitable development.

Teaching and Learning Art and Design

The thrust of the new syllabus is experiential and towards deeper understanding. The focus in Art and Design is on the development of understanding through artistic inquiry and expression, and the development of the skills to do so.

This syllabus provides learners with a wide range of contexts in which to develop this understanding, and these contexts are designed to engage the interest of the learner and to provide opportunities to build life-related knowledge, experience and skills. Teachers are encouraged to go beyond the textbooks and provide as many meaningful contexts as possible. The generic skills have been integrated throughout the curriculum and can only be acquired through active approaches.

The role of the teacher is to build on learners' existing knowledge and experience, and to extend that by posing problems to the learners. This makes them think about their own ideas and experiences as well as adding new knowledge and skills to it.

Learners need to interact with real situations inside and outside the classroom. They need to look at pictures or diagrams, examine statistics, or read texts from a range of sources. They need to find out knowledge and ideas for themselves. They should then be expected to express these in their own words, not those of the teacher, and so demonstrate that they have understood what they have learnt.

In this approach, learners are encouraged to:

- be responsible for their own learning
- think for themselves and form their own ideas and opinions
- become critical thinkers, ready to face new challenges and situations for themselves

THE ART AND DESIGN PROGRAMME PLANNER

SENIOR ONE	THEME	TOPICS	NUMBER OF PERIODS
Term 1	Art Theory	Appreciation of art and design	4
	Art Theory	Exploring space , line and shape	4
	Drawing and Painting	Exploring the natural environment	4
	Graphic design	Introduction to graphic design	8
	Decorative arts	Multimedia: Collage	8
Term 2	Textile decoration and Printmaking	Introduction to Fabric decoration and print making	10
	Three dimensional arts	Introduction to Pottery	8
	Integrated crafts projects	Crafts from the natural environment: basketry 1	6
Term 3	Integrated crafts projects	Crafts from the natural environment: basketry 2	8
	Art Theory	Ancient art: Pre-historic rock art of Europe and Uganda	8
	Art Theory	Ancient Egypt art	8
Total			72

SENIOR TWO	THEME	TOPICS	NUMBER OF PERIODS
Term 1	Art Theory	Exploring the material environment	8
	Graphic design	The graphic art language	8
	Decorative arts	Multi media: Mosaic art	8
Term 2	Textile decoration and Print Making	Introduction to Print Making	10
	Three-dimensional Arts	Sculpture in the round	8
	Art in the Economy	Production and presentation of art	6
Term 3	Drawing and Painting	Introduction to Painting: Colour and composition	8
	Art Theory	Ancient Greek Art	8
	Art Theory	Ancient Rome Art	8
Total			72

ART AND DESIGN SYLLABUS

SENIOR THREE	THEME	TOPICS	NUMBER OF PERIODS
Term 1	Art Theory	Exploring the Cultural environment	10
	Graphic design:	Brand Identity Symbols	12
	Graphic design	Poster Designing	12
	Three dimensional arts	Pottery (slabbing)	14
Term 2	Textile decoration and Printmaking	Techniques in fabric decoration	14
	Drawing and Painting	The Human Figure	12
	Graphic design	Product and Packaging design	12
	Three dimensional arts	Relief sculpture	16
Term 3	Drawing and Painting	Perspective	14
	Three dimensional arts	Carving	12
	Art theory	Renaissance art	6
	Art theory	West and Central African Art	10
		Total	144

SENIOR FOUR	THEME	TOPICS	NUMBER OF PERIODS
Term 1	Drawing and painting	The human figure Drawing	14
	Textile decoration and print making	Textile printing	16
	Graphic design	Illustration	12
	Art theory	Art from the 19th century to present in East Africa	10
Term 2	Textile decoration and print making	Batik making	14
	Drawing and painting	Figurative painting	12
	Graphic design	Publications	12
	Art Theory	Contemporary art in Uganda	8
Term 3	Textile decoration and print making	Applique and patch work	14
	Drawing and painting	Understanding composition	12
	Textile decoration and printmaking	Tie and dye	14
	Art in the economy	Making and presenting a portfolio	6
Total			144

The syllabus details for all subjects are set out in three columns:

LEARNING OUTCOMES	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
The knowledge, understanding or skills expected to be learned by the end of the topic	The sort of learning activities that include the generic skills and that will help learners achieve the Learning Outcomes.	Opportunities for assessment within the learning

Teachers should base their lesson plans on the Learning Outcomes using the Suggested Learning Activities as a guide. These are not the only possible learning activities, and teachers are encouraged to extend these and devise their own that are appropriate to the needs of their class.

DETAILED SYLLABUS FOR FINE ART

SENIOR 1: TERM 1

Theme: Art Theory

TOPIC 1.1 : APPRECIATION OF ART AND DESIGN

4 PERIODS

Competency: The learner appreciates the value of art and design.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) Understand the concept of art and design. (k, u) b) understand the ways in which the natural environment influences art and the community (s,k, u) c) appreciate that the arts in the natural environment preserve cultural heritage (k, u, v)	<ul style="list-style-type: none"> • Learners are introduced to the topic: importance of studying art. • Individually, or in pairs, learners consider how an understanding of art and design can enrich life, change the perception of the world, how to solve problems and also provide a large number of career opportunities. • In small groups, learners explore the school compound or neighborhood to stimulate visual literacy. • Individually or in pairs, learners explore the environmental setting and its endowment. • Individually, learners record points of interest by sketching and/or taking photographs. • Use notes/sketches/photographs from the surrounding environment to develop them into drawings that communicate ideas and information. • In small groups, learners research and discuss aspects of the natural environment and the ways in which it can reflect and/or can affect peoples' lives and the culture in which they live. 	<ul style="list-style-type: none"> • Observe learners' skill in recording observations from a variety of relevant sources. • Engage learners in groups and/or individually in discussion to explain and communicate their interests about the environment and the reasons for their choices. • Examine the quality of research produced by observing individual contribution to the group discussion.

SENIOR 1: TERM 1

Theme: Drawing and Painting

TOPIC 1.2 : EXPLORING SPACE, LINE and SHAPE

4 PERIODS

Competency: The learner should be able to apply the element of space, line and shape to create artworks.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) use basic elements of space, line and shape to create and present artworks (k, s, u) b) use basic elements to study artworks (k, u)	<ul style="list-style-type: none"> • As a class, identify the basic elements of art (line, shape, space in a range of artworks). • Individually, learners use the three elements (space-line-and shape) to create a drawing from the natural environment. • Explore and learn to describe elements and principles of design, and apply them to make drawings with emphasis to line, shape and space. • In small groups, discuss the effectiveness of the elements applied in the art works of two contrasting artists: one figurative, one abstract. • Individually, write about each artist's use of line and form as elements of their art-making process. 	<ul style="list-style-type: none"> • Examine the learners' individual observations and responses to artworks shown and their ability to identify key elements. • Observe the learners' application of the key elements and creativity while drawing. • Discuss with learners their artistic choices to assess understanding of the basic elements. • Examine learners' written response for understanding and accurate presentation of information.

SENIOR 1: TERM 1

Theme: Drawing and Painting

TOPIC 1.3: EXPLORING THE NATURAL ENVIRONMENT

4 PERIODS

Competency: The learner creatively make uses of the natural environment to make drawings.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) investigate creative use of natural resources (k, u) b) understand how the production and presentation of artworks can affect the environment, and apply environmentally responsible practices (k, u)	<ul style="list-style-type: none"> • As a class, learners explore what makes the natural environment by visiting the nearby surroundings • As a class, learners discuss how the natural environment can influence the art-making process. • Use the local environment to identify and prepare materials and tools for drawing • Develop sketches of their personal interest using various materials and tools to represent ideas from observation of nature. • Individually, use different drawing tools and techniques to represent objects from the natural environment. • Discuss how the production of artworks can affect the natural environment and produce a write up. 	<ul style="list-style-type: none"> • Observe the responses of individual learners during group discussion for evidence of understanding. • Observe students during their research, examine their notes and or sketches to check the representation of nature. • Assess each learner’s success in using different techniques of drawing to produce an artwork. • Assess the presentations and accuracy of arguments in the learners write ups.

SENIOR 1: TERM 1

Theme: Graphic Design

TOPIC 1.4: INTRODUCTION TO GRAPHIC DESIGN

8 PERIODS

Competency: The learner understands vocabulary associated with the principles, practices and techniques of Graphic Design.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) understand the processes and techniques used in graphic design (k, u) b) explore the relationship between literary and visual creativity(s, u) c) explore the basics of lettering design (k, s,u)	<ul style="list-style-type: none"> • In a class, learners research about Graphic Design and its applications (posters, magazines, newspapers, and symbols). • In groups, learners identify and name different lettering styles(typography) • Individually learners study and construct letters (fonts) following the basic of letter construction. (upper case, lower case, formal and informal letters, construction lines and the grid) • Experiment with different tools and materials to produce original lettering styles. • Create lettering suitable for a given theme (e.g. their name, water, mango etc). 	<ul style="list-style-type: none"> • Observe learners' use of their research in generating lettering ideas/artwork. • Inquire from individual learners about the choice of fonts in relation to the graphic message. • Assess the product for understanding of the task, creative ideas and use of materials.

SENIOR 1: TERM 1

Theme: Decorative Arts

TOPIC 1.5: MULTI MEDIA: COLLAGE

8 PERIODS

Competency: The learner develops and presents artistic ideas through collage.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) Examine concepts and art vocabulary used in mixed media artworks b) Explore the techniques of collage through the development of a given theme (k, u)	<ul style="list-style-type: none"> • In small groups, learners research and collect information relating to collage • Individually or in groups collect and or prepare materials (natural and man-made) needed for collage work from the environment. • Individually, learners sketch appropriate compositions for their collage following a given theme. • Make a picture based on collaged materials found around the local environment. 	<ul style="list-style-type: none"> • Observe learners' use of their research in generating ideas for collage artwork individually or in groups. • Assess the product for understanding of the task, creative ideas and use of materials.

SENIOR 1: TERM 2

Theme: Textile Decoration and Printmaking

TOPIC 1.6: INTRODUCTION TO FABRIC DECORATION AND PRINT MAKING

10 PERIODS

Competency: The learner creates images/patterns for Print Making and Fabric decoration.

<p>LEARNING OUTCOMES The learner should be able to:</p>	<p>SUGGESTED LEARNING ACTIVITIES</p>	<p>SAMPLE ASSESSMENT STRATEGY</p>
<p>a) understand the concept of print making and fabric decoration (k, u)</p> <p>b) explore various techniques of printmaking and fabric decoration integrating traditional and contemporary techniques of fabric decoration (k, s, u)</p> <p>c) document the processes of fabric and printmaking development (k, u)</p>	<ul style="list-style-type: none"> • Learners research and collect examples of fabric designs from a range of sources: The Internet, the physical world, books in the library, magazines. Collectively create a classroom display/resource table for inspiration. • Learners gather information about printmaking, using the library/Internet and investigate some of the different techniques of fabric decoration. Learners discuss the different patterns and think about how they were created/transferred onto the fabric. • Explore techniques and vocabulary associated with print making. • Individually, or in pairs learners practice the printing process (sketching, drawing, transfer –print trials) by creating a simple design (such as a stylised leaf or flower) suitable for the creation of a printed fabric, using the resources gathered as inspiration. • Learners can experiment with a variety of inks and fabrics to create their finished design. Learners should consider placement of the pattern (repeated/rotated/overlapping/off-set) as part of the process. • Individually, learners document the process of creating a printed pattern from drawing to final piece, either on a worksheet or in a sketchbook/portfolio. 	<ul style="list-style-type: none"> • Observe learners' quality of research to get the intended information. • Critique the production process starting with sketches up to a finished product. • Assess the quality products – composition, ink registration, consistency in the flow of pattern

SENIOR 1: TERM 2

Theme: Three-Dimensional Arts

TOPIC 1.7: INTRODUCTION TO POTTERY

8 PERIODS

Competency: The learner creatively uses clay to make pottery products

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) investigate creative use of natural resources (k, u) b) use theory and skill to make pottery (s, k)	<ul style="list-style-type: none"> • As class, learners research and discuss about different pottery products regarding their formation and purpose. • In pairs or small groups, learners discuss clay as a material for pottery and prepare clay for pottery. • Individually learners sketch their ideas to guide formation of pottery • Individually, learners create their own artworks to suit a specific purpose using pinch and coil methods. 	<ul style="list-style-type: none"> • Observe the responses of individual learners during discussion for evidence of understanding and knowledge. • Observe students during the clay preparation process regarding plasticity and safety • Assess each learner's practical skills as they form different pottery products

SENIOR 1: TERM 2

Theme: Integrated Crafts Projects

TOPIC 1.8: CRAFTS FROM THE NATURAL ENVIRONMENT: BASKETRY I

6 PERIODS

Competency: The learner makes functional crafts within the social-economic and African cultural context.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) use the natural environment selectively to make basketry as a utilitarian African artwork (k, s, u) b) understand the ways in which the natural environment influences the arts and community. (u, k) c) demonstrate an understanding of how the production and presentation of artworks can affect the environment, and apply environmentally responsible practices (k, u, a)	<ul style="list-style-type: none"> • In groups or pairs, learners research about the African craft of basketry investigating a variety of both traditional and contemporary techniques of basket making and identify and describe their style, purpose and the materials used. • In groups, learners Consider reasons for making utilitarian items decorative and the way in which the natural environment has influenced this artform. • In groups, learners collect and prepare materials for making coil baskets. • Individually, learners design and make a small decorative Coil basket based on traditional African cultural elements. • Individually explore how baskets such as these are sold commercially, and explore related marketing techniques in order to assure sales. 	<ul style="list-style-type: none"> • Examine the research assignment for accuracy and evidence of understanding. • Assess the quality of product in reference to the use of shape, pattern and function as studied from various Ugandan cultural baskets.

SENIOR 1: TERM 3

Theme: Integrated Crafts Projects

TOPIC 1.9: CRAFTS FROM THE NATURAL ENVIRONMENT: BASKETRY II 8 PERIODS

Competency: The learner makes functional crafts within the social-economic and African cultural context.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
d) use the natural environment selectively to make basketry as a utilitarian African artwork (k, s, u) e) understand the ways in which the natural environment influences the arts and community. (u, k) f) demonstrate an understanding of how the production and presentation of artworks can affect the environment, and apply environmentally responsible practices (k, u, a)	<ul style="list-style-type: none"> • In groups, learners make use of the previous knowledge about basketry and make other types e.g. wicker – work baskets • In pairs, they collect and prepare materials to suit the work (e.g. synthetic and natural materials). • Individually, learners design and make a small decorative basket based on traditional African cultural elements. • Individually explore how baskets such as these are sold commercially, and explore related marketing techniques in order to assure sales. 	<ul style="list-style-type: none"> • Examine the research assignment for accuracy and evidence of understanding. • Assess the quality of product in reference to the use of shape, pattern and function as studied from various Ugandan cultural baskets.

SENIOR 1: TERM 3

Theme: Art Theory

TOPIC 1.10: ANCIENT ART: Pre-historic Rock art of Europe and Uganda

8 PERIODS

Competency: The learner appreciates the historical art periods and movements and the development of aesthetic concepts from the Ancient world.

<p>LEARNING OUTCOMES The learner should be able to:</p>	<p>SUGGESTED LEARNING ACTIVITIES</p>	<p>SAMPLE ASSESSMENT STRATEGY</p>
<p>a) appreciate the development of art and styles of art used in the pre-historic era (k, u)</p> <p>b) identify pre-historic art, examining it in the context of geographic regions and historic periods (k, u)</p>	<ul style="list-style-type: none"> • Learners individually gather information about Pre-historic rock art (the Paleolithic 60,000-10,000 BC) and the Neolithic period (9,000-3,000 BC), noting significant locations in Europe and Uganda. • Learners experiment with techniques and attempt to recreate the images/artefacts found during their research. • Use sketches to depict artifacts and cave art regarding style and composition. • In small groups, discuss materials, techniques and conventions of pre-historic art and artefacts. • Learners individually write about the development of styles and ideas of rock art, artefacts of the Paleolithic and Neolithic people, identifying the cultural and social contexts of these artworks. • Research, examine and discuss the cave and rock images in Europe as compared to those found in Uganda. (How are they alike/how do they differ? Why?) 	<ul style="list-style-type: none"> • Examine the quality and accuracy of the research each learner presents on their timeline. • Observe learners' verbal contributions and their responses to teacher's or peers' questions during group discussion. • Examine the written assignment for accuracy and evidence of understanding.

SENIOR 1: TERM 3

Theme: Art Theory

TOPIC 1.11: ANCIENT EGYPTIAN ART

8 PERIODS

Competency: The learner examines the social, technological and cultural development in ancient Egypt.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) examine aspects of Ancient Egyptian Art their art (k, u) b) evaluate the elements and principles in the artwork of Ancient Egypt (k, u) c) examine artforms from ancient Egypt and identify their social and cultural value d) examine the social, technological and cultural development in ancient Egypt (k, u) (k, u,)	<ul style="list-style-type: none"> Using appropriate technology, learners research and make notes on the architecture, sculpture and painting of Ancient Egypt, with reference to rules, subject matter, style, materials and tools. In groups, learners discuss and explain the Egyptian civilisation(s) and the social, technological and cultural development. (<i>the cult of the dead in Ancient Egypt and examine the architectural and religious significance of the pyramids.</i>) Learners individually make copies of some wall paintings from various Egyptian dynasties, comparing the styles, looking for similarities and differences. Individually learners draw the pyramids and significant features of Egyptian paintings. 	<ul style="list-style-type: none"> Observe students during their research, examine their notes and check for accuracy and understanding. Observe the responses of individual learners during group discussions/ conversations for evidence of understanding and knowledge. Examine product for evidence of understanding the principles in the artwork of Ancient Egypt and stylistic development of Egyptian art over time.

SENIOR 2: TERM 1

Theme: Art Theory

TOPIC 2.1: EXPLORING THE MATERIAL ENVIRONMENT 8 PERIODS

Competency: The learner applies the elements and principles of art during drawing and painting tasks.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) experiment with elements and principles of Texture, Tone and Value to create works of art using appropriate technology and conventions (k, s, u) b) use elements and principles to analyse artworks (s, k, u)	<ul style="list-style-type: none"> • In groups, learners identify and discuss the elements of texture, tone, and value from presented works in class developing an understanding of the vocabulary relating to them. • Individually learners make a nine-value scale using pencil and paint. • Individually or in groups, learners draw and or, paint pictures of simple geometric or still life shapes in monochrome, primary colours, and use secondary colours in the background. • Individually, learners draw and paint pictures of leaves in complementary colours. • identify and complete a series of observational, still life drawings, each focusing on different artistic principles (different media could be used for each): <ul style="list-style-type: none"> • texture and tone • negative and positive space • Learners draw and paint objects in simple compositions to depict realistic image using value. • Analyse and write about works of art made by master artists on their use of texture, tone and value. 	<ul style="list-style-type: none"> • Observing individual learner’s engagement in, and contribution to, the discussion. • Examine the learners’ drawings for evidence of their understanding of texture, tone and value as elements and principles of art.

SENIOR 2: TERM 1

Theme: Graphic Design

TOPIC 2.2: THE GRAPHIC ART LANGUAGE

8 PERIODS

Competency: The learner applies knowledge and skills acquired in basic graphic design to create graphical images that communicate ideas.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
<ul style="list-style-type: none"> a) Understand the art of graphics as a means of communication (k, u) b) use elements of design to create graphical images (k, s) c) experiment with a variety of materials and tools to create graphical work (k, s) d) evaluate the use of elements and principles in graphic design (k, u, v) 	<ul style="list-style-type: none"> • Examine the concepts, practices, and vocabulary associated with graphic design. • As a class, learners explore and discuss the concepts and the relationships between literacy and visual creativity. • In groups, learners use the Internet (where applicable) to find examples of hand-drawn lettering used in posters/signs. • Analyse the style and composition in these, looking at the balance of large and small fonts, spaces between text, the medium used to create a particular feel/mood. • Examine and develop images and type and use of space to communicate a graphic idea/message. • Learners create a series of simple images which illustrate an object or image. They should use a different technique for each, (such as pencil drawing, water colour, pen and ink) • Following on from the previous task, learners individually practise hand-drawn lettering and produce their own poster combining text and illustration. 	<ul style="list-style-type: none"> • Observe the learners' presentations for evidence of their individual ability to evaluate the work they are discussing. • Examine the learners' application of the basic design elements while producing the illustrations and poster, considering the use of planning skills, development of ideas, use of technique and the quality of the product.

SENIOR 2: TERM 1

Theme: Decorative Arts

TOPIC 2.3: MULTI MEDIA: MOSAIC ART

8 PERIODS

Competency: The learner explores and experiments with a variety of natural and man-made materials to create Mosaic art.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) Understand the techniques and processes of producing mosaic art (k,u) b) experiment and explore a variety of materials/media, tools, techniques and processes to produce Mosaic art(k, s, u)	<ul style="list-style-type: none"> • In pairs/groups, learners research, collect and record information relating to mosaic techniques, the origins and history of mosaic art using examples of Early Christian and Byzantine art. • Individually learners explore techniques and methods for making mosaic and create visual interest (e.g. gradation of colour, using irregular shapes, different textures). • Individually learners develop basic skills and techniques for mosaic making by creating simple designs using the material environment • Make the mosaic image from the prepared design, using ideas from Early Christian art and Byzantine examples and the techniques developed independently. • Individually learners practice the skill of cutting, pasting, and producing neat and finished work. 	<ul style="list-style-type: none"> • Assess each learner’s technical skills, creative working process and expression of ideas and design . • Examine the quality of products based on composition, workmanship and finishing.

SENIOR 2: TERM 2

Theme: Textile Decoration and Printmaking

TOPIC 2.4: INTRODUCTION TO PRINT MAKING

10 PERIODS

Competency: The learner applies theory and skill of printing to produce an artwork.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) Understand the concept, process and technique of printmaking (k, u, s) b) Use materials and tools required to make a print (k, s, u)	<ul style="list-style-type: none"> • As a class, learners research and discuss about the concept of printmaking, its historical perspective and purpose in the community. • Learners individually explore the idea of printing using found objects (such as leaves, bottle tops, tree barks, and different textured surface) • In pairs or individually, learners develop sketches of simple images and print them on a surface using available materials such as potatoes, yams, and any other solid object. • Practice and follow the stages in the process for creating a print. • Apply the theory and skill from other chapters to complement the activity of printmaking 	<ul style="list-style-type: none"> • Observe individual's contribution to the group discussion. • Observe the learners making and practicing of the printing techniques.

SENIOR 2: TERM 2

Theme: Three-Dimensional Arts

TOPIC 2.5: SCULPTURE IN THE ROUND

8 PERIODS

Competency: The learner explores and experiments with clay to produce sculpture products.

<p>LEARNING OUTCOMES The learner should be able to:</p>	<p>SUGGESTED LEARNING ACTIVITIES</p>	<p>SAMPLE ASSESSMENT STRATEGY</p>
<ul style="list-style-type: none"> a) Explore traditional and contemporary to forming a sculpture (k,u,v) b) use basic elements and principles of art to create sculpture (k, u, s) c) use basic elements to analyse sculpture (k, u) 	<ul style="list-style-type: none"> • In pairs or small groups, learners research about traditional and contemporary sculpture in preparation for a class discussion. • As a class, learners discuss and analyse the works of sculptors in this category: East African (Gregory Maloba, Francis Xavier Nnaggenda, George Kyeyune, Naita) and non-African (Michelangelo, Rodin, Brancusi, Giacometti, Louise Bourgeois) • In groups, learners discuss the different forming techniques for sculpture (additive, subtractive, manipulation, assemblage, and substitution) • Learners individually prepare clay for sculpture • Develop sketches and develop simple sculptures development from material environment. 	<ul style="list-style-type: none"> • Observe the responses of learners during group discussions for evidence of ability to analyse sculpture art. • Observe the learners' presentations and examine the quality of research produced, their understanding of the subject and their use of appropriate technical language. • Assess each learner's technical skills, creative working process and expression of ideas during sessions and by examining the finished product.

SENIOR 2: TERM 2

Theme: Art in the Economy

TOPIC 2.6: PRODUCTION AND PRESENTATION OF ART

6 PERIODS

Competency: The learner demonstrates an understanding of some of the ways in which art works can be presented.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
<ul style="list-style-type: none"> a) understand the process of preparing art works for public (k, u) b) know a variety of opportunities in the community related to visual arts (k, u) c) understand some legal and ethical issues associated with the production of visual arts (k, u, v) 	<ul style="list-style-type: none"> • As a class, discuss avenues for art marketing. • In small groups, learners discuss and research where art is sold in their local community. • As a class, learners discuss with the local artist visitor to the school (or the learners to visit the artist's studio/working space the processes of pricing and marketing artworks. (The artist can explain his/her working day, the costs of making art, how they go about marketing and selling work). • Individually, learners write up the experiences of the visit and meeting a commercial artist, relating this to the issues discussed at the beginning of the topic. • In groups, learners discuss the legal and ethical issues associated with art production and marketing. (plagiarism, Copyright rule, and misuse of internet and other social media) • Learners prepare works for an art exhibition to practice key elements for marketing art works. 	<ul style="list-style-type: none"> • Observe the responses of individual learners during group discussions for evidence of understanding and knowledge. How well are they able to communicate their ideas? • Examine the written product to assess the individual learner's understanding of the process of costing and pricing an artwork. • Assess the presentation of art works for public viewing

SENIOR 2: TERM 3

Theme: Drawing and Painting

TOPIC 2.7: INTRODUCTION TO PAINTING

8 PERIODS

Competency: The learner demonstrates an understanding of using colour to express artistic ideas.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) Understand the theory of colouring b) Understand and follow the process for painting(k, u, s) c) experiment with materials and tools suitable for painting (k, s, u)	<ul style="list-style-type: none"> • As a class, learners discuss the great masters' paintings to understand style and technique, and materials used. • In groups, learners study the colour theory and prepare a colour wheel to understand primary, secondary and tertiary colours, shades and tints with colour interpretations • Individually learners develop sketches following a theme/ composition for painting. • Develop a painting of a section of a landscape using warm and cool colours • Paint a series of objects using one primary colour and two secondary colours, achieving the illusion of tone and form. • 	<ul style="list-style-type: none"> • Observe individual's contribution to the group discussion. • Observe the learners mixing of primary colours to form secondary and tertiary colours • Assess the learners' product of a colour wheel regarding brilliance/luminosity.

SENIOR 2: TERM 3

Theme: Art Theory

TOPIC 2.8: ANCIENT GREEK ART

8 PERIODS

Competency: The learner demonstrates an understanding of the ancient Greek Art.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) examine the social, technological and cultural development of ancient Greece (k, u) b) investigate art forms from ancient Greece and identify their social and cultural value (k, u)	<ul style="list-style-type: none"> • In pairs or small groups, learners investigate aspects of ancient Greek culture . • Learners individually use various research methods (e.g. library, Internet) to collect images of ancient Greek painting and pottery and place them on a timeline showing the development of style through the centuries. • In pairs or individually, learners research about the three orders of ancient Greek architecture (Doric, Ionic and Corinthian) and make drawings of the column capitals. In addition learners cite examples in Uganda where such columns were used. • Learners discuss the ancient Greek idea of open theatres and how they are related to today's construction of stadiums. • In groups, research the different styles/ periods of ancient Greek sculpture (Archaic, Classical and Hellenistic), and discuss the concept of physical perfection and idealism often expressed. • Individually, learners reproduce a classical verse painting of ancient Greece. 	<ul style="list-style-type: none"> • Examine the quality and accuracy of the research each learner presents. • Observe the responses of individual learners during group discussions/ conversations for evidence of understanding and knowledge of Greek art.

SENIOR 2: TERM 3

Theme: Art Theory

TOPIC 2.9 : ANCIENT ROMAN ART

8 PERIODS

Competency: The learner understands the developments of Ancient Roman Art from a social and cultural context.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) Understand the ancient civilisation of Rome. (k) b) Examine the social, technological, and cultural development in ancient Rome. (k, u) c) Examine art forms from ancient Rome and their social and cultural value. (u, v) d) Appreciate the contribution of ancient Roman art to today's art world.	<ul style="list-style-type: none"> • In pairs or small groups, learners research and analyse art forms from ancient Roman civilisation. • In pairs, learners analyse and discuss ancient Roman painting regarding style (fresco), and subject matter. • In groups, learners analyse and discuss ancient Roman sculpture regarding purpose, materials, theme, and placement. • In groups, learners analyse and discuss ancient Roman architecture focusing on the discovery of new materials, use of columns, arches, the vaulting system, bridges and aqueducts and the storied buildings. • Individually learners analyse and make sketches of significant Roman architectural forms in relation to Ugandan churches. 	<ol style="list-style-type: none"> 1. Examine the quality of research produced and observe individual contributions to the group discussion. 2. Ask individual learners questions on their research to assess the level of their understanding of the given topic.

SENIOR 3: TERM 1

Theme: Art Theory

TOPIC 3 .1: EXPLORING THE CULTURAL ENVIRONMENT

10 PERIODS

Competency: The learner uses the cultural environment to create artworks and communicate messages, ideas.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
<ul style="list-style-type: none"> a) use the elements and principles art to create artworks. (s, u) b) explore imaginative ways to develop compositions in response to the cultural environment (k, s, u) c) Appreciate the cultural environment in the making of works (k, u) 	<ul style="list-style-type: none"> • As a class, learners discuss the artistic elements of form, value, colour and balance and movement as viewed from a range of paintings by famous artists for inspiration. <i>Recommended artists: Cezanne, Picasso, Van Gogh, Giorgio Morandi, and Leonardo da Vinci</i> • Individually learners work from still-life compositions, to produce a drawing or painting based on clear study of form, value, colour and balance. • Individually, learners experiment with a range of painting and drawing techniques and materials (water colours, powder colours, acrylics, crayons, coloured pencils) • Individually, learners base their drawings/paintings on the cultural environment to set themes of their work. • Learners create a final large artwork based on the ideas developed during the previous activity and present this to the class. This piece should reflect the individual's personal response to their cultural environment and be an act of self-expression as opposed to a technical study. 	<ul style="list-style-type: none"> • Observe the responses of individual learners during group discussions for evidence of understanding. • Assess each learner's, creative working process, expression of ideas and level of experimentation during activities and the finished products.

SENIOR 3: TERM 1

Theme: Graphic Design

TOPIC 3.2: BRAND IDENTITY SYMBOLS

12 PERIODS

Competency: The learner creates and develops identification symbols relating to a given theme.

<p>LEARNING OUTCOMES The learner should be able to:</p>	<p>SUGGESTED LEARNING ACTIVITIES</p>	<p>SAMPLE ASSESSMENT STRATEGY</p>
<ul style="list-style-type: none"> a) examine the concepts, practices, process and vocabulary associated with the production of identification symbols(k, u) b) apply a combination of key elements and principles of design when creating identification symbols (k, s, u) c) use graphic skills to analyse the use of principles in designing identification symbols (k, u) 	<ul style="list-style-type: none"> • As a class, learners research about and collect different brand identity symbols (logos, badges, emblems and trade marks) regarding their design and use . In groups or individually learners analyse the key aspects of the local and international recognised identification symbols e.g. Coca Cola, Pepsi, McDonalds, Red cross, Bell beer, shell etc) analyse some of the elements of their design (colour/ • Individually, learners follow the process of making an identification symbol based on a theme, in both monochrome and limited colours. • Learners experiment with different colours/fonts and consider design elements observed in their previous research. • Learners make and produce their ideas of identification symbols in a final design. 	<ul style="list-style-type: none"> • Analyse the design process followed: sketching, editing, transfer of ideas. • . Assess the learner’s use of key design elements, use of colour and neatness of the product.

SENIOR 3: TERM 1

Theme: Graphic Design

TOPIC 3.3: POSTER DESIGNING

12 PERIODS

Competency: The learner applies knowledge and skills of graphic design to create posters.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) examine the concepts, practices, process and vocabulary associated with the principles of graphic design in poster making (k, u) b) Use a combination of key elements and principles when Posters (k, s, u)	<ul style="list-style-type: none"> • As a class, learners study and discuss examples of posters from different sources regarding lay out, choice of fonts, images, and clarity of message. • In pairs, learners examine the concept , practices, and vocabulary associated with poster making • As a class, learner’s discuss the interrelationship of images and symbols to take the place of words, and consider the effect of illustrations in relation to text. • In small groups, learners discuss the effective use of internationally recognised symbols in the locality (door labeling for washrooms, road signs, zebra crossings, no smoking signs etc) • In groups, learners discuss and list the common key factors in the posters, e.g. use of strong, appropriate and memorable imagery, clear and effective use of text, addition of a recognised logo, eye-catching colour, tells a story/sells a lifestyle, clarity. • Using their knowledge of effective poster design, learners individually design their own work, advertising a real product, service or event using limited number of colours. • The poster could be entirely planned and created on the computer, hand drawn/coloured or a combination of different media. • The completed posters are displayed around the classroom and critiqued by fellow learners. 	<ul style="list-style-type: none"> • Observe learners’ responses to questions during group discussions for evidence of understanding of elements of design. • observe the images collected by learners to determine if they have understood the key elements of effective poster making. • Assess the learners’ working process and finished product to determine their success in using the key elements of design y to their own work.

SENIOR 3: TERM 1

Theme: Three-Dimensional Arts

TOPIC 3.4: POTTERY

12 PERIODS

Competency: The learner uses clay to form ceramic artworks.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
<ul style="list-style-type: none"> a) Understand and follow the process of creating ceramic products (k, u) b) apply theory and skill of producing ceramic products(k,s,u) c) use a variety of ideas and techniques to further develop the skill of forming pottery(u,s) 	<ul style="list-style-type: none"> • In pairs or small groups, learners research about the method of slab in the production of pottery, regarding its possibilities and limitations. • Individually, learners develop drawings and sketches for pottery production using slab method • Individually, learners make use of the sketches to form slabs and slip to be used in the production of their articles. • Individually, learners create a pot by joining slabs. The slip is used to fix the joints which could be enhanced with coils from the inner sides. • Learners create a finishing by decorating the surface of their pottery by either incisions or additions of decorative patters. 	<ul style="list-style-type: none"> • Examine the research done by learner on the materials to be used and its appropriateness. • Assess each learner’s technical skills, in forming the pottery articles, the production process, and a finished product. • Elements to assess include: weight, balance, size, surface appearance.

SENIOR 3: TERM 2

Theme: Textile Decoration and Printmaking

TOPIC 3.5: TECHNIQUES IN FABRIC DECORATION

12 PERIODS

Competency: The learner applies ideas, knowledge and skills of fabric decorations to create art

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
<ul style="list-style-type: none"> a) investigate the traditional and contemporary fabric decorations and adapt them to create fabric art (k, u) b) experiment with various materials and tools, techniques and processes to produce fabric designs (s, k, u,) c) apply safety and health practices associated with the use of materials, tools and technologies in making of fabric designs (k, u, s) 	<ul style="list-style-type: none"> • In pairs or small groups, learners investigate traditional and contemporary approaches to fabric decoration in the local area and elsewhere in Uganda (e.g. tie-dye, printing, batik). • As a class, or, in groups, learners research as they study the natural and material environment for inspiration of designs. • Individually learners make sketches in their sketchbooks, developing design motifs based on their sources of inspiration. (patterns, use of design elements) • Select the technique to determine material use (tie and dye, screen printing, blocks) • exploring elements and principles of design, in the creation of motif designs in preparation for printing/dying. • Individually, learners prepare the ground /cloth for printing (treating the background to suit printing applications. • Transfer the design according to the technique applied, (e.g. dying the fabric to create effects before printing on it) • Finishing the artwork with the necessary finishing techniques (untying for tie and dye, ironing/hot pressing to remove folds and crease. • Learners demonstrate the purpose of health and safety measures while handling tools, equipment and materials in the studio (e.g. demonstrating workplace behavior and using appropriate precautions when handling sharp tools or hazardous materials). 	<ul style="list-style-type: none"> • Examine the quality and accuracy of the research each learner presents. • Observe learners' use of planning and design as a preparation to execute artistic work. • Engage learners in conversation individually to explain their choices and processes of design- making to assess their creativity. • Critique the product produced to objectively assess the use of key elements and understanding of processes. • Observe if the learners are working safely and using appropriate precautions.

SENIOR 3: TERM 2

Theme: Drawing and Painting

TOPIC 3.6: STUDY OF THE HUMAN FIGURE

10 PERIODS

Competency: The learner presents the human figure drawings.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
d) Understand the formation of human body in different postures. (k, u) e) experiment with various materials and tools, techniques and processes to produce drawings of a human figure (s, k, u,)	<ul style="list-style-type: none"> • In pairs or small groups, learners study the proportions of a human figure (the size of a human figure in relation to its head length.) • As a class, or, in groups, learners study and draw parts of the human figure focusing on body structure (anatomy) depending on gender, age. • Individually learners make sketches studied from different postures, using line drawing. • Individually, learners study tone considering drapery in relation to body structure. • Experimenting with different drawing tools e.g. pencils, coloured pencils, charcoal, drawing pens) 	<ul style="list-style-type: none"> • Observe learners' use of planning in terms of sketch, and drawing from observation • Assess the product learners use line to capture the posture and proportions, use of tones to capture body structure and drapery. • Assess the use of drawing tools to capture a living human being.

SENIOR 3: TERM 2

Theme: Graphic Design

TOPIC 3.7 : PRODUCT AND PACKAGING DESIGN

12 PERIODS

Competency: The learner creates products and packaging designs.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) Understand the concepts and techniques of designing packaging and product designs (k, s, u) b) apply elements and principles of design to create labels and package designs.(k,u,s)	<ul style="list-style-type: none"> • In pairs or small groups, learners research and discuss about different labeling of products from various sources regarding the lay out, and use of the design elements and principles. • In groups, learners discuss and identify the requirements for designing labels and packaging. • Individually learners develop sketches based on a given theme for a given product and or packaging design. • Individually learners develop personal ideas to suit a given product design and or packaging designs following a brief. • Learners develop a prototype of a given design to suit its design requirements. 	<ul style="list-style-type: none"> • Examine the quality and accuracy of the research to suit the production of a required product. • Assess each learner’s technical skills, creative working process and Step by step production of a design up to the last product.

SENIOR 3: TERM 2

Theme: Three-Dimensional Arts

TOPIC 3.8 : RELIEF SCULPTURE

16 PERIODS

Competency: The learner uses clay to form relief sculpture.

<p>LEARNING OUTCOMES The learner should be able to:</p>	<p>SUGGESTED LEARNING ACTIVITIES</p>	<p>SAMPLE ASSESSMENT STRATEGY</p>
<p>a) Explore the concept, classification and practices of relief sculpture</p> <p>b) Use clay in the production of relief sculpture (k, u, s)</p>	<ul style="list-style-type: none"> • In small groups, learners research about the historical development of relief sculpture as a style (intaglio-in ancient Egypt, high relief in ancient Greece, low relief in ancient Rome) developing a vocabulary related to relief sculpture. • Individually or in groups, learners prepare clay and slabs in preparation for the relief work production. • Individually, learners develop sketches in relation to a given subject matter suitable for a relief work. • Learners follow the two guiding principles of: size and depth to formulate their relief work in the following categories: <ul style="list-style-type: none"> i. Intaglio/sunken relief ii. Low relief iii. High relief • Learners develop an understanding of keeping their work in progress covered to avoid warping, hardening, and breaking. 	<ul style="list-style-type: none"> • Observe the research to check accuracy of facts presented by learners during their research. • observe the required plasticity of clay, the neatness of working environment and storage facilities for the work. • Assess the finished product for originality and use of the two guiding principles of size and depth.

SENIOR 3: TERM 3

Theme: Drawing and Painting

TOPIC 3.9: DRAWING FROM LANDSCAPE

12 PERIODS

Competency: The learner draws and paints depicting the rule of perspective.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) Understand the illusion of perspective in drawing and painting. b) Experiment with materials and processes, tools and techniques to create the illusion of depth in an art work. (k,u,s)	<ul style="list-style-type: none"> • As a class, learners discuss the concept of perspective, regarding definition, types and purpose. • Individually, learners practice the concept of linear perspective by focusing on 'one point and two-point perspective'. Working on an imaginary line of the eye level and the vanishing points. • Draw or paint pictures depicting architecture and the natural setting where lines diminish to a vanishing point on the horizon. • Create a simple landscape that shows aerial perspective and use of values of black and white to create a tonal effect. • Make a painting depicting a natural scenery and occurrence of aerial or atmospheric perspective, which makes colours look pale as they merge into the distance. 	<ul style="list-style-type: none"> • Observe class discussions to ensure members participation and collaboration and discipline. • Assess each learner's work regarding the application of the principle of perspective.

SENIOR 3: TERM 3

Theme: Three-Dimensional Arts

TOPIC 3.10: CARVING

14 PERIODS

Competency: The learner applies knowledge and skills acquired to create a sculpture through carving.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) Understand the concepts of carving as a subtractive technique in sculpture (k, u) b) experiment with materials and processes, tools and techniques to create sculpture (s, u)	<ul style="list-style-type: none"> • In pairs or small groups, learners research to find examples of carving from a range of cultures, time periods and materials and tools used. • As a class, learners discuss the technique of carving and the major distinction between carving and modeling. • Individually, learners make sketches of intended work to be carved based on a given theme, or subject matter for a relief carving. • Learners transfer their design onto the surface of the tile/block and begin work on their carving. Learners should be encouraged to draw ideas from their research and use a range of carving techniques to create different effects and textures in the surface. • Learners practice and demonstrate the safe use of tools in the carving process. • Learners write up the process of carving a given material into a sculpture explaining the process and challenges met. 	<ul style="list-style-type: none"> • Examine the quality and accuracy of the research each learner presents and their contribution to their group/pair. • In the group discussion, question the individual learners to assess their understanding of process of carving. • Assess each learner’s technical skills and creative working process by examining the finished carving and written product.

SENIOR 3: TERM 3

Theme: Art Theory

TOPIC 3.11: RENAISSANCE ART

6 PERIODS

Competency: The learner critically examines, interprets, and evaluates Renaissance art.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
<ul style="list-style-type: none"> a) examine Renaissance art from a social and cultural context (k, u) b) explore concepts and language associated with art of the Renaissance period, while investigating the style of Renaissance art (u, k) c) evaluate the characteristics of the works of the prominent artists of the Renaissance period (k,u) 	<ul style="list-style-type: none"> • In pairs, learners investigate the concept and period, identifying the key dates, places of renaissance art. • In groups, learners discuss and identify key personalities of the renaissance period focusing on the following: Leonardo da Vinci, Michelangelo, Raphael, and Titian. • As a class, learners analyse important developments in painting, drawings, sculpture, and architecture with a focus on high renaissance period. • In groups , learners research on the influence of the scientific discoveries on renaissance art. • Individually, learners create a landscape using techniques of shading and perspective basing on the technique of <i>'chiaroscuro and Sfumato'</i> as in the paintings of Leonardo Da Vinci and Raphael. 	<ul style="list-style-type: none"> • Assess learners research, examine their notes and check for accuracy of information regarding renaissance period. • Observe the responses of individual learners during group discussions/ conversations for evidence of understanding, knowledge and appropriate technical language. • Examine the quality of the learner work presented in their written product.

SENIOR 3: TERM 3

Theme: Art Theory

TOPIC 3.12: WEST AND CENTRAL AFRICAN ART

10 PERIODS

Competency: The learner appreciates the Art of the West and Central Africa.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
<ul style="list-style-type: none"> a) Examine elements and principles of design used in West and Central African art. (k) b) interpret a variety of historical and/or contemporary art works of West and Central Africa (k, u) c) Analyse ways in which various artworks reflect the society in which they were created (u) 	<ul style="list-style-type: none"> • In pairs or small groups, learners research and identify elements and principles of design used to make artworks in West and Central African art (e.g. identify the nature of the art, the subject matter and purpose and the meanings they convey). • As a class, learners analyse a range of historical and contemporary artworks from West and Central Africa. Discuss the similarities and differences, and cultural/tribal influences on the art. • As a class, learners compare and contrast West and Central African art with art studied in previous units to gain an understanding of how artworks reflect the society in which they were created. • Individually, learners make a write up analyzing the art of sculpture and pottery in either west or central Africa. The information given should include the style, material, tools and purpose of the piece. 	<ul style="list-style-type: none"> • Observe individual learner’s participation in group activities: how he/she interacts and relates effectively with others and demonstrates an understanding of teamwork and collaboration. • Observe students during their research, examine their notes and check for accuracy and vivid examples given.

SENIOR 4: TERM 1

Theme: Drawing and Painting

TOPIC 4.1 : THE HUMAN FIGURE

14 PERIODS

Competency: The learner makes drawings based on observing the human body.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) use elements and principles of design to create drawings based on the human figure (k, s) b) experiment with different methods and media to study and make representations of the human anatomy (s)	<ul style="list-style-type: none"> As a class or in groups, learners observe the model to capture the pose. They practice measuring using a drawing tool to capture body proportions. Individually, learners use only line, to make sketches based on various poses: seated standing, and or reclining. (Learners can take turns to be the model) Individually, learners work from the model, using a range of materials and media, exploring different techniques for making marks and adding visual interest, adding tone/value to create depth and form to the figure. Individually, as learners gain confidence, practice the use of a grid to make Portraiture giving detail in the subject Individually, practice short 1-minute poses to suggest the human form with only a few marks/lines to master posture. Learners create a large drawing/ painting using their most successful media. This should be an expressive piece which attempts to express personal feelings and/or communicate emotion to an audience. 	<ul style="list-style-type: none"> Observe learners use of the model to make their drawings. Examine the final product for evidence of self-expression and understanding of the human anatomy.

SENIOR 4: TERM 1

Theme: Textile Decoration and Printmaking

TOPIC 4.2: TEXTILE PRINTING

16 PERIODS

Competency: The learner designs surface decorations suitable for fabrics.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
<ul style="list-style-type: none"> a) Understand the use of cultural and material environment in fabric decorations. (u,k) b) experiment with materials and tools, techniques and processes to produce fabric decorations (s, k, u) c) employ creativity and originality in creating fabric surface designs (s, k, u) 	<ul style="list-style-type: none"> • In pairs or small groups, learners research on methods and techniques as well as materials and tools used in surface resist technique of fabric decoration. • Individually, learners choose a source inspiration from natural, material, and cultural environment and make sketches to suit their work. • Individually learners create a motif through a design process (simplification, balance, control of negatives and positives and pattern flow) depending on the intention/purpose of the design. • Individually learners select and prepare the textile/fabric by pre-washing, ironing and sizing. • Individually learners transfer the design motif on to a fabric using a screen, inks and squeegee.(maintaining the flow of the pattern as well as consistence of registration) • Individually learners make a desired finish on the textile by trimming, fill ups, depending on the process and technique used. 	<ul style="list-style-type: none"> • Observe learners creative process in developing motifs. • Converse with learners to examine their understanding and application of the design process. • Assess the learners final product regarding balance, effective use of the material ,maintaining the flow and finishing.

SENIOR 4: TERM 1

Theme: Graphic Design

TOPIC 4.3: Illustrations

12 PERIODS

Competency: The learner creates illustrations based on the interpretation of the given phenomena.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) Understand the concept of Illustration as a Graphic language (k,u) b) Experiment with various media to produce works of illustration (s)	<ul style="list-style-type: none"> • As a class, develop terms and concepts associated with illustration, by researching and discussing a wide range of sources. • In groups, learners examine and interpret illustrations from different sources, such as books, magazines, newspapers focusing on image, style, size, placement, and use of text to supplement image. • Individually. Learners plan and develop images following a given brief, on a number of concepts using materials of their choice. • Individually, learners transform realistic images into stylized ones suitable for graphic and illustrative purpose.(use of clip art is advisable) • Explore a variety of techniques and media which can be utilized for illustration such as: painting, printmaking, mixed media. 	<ul style="list-style-type: none"> • Assess learners comprehension skills to understand and interpret the given text. • Assess learner’s research and process in the development of illustrations. • Assess the finished product to evaluate expressiveness and style of the illustration, communication of the intended meaning of the text, and appropriate use of material.

SENIOR 4: TERM 1

Theme: Art Theory

TOPIC 4.4 ART FROM THE 19TH CENTURY TO THE PRESENT IN EAST AFRICA 10 PERIODS

Competency: The learner understands the trend/ development of art in East Africa.

<p>LEARNING OUTCOMES The learner should be able to:</p>	<p>SUGGESTED LEARNING ACTIVITIES</p>	<p>SAMPLE ASSESSMENT STRATEGY</p>
<p>a. Understand the 19th and 20th century art movements and styles in East Africa (k, u)</p> <p>b. explore and interpret a variety of artworks, both historical and contemporary, to identify and describe their purpose and style, materials used and the meanings they convey (u)</p> <p>c. Examine contemporary East African art in its social and cultural context (k, u)</p>	<ul style="list-style-type: none"> • In pairs or small groups, learners research a variety of East African artworks, both historical and contemporary, in preparation for a class discussion. • In groups, learners discuss and examine the artworks researched, identifying the trends purpose and meanings of art in East Africa. • In groups, learners investigate and discuss contemporary East African art associated with Modernism and Post Modernism identifying its social and cultural context in relation to style and subject matter. <i>Suggested artists: Godfrey Banadda, F.X. Naggenda, Nuwa Nyanzi, Fred Mutebi, Kyeyune George, Kamugisha Edward Ssajjabbi.</i> • Individually, learners make a write up comparing two East African artworks, one contemporary, and another from the 19th century. Use of appropriate artistic terminology is required. 	<ul style="list-style-type: none"> • Observe learners during their research, examine their notes and check for accuracy of information presented. • Observe the responses of individual learners during group discussions and contributions to enhance understanding and ability to analyse and contrast elements of art. • Examine the written assignment for accuracy of information, presentation and evidence of understanding.

SENIOR 4: TERM 2

Theme: Textile Decoration and Printmaking

TOPIC 4.5: BATIK MAKING

14 PERIODS

Competency: The learner applies creative process to make batik works.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) explore and experiment with a variety of media/ materials to produce batik art (k, s) b) apply elements and principles of design to create batik works (s) c) apply safety measures and environmentally responsible practices when creating Batik works (k, s, u)	<ul style="list-style-type: none"> • In small groups, learners research and identify the historical development of batik as a form of artistic expression. • In groups or pairs, learners discuss contemporary Ugandan artists who employ the technique of Batik analysing themes and style. • Individually, learners make use of their research as inspiration, to plan and execute a batik artwork based on a chosen theme. • Individually, learners experiment with the batik tools and processes on sample pieces, demonstrating appropriate health and safety precautions in the classroom. • Learners experience the finishing process: crackling and removal of excess works, and post ironing. • Learners make a write up of the activity process for their portfolio/sketchbook, including their observations and comments on the successes and challenges. 	<ul style="list-style-type: none"> • Observe learners as they work to ensure safe practice. • Observe students during their research, question them and examine their notes to assess understanding of the functions and process of batik art production. • Assess each learner's technical skills, creative working process and expression of ideas during sessions and by examining the finished product.

SENIOR 4: TERM 2

Theme: Drawing and Painting

TOPIC 4.6: FIGURATIVE PAINTING

12 PERIODS

Competency: The learner expresses themselves through figurative painting.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) use elements and principles to produce paintings (s, k, u) b) evaluate the effectiveness of elements and principles of the arts in the artworks (k, u)	<ul style="list-style-type: none"> • In groups learners explore and discuss some painting of Master artists in figurative paintings (e.g. Michelangelo, Rembrandt, Edward Kamugisha Ssajjabbi, and other Ugandan artists) to arouse curiosity and studying composition and colour application. • Individually learners develop sketches based on a given theme/topic for figurative painting. • Learners prepare materials and tools to suit the method of painting: dry method and wet method. • Execute the composition in regard to: centre of focus, perspective, drama and feeling. • Individually learners produce an original figurative painting with much focus on use of colour/materials, composition, expressions, and area of focus. 	<ul style="list-style-type: none"> • Observe learner's participation in the group discussion for evidence of individual contribution on the topic. • Examine the learners' drawing and painting process to enhance originality. • Assess individual paintings regarding subject matter, style, colour application and finish .

Competency: The learner makes publication designs.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) use a variety of strategies to generate ideas and develop plans for the creation of publication designs (k, u) b) explore and experiment with a variety of media/materials, technologies, tools and techniques, and apply elements and principles of design to create publication designs (k, s)	<ul style="list-style-type: none"> • As a class, learners research on concepts and techniques used in publication design to build their knowledge base. • In groups learners study different materials in category of publications to find about the different layouts, fonts and illustrations to serve the purpose. • Individually, learners plan for their publication designs based on a given brief/ theme to suit the purpose, e.g. book covers, book jackets, title pages, fliers, magazines. • Individually learners design their publications following measurements, colour choice, lettering, and craftsmanship. • Learners display the finished products and discuss successes and challenges. 	<ul style="list-style-type: none"> • Observe learners group discussion to ascertain individual contribution and collaboration. • Assess learner's technical skills, creative working method, and expression of ideas and understanding of the design process. • Assess the final products in relation to creativity, draftsmanship, application of elements, and balance of fonts with illustrations in the work.

SENIOR 4: TERM 2

Theme: Art Theory

TOPIC 4.8: CONTEMPORARY ART IN UGANDA

8 PERIODS

Competency: The learner understands of the process on contemporary Ugandan art in the social and cultural context.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) Examine the elements and principles of design used in Ugandan contemporary art, and describe their effects (k) b) use a variety of strategies to interpret and evaluate the effectiveness of Ugandan contemporary artworks (k, u) c) Evaluate the contribution of contemporary art and artists in Uganda’s national development (u)	<ul style="list-style-type: none"> • As a class learners research and evaluate the development of art in Uganda (e.g. exploring different art forms from various cultures in Uganda, the formal school art and the establishment of the Margaret Trowell School of Fine Art of Makerere University). • Learners identify prominent artists in various fields of art: painting, sculpture and ceramics and their contribution to the nation’s artistic identity. • In small groups, learners analyse the contributions and influence of art on Uganda’s national economy. • Individually or in groups learners describe ways in which art has affected or influenced people’s values and identity. • Identify a variety of pathways/careers related to visual art, describing opportunities in the community related to visual arts. • Individually, learners write a short essay explaining their thinking as to why and how art contributes to the culture and development of Uganda. 	<ul style="list-style-type: none"> • Observe the individual learner’s participation in the group activities, how he/she communicates, co-operates and relates effectively with others, demonstrating an understanding of team work and collaboration. • Observe the learners’ presentations and assess their understanding and use of appropriate technical language. • Asses the learners’ understanding of art’s national and cultural significance through the written product.

Competency: The learner makes fabric decorations using waste fabrics.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) explore a concept of appliqué and patch work in art (k, s, u) b) use appropriate practices to make appliqué and patchwork. (k, s)	<ul style="list-style-type: none"> • As a class, discuss concepts associated with patchwork and appliqué by researching wider sources regarding method and application. • In pairs or small groups, learners collect materials and tools for appliqué and patch work. These can be got from tailors, homes, and waste bins. • Individuals practice with the process: stitching-running stitch, back stitch, blanket stitch, and hemming stitch. • Individually learners make sketches reflecting simple compositions for applique. Cut out pieces following the sketches, arranging and stitching. • Patching: sketching, cutting out pieces to suit different shapes desired, arranging them and sawing them in an artistic arrangement. • Individually, learners apply the finishing process of cutting and trimming, and bordering where desired. 	<ul style="list-style-type: none"> • Observe the planning session to get the required materials to suit the activity. • Assess learner's technical skills, creative working process and expression of ideas in the finished product for pattern, stitching, neatness.

SENIOR 4: TERM 3

Theme: Drawing and Painting

TOPIC 4.10: UNDERSTANDING COMPOSITION

12 PERIODS

Competency: The learner arranges, draws or paints objects of a picture in a pleasant composition.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) Understand construction guidelines of arranging objects in a composition (k, u) b) Experiment with different materials to make picture compositions (s, u)	<ul style="list-style-type: none"> • As a class, discuss different ways of arranging objects for making a drawing or painting following the two basic classifications of Portrait and landscape formats. • In groups, learners experiment with the two basic formats of composition making still life drawings or paintings focusing on the elements and principles of shape, movement, space and balance. • Individually, learners practice the various constructions of composition: Pyramid, Circular, Angular, Triangular and cross construction. • Individually, learners make use of the previous knowledge and skill of using different materials and techniques to capture different compositions. • Learners make use of their favourite material and technique in the making of art to improve on the mastery skill. 	<ul style="list-style-type: none"> • Observe the responses of group discussion to ascertain individual contribution in a discussion. • Assess the finished product to check the pleasantness of the compositions and applications of elements and principles of art.

Competency: The learner decorates fabrics using Tie and Dye techniques.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a) Understand the process of making tie and dye (k, u) b) Experiment with materials and tools with techniques of Tie and Dye. (s,k,u)	<ul style="list-style-type: none"> • As a class, learners research and discuss about the development of the bound resist technique of textile decoration to gain an understanding of origin, purpose and techniques required. • Individually, learners draw plans in preparation to execute tie and tie. • Learners prepare the cloth and other materials required for tie and die. • Individually learners practice the Tie and dye processes and techniques: <ul style="list-style-type: none"> -tying and dipping -untying and drying -finishing (ironing) and the techniques of: <ul style="list-style-type: none"> -folding(stripes) -gathering -stitchery • Learners practice with the finishing techniques: drying, untying, ironing. 	<ul style="list-style-type: none"> • Observe learners' outputs from the research and the effort to access the information regarding tie and dye. • Assess each learner's technical skills, creative working process in the execution of tie and dye. • Assess learners' product in regard to registration of the dyes in relation to patterns.

SENIOR 4: TERM 3

Theme: Art in the Economy

TOPIC 4.12: MAKING AND PRESENTING A PORTFOLIO

6 PERIODS

Competency: The learner presents art works in a portfolio for public viewing.

<p>LEARNING OUTCOMES The learner should be able to:</p>	<p>SUGGESTED LEARNING ACTIVITIES</p>	<p>SAMPLE ASSESSMENT STRATEGY</p>
<p>c) Understand the purpose of a portfolio in the creative process (k, u) d) create, prepare and present work in portfolio (s, u)</p>	<ul style="list-style-type: none"> • As a class, discuss and describe different types of portfolios and their purpose (e.g. topic portfolio, special event portfolio, group portfolio, term portfolio and annual or cycle portfolio). • individually learner identify and select work suitable for inclusion in their art portfolio (e.g. researched information, developmental studies, further works done outside class time, jottings/ sketches of ideas, final artworks, portfolio statements). • Individually, learners assess their work and discuss areas for improvement and identify missing elements-produce the elements missing from their portfolios given the opportunity to recreate or improve any work they feel is substandard • As a class, learners present their portfolio in the annual exhibition in an appealing manner, considering cover design, layout of contents and appropriate mounting and labeling of work. Large works and 3-D objects may be photographed in order to be included. In addition to their work, learners might include acknowledgements, student statement/ reflection, table of contents and glossary of terms. 	<ul style="list-style-type: none"> • Observe the learners technical skill of preparing an appealing portfolio. • Examine the display of work, assessing the quality of presentation skills suitable for a finished portfolio.

Assessing the new expectations for learning

The new curriculum sets new expectations for learning, with a shift from Learning Outcomes that focus mainly on knowledge to those that focus on skills and deeper understanding. These new Learning Outcomes require a different approach to assessment.

The “Learning Outcomes” in the syllabuses are set out in terms of Knowledge, Understanding, Skills, and Attitudes. This is what is referred to by the letters k,u,s & v/a.

It is not possible to assess attitudes in the same way as knowledge, understanding and skills because they are more personal and variable and are long-term aspirations. This does not mean that attitudes are not important. It means that we must value things that we cannot easily assess.

So this guidance booklet focuses on knowledge, skills and understanding. Each has its own implications for learning and assessment.

Knowledge	The retention of information.
Understanding	Putting knowledge into a framework of meaning – the development of a ‘concept’.
Skills	The ability to perform a physical or mental act or operation.
Values	The inherent or acquired behaviours or actions that form a character of an individual.
Attitudes	A set of emotions, beliefs or behaviours toward a particular object, person, thing or event.

To assess knowledge, skills and understanding we need to look for different things. Knowledge can be assessed to some extent through written tests, but the assessment of skills and deeper understanding requires different approaches. Because of this, the role of the teacher in assessment becomes much more important.

Knowledge

Knowledge is the easiest to assess because it is fairly straightforward to find out whether or not a learner has retained some information: a simple question can usually find this out. We ask them to name something, or state something, or label a diagram.

Skills

Skills are the ability to perform a mental or physical operation, so we have to observe the skill being performed or look at the product, or outcome, of the skill; for example a piece of writing, a picture or diagram. Some skills, such as speaking or a physical education skill do not have a product so need to be observed.

Understanding

Assessing deeper understanding is much more difficult, so we usually ask learners to explain, compare or outline a process. This can be done orally (in conversation) or in writing, and will give us some idea of the extent of their understanding.

Values and Attitudes

Values and Attitudes determine how we interact with others, working in a team, meeting deadlines, being self-driven, holding democratic values, and having respect for democracy, race, gender, disability, human dignity, culture, nation, life and social justice.

ASSESSMENT

Examinations

There will be examinations or tests set at the end of every year. There will also be a summing up of on-going teacher assessments made in the context of learning.

Formative Assessment

Assessments are used for a wide range of purposes in schools and education systems. Just as academic lessons have different functions, assessments are typically designed to measure specific elements of learning—e.g. the level of knowledge a student already has about the concept or the skill the teacher is planning to teach or the ability to comprehend and analyze different types of texts and readings. This syllabus focuses on the evaluation of progressive day-to-day classroom learning; hence **Formative Assessment**.

Formative assessment refers to a wide variety of methods that teachers use to conduct in-process evaluations of student comprehension, learning needs, and academic progress during a lesson, unit, or activity.

The general purpose of formative assessment is to improve learning achievement; give educators **in-process feedback** about what students are learning or not learning so that instructional approaches, teaching materials, and academic support can be modified accordingly. Formative assessments are usually not scored or graded, and they may take a variety of forms, from more formal quizzes and assignments to informal questioning techniques and in-class discussions with students.

The general goal of formative assessment is to collect detailed information that can be used to improve instruction and student learning while it is still happening. What makes an assessment “formative” is not the design of a test, technique, or self-evaluation, per se, but the way it is used—i.e., to inform in-process teaching and learning modifications.

If assessment is to make a difference to teaching and learning, then teachers must use the information they gain from assessment to make **some change** to the teaching and learning process. The changes that can be made include decision about:

- What needs to be learned next
- Whether an element of the syllabus needs to be taught again in a different way
- Changing teaching approaches if necessary
- Identifying learners who need more support, or who are making exceptional progress
- Enabling learners to understand what they have to do to improve

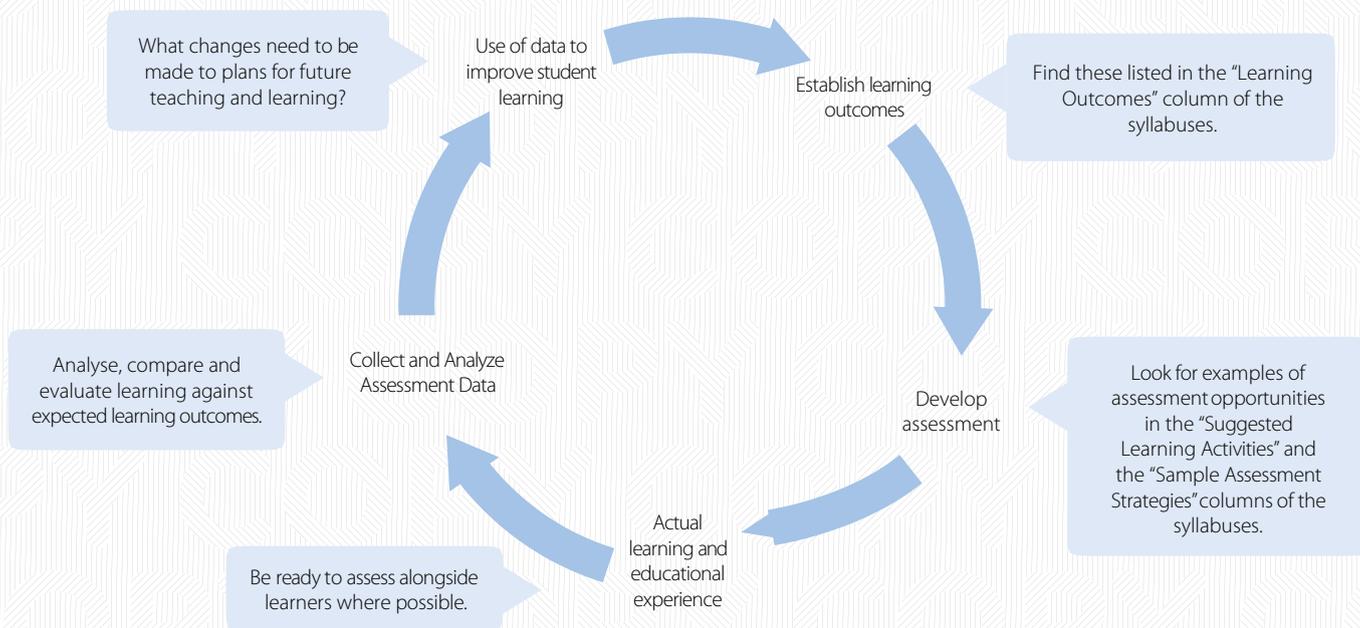
The final examination at the end of Senior 4 will be very different in nature, and will focus on the learners' ability to apply their learning in new situations, rather than on the ability to recall information.

It is the use of the assessment data within this cycle to improve learning that is key to the success and impact of formative assessment.

It is this cycle that enables formative assessment to impact on learning:

- The syllabuses set out the learning outcomes
- The lessons seek to achieve these outcomes
- Assessment finds out whether or not the outcomes has been achieved
- This information guides the next steps in learning and so sets new learning outcomes

The process of teaching, making formative assessments and then changing the teaching and learning in some way can be seen as a cycle:



FORMATIVE ASSESSMENT INVOLVES USING ALL PARTS OF THE CYCLE

ASSESSMENT

How do we find the opportunity to make formative assessments?

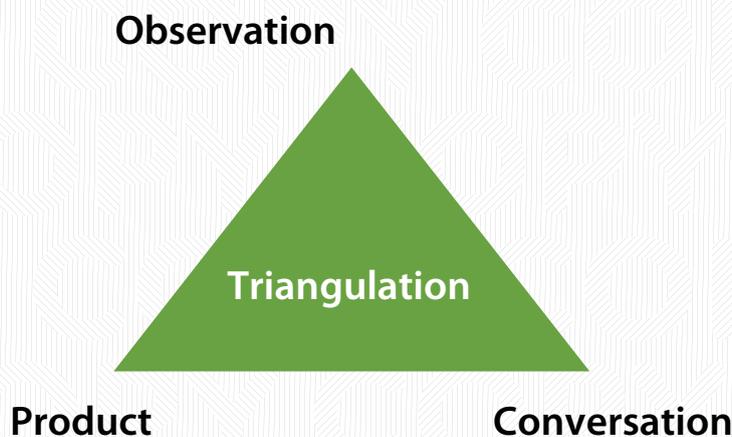
In the new curriculum, the teacher's assessment role is not to write tests for learners, but to make professional judgements about learners' learning in the course of the normal teaching and learning process. The professional judgement is about how far the learner meets the Learning Outcomes that are set out in this syllabus. To make these judgements the teacher needs to look at how well the learners are performing in terms of each Learning Outcome.

School-based formative assessment is a part of the normal teaching and learning process, and so the assessment opportunities will also occur during this normal process. It is not something that needs to be added on after learning; it is an integral part of it.

These opportunities occur in three forms and are often called:

- Observation – watching learners working (good for assessing skills and values)
- Conversation – asking questions and talking to learners (good for assessing knowledge and understanding)
- Product – appraising the learner's work (writing, report, translation, calculation, presentation, map, diagram, model, drawing, painting etc.). In this context, a "product" is seen as something physical and permanent that the teacher can keep and look at, not something that the learner says.

When all three are used, the information from any one can be checked against the other two forms of assessment opportunity (e.g. evidence from "observation" can be checked against evidence from "conversation" and "product"). This is often referred to as "triangulation".



Triangulation of assessment opportunities

To find these opportunities, look at the syllabus topics. These set out the learning that is expected and give 'Sample Assessment Strategy', and in doing so they contain a range of opportunities for the three forms of assessment.

Generic Skills

The Generic Skills have been built into the syllabuses and are part of the Learning Outcomes. It is therefore not necessary to assess them separately. It is the increasingly complex context of the subject content that provides progression in the Generic Skills, and so they are assessed as part of the subject Learning Outcomes.

Attitudes

It is not possible to assess attitudes in the same way as knowledge, understanding and skills because they are more personal and variable and are long-term aspirations. This does not mean that attitudes are not important. It means that we must value things that we cannot easily assess.

Record keeping

Keeping detailed records of learners' individual progress is always difficult with very large numbers of pupils. For the purposes of school-based formative assessment, it is not even always necessary to keep such detailed records anyway. If feedback is given immediately and action is taken, then learning is changed and the record would soon become out of date and redundant.

Most formative class-based assessments are dynamic in that they feed straight back into the teaching and learning process. Therefore detailed records of these are not appropriate.

What is needed is record of assessments of learners' learning made in terms of each Topic or unit. This means recording the on-going summative assessments of each unit. There is no need to make separate records of each of the Learning Outcomes because this would be very time-consuming and

also unnecessary. It is much more useful to make an overall assessment about whether or not each learner met the Learning Outcomes for each Topic as a whole.

Each Topic is made up of a number of Learning Outcomes. Therefore teachers need to consider all the Learning Outcomes when making an overall judgement about the Topic as a whole. It is not always necessary for every individual Learning Outcome to be achieved for the Topic as a whole to be achieved. This will vary with the Subject and Topic.

By looking at the Learning Outcomes within each Topic, it is possible to identify four broad groups of learners in terms of their achievements:

Descriptor
No Learning Outcome (LO) achieved
Some LOs achieved, but not sufficient for overall achievement
Most LOs achieved, enough for overall achievement
All LOs achieved – achievement with ease

ASSESSMENT

These overall assessments should be made on the basis of the many formative assessments that the teacher has made during the course of teaching the topic. If teachers have been

working with the learners over the course of the topic, they will be able to make a broad judgment about which learners have achieved or have failed to achieve the topic's overall Learning Expectation. These "Authentic Assessments" will be more valid and valuable than a test set by the school.

Recording these overall assessments will be simple, manageable and yet valuable, and can be recorded on a sheet such as the one below in which the categories are indicated with a number.

Although a very simple process, these four categories will give rich data when a comparison is made between the learners in

each category for different subjects and units. They will also identify easily those learners who need extra support or who may not be ready to move on to the next grade at the end of a year.

If records are kept of the learning outcomes of each syllabus unit through the year, then there will be no need for an end of year test. Teachers will already have a record of those learners who have met the learning outcomes, and those who have not done so. Therefore, teachers will know if there were any learners not ready to progress to the next grade.

An overall record should be made of the individual unit assessments by subject in terms of the 4 descriptors. If numbers (0-3) are used as identifiers, then it will be possible to arrive at an overall number for a year by aggregating the identifiers for each unit.

Descriptor	Identifier
No Learning outcome achieved	0
Some LOs achieved, but not sufficient for overall achievement	1
Most LOs achieved, enough for overall achievement	2
All LOs achieved – achievement with ease	3

In the example below, the table shows the end-of-unit assessment for six learners.

Fine Art										
	T1	T2	T3	T4	T5	T6	T7	T8	T9	T10
Learner A	3	3	2	3	3	3	3	2	3	3
Learner B	2	2	3	2	3	2	2	2	3	2
Learner C	1	1	2	1	1	2	2	3	2	3

This method will give much more information than using a tick. For example, at a glance it can be seen that learners A & B are achieving much higher than learners E & F. It can be seen that Learner C has improved during the year. We can even see that more learners achieved success in Topic 9 than Topic 7.

All of this is very valuable assessment information and can be used to improve learning.

This summative teacher assessment will contribute 20% to the final grade of the School Leaving Certificate as elaborated in the Assessment Framework.

Glossary of Key Terms

TERM	DEFINITION
Competency Curriculum	One in which learners develop the ability to apply their learning with confidence in a range of situations.
Differentiation	The design or adaptation of learning experiences to suit an individual learner's needs, strengths, preferences, and abilities.
Formative Assessment	The process of judging a learner's performance, by interpreting the responses to tasks, in order to gauge progress and inform subsequent learning steps.
Generic skill	Skills which are deployed in all subjects, and which enhance the learning of those subjects. These skills also equip young people for work and for life.
Inclusion	An approach to planning learning experiences which allows each student to feel confident, respected and safe and equipped to learn at his or her full potential.
Learning Outcome	A statement which specifies what the learner should know, understand, or be able to do within a particular aspect of a subject.
Process Skill	A capability acquired by following the programme of study in a particular subject; enables a learner to apply the knowledge and understanding of the subject.
Sample Assessment Strategy	A strategy which gives a learner the opportunity to show the extent to which s/he has achieved the Learning Outcomes. This is usually part of the normal teaching and learning process, and not something extra at the end of a topic.
Suggested Learning Activity	An aspect of the normal teaching and learning process that will enable a formative assessment to be made.



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