



Ministry of Education  
and Sports

# HOME-STUDY LEARNING

SENIOR  
5

ART AND DESIGN

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

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

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## FOREWORD

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

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

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

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



**Alex Kakooza**

Permanent Secretary  
Ministry of Education and Sports

## ACKNOWLEDGEMENTS

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

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

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



**Grace K. Baguma**  
Director,  
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## ABOUT THIS BOOKLET

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

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

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

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

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

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

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

**Enjoy learning**



# Senior Five

## Term 1

### Lesson 1

**Theme:** Drawing and painting

**Topic One: Drawing and painting from still life**

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

1. arrange different objects to form a composition.
2. illustrate ideas for artworks from direct observation.

**You will need some of the following materials:**

Drawing book, view finder, assorted objects from your home, powder paint, water, pallet, crayons, inks, chalk, charcoal, pastels, brushes, felt-tipped pens and pencils.

**NOTE:** You should prepare your materials, tools, and the set objects before your lesson can begin.

### Introduction

The study of drawing is the foundation of other study electives in art. A variety of drawing media (pencil, charcoal, marker, ink, crayon or ink) and painting materials (water colour, tempera or mixed media, etcetera) will be used to explore still life, nature, the human figure and landscape as well as more experimental approaches to art. This topic is focused on developing your ability to observe and apply manipulative skills as you progress through a variety of home classroom assignments.

At this stage of study, still life drawing focuses more on the representation of elements to the principles of art to make a composition. The study reveals the relationship of visual elements, which include (line, texture and colour) to principles of art, as a result of observation, appreciation and arrangement of objects from the environment. Descriptive drawing forms, structures and application of colour/ tone and shades in a set setting is the major intent of study. The illusion of presenting a three-dimensional appearance on a two-dimensional working surface by describing form, light, value, colour, texture and spatial depth in the interplay of value should be conveyed.

**Note:** You will therefore learn to practice with the shading/ painting technique and process of mark making on the surface to produce a visual image. Try to get into the habit of drawing every day- even if it's only for ten minutes during your break. This means you can create images anywhere, from anything that you have to handle. There are various stages in drawing which may or may not lead to a finished composition.

You should draw or paint from still life for aesthetic and organizational skills as a foundation for professional employment. These include sketches, studies, and complete works. In this topic, you will learn and practice the development of different shading techniques to achieve form in your composition.

## Procedure

### 1. Arranging the objects to form a meaningful composition

To arrange a simple and meaningful composition, consider the variations in space, size and colour. It is like telling a story, having a beginning and an end. The base of the composition should be raised but not beyond the eye-level.

Since the background is part of your **composition**, you should carefully select its appearance, either bare or enhanced to bring a meaningful composition (e.g. with a curtain, a wall). Your setting should receive natural light, but not under direct sunshine. It should be set as seen in **Figure 1.1**.

**Note:** While setting, colour effect is most desirable to present the setting with varying colours and objects in order to stimulate your ability of expressing aesthetic qualities. Control light to reveal shades and shadows on the setting and avoid direct light.

### 2. Illustrate ideas for artworks from direct observation

You will need to select a meaningful theme with objects that relate to each other. These are meant to serve the similar purpose, such as farming, cooking, bathing, stationary, cleaning, furniture, building and utensils. These are normally selected to depict meaningful and varying aspects like shape, form, size, texture and colour.

Restrict yourself to using a particular media such as graphite pencils, powder paint, pastels, crayons, ordinary charcoal (refer to the Figure 1.2) This will help you maintain interesting texture not forgetting the rest of the art elements and the principles of art and design required. **Remember** to concentrate on observation when drawing.



**Figure 1.1:** Setting showing colour effect in a still life composition



**Figure 1.2:** A drawing from still life



**Activity 1.1**

1. Collect still objects (both organic and inorganic) with meaningful forms, varying sizes, colour and texture. Be conscious of the arrangement of the different structure and planes in relation with each other.
2. You should appreciate all visual elements as applied in the drawing or painting from still life.
3. Your setting should reflect a meaningful theme and should not be overcrowded as this can cause confusion.
4. You should study the projection, shadows and interplays in the set objects (reflections and cast shadows)
5. The setting should not be less than three meters away from you, but must be below your eye level.

You should have different viewpoints (left, right and front views). The surrounding of the setting should be part of your study and is of much importance as the objects themselves. You should draw or paint in door or out-door settings. Lightly make a number of sketches based on observation of your set up. This will enable you establish the relative positions and sizes easily than an outline drawing would be. Lightly shade the darkest area of your set composition and indicate the cast shadow.

**Activity 1.2**

Find a low ground or a low table and set up a medium object such as farming, kitchen laundry materials that stand high above the rest. Select any object, on its left but more to the front is another item. Leaning against one of the items is an object slightly higher than the set items. Observe the setting keenly and take note of its characteristics. Start drawing with light outlines to cover the set objects.

Using your selected drawing media, show the details and apply the elements such as line to create technique of shading. The end result should show the basic **shapes** and **forms** of the selected objects.

**Follow the procedure below:**

1. Using a lighter tone, outline the object at the back of one object, at this point shade underneath and put in a deep area of shadow that lies between the two objects. For example, using a broad side of your pencil, charcoal or any drawing media you may want to use, begin applying a dark tone of the second object. Try to make sure that your media strokes run in the same direction from the darkest to the lightest.
2. Continue the process, making the dark tone on the object behind the front one. Your strokes should follow the form of the object.
3. In case of texture, reinforce your media using the irregular or regular lines to convey the texture
4. Handle the third item in nearly the same way not forgetting the background and the foreground treatment. Much as the work is in progress, relate the objects by observation on the shadows, shapes, texture and form. More tonal contrast may be needed as is the contrast of texture.

**Remember:** Cast shadows always make a scene more interesting, as they allow you to exploit the differences between the light and the shaded areas of your subject.

The finished drawing or painting should be displayed, let your family members or your neighbours critique your performance (Should wear a mask while in public). **Keep in mind** that learning through mistakes builds your learning.

**Activity 1.3**

- i) Name and define seven art elements that will guide you in achieving a good paint or composition.
- ii) Give importance of the seven art elements that will guide you in achieving a good paint or composition.

**Summary**

In this topic you have learnt about drawing and painting from still life. You have learnt how to arrange your objects to form a meaningful composition. You have learnt technique of how to draw from observation, using shape and form in order to make a composition.

## Lesson 2

**Theme:** Drawing and painting

### Topic Two: Drawing and painting from Nature

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

1. study objects to develop personal appreciation and analysis of forms, structure, colour and pattern through observation and imitation.
2. follow the guide lines to capture the forms and surface qualities of the chosen specimen using the available drawing media.
3. observe the selected object and landscape for the purpose of drawing and painting.

**You will need some of the following materials:**

Drawing book, natural objects such as shells, banana sucker, banana flower, maize, textured wood, Jack fruit, pineapple with its leaves intact, yams, mature cock, mature hen, and landscape mentioned among others near your home surrounding. The media- crayons, inks, chalk, charcoal, pastels, brushes and pencils.

## Introduction

In this topic, **nature** is divided into two alternative studies: specimen and landscape study which are intended to develop your perception (ability to really see and study an object), plan projects and to make finished artwork. The study further brings you closer to your creative thinking and analysis. You should train yourself on both alternatives. You should study nature specimen like plants, animals, birds, fossil and portions of vegetation in a landscape setting for example playing field. The study is meant to enhance your observation, appreciation, and manipulative skills by taking them through an analytical process.

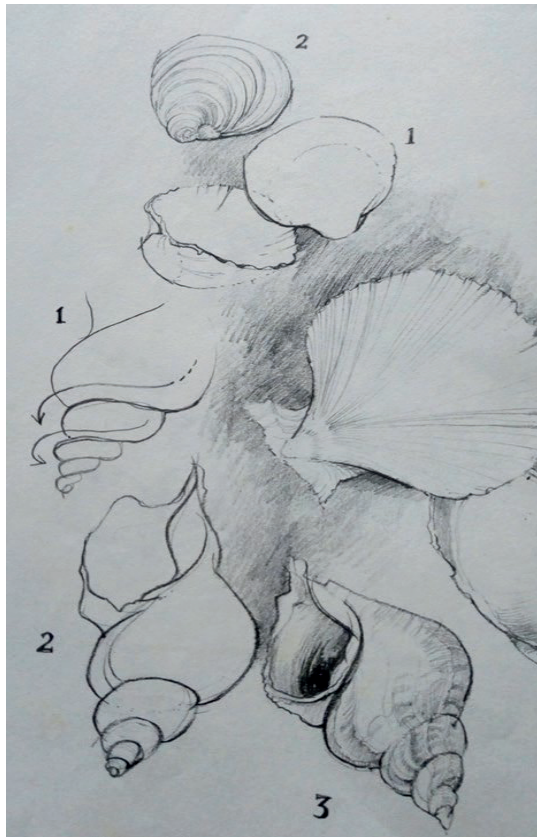
In this topic, you should develop:

- a) analytical study or studies of objects
- b) out- door sceneries (landscapes) involving human interactions such as vegetation, physical features, roads, foot paths and architectural structures. You should handle the two sections of specimen and landscape equally.

## Analytical study or studies of natural objects

In this study, you should focus on natural objects based on themes such as plants, insects, animals, birds, water life and fossils as seen in the Figure 2.1 and Figure 2.2.

Under the **analytical study**, you should draw or paint the whole object while **analytical studies** you should draw parts of the whole object separately guided by the elements and the principles of art.



**Figure 2.1: Analytical studies**



**Figure 2.2: Analytical study of a pawpaw**

The process of analytical drawing or painting involves close observation of specific parts of the object and how each part relates to the other. It also involves looking closely at how light and shadow play on the object.

Once the above process is followed, this will help you to:

- Develop your observation and accuracy skills through the various studies of natural objects.
- Learn how to draw and paint from outdoor specimen studies like dead wood, plant creepers and robust specimen such as chicken head.
- Explore nature in order to have a greater understanding of form, structure and characteristics of the particular object.

### **Procedure:**

- Collect nature objects with meaningful themes, forms, varying sizes, colour and texture.
- You should appreciate all visual elements as applied in the drawing and painting from nature
- You should study the structure, interplays of shapes and light effect on the surface on the set object.

**Activity 2.1**

Make analytical studies of the natural object selected in your drawing book. Thereafter, position the selected specimen of your choice and capture the forms and surface qualities using the analytical study. Observational skills should be revealed within your composition.

**Analytical study of Out-door sceneries (landscape)**

Outdoor scenery in this topic of nature drawing refers to a landscape. A natural scenery that you see when you look at a particular section of land as subject matter. At the start, the individual landscape or scene you choose to work from is not so important. Do not spend a lot of time looking for “perfect scene” or one that inspires you. All those impressive vistas and favorite views can actually be detrimental to the job at hand, since you may be frustrated if you cannot represent them as you would like. The real excitement in landscape springs not from the view itself, but from the appearance and development of the image on your page. The original physical view is only the forward motion. Landscape has a foreground, middle ground and back ground. The fore ground is the area nearest to the viewer. The middle ground is the area just behind the fore ground which stretches to the horizon. The background is the area farthest away from the viewer and is usually behind the horizon see Figure 2.3.



*Figure 2.3: Landscape showing the grounds*



## Procedure

In beginning any landscape study, it is necessary first to determine the limits of the area that you wish to draw. Even a small view contains so much that it is necessary to limit the range of your vision from the beginning. We suggest that for each study you draw a margin within the borders of your paper contain the image. The margin should function as an imaginary window or viewfinder to focus your attention on given area. For the actual drawing, the margins help in constructing a composition by setting limitations on the space of the image and defining negative areas between and around forms.

The edges of the cardboard will establish the area of your view and should correspond proportionally to the drawn margins. The view will expand as you hold the viewfinder closer to your face. After establishing the boundaries of your subject area, you should generally begin drawing by **blocking in** the shapes of forms and space. Blocking in means using gestural or construction lines quickly and loosely to give basic indications for major shapes, placements, directions and composition over the whole paper.

### Activity 2.2

Begin your landscape work with a series of blocking in sketches, no one taking longer than 15 minutes. Choose an area or scene close at hand; your backyard will do if you have one. Use charcoal because it will not allow you to get too involved with details. First draw a margin (frame) on your paper, the size that you want your image to be. Then, before drawing anything else, study your subject for 3 to 5 minutes, projecting how it will look in black, gray and white on your paper

## Note

### Activity 2.3

Draw margins 1 inch inside your paper. Look at your landscape with the idea of determining a foreground, middle ground, and background. In your drawing, block in each plane with a different shade of gray. The lighting in the actual view may not be distinct enough to help you in the organization of planes, or you may wish to change the given lighting for purposes of design and emphasize values.

**Summary**

In this topic, you have learnt about;

1. The difference between analytical study and analytical studies
2. The appreciation and analysis of natural objects forms, structure, colour and pattern through observation and imitation.
3. How to capture the forms and surface qualities of the chosen specimen using the available drawing media?
4. Create a simple composition by observing the selected object for the purpose of drawing and painting.

## Lesson 3

**Theme:** Drawing and painting

### Topic Three: Drawing and painting from a living person

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

1. Analyse the articulation of the component parts of the human body and the relationship between the human structure and the behaviour of its drapery.

**You will need some of the following materials:**

Drawing book, a dressed model from your home, pencils, charcoal, pastels, chalk, wax pencils and crayons, pen and ink, felt and fibre-tip pens, brushes, powder paint, water, pallet, brushes, felt-tipped, drawing board and easel.

**NOTE.** You should prepare your model, materials, tools, before your lesson can begin.

## Introduction

This topic is intended to teach you the nature and character of a living person and how the body parts relate to each other. The aim is to enhance your understanding of the human anatomy, structure and character and how the skeleton emphasizes the body movement with its drapery. The skill needs intuition and imagination to cope with difficult aspects of the figure in deliberate action, foreshortening and balance.

The study of living person includes a full figure or portrait drawing or painting from a model set in a descriptive pose. The study at this level broadens from what was learnt in living person at ordinary level to enhance observation and creative expression in two-drawing media, revealing the body structure, proportions, feelings, character and expression.

You will study the living person in various poses in relation to the body parts, as well as the behaviour of the drapery. For example, observe the drawing in Figure 3.1. You will have to expose yourself to fully dressed model as may be described in your settings.



*Figure 3.1: Study of a living person*



## Procedure

Request a person to model for you. Then choose the pose.

Spend some time arranging your model and setting up your own position. However, take caution not to pose your model in a tiring position. Sometimes you may need supports like a stick or desk to lean on. Drawing from life is made much easier if you can look from your subject to the drawing and back with a minimum of eye and head movement. For the right handed artist, the best arrangement is illustrated opposite. If you are left- handed, reverse your position so that while you are working you do not have to look over your drawing arm.

**Caution,** every drawing or painting media makes its own kind of mark; some like charcoal, can be used boldly, others such as pen and ink, have to be used with more care. Experiments to find out what suits you that is if you have a variety takes some time. On the whole, it is better not to rub out too much; if you leave construction lines in, you have a living record of your exploration.

### Activity 3.1

Draw the expressions convincingly, you need first to develop and use your power of observation and then plenty of practice. Look closely at the face and see what happens on the whole head. When someone laughs or frowns and then relate to the rest of the body parts.

Start the drawing lightly the general body mass. Continue using your selected media to define round surface and the planes in building the structure and not forgetting the drapery behaviour.

### Summary

In this topic, you have studied about drawing or painting from a living person by:

- revealing the body structure, proportions, feelings, character and expression.
- relating the body parts, as well as the behavior of the drapery

**Key points to note include:**

- model
- pose
- drapery

## Lesson 4

### Theme: Graphics

### Topic Four: Introduction to Graphic design

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

1. create designs for practical applications effectively and economically.
2. demonstrate an understanding of being able to design with the formal elements- line, shape colour, value, texture and format.
3. demonstrate an understanding of being able to employ principles of design- balance, emphasis, rhythm and unity.

#### **You will need some of the following materials:**

Drawing book, soft pencil, art reproductions, illustrations, photographs, advertisements, graphics or images, markers, rules, pen, brushes, poster colours and computer.

### Introduction

The best way to learn design is to learn to think like a designer. You need to question and experiment. Why did the designer arrange the page like that? Why did this designer choose that colour? It is important to learn to experiment with the creative process to learn by doing.

### The design procedure

1. **Restate the problem (briefly) in your own words.** Understand the goal. If you do not understand the assignment, your solution will not be on target. Write the goal or problem on a guide card or rough copy book and keep it in front of you as you work on the solution.
2. **Carry out any research that needs to be done.** You need to know more about your topic. You should obtain information, photographs and materials at this stage of the process. It's a good practice to keep an "idea and sourcebook," which is a collection of art reproductions, illustrations, photographs, advertisements, graphics or images that stimulate and excite you. Complete ideas often pop into some designer's head. However, most designers need to sketch in order to find a design solution. You will need to use this collection of materials as a source book because sometimes you may need reference in order to create your design.

#### **Activity 4.1**

Collect art reproductions for example logos, labels, flyers, business cards, brochure, illustrations, photographs, advertisements, graphics or images that stimulate and excite; glue the materials in a book. Remember an idea book is not for the purpose of copying, but it is for inspiration and reference. The inspiration imagery you keep in your book should be varied; it does not have to be graphic design.

3. **Think with your pencil or mouse in your hand!** Sitting and thinking is not enough most of the time. Draw something. Sketch. One visual leads to another. It does not matter how good or bad your first sketch is, keep sketching. Thumbnail sketches are preliminary, small, quick, rough designs or drawings of your ideas. Create many of them. Judging your sketches at this stage may inhibit your creative energy so keep sketching. Thumbnail sketch allows you to think visually. These sketches should be done to scale, if possible and in right proportion.
4. **Choose your three best thumbnail sketches and turn them into roughs.** Roughs enable you to visualize your ideas more realistically. Rough are sketches that are large and more refined than thumbnails and show the basic elements in design. Roughs allow you to test ideas, methods, technique, tools and colours.
5. **Choose your best rough and turn it into a comp.** Make it look like the real thing. A comp or comprehensive is a detailed representation of design. Type, illustrations, photographs, paper stock and layout are rendered closely enough to the finished product to convey an accurate impression of printed piece. Then mock-up, the term used to describe the exact copy of a printed three dimensional design piece.

A comp is important; it is your solution to the design problem. This artwork must be extremely clean and accurate, as it represents both you and your work. Very often the comp is used as a guide or “blueprint” for the printer.

#### Activity 4.2

##### Shape

1. Draw four 5"x7" rectangles, two in a horizontal format and two in a vertical format (flip to a vertical format or direction).
2. Within each rectangle, design four shapes that have similar qualities, for example, four geometric shapes or four free- form shapes.
3. Arrange the shapes so that the viewer's eyes will move from one shape to the other with ease.
4. Produce several thumbnail sketches (or versions) and roughs before creating the comps.

##### Presentation

- Present each of the four comps on an 8½"x11" board.

### **Summary**

In this topic, you have studied about the following;

1. Creating designs for practical applications effectively and economically.
2. Demonstrating an understanding of designing with the formal elements- line, shape colour, value, texture and format
3. Demonstrating an understanding of employing principles of design- balance, emphasis, rhythm and unity.

## Term 2

### Lesson 5

**Theme:** Graphics

### Topic Five: Identification Symbols

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

1. demonstrate an understanding of design concept by combining type and visuals to create a design with a graphic impact.
2. addressing the needs of the client and audience when designing symbols, logos, pictograms.
3. combine type and visuals successfully.
4. develop a design concept and follow it through.

**You will need some of the following materials:**

drawing book, soft pencil, rules, pen, brushes, poster colours and a computer

### Introduction

Graphic design came from the need to communicate through visual symbols. Graphic **symbols** are signs with a few lines in it, stands for something as profound as abstract idea as shown in Figure 5.1. A symbol is a sign, a simple (elemental/ basic) visual, that stands for or represents another thing.

For example, an object such as a dove can be used to represent an abstract concept: peace.



*Figure 5.1: A graphic symbol*

### The design procedure

A symbol can be a printed letter meant to represent a speech sound, or a symbol may be a non-pictorial visual such as a question mark. Symbols may be simple visuals but they are powerful graphically when used to convey information to express meaning.



A symbol may be designed in any of the following configurations:

- a. Pictorial visual- representation of an object or objects
- b. Abstract visual- a non-pictorial visual
- c. Typographic- letter(s) and or word(s)

## Suggestions

Here is a checklist of things to think about when designing a symbol. Your objectives are:

- to create a simple visual.
- to convey information or express meaning.
- to create a distinctive sign.
- to create a design that can be recognized quickly.
- to design an appropriate symbol for idea or thing it represents.
- to design a symbol that will work well in black and white reproduction.
- to design a symbol that work in various sizes.

### Activity 5.1: Symbol design

#### Step I

- You are going to design four symbols to represent the Uganda wildlife for use on a travel bureau located on the World Wide Web.
- On an index card, write down a simple, three or four-word definition of each of the four you have chosen to represent.

#### Step II

- All four symbols should be designed in either circular, square or rectangular formats.
- Create twenty thumbnail sketches. Try designing within the different formats.
- Explore different ways of developing shapes and images. Try geometric shape, shapes created with torn paper, linear shape, photographically derived images.
- The four symbols should share a common vocabulary of shapes, lines or textures.

**Activity 5.1 Symbol design (continued)**

- Step III**
- Refine the sketches and create three rough on 8½" inch x 11" inch paper. Remember all four symbols should share a common vocabulary.
- Step IV**
- Refine the roughs and create a comp.
  - The circular or square formats should be 3" inch and the rectangular formats should be no larger than 3" inch in any direction.

**Presentation**

Present all four symbols on 11"x14" board, held vertically. The symbol all should be the same size and in black and white. When mounting, allow ½" of shape between the symbols.

**Summary**

In this topic, you have studied about how to:

- combine type and visuals to create a design with a graphic impact.
- addressing the needs of the client and audience when designing symbols, logos, pictograms.
- combine type and visuals successfully.
- develop a design concept and follow it through.

## Lesson 6

Theme: Drawing and painting

### Topic Six: Drawing and painting from a living person

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

1. illustrate the characteristics of a living person.
2. relate the head using its character in shape, size, and structure in relation to proportion.

#### **You will need some of the following materials:**

Drawing book, a dressed model from your home, pencils, charcoal, pastels, chalk, wax pencils and crayons, pen and ink, felt and fibre-tip pens, brushes, powder paint, water, pallet, brushes, felt-tipped, drawing board and easel.

**NOTE:** You should prepare or select your model materials, tools, before your lesson can begin.

## Introduction

This topic is intended to teach you the nature and character of a living person's head and how the facial features relate to each other. The aim is to enhance your understanding of the human head anatomy, structure and character leading to the facial expressions. The skill needs intuition and imagination to cope with difficult aspects of the figure in deliberate action, foreshortening and balance.

Under the previous lesson of the living person, you learnt about a full figure drawing or painting from a model set in a descriptive pose. **Remember**, the study at this level still broadens from what was learnt in living person at ordinary level to enhance observation and creative expression in two-drawing media, revealing the body structure, proportions, feelings, character and expression. Different from term one, this term you are going to focus on the head and torso. You will study the living person's head in various poses in relation to the facial parts. You will have to expose yourself to the different sex and age group models as may be described in your settings. (Figure of different age groups)

## Procedure

Request a model to pose for you or even make quick drawings from people near you. Then choose the pose or just draw randomly from what you see. Models will include selected possible or available age brackets.

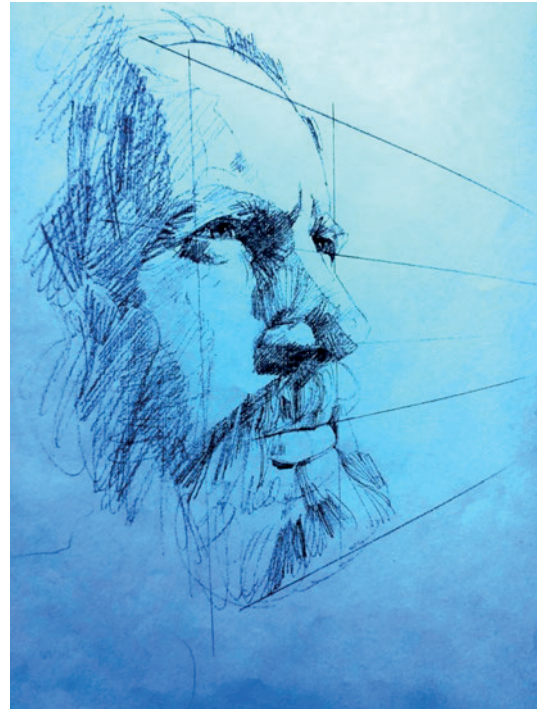
After selecting the model, spend some time arranging your model and setting up your own position. If you are selecting your pose randomly, be quick to capture the pose since such models in most cases are not give you time. Remember, drawing from life is made much easier if you



can look from your subject-able to the drawing and back with a minimum of eye and head movement.

The following basic “rules” of **perspective** and **structure** are as relevant to drawing and painting heads and expressions as to drawing anything else:

- All parallel lines directly opposite you-at right angles to your line of vision-remain parallel.
- All horizontal lines that are in fact parallel but go away from you will appear to converge at eye-level at the same vanishing point on the horizon. Lines above your eye level will seem to run downwards; lines below your eye level to run upwards.
- The larger and closer any object is, the bigger the front of it will seem in relation to the back. Its shape will appear foreshortened or distorted.



*Figure 6.1: Facial perspective and structure*

**Remember**, while starting drawing the general body mass of a living person you sketch using light lines. Continue defining round surfaces and the planes of the head. Illustrate the characteristics of the facial features. Analyse the articulation of the component parts of the human head and the relationship between the model structure and the behaviour of the facial features.

**Note:** Young children most especially babies may also need fast or quick sketches’ as they cannot keep still for a reasonable time unless when a sleep or feeding.

### Activity 6.1

Select a model to pose for you and choose the mood such as frown, smiling, anger, aggression, sorrow, fear or any other expression not forgetting the sex and the age bracket. Explore the model in different ways of the facial expression in relation to the facial

### Summary

In this topic, you have studied about how to;

1. Represent the characteristics of a living person.
2. Relate the head using its character in shape, size, and structure in relation to proportion.

## Term 3

### Lesson 7

#### Theme: Graphics

#### Topic Seven: Editorial Design Publications (Book /Magazine Cover)

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

1. demonstrate an understanding of the purpose of book or magazine cover.
2. manipulate the elements and principles of art to create a competitive editorial design.
3. design a book or magazine cover.

**You will need some of the following materials:**

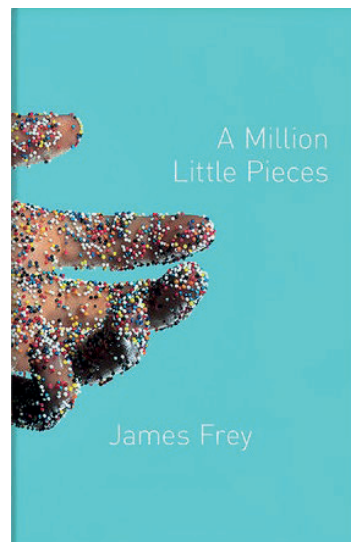
drawing book, soft pencil, index card, ruler, small brush crayons, collage materials (magazines, newspapers, glue), reference books, letter sets, poster colour among others.

#### Introduction

Editorial design is the graphic art of arranging words and images for multiple copies for printing these include book, magazine, CD covers greeting card designs, posters. Many graphic designers enjoy doing cover design for book. These assignments are interesting because the idea may be suggested by content of the book.

#### The design procedure

An effective cover design identifies the content or theme and attracts the attention of the buyer. Plan the layout or the arrangement of words and pictures on a page. Select the typefaces or style of lettering for printing material. The cover may be designed around a photograph, an illustration in pen and ink, another medium as shown in Figure 7.1. It might feature lettering more than pictures.



*Figure 7.1: The front cover of a book*

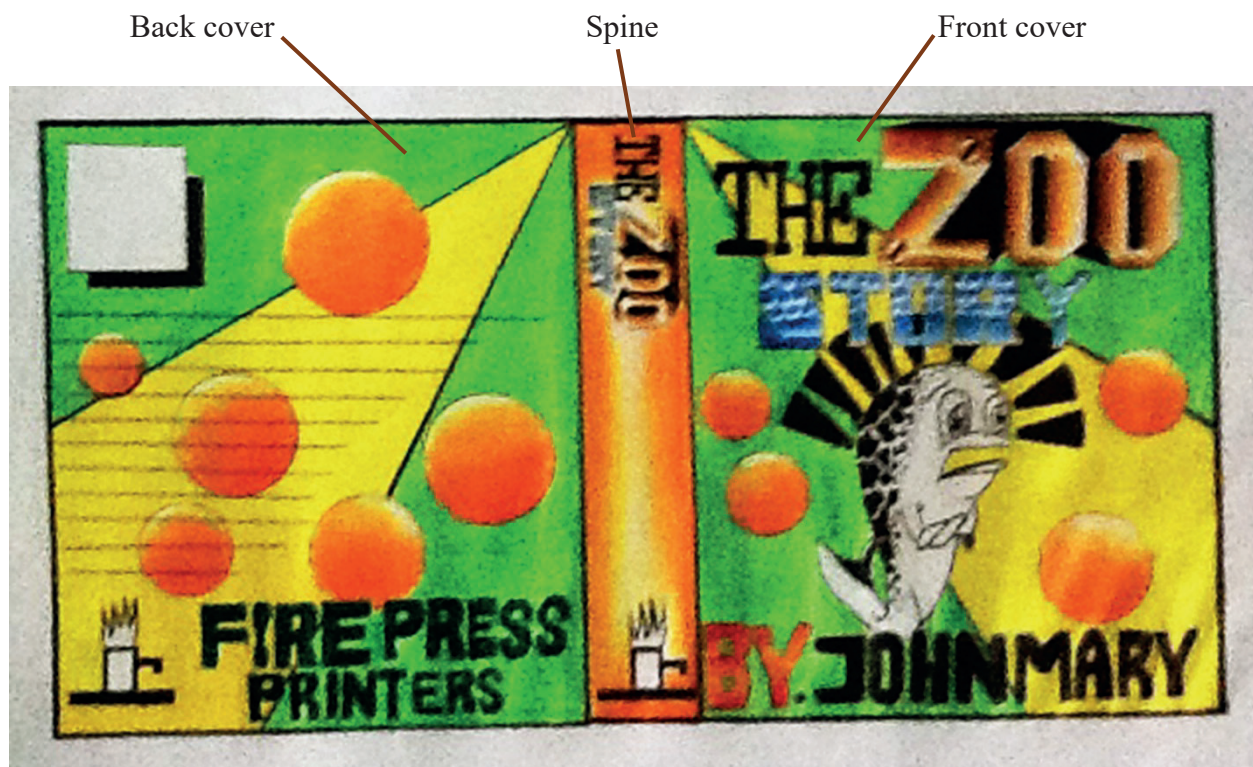
### Suggestion

When designing a book cover consider the following:

- It should attract potential consumers (readers)
- It should express something about the contents of the book
- Create a design that will stand up against the competition
- Communicate clearly and quickly
- Create something that is attractive and that has graphic impact

### The layout of a book cover

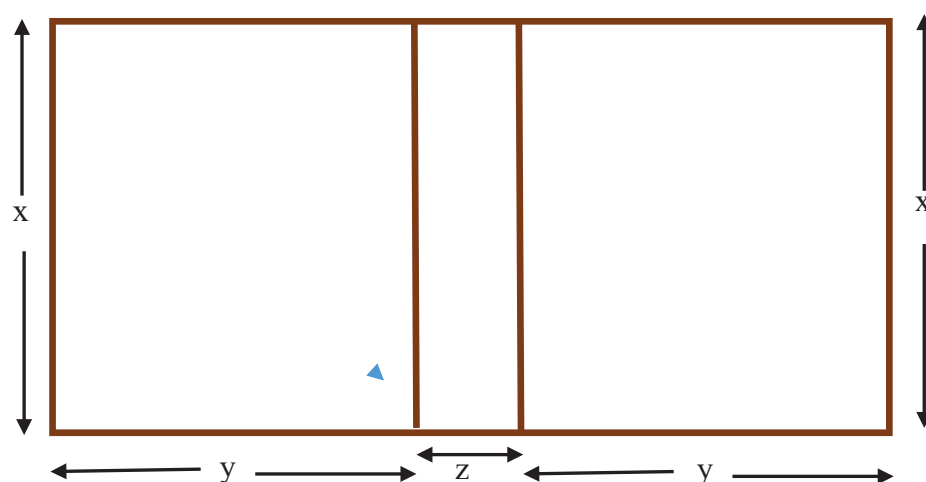
A book cover communicates about the title of the book, author and publisher. An illustration is often added to add meaning to the title, about the contents of the book. It is made up of three parts; the front cover, back cover and spine as shown in Figure 7.2. Each of these parts is important. Take note of how the title, author and publisher are distributed in the design.



*Figure 7.2: Book cover by a student*

A book cover is often given dimensions, x cm by y cm by z cm. This implies that:

1. The front and back cover take on measurements x cm by y cm
2. Then the width of the spine is z cm as shown in Figure 7.3



*Figure 7.3: Distribution of dimensions on a book cover*

### Activity 7.1 Book cover design

- Step I** Select a writer of short stories. Read his or her works. Choose one of his/her books whose content you are familiar with.
- Step II** Select a suitable title and illustration of the book
- Step III** Make sketches of how you would like the book to appear. Select the name of the Publisher.
- Step IV** Refine the sketches. Remember, just like a poster, a book cover must attract the potential consumer. It should have initial impact.
- Step V** Design and refine the rough and create the book cover design while following dimensions 15cm x 10cm x 3cm

### Summary

In this topic, you have studied about how to:

1. demonstrate an understanding of the purpose of book or magazine cover.
2. manipulate the elements and principles of art to create a competitive editorial design.
3. design a book or magazine cover.





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