



NCDC

*NATIONAL CURRICULUM
DEVELOPMENT CENTRE*

**Uganda Advanced Certificate of Education
TEACHING SYLLABI FOR**

Art and Design
English Literature
Local Language
General Paper

**VOLUME 6
2013**



THE REPUBLIC OF UGANDA
Ministry of Education and Sports



Uganda Advanced Certificate of Education

TEACHING SYLLABI FOR

Art and Design
English Literature
Local Language
General Paper

VOLUME 6
2013



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Ministry of Education and Sports

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Published by

**National Curriculum Development Centre,
P.O. Box 7002,
KAMPALA.**

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ISBN: 978-9970-00-051-7

Website: www.ncdc.go.ug

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ACKNOWLEDGEMENTS

The National Curriculum Development Centre (NCDC) would like to thank everyone who worked tirelessly towards the production of the Advance Level (UACE) curriculum Teaching Syllabi.

Special thanks go to the Ministry of Education and Sports for supporting the work. NCDC would also like to thank the following for their professional input: Secondary Schools, Universities, National Teachers' Colleges, Uganda National Examinations Board (UNEB), Directorate of Educational Standards (DES), Secondary Science and Mathematics Teachers' Programme (SESEMAT), Technical and Business Institutions, Religious Organisations, Professional Organisations, retired and practising Teachers.

Last but not least, NCDC would like to thank all those who worked behind the scenes to finalise the documents.

NCDC takes full responsibility for any errors and omissions in the documents and welcomes suggestions to address them.

FOREWORD

For a long time teachers have been using Uganda National Examinations Board (UNEB) syllabi to plan their teaching schemes. This approach has rendered the curriculum to be largely driven by examination.

Working with relevant subject panels, NCDC has produced the Teaching Syllabi for all the Advanced Level subjects. The subject content in the syllabi has been clarified using appropriate specific objectives. It should be noted that the content in the syllabi has remained largely the same except in a few subjects where it has been updated by removing obsolete and/or irrelevant material. Suitable teaching / learning strategies have been suggested to the teacher and other users.

Teachers will find the syllabi useful in planning the teaching / learning processes. The content therein will go a long way in enhancing the learners' educational experiences and guide the teachers towards successful delivery of meaningful learning experiences.

The teaching / learning strategies suggested in the Syllabi are just a guide to the teacher but are not meant to substitute the rich professional approaches that the teacher may opt to use to deliver knowledge, and to develop understandings, skills, values and attitudes.



Connie Kateeba

DIRECTOR

National Curriculum Development Centre

General Introduction

This volume of the Advanced Level syllabi contains four subjects: **Art and Design, Literature in English, Ugandan Languages** and **General Paper**. There are other volumes containing other A level subjects. The purpose of this merger is twofold. First, NCDC considered the content-relatedness of the subjects and second, the need to avoid extremely voluminous books.

These syllabi have been written in accordance with the National Objectives of Secondary Education. Apart from General Paper, the syllabi content are continuations of Ordinary Level curriculum.

The **Art and Design** syllabus has four topics: Drawing and Painting II, Graphic Design II (Crafts A), Crafts B II and History and Appreciation of Art II. All topics have been coded “II” in order to differentiate them from the Ordinary Level syllabus content. It also contains a component of sales and marketing appended at the end of the syllabus. The purpose is to acquaint the learner with modern socioeconomic trends to enable him/her gain basic financial skills in sales and marketing of art and design products.

Literature in English syllabus comprises three genres namely Prose and Poetry, Plays/Drama and The Novel, all of which are compulsory. The three genres are interrelated and complement one another. Prose and Poetry provide the learners with literary skills such as comprehension, interpretation, analysis and application, which skills are critical in the analysis of Drama and Novels. Overall, the subject involves oral and written works of artistic merit or skilful use of language.

The teaching syllabus for **Uganda Languages** is a *framework* in the sense that it is designed and meant to be applied to all Uganda Languages. It is not specific to any Ugandan Language. In other words, the content that has been included is applicable to all Ugandan Languages. The language specific issues have been left to the teacher’s discretion. We have also avoided the term Local Languages due to its negative connotation. All Ugandan Languages that have been successfully rolled out at O level qualify to use this *Framework* and to be taught at A level. Examples of such languages are Luganda, Lusoga, Runyankore-Rukiga, Acholi, Lango, Dhopadhola and Ateso.

General Paper is a multi-disciplinary subject which draws its content from all the subjects across the curriculum. Therefore, the Guidelines are vast and have no itemised resource list of their own. General Paper is aimed at helping the learner explore and appraise sociocultural, economic, philosophical, scientific and technological issues to make cross-curricular links and attain maturity of thought.

Uganda Advanced
Certificate of Education
Art & Design

TEACHING SYLLABUS

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Introduction

This Advanced Level Art and Design syllabus is written in accordance with the National Objectives on Secondary Education. It is a continuation of the Ordinary Level Art and Design syllabus (Lower Secondary Education). It introduces the learner to four major topics. Topic 1 has four sub-topics. Considering the workload at Advanced level, some topics have been reduced to commensurate content to time allotted to the subject. In the topic of History and Appreciation of Art, some content has been expunged to avoid overload. The syllabus content and objectives are made to align with the level of difficulty as learning progresses. The learning “areas” are under topics and sub-topics to differentiate the groupings under the same subject. The sub-topics are numbered according to the aspects handled therein. This is to ease learning and gradual understanding of the concepts. All learning topics in this syllabus have been coded “II” in order to differentiate them from the O Level syllabus content.

A component of sales and marketing is introduced and appended at the end of the syllabus. The purpose is to acquaint the learner with modern social-economic trends and to enable him/her gain basic financial skills in sales and marketing of art and design products. It is intended to make art education more relevant to the learner as he/she gains experience in the production, sale and management of art and design products and business establishments. It is a non-examinable component but working as a catalyst to the subject.

This syllabus is designed to enable the learner develop a deeper understanding of the content; investigate visual design in greater depth and breadth, as well as new concepts and perceptions in Art and Design. It aims at enhancing the three pillars of Art and Design education which are art appreciation, skills development and expressive communication. The outcomes of this syllabus are based on four components: i) Aesthetic perception (visual and tactile), ii) Aesthetic evaluation, (analysis-interpretation and judgement) iii) Creative expression (knowledge and skills in art and design) iv) Heritage and Cultural appreciation. It is expected that the learner will achieve the basic art and design abilities of perception, creative expression, heritage and cultural appreciation, critical evaluation and entrepreneurship.

Purpose

The major purpose of this syllabus is to ensure a uniform coverage of Art and Design curriculum in A level schools of Uganda. It is hoped that teaching

in schools will be consistent with a common procedure. This syllabus is put in place to serve three major roles:

- i) A contract between an instructor and the learner guiding the behaviour of both parties.
- ii) Curriculum as a permanent record.
- iii) Curriculum as a learning tool.

This syllabus describes appropriate procedures so that both parties know the expectations, breadth and depth of the coverage. It helps the learners by providing a marketing angle of the course such that students gain early the financial basics, a pre-requisite skill for all learners to practise through the subject. This syllabus therefore is meant to expose the learner to direct experiences of facts, events, ideas and emotions that would encourage learning to take place during and outside art lessons.

Relevance

The syllabus is intended to prepare the learner for a productive work life by integrating academic and practical art education for a better life. The learner is expected to integrate the teaching and learning situations with the cultural, social-economic and spiritual needs to reflect the knowledge, skills and attitudes needed for human development. The syllabus is structured to enable the learner develop appropriate technical skills in art in a continuous process characterised by the interactions of:

- i) Logic and inventiveness
- ii) Fact and feeling
- iii) Critical and creative thinking

Aims of Teaching Advanced Level Fine Art

To further the education through:

- i) understanding and appreciating the immediate environment as a source of materials for Art and Design.
- ii) advancing the basic knowledge in the different areas/disciplines of Art and Design such as Drawing, Painting, Crafts ,Graphics and History and Appreciation of Art.
- iii) understanding and developing a sense of selection of materials for Art education.
- iv) manipulating and practising artistic and creative techniques.
- v) understanding and appreciating works of art.
- vi) having adequate skills and competence of higher education in art.
- vii) seeing the usefulness of art in other subject areas.
- viii) helping students to develop their mental and physical capabilities.

Target Group

This syllabus targets learners of upper secondary who should have done the Ordinary Level of education and wish to pursue the subject further. Students who did not offer the subject at ordinary level certificate but are interested and are quick learners can be taken on, but they must do remedial classes to cover the basics of the subject in their free time.

Scope and Depth

The syllabus has four title topics divided into sub-topics to make five examinable papers. The title topics are:

Topic 1: Drawing and Painting II

Topic 2: Graphic Design II (Crafts A)

Topic 3: Crafts B II

Topic 4: History and Appreciation of Art II

A topic in this syllabus comprises sub-topics with a number of aspects to be handled with a different artistic perception and presentation.

Assessment

There will be five papers divided into two groups. Group 1 will consist of papers 1 and 2, while Group II will consist of Papers 3, 4 and 5. The learner in S.5 covers all papers while at S.6 the candidate chooses four papers from the two groups. The content in the units and sub-units is organised in sequence and the sub-units are allocated to the various levels (S5-S6) according to the flow of concepts and the cognitive level of the learners.

Note: Topics cut across all classes (spiral by nature), but the levels of difficulty differ.

In each of Papers 1-4 the method of work is of free drawing or painting, therefore any mechanical means of execution of the drawing or painting is not allowed. In paper 5, use of mechanical means to execute work is allowed but a learner should be advised to restrict their use as much as possible.

Use of computers in Graphic Design: There should be an early attempt to introduce computer -aided designs in Graphic Design. Because electronic media has replaced many traditional methods of graphic design, learners should learn to use image manipulation programmes and traditional drawing, painting, and layout techniques. Graphic design students view the computer as an important tool to facilitate the design process of exploring, developing ideas, and producing finished work.

Teaching Sequence

Every topic and sub-topic has been introduced in the syllabus with brief notes. The teacher is advised to study them in order to prepare for a lesson. Each component of study in the syllabus comprises a series of topics structured and sequenced to deliver the learning objectives. Topic 1 has Sub-Topics numbered according to the aspects therein, Topics 2 and 3 are made up of Sub-Topics and Topic 4 comprises Topics and sub-topics. The title topics are spiral in both S.5 and S.6 with more competences required as learning progresses.

Time allocation: S.5 and S.6 will have at least 8 periods a week, 40minutes each

Syllabus Content

1. Drawing and Painting II
2. Graphic Design (Crafts A II)
3. Crafts B II
4. History and Appreciation of Art II

FIVE TERM ONE

Topic 1: Drawing and Painting II

Sub-Topic 1: Basic Shapes and Forms

- 3D through relationship of forms
- Tone and shade

Sub-Topic 2: Nature II

- Natural specimen(plants, insects and animals)
- One and Two-point perspectives in landscape studies

Sub-Topic 3: Living Person

- Major skeletal section
- Head and Torso
- Full Figure

Sub-Topic 4: Painting Original Imaginative Composition II

- Simple Imagined Thematic Compositions
- Composition and Picture Organisation
- Figurative and non-figurative compositions
- Colour and colour harmonies

Topic 2: Graphic Design II (Crafts A)

Sub-Topic 1: Introduction to Graphic Design

Sub-Topic 2: Fundamentals of Graphic Design

Sub-Topic 3: Designing with Type (Calligraphy, Lettering, Typography)

Sub-Topic 4: Process of Layout

Sub-Topic 5: Identity Signs/Symbols Design

Sub-Topic 6: Editorial Design Publications

Sub-Topic 7: Introduction to Advertising Design

Sub-Topic 8: Design Illustration

Sub-Topic 9: Colour and Chromatics

Sub-Topic 10: In-depth Studies of Advertising Design

Sub-Topic 11: Packaging Design

Sub-Topic 12: Relief Printmaking

Topic 3: Crafts B II

Sub-Topic: Production Methods of Earthenware (hand building, throwing, casting)

Topic 4: History and Appreciation of Art II

Sub-Topic: Classical Antiquity (Greek and Roman art)

- Introduction to History and Appreciation of Art
- Greek Art
- Roman Art

SENIOR FIVE TERM TWO

Topic 5: Drawing and Painting II

Sub-Topic 1: Still Life

- 3D through relationship of forms

Sub-Topic 2: Drawing or Painting from Nature

- One and Two Point Perspectives
- Nature Studies of Plants and Animals

Sub-Topic 3: Drawing or Painting from a Living person II

- Gestural Drawing/Painting
- Portraiture

Sub-Topic 4: Painting Original Imaginative Composition in Colour II

- Composition Designs of imaginative painting

Topic 6: Graphic Design II (Crafts A)

- Identification signs and symbol design
- Process layout

Topic 7: Crafts B II

Sub-Topic: Abstract or figurative sculpture including relief

Topic 8: History and Appreciation of Art II

Sub-Topic: Gothic Cathedrals in England and France

SENIOR FIVE TERM THREE**Topic 9: Drawing or Painting II**

Sub-Topic 1: Still Life

- Simple to Complex compositions
- Mastery of line, space and texture drawing

Sub-Topic 2: Drawing or Painting from Nature

- One and two point perspectives (building and architecture)

Sub-Topic 3: Drawing or Painting from a Living Person II

- Texture in gestural drawing

Sub-Topic 4: Painting Original Imaginative Composition

- Composition and Design in Imaginative Painting

Topic 10: Graphic Design II (Crafts A)

Sub-Topic 1: Editorial Design Publications (Books, Magazines, Periodicals)

Sub-Topic 2: Introduction to Advertising Design (Posters, Calendars, Fliers, brochures, cards, CD covers)

Topic 11: Crafts B II

Sub-Topic: Hand built/structured Crafts: weaving, collage and mosaic

Topic 12: History and Appreciation of Art II

Sub-Topic: The Italian Renaissance

- Introduction to the Renaissance Era

SENIOR SIX TERM ONE**Topic 13: Drawing and Painting II**

Sub-Topic 1: Still Life

- Shade and tone
- Simple to complex composition

Sub-Topic 2: Nature

- Analytical nature study

Sub-Topic 3: Living Person

- The head and its features

Sub-Topic 4: Painting Original Composition in Colour

- Imaginative composition: figurative composition painting

Topic 14: Graphic Design II (Craft A)

Sub-Topic 1: Design Illustrations

Sub-Topic 2: Colour and chromatics

Topic 15: Crafts B II

Sub-Topic: Modelling or carving

Topic 16: History and Appreciation of Art II

Sub-Topic: The 19th century art in France and England

- Introduction to 19th Century Art Movements (isms)
- 19th Century Art

SENIOR SIX TERM TWO**Topic 17: Drawing and Painting II**

Sub-Topic 1: Positive and negative space

Sub-Topic 2: Further studies from simple to complex composition

Sub-Topic 3: Portraiture

Sub-Topic 4: Colour and colour harmonies

Topic 18: Graphic Design II (Crafts A)

Sub-Topic 1: In-depth studies of Advertising Design (Posters, Calendars, Book covers, jackets)

Sub-Topic 2: Packaging design

Topic 19: Crafts B II

Sub-Topic 1: Textiles and decorative motifs

Sub-Topic 2: Local crafts

Topic 20: History and Appreciation of Art II

Sub-Topic: West and Central Africa (pre-colonial tribal art)

SENIOR SIX TERM THREE**Topic 21: Drawing and Painting II**

Sub-Topic 1: Further exploration and experimentation of media

Sub-Topic 2: Landscape painting using elements and principles of art

Sub-Topic 3: The dressed and half dressed figure

Sub-Topic 4: Figurative pictorial design

Topic 22: Graphic Design II (Crafts A)

Sub-Topic 1: Graphical Relief Prints

Topic 23: Crafts B II

Sub-Topic 1: Finishing techniques and production methods

Topic 24: History and Appreciation of Art II

Sub-Topic 1: East African Art (pre-historic and contemporary Art)

Time Allocation

The time allocated for teaching A Level Art is eight (8) periods per week. Each period is a double lesson. Since the very nature of the subject requires sufficient time for different activities, schools should provide block periods instead of single periods daily.

How to Use the Syllabus

In S.5 Art is generally taught to enable the learner engage in planning and development of complex two-and three-dimensional artworks using imaginative combinations of materials. Learners experiment with various media applications to record their environment. Wider syllabus coverage will help the learner to make an informed decision to opt for paper topics in the following year. The learner at S.6 is required to offer only four papers of his/her choice to be examined in. At S.6 the sub-topics can be taught interchangeably from the title topics to suite the learners' choice in paper combinations. While handling each topic, the component of sales and marketing should be infused in the daily teaching and tasks given to help the learner develop entrepreneurial skills.

Mode of Assessment

There are two forms of assessment namely continuous assessment and summative assessment. In continuous assessment learners should be assessed often using the class assignments given and/or at the end of every topic or sub- topic covered. Performance marks which accumulate every term will be used to assess the learners' achievement in the course of study. Continuous assessment may be in form of:

- Tests
- Class assignments
- Projects

Continuous assessment should help the learner to:

- gain skilful handling and manipulation of materials and tools.
- measure the learner's ability to create, innovate and judge for himself the artistic impressions as a result of engaging the principles and elements of art.

The summative assessment will be done at the end of the two years of Advanced Level education by Uganda National Examination Board (UNEB). The learner will be assessed in four papers chosen from the seven with at least one from each group. Group I will consist of papers 1, 2, and 3 while

group II will consist of papers 4, 5, 6, and 7. Paper 1 will have three optional numbers of industrial objects, natural objects and a combination of both. Paper 2 will comprise three optional numbers namely a natural object, a minute object that requires magnification and a landscape. Paper Three will have two options; a full figure or a portrait. Paper 4 will be made of eight questions where a candidate chooses one of his/her choice. All papers will be marked out of 100.

SENIOR FIVE TERM ONE

Topic 1: Drawing and Painting II

Duration: 46 Periods

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, etc) will be used to explore still life, the human figure and landscape, as well as more experimental approaches to art. This topic is focussed on developing the learner's observation and manipulative skills as they progress through a variety of classroom assignments.

Concepts covered include drawing and observational skills, creative problem solving, colour theory and painting techniques. Learners will continue to develop composition understanding by applying the elements and principles of design to their sketches/drawings.

The learner relates the elements to principles of art while creating pictures or designs in still life. 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 of forms, structures, and application of colour/tones and shades in a given setting is one of the major tasks of the 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 or chiaroscuro should be conveyed. Relating objects to format in terms of content, space and visual balance is paramount. The learner should draw or paint from still life for aesthetic and organisational skills and as a foundation for professional employment.

The learners will be exposed to, and learn techniques, style, methods and processes relative to representational images while drawing or painting in the following fields:

- Still life
- Nature and Landscape
- Living person
- Original imaginative composition in colour

In Drawing and Painting II, the learner is supposed to rely on his/her perceptions of the environment, developed through increasing visual awareness and sensitivity to surroundings, memory, imagination and life experiences, as a source of creating artworks. Use of materials, tools and techniques forms the basis for this unit.

Sub-Topic 1: Basic Shapes and Forms

Introduction

This sub-topic introduces the learner to the study of still objects in a set composition. The learner is trained to observe a setting of objects and to reproduce the same either by drawing or painting. Still life at advanced level is about enhanced creative expression emphasising both the mastery of skills and an understanding of the conceptual basis behind drawing or painting.

General Objectives

By the end of this sub-topic, the learner should be able to:

- i) illustrate ideas for artworks from direct observation, experiences and imagination.
- ii) demonstrate effective use of art media and tools in design, drawing and painting.
- iii) relate different situations in the context prevailing to develop personal appreciation and analysis of forms, structure, colour and pattern.

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> relate the elements to principles of art while creating pictures or designs that are pleasant. apply lines while creating forms 	<ul style="list-style-type: none"> Line, shape, form, texture (study of the elements of Art and Design in drawing objects that involve cylindrical, cubical and spherical forms). Guiding learners to make critical observations to be able to identify the major lines and simple geometric or organic shapes within the objects set Application of straight and curved lines practiced in alternation, in different sizes and in a variety of flat and curved surfaces

1.1: 3D through Relationship of Forms

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none">• apply forms, structure, colour/tones and pattern in a personal work.• Integrate the knowledge and skills in art with economics, culture and aesthetics.	<ul style="list-style-type: none">• Using the elements like lines and dots to interpret and draw objects as simple geometric or organic shapes and then later build them to complex forms and structures to describe their character and appearance. Introduction of marketing concepts exploring the gaps and overflows of items on the market

1.2: Shade and Tone

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none">• create tonal variations as depicted from the setting.• manipulate light to effect volume, depth and weight using intricate shading.	<ul style="list-style-type: none">• Creation of light and dark using various shading techniques to explain perceptions of light and darkness, dissolution and densification, lightness and heaviness. Artistic forms, possibilities and combination of solids casting shadows, whereby shadows also fall on to other solids• Manipulation of objects to create illusions of volume and depth.• Experimentation with various sources of light to effect shadows and shades. Creation of light and dark using various shading techniques to explain perceptions of light and darkness, dissolution and densification, lightness and heaviness

Methodology

- Brainstorming: Let the learners generate ideas about the setting and then discuss these ideas together as a class.
- Discussion: Share ideas with learners about the setting regarding the design, composition, methods and techniques.
- Demonstrate how to use different materials in order to draw or paint the setting.
- Direct visual observation: Guide the learners on how to see and transfer the image of the setting on to a two dimensional surface.
- Experimentation: Let the learners try out new different materials and techniques as they study the composition.
- Guided discovery: Guide the learners as they do the assignment.
- Exhibition: Display works of great masters, students of the previous years or of the current learners so as to inspire and critique their performance.

Materials and Tools

Expose the learner to different types of objects (both organic and artificial) and various drawing/painting tools such as pencils, crayons, pastels, charcoal, chalk, water colour, inks and brushes. Old newspapers can substitute or supplement drawing and painting papers to cut costs. Prepare additional equipment like sharpening tools, fixatives, drawing boards, easels, palettes, erasers and so on. You should prepare required materials and tools, and set the objects before a lesson commences.

Practical Tasks

Still Life Setting

- 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 relationship with each other.
- Guide the learners to appreciate all visual elements as applied in drawing/painting from still life.
- The setting should reflect a meaningful theme and should not be overcrowded as this can cause confusion.
- Let the learners study the projection, shadows and interplays in set objects (reflections and cast shadows).
- The setting should not be less than three meters away from the learners, but must be below the learners' eye level.
- Allow learners to have different viewpoints (left, right and front views). The surrounding of the setting is part of the study and is of as much importance as the objects themselves. Learners should sit in a semi-circular formation focusing on the setting. Let learners try indoor and out-door settings.

Colour Effects

It is most desirable to present the setting with varying colours and objects in order to stimulate the learners' ability of expressing aesthetic qualities. Control light to reveal shades and shadows on the setting and avoid direct sunshine.

Assessment

- Evaluate the learners' work by either displaying or grouping it according to levels of performance or the use of art qualities listed below:
 - Nature of drawing, painting techniques and style
 - Form, structure and content
 - Colour application in terms of contrast, harmony and tonal values
 - Composition: format usage and balance
 - Texture
 - Finish
- Assessment of the A-level work in art should reflect a mark-grade system, for example:

80%+ D1 A

70-79% - D2 B

65-69% - C3
C
60-64% - C4

55-59 - C5
D
50-54% - C6

40 -49 % - P7 E

35 -39 % - P8 O

0 -34% F

Sub-Topic 2: Nature II**Introduction**

This sub-topic is divided into two alternative studies: landscape and specimen study which are intended to develop the learner's perception (ability to really see and study an object), enable him/her plan projects and to make a finished artwork. The study of nature brings the learner closer to it

and stimulates both his/her creative thinking and analysis. The learners are trained on both alternatives. Learners study natural specimen like plants, animals, birds and portions of vegetation in a landscape setting. The study is meant to enhance the learners' observation, analysis, organisation, appreciation and manipulative skills by taking them through analytical studies.

In this sub-topic, you should help the learners to develop their observational, appreciation, manipulative and organisational skills through the study of natural objects and the environment. This sub-topic has two sections:

- Analytical study or studies of natural objects
- Out-door sceneries (landscapes) involving human interactions such as roads/foot paths and architectural structures.

The two sections of specimen and landscape should be equally handled in teaching.

The study of natural objects should be based on themes such as plants, insects, animals, birds, aquatic life, and fossils. In landscape studies, one and two-point perspective drawings involving actual objects such as buildings and the vegetation should be conveyed. Encourage the learners to feel free to edit the features that disrupt the concept of perspective or obscure the advantage viewpoint (vantage point) in the set landscape. Learners should interpret visual experience of landscape describing form, tonal value, colour, texture and spatial depth.

2.1: Natural Specimen (Plants, Insects and Animals)

General Objectives

By the end of this sub-topic the learner should be able to:

- develop observation and imitative skills.
- translate the relationship between the objects and their immediate environment into pictorial forms as evidence of personal responses.
- use elements and principles of art to interpret visual parallels between the structures of natural and man-made environments.

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> • analyse objects for both beauty and generation of work-study/studies. 	<ul style="list-style-type: none"> • Development of observation and accuracy skills through studies of various natural objects interpreted into nature study such as animals, birds,

Specific Objectives	Content
<ul style="list-style-type: none"> • Interpret ideas of natural objects into detailed study of form, texture and colour. • explore nature and environment through observation and imitative skills. 	<p>insects and plants and where necessary use of a magnifying glass when studying small/minute objects</p> <ul style="list-style-type: none"> • Development of compositional understanding by applying the elements and principles revealing the relationship of rhythm, harmony, dominance, variety and proportions • Preliminary specimen studies are reviewed in their natural set up, for example plant creepers, dead wood, robust specimen which cannot be lifted indoors, example animals, plantains, and so on

2.2: One and Two-Point Perspectives in Landscape Studies

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • interpret land formations by creating a perspective drawing emphasising the effect of atmosphere on perspective. • appreciate his/her immediate environment. • express depth on a flat surface as interpretation of visual parallels between the structures of natural and man made environment. 	<ul style="list-style-type: none"> • Interpretation of the landscape using eye level, vanishing points, station points, distance, picture plane, or construction lines, as represented on the ground • Land formations as seen in linear and aerial/tonal perspectives, applied using the immediate environment • Studies of landscape and land formations are interpreted on flat surface with human interactions, for example in foot paths and architectural structures, distance and spatial structure and anatomy of landscape, geometric constructions and moods

Methodology

The following methods can be used in teaching this sub-topic:

- **Brainstorming:** Let the learners generate ideas about the piece of landscape setting or the nature of specimen and then discuss these ideas together as a class.
- **Discussion:** Share ideas about the set objects or landscape regarding the methods and techniques needed, together with the learners.
- **Demonstration:** Show the learners how to use different materials in order to draw or paint the set objects or landscape.
- **Direct visual observation:** Guide the learners on how to see and critically analyse the set object or landscape.
- **Experimentation:** Let the learners try out with different materials and techniques as they study the set object or landscape.
- **Guided discovery:** Give the learners a sense of direction as they study the set object or landscape.
- **Exhibition:** Utilise visual displays of works done by great masters, students of the previous years or by the current learners in order to inspire and critique their performance.

Materials and Tools

Expose the learner to different types of natural objects, materials and tools such as pencils, crayons, pastels, charcoal, chalk, water colour, inks and brushes. Old newspapers can substitute or supplement drawing and painting papers to cut costs. You need to prepare additional equipment like sharpening tools, fixatives, drawing boards, easels, palettes and erasers. You should prepare required materials and tools and set the objects before the lesson commences.

Practical Tasks

Setting Natural Objects

- Collect and set natural objects well in advance and select out-door sceneries (landscapes) for study which reveals more of the lesson objectives.
- The natural objects should have different sizes, colour and texture. Guide the learners to appreciate the natural features of the objects (with different surface qualities) and the landscapes.
- Put the specimen under study near the learners as close as possible for analytical observation.
- Small specimens such as small insects will call for the use of magnifying glasses.

Sceneries from Landscape

Try out landscapes where the different types of perspective can be studied (such as one-point and two-point perspective). Introduce learners to studies of different effects of linear and aerial perspective (the material use in painting of gradations in colour and definition to suggest distance) suggesting the atmosphere in landscape.

Colour Effects

It is most desirable to study objects of varying colours. Also landscapes should have varied features (such as vegetation and man-made features) in order to stimulate the learners' ability to express aesthetic qualities. Effects of linear and aerial perspective on the illusion of depth in a set landscape should be critically studied.

Assessment

- Evaluate the learners' work by either displaying or grouping the work according to levels of performance analysing the use of art qualities listed below:
 - Nature of drawing and painting techniques
 - Form and structure
 - Colour harmony and choice of palette
 - Composition and style
 - Texture
 - Finish

Sub-Topic 3: Living Person II**Introduction**

This sub-topic is intended to teach the learner the nature and character of a living person and how the body parts relate to each other. The aim is to enhance the learner's understanding of the human anatomy, structure and character and how the skeleton accentuates 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 II includes either a full-figure or portrait drawing/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-dimensional media, revealing the body structure, proportions, feelings, character and expression. The learner studies the living person in various poses in relation to the body

parts, as well as the behaviour of drapery. The learner should be exposed to a fully dressed or half-dressed model as described in the setting. The learner should exhibit his/her expertise in either drawing or painting the living person.

General Objectives

By the end of this sub-topic, the learner should be able to:

- illustrate the characteristics of a living person
- analyse the articulation of the component parts of the human body and the relationship between the human structure and behaviour of its drapery.
- depict and capture the resemblance of the model in portraiture.

3.1: Major Skeletal Section

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • relate the human body to its skeleton. • Identify or articulate major skeletal and muscular sections of a living person that determine body movement and structure. 	<ul style="list-style-type: none"> • Study of the mass in relation to the architecturally conceived, constructed and balanced structure on the human body • Using a sensitive line, sketches are made revealing a process of building, balance and rhythm. Studies of the head and torso may be tilted to any angle, also foreshortened as practised in perspective • Boundaries of the face are studied and the front plane of the cube • Distribution of the masses of the face showing the forehead, the cheekbone, the nose and mouth base and the triangular form of the lower jaw • The neck and its twisting on the torso

3.2: Head and Torso

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none">• relate the head using its character in shape, size and structure to the body.• Study the head and its features in relation to proportions.• Explore the link between art and design, environment and the preferences of consumers through business ventures.	<p>I. The human skull II. Facial features and planes III Gesture drawing</p> <ul style="list-style-type: none">• Study of the head and its features depicting correct proportions on the face: the structure and positioning of the eyes, nose, mouth and ears• The perspective of the head affecting appearance and the facial features. Forms that give solidity and structural symmetry to the face• The hanging of the neck and its rotary to the shoulders. Depicting the torso front and back. The shoulder girdle, upper limbs and the hands, fingers in different compositional setting• Explore the linkage between knowledge, skill and production for conceptual art

3.3: Full Figure

Specific Objective	Content
<p>The learner should be able to observe the posed model in full and capture the form, body movement and mood in addition to the attire and or the supporting environment.</p>	<ul style="list-style-type: none">• Study of the anatomy structure and the balance of different body parts (proportions)• Study of the drapery and the environment supporting the posed figure

Methodology

The following methods can be used in teaching this sub-unit:

- Brainstorming: The learners generate ideas about the set model as you relate their contribution to the set model.
- Discussion: Share with the learners, ideas about the set model regarding the pose, mood, design, methods and techniques of material use.
- Demonstration: Show the learners how to use different materials in order to draw or paint the set model.
- Direct visual observation: Guide the learners on how to see and transfer the image of the set model on to a two dimensional surface according to the individual vantage point.
- Experimentation: Let the learners try out different materials and techniques as they study the set model in several trials.
- Guided discovery: Give the learners a sense of direction as they study the set model.
- Exhibition: Relate learners' work to those of great masters, students of the previous years or works by the current learners in order to inspire and critique their performance.

Materials and Tools

- Expose the learners to different drawing and painting tools such as pencils, crayons, pastels, charcoal, chalk, water colour, inks and brushes.
- Prepare additional equipment like sharpening tools, fixatives, drawing boards, easels, palettes, and erasers.
- Prepare the required materials and tools in time. Alert the model well in advance on the nature of task he/she is required to do and ensure the appropriateness of the dressing required in the setting/posing.

Practical Tasks

Setting a Model

- Set either a male or female model of varying age depending on the lesson objectives. Make use of different poses such as reclined, seated, standing, lying, or squatting but you should avoid straining the model.
- Let the model take rests at different intervals depending on the pose. In portraiture, the emphasis should be on the head and its facial features and character. The study can extend to the torso and arms.
- Ensure that the model is dressed in simple clothing so that the limbs are revealed to the learner as much as possible.

- Painting and drawing are respectively different in procedure. For the painting option, the model must be seen against a suitable background.
- Learners should be in a semi-circle and not very far from the model. The model should be set in a clear and healthy environment, with enough light, where learners can clearly view the model and tones being well articulated.

Note: The model should be in good health and willing to withstand long hours of study.

Assessment

Evaluate learners' work by either displaying or grouping it according to levels of performance or use of the aesthetic qualities listed below:

- Pose
- Proportions
- Line
- Tonal values and colour
- Texture
- Anatomic structures
- Mood/character
- Composition
- Finish

Sub-Topic 4: Painting Original Imaginative Composition II

Introduction

In this sub-topic, the learner is trained to creatively think as he/she translates situations by creating pictures depicted from scenes, experiences and imagination. To interpret real life experiences and imagination, the learner is exercising his/her freedom of thought awakened by manipulation of colours. The learner is trained to effect his imaginations of an organised pictorial representation in full colour. Topics from a wide range of subjects in relation to the environment and every day visual experiences should be discussed to stimulate interest before being attempted. Expose the learners to techniques, styles, methods and processes relative to imaginative composition painting.

General Objectives

By the end of this sub-topic the learner should be able to:

- develop his/her ability to visually portray the true subject of a set aspect.
- create themes for personal artworks that integrate a broad range of visual observation, experiences, and imagination.
- arouse the potential of using colour intelligently.

Hint

- The learner expresses his/her feelings, imagination and interpretation in a coloured pictorial representation. Advanced use of elements of art and their linkage to principles in a painted work punctuates the learner's statement.
- The learners' masterly of painting media is a major learning target.
- Colour schemes that will help the learner express his/her feelings with a broad knowledge of a colour wheel are expected.
- Appropriate interpretation of the subject that sums up its meaning is one of the core tenets of study.
- Let painting convey the illusion of visual experiences by describing form, light, value, colour, texture and spatial depth.
- Focus should be on the creation of emotive content and the aesthetics of an art piece created. The learner should therefore learn to interpret situations in a desirable acceptable pictorial form.

4.1: Simple Imagined Thematic Compositions

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • express him/herself by creating new images or visual ideas on a subject/theme into an interesting and expressive artwork. 	<ul style="list-style-type: none"> • Originality in thinking (imagination) and creativity in application is expressed through painting with water-based colour or dry paints • Learning the rules and techniques of painting, the process of imagination and pictorial recording-sketches to capture: <ul style="list-style-type: none"> - different poses - figures in motion such as animal, bird or human figures - manipulation of colours and their effects to harmonise, characterise or fantasise the subject • Knowledgeable use of elements and their linkage to principles of art in the painted work

Specific Objectives	Content
<ul style="list-style-type: none">• Integrate the knowledge and skill in art with culture and aesthetics for purposes of possible business• develop fertility of imaginative or creative faculties.	<ul style="list-style-type: none">• Creation of emotive content and the aesthetics of an art piece created• Development of artistic vision and the release of creative potential: demonstrate free thinking and value sketch as a basis to design and composition in addition to choice of favourable tools in painting media

4.2: Composition and Picture Organisation

Specific Objectives	Content
<p>The learners should be able to:</p> <ul style="list-style-type: none">• design the subject content of a composition on a given format(combine and relate imagination to application).• develop an artistic vision of expression in different constructions by releasing a creative potential of knowledge and skills of visual forms based on imagination.	<ul style="list-style-type: none">• of development into a pictorial illustration• Sensitivity to the relationship of colour-emotional design combined both with the subject• Handling the conflict between the function of subject and of design• Ability to parade creativity and interpretation of situations, sketching the subject idea and stages• Conscious application and creation of pictures from imagination, stories and memory experiences by means of colour(expression of feelings, imagination and interpretation in a coloured pictorial representation)

4.3: Figurative and Non-Figurative Compositions

Specific Objective	Content
The learner should be able to understand the effective communication of messages and feelings in painting.	<ul style="list-style-type: none"> • Conveyance of the illusion of experiences by choosing and evaluating a range of subject matter, symbols, and ideas describing form, light, value, texture and spatial depth • Placement of units in the composition to enhance elements and principles

4.4: Colour and Colour Harmonies

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> • identify colour and analyse colour theory and vocabulary • examine value scale and contrasts while developing techniques of painting. • make art works relating to value and colour. 	<ul style="list-style-type: none"> • Mastery of the colour wheel and the classification of colour • Colour mixing to create tones, tints and shades • Colour harmony and contrast, colour relationship, tone control, blacks and whites, the greys and colour discord

Methodology

- **Brainstorming:** Let the learners contemplate, analyse and generate ideas about the set topic by expressing their feelings verbally together as a class.
- **Discussion:** Share ideas with the learners about their contributions to stimulate their imaginations.
- **Experimentation:** Let the learners try out different painting materials.
- **Guided discovery:** Give the learners tips about imaginative ideological construction, sketching, mastery of colour, its preparation and application.
- **Exhibition:** Utilise visual displays of works done by the great masters, students of the previous years, or works by the current learners in order to inspire and critique their performance.

Materials and Tools

Any type of colour apart from oil-based paints should be practiced with, depending on its availability. Appropriate tools such as brushes of varying sizes for wet media should be utilised and explored with. Blending of colours using dry media techniques should be aimed at. The qualities of different types of paper should be explored. The learner should be trained to use technical vocabulary and tools in painting, such as pallets, clips, easels and painting boards.

Practical Tasks

- Identify topics from themes which depict learners' daily experiences and imagination. Emphasise originality and qualities of a good composition.
- Take the learners through activities that allow them to explore colour in order to visually express feelings (empathy) and emotions.
- Select themes which are simple and can be linked to real life experiences. The paintings produced should express uniqueness in terms of topics and techniques used. Inspire the learners to work within the set levels and trends of imagination (that is memory of events, style, stories and fantasies).

Assessment

- Evaluate the learners' work by either displaying or grouping the work according to levels of performance and the application of creative qualities listed below:
 - originality
 - level of interpretation and imagination to the satisfaction of the viewers
 - compositional balance of subject matter
 - technique of colour application and distribution to the satisfaction of the viewers
 - personal qualities and finish

Topic 2: Graphic Design II (Crafts A)

Duration: 30 Periods

Introduction

Topic 2 is very different from Topic I in the field of art. It introduces Graphic Design to the learner with its goal of communication of specific messages to a target audience using successful designs such as layout, advertising design, package design, etc. Regardless of the graphic designer's method of production, the learner should specifically gain adequate skills in image formation and typography with colour as a variable in order to produce the required design.

Graphic art is a pathway to a career in the field of art. Emphasis is placed on conceptual design, relationship of illustration and typography, and colour. Computer use may be introduced as a design tool since the computer is considered an indispensable tool in the graphic design industry. New ideas can come by way of experimenting with tools and methods to explore multiple or complex ideas quickly. In this book, you have to handle each sub-topic separately as they each focus on a different aspect of design.

Graphic Design is a study topic where the learner will be required to learn many skills and techniques used in the world of commercial art.

A wide range of media will be used while handling the specific area of a broad graphic design field. Possible areas include typography, logo and corporate identity, posters, advertisements, package design, illustrations and so on.

The learner will experience problem-solving skills for both the process (designing) by which the communication is created and products (designs) which are generated.

General Objectives

By the end of this topic, the learner should be able to:

- study the relationship between art and design, and how the two are interwoven in the creation of designs.
- create designs for practical applications effectively and economically.
- solve visual problems and develop multiple solutions for designing ideas, clarifying presentations and evaluating consumer choices, using design skills.

Sub-Topic 1: Introduction to Graphic Design

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none">• understand the purpose and meaning of graphic design.• become familiar with the job of the graphic designer.• relate graphic design concepts to daily life experiences as he/she practices the design procedure.	<ul style="list-style-type: none">• Introduction to principles and basic concepts of graphic design. The need to study graphic design and its connection to the community• The three basic types of graphic design: information design, editorial design and promotional design• The graphic designer's job and the design procedure and processes• Areas to be covered in graphic design. Applications and skills required in graphic design.• The relationship and influence of graphic design to the community in communication and commerce industry

Sub-Topic 2: Fundamentals of Graphic Design

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none">• experiment and explore in depth the design elements and principles.• evaluate ideas and options of choices using design elements and principles.	<ul style="list-style-type: none">• Experimentation and recognition of design elements and principles: Component outcomes and suggested activities based on six elements of line, colour, shape and form, texture, space, and value. The relationship of Elements and principles of design• Practice in alternation in different sizes and in a variety of forms design solutions using design elements

Specific Objectives	Content
<ul style="list-style-type: none"> manipulate space to employ principles and visual elements of graphic design. Develop skills that are needed to create, enhance and maintain relationships in order to build business clientele. 	<ul style="list-style-type: none"> Exploring the application of seven design principles; unity, balance, repetition, rhythm, variety, emphasis and proportion are evaluated Manipulation of graphic space. The conceptual design, illustration, and colour theory Fundamentals of advertising layout, typography and visual image Development of the five basic skills for entrepreneurs in order to possess the skills of business in reference to art and design

Methodology

- Guided discovery: Give the learners a sense of direction as they study the elements and principles.
- Exhibition: Utilise visual displays of works done by the great masters, students of the previous years or works by the current learners in order to inspire and evaluate the learner's performance.

Materials and Tools

Expose learners to different types of materials and tools (dry and wet media) such as paper, pencils, crayons, poster/water colour, ink, pens and brushes. You need to prepare additional equipment like sharpening tools, fixatives, drawing boards, palettes and erasing tools. Prepare the required materials and tools before the lesson commences.

Practical Tasks

- The tasks are based on content outcomes and should help the learner to relate the elements and principles to problem-solving in graphic design.
- Give tasks which enable the learner to identify precisely and appreciate the fundamental elements like line, colour, shape, form, texture, space and value and the principles of unity, balance, rhythm, repetition, emphasis and proportion used in solving graphic design problems.
- Give guidelines which encourage the learner to explore and experiment in depth the elements and principles as applied in graphic design. The guidelines include simplicity, clarity, precision, creativity and originality.

- Let the learner relate the principles of producing artworks to factors of production in the market

Assessment

- Evaluate the learners' work by either displaying or grouping the work according to levels of performance or the use of design qualities listed below:
 - interpretation and message
 - accuracy of drawing
 - colour and tonal interplay
 - composition balance and arrangement of elements
 - creativity and originality in the application
 - manipulation and use of space

Sub-Topic 3: Designing with Type

Hint

- Help the learner to understand the anatomy of type, (that is the structure of letter forms).
- Explore letter and word spacing as well as sizes, and classification of type
- Explore the use of type as image.
- Experiment and design with type based on the basic principles of design.
- Discover with new fonts.
- Explore with computer applications as a tool to manipulate design using type.

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none">• explore the use of type in graphic design.• experiment and use type creatively and expressively.	<p>Letterforms: Calligraphy, Lettering and Typography)</p> <ul style="list-style-type: none">• Explore aspects of the fundamental design principle in using type such as style, weight, point size, upper or lower case and spacing of typeface• The design implication of movement/ rhythm-contrast as it relates to line, shape, and space• Experiment through pattern the use of type considering the message, the audience, and the

Specific Objectives	Content
<ul style="list-style-type: none"> discover letterforms and differentiate calligraphy, lettering, and typography 	<p>format</p> <ul style="list-style-type: none"> Discovery through typographic tasks that vary in concept and skill application. Typographic designs using mechanical means and the principle of pattern Exploring the computer output in type styles and type font designing. Computer applications as a tool to manipulate the elements of design using type as an art form in expressing a visual idea Creative and expressive use of type, selecting and differentiating among calligraphy, lettering and typography

Methodology

The following methods can be used in teaching this topic:

- Brainstorming: Let the learners generate ideas about typographic design.
- Discussion: Share ideas about typefaces and fonts; (sizes, bold, italic, serif and san-serif)
- Demonstration: Show the learners how to use different fonts in graphic design.
- Experimentation: Let the learners try out different categories, sizes, colours and characteristics of fonts.
- Guided discovery: Give the learners a sense of direction as they study different fonts.
- Exhibition: Utilise visual displays of works done by the great masters, students for the previous years or works by the current learners in order to inspire and evaluate the learners' performance.

Materials and Tools

You will need a collection of news papers, magazines, glue and tracing paper. Where possible a computer is advisable for demonstration. You also need writing tools, such as nibs, and pens.

Practical Tasks

Let the learners practice, appreciate, identify and categorise type faces and fonts from newspapers, magazines and lettersets. Encourage the learners to creatively work with type as image (manipulate type to act as images).

Assessment

- Evaluate the learners' work by either displaying or grouping the work according to levels of performance or the use of design qualities listed below:
 - colour symbolism
 - interplay of typefaces
 - composition and arrangement of typefaces and fonts
 - creativity
 - manipulation of colour, typefaces and space

The assessment of A Level work in art should reflect a mark-grade system.

Sub-Topic 4: Process of Layout

Hint

- In this sub-topic, the learner is exposed to major principles which govern the arrangement of images and type in the given format. These involve the understanding of size and format, folding and binding, the construction of grids and margins, working with grids for different design types (such as posters, book page, journals, magazine page, cards, packages).
- Expose the learner to styles of lay out (symmetrical and asymmetrical).
- Expose the learner to projects and exercises using thumbnails to explore space, contrast, momentum and rhythm.
- Make use of Information Communication Technology (ICT) as much as possible.

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • interpret design briefs to come up with an appropriate advertising layout device. 	<ul style="list-style-type: none"> • Major principles which govern the arrangement of images and type in the given format such as the understanding of size and format, folding and binding, the construction of grids and margins, working with grids for different design types (such as posters, book page, journals, magazine page, cards,

Specific Objectives	Content
<ul style="list-style-type: none"> • arrange elements with principles of design to produce a successful layout. • explore ways of manipulating simple grids/templates. 	<p>packages)</p> <ul style="list-style-type: none"> • Styles of lay out (symmetrical and asymmetrical) • Projects and exercises using thumbnails to explore space, contrast, momentum and rhythm. Make use of Information Communication Technology (ICT) as much as possible

Methodology

The following methods can be used in teaching this topic:

- **Brainstorming:** Let the learners generate personal opinions and ideas about graphic illustration.
- **Discussion:** Share ideas about different illustrations from available printed media.
- **Demonstration:** Show the learners how to use different techniques and media in graphic illustration.
- **Experimentation:** Let the learners try out different media and approaches in graphic illustration.
- **Guided discovery:** Give the learners a sense of direction as they illustrate different design formats.
- **Exhibition:** utilise visual displays of works done by the great masters, students of the previous years or works by the current learners in order to inspire and evaluate the learners' performance.

Materials and Tools

You will need a collection of newspapers, magazines, posters and other printed designs. You also need drawing tools and materials such as nibs and pens, brushes, cutting tools, glue, precision tools (such as rulers, stencil, French curves), poster colours, sketchbooks and tracing paper. Help learners familiarise themselves with computer and design software.

Practical Tasks

- Let the learners conduct research and collect printed layout designs such as magazines, newspapers, brochures and use them to discuss the fundamentals of layout.
- Guide the learners to use the fundamentals of layout to develop creative designs.

- Assist the learners to understand the grids, margins and formats extensively.
- Guide the learners to follow the process of interpreting a given brief into thumbnails up to the final effective and efficient layout.

Assessment

- Evaluate the learners' work by either displaying or grouping it according to levels of performance or the use of design qualities listed below:
 - ability to explain the fundamentals of layout.
 - ability to use guides and grids to lay out different designs.
 - creative interplay of type and image through thumbnails.
 - effective and efficient application of tools, principles and manipulative skills to produce a successful layout.

Sub-Topic 5: Identity Signs/Symbol design

Hint

In this sub-topic, teach the learner how to identify and differentiate corporate symbols such as trademarks, emblems, coat of arms, logos (pictorial visual, abstract visual, logotype, monogram or a combination of any mentioned above), pictograms and badges. Guide the learner through the steps of the design process in reference to designing corporate symbols (brief, rough sketches, discussion and improvement of roughs, then final symbol).

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • identify signs and symbols and their function. • understand a design concept, combine type and visuals to create a design with a graphic impact. • address the need when designing logos and symbols expressing meaning and conveyance of information. 	<ul style="list-style-type: none"> • Identifying and differentiating corporate symbols such as trademarks, emblems, coat of arms, logos (pictorial visual, abstract visual, logo type, monogram or a combination of any mentioned above), pictograms and badges • The steps of the design process in reference to designing corporate symbols (brief, rough sketches, discussion and improvement of roughs, then final symbol)

Methodology

The following methods can be used in teaching this sub-topic:

- Case studies: Let the learner look for corporate symbols from different printed and online materials.
- Brainstorming: Let the learner generate ideas about identity/corporate symbols.
- Discussion: Share ideas about different identity/corporate symbols from available printed media or originally designed symbols.
- Demonstration: Show your learners how to use different techniques, media and processes in designing identity/corporate symbols.
- Experimentation: Let your learners try out with different media and approaches in identity/corporate symbols.
- Guided discovery: Give your learners a sense of direction as they design different identity/corporate symbols.
- Exhibition: Utilise visual displays of works done by the great masters, students of the previous years or works by the current learners in order to inspire and evaluate the learners' performance.

Materials and Tools

You will need a collection of newspapers and magazines. You will also need drawing materials and tools such as nibs and pens, brushes, cutting tools, precision tools (rulers, stencils and French curves), glue, poster colours, sketchbooks and tracing paper. Assist the learner to familiarise with computer and design software where available.

Practical Tasks

- Let the learners conduct research and collect identity/corporate symbol designs from magazines, newspapers, brochures, and the internet.
- Let the learners use them to discuss the fundamentals of identity or symbol design.
- Guide learners to use the identity/corporate symbols to create and develop designs through the process of interpreting a given brief into thumbnails up to the final successful designs.

Assessment

- Evaluate the learners' work by either displaying or grouping the work according to levels of performance or the use of design qualities listed below:
 - ability to sketch and develop an identity/corporate mark or a symbol from a given brief/setting.

- capacity to manipulate tools and materials and develop an identity/corporate mark or symbol which effectively communicates the desired message/representation of a firm or organisation.

Sub-Topic 6: Editorial Design Publications

Introduction

This sub-topic handles:

- Categories of editorial designs such as books, magazines, periodicals, journals, newspapers.
- Distinctive publications with almost the same features like book jackets, book covers, page design, layout and title page
- The layout and features of each distinctive work, including the illustrations, block of type, display type and space management.

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none">• explore the existing editorial designs and analyse their qualities.• manipulate the elements and principles of design to create a competitive editorial design.• apply media skills in an editorial problem-solving context.	<ul style="list-style-type: none">• Categories of editorial designs such as book, magazine, periodicals, journals, newspapers• Distinctive publications with almost the same features like book jackets, book covers, page design, layout and title page, should be designed• The layout and features of each distinctive work, including the illustrations, block of type, display type and space management

Methodology

The following methods can be used in teaching this topic:

- Brainstorming: Let learners generate and share ideas about editorial designs.
- Discussion: Share ideas with learners about publications and their designing.
- Demonstration: Show the learners how to use different designs in editorial designs to affect aesthetic values.

- Experimentation: Let the learners try out different materials to explore different editorial designs.
- Guided discovery: Give the learners a sense of direction and encouragement as they try out their designs.

Assessment

- Book jackets, magazines, periodicals or journal covers present similar design considerations. Evaluate them using the following objective outputs:
 - appealing to viewers
 - expressing content about the product
 - communicating clearly and quickly
 - graphic impact created

Sub-Topic 7: Introduction to Advertising Design

Introduction

In this sub-topic teach the learners how to design for advertisement purposes using posters, calendars, fliers, brochures, cards, CD-covers and so on to communicate information of a technical nature. The learners are taught the inter- relationship between the elements of advertising design which include a visual line (headline of an advert) and a body copy (the narrative or text that explains the concept of the advert) the end line/tagline/slogan (a verbal message that associates with a product or service used in the advert).

Criterion for designing different advertising designs according to the purpose (need to inform and attract attention), requirements, role of type and visuals in the particular design, and the final presentation should be emphasised. The learner should undertake projects in different types of advertising design, measuring up to accuracy in dimensions, proportions, and composition of words and visuals/ images.

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • explain the fundamentals of different categories of advertising design. • demonstrate the relationships between the components of different advertising designs and 	<ul style="list-style-type: none"> • Designing for advertisement purposes using posters, calendars, fliers, brochures, cards, and CD-covers to communicate information of a technical nature • The inter- relationship between the elements of advertising design which include a visual

Specific Objectives	Content
<p>how they affect advertisement.</p> <ul style="list-style-type: none"> execute different categories of advertising design through a design process, according to given briefs (to the targeted audience). 	<p>line (headline of an advert) and a body copy (the narrative or text that explains the concept of the advert) the end line/tagline/slogan (a verbal message that associates with a product or service used in the advert)</p> <ul style="list-style-type: none"> Criterion for designing different advertising designs according to the purpose (need to inform and attract attention), requirements, role of type and visuals in the particular design, and the final presentation should be emphasised Learners should undertake projects in different types of advertising design, measuring up to accuracy in dimensions, proportions, and composition of words and visuals/ image

Methodology

The following methods can be used in teaching this topic:

- Case studies: Let the learners look for advertising designs from different printed and online materials.
- Brainstorming: Let the learner generate ideas about advertising designing.
- Discussion: Share ideas about different advertising designs from available printed media or originally produced advertising designs.
- Demonstration: Show the learners how to use different techniques and media and process in producing advertising design.
- Experimentation: Let the learners try out different media and approaches in advertising design.
- Guided discovery: Give the learners a sense of direction as they produce different advertising designs.
- Exhibition: utilise visual displays of works done by the great masters, students of the previous years or works by the current learners in order to inspire learners and evaluate their performance.

Practical Tasks

- Let the learners conduct research and collect advertising designs from magazines, photographs of existing designs, newspapers, brochures and internet, and use them to discuss the fundamentals of advertising design.
- Guide the learners to use the fundamentals of advertising design to develop creative designs.
- Guide them on how to follow the process of interpreting a given brief into thumbnails up to the final effective and efficient advertising design.
- Let the learner have a business mind for the work he/she produces.

Assessment

- Assess the learners' works by aligning their performance with the indicators listed below:
 - ability to sketch and develop an advertising design from a given brief/setting.
 - capacity to manipulate tools and materials in order to produce an effective advertising design.
 - ability to communicate the desired message effectively and efficiently.

Sub-Topic 8: Design Illustration

Introduction

This sub-topic is focused on encouraging the learner to simplify images to fit in graphic language and pass on the desired message. Encourage the learner to simplify images while emphasising message conveyance. Let the learner use different techniques to such as spot colour and continuous colour illustrations. Let the learner explore with different media (dry and wet) through a processes of illustration (sketching, sketch development and final composition)

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • manipulate visual forms to give appropriate and simplified solutions/visual responses to graphic design needs. • explore colour and shapes to balance and suit graphic illustration for an effective message. • explore new technology (ICT) skills or hybrid methods to serve 	<ul style="list-style-type: none"> • Simplified images to fit in graphic language and pass on the desired message. Images emphasising message conveyance • Use of different techniques such as spot colour and continuous colour illustrations • Exploration with different media (dry and wet) through a

Specific Objectives	Content
an innovative and creative design concept.	processes of illustration (sketching, sketch development and final composition)

Methodology

The following methods can be used in teaching this topic:

- Brainstorming: Let the learners generate ideas about graphic illustration.
- Discussion: Share ideas about different illustrations and designs from available printed media.
- Demonstration: Show the learners how to use different techniques and media in graphic illustration.
- Experimentation: Let the learners try out different media and approaches in graphic illustration.
- Guided discovery: Give the learners a sense of direction as they illustrate different design formats.
- Exhibition: Utilise visual displays of works done by the great masters, students of the previous years, or works by the current learners in order to inspire and evaluate the learners' performance.

Materials and Tools

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

Practical Tasks

- Introduce the learners to the fundamentals and basics of image making, the illustration process, understanding the problem, sketching and developing the illustration to the final composition.
- Set activities and exercises which require learners to experiment and explore with different media and approaches/techniques.
- Encourage learners to develop individual styles of image making.
- Prepare the learner to acquire skills that stimulate demand for his/ her products

Assessment

- Evaluate the learners' work by either displaying or grouping the work according to levels of performance or the use of design qualities listed below:
 - ability to sketch and develop an illustration from a given brief/setting.

- capacity to manipulate tools and materials and develop a style of illustration
- ability to communicate the desired message effectively and economically.

Sub-Topic 9: Colour and Chromatics

Introduction

In the visual arts, colour theory is a body of practical guidance to colour mixing and the visual impact of specific colour combinations. The learner will practise the following:

- Colour definition (hue, value, tones, circulation, colour wheel, monochromes, polychromes, legibility and saturation).
- Colour psychology and associations (colour and emotions and language, colour in culture, meaning of colour).
- Colour contrast and harmony.
- Explore graphical colour theory and the design process; graphic colour and computer, luminosity, lustre and transparency.

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • relate the effective qualities of colour to definite psychological qualities. • explore and experience colours to form reasoning and judgements as well as formulating concepts. • gain control over matter in a free and artistic way. 	<ul style="list-style-type: none"> • Colour theory as a body of practical guidance to colour mixing and the visual impact of specific colour combinations. • Practising the following: <ul style="list-style-type: none"> - colour definition (hue, value, tones, circulation, colour wheel, monochromes, polychromes, legibility and saturation) - colour psychology and associations (colour and emotions and language, colour in culture, meaning of colour) - colour contrast and harmony • Exploring graphical colour theory and the design process; graphic colour and computer, luminosity, lustre and transparency

Methodology

The following methods can be used in teaching this topic:

- Brainstorming: Let learners generate and share ideas about colour and chromatics in relation to graphics.
- Discussion; Share ideas with learners about colour and chromatics.
- Demonstration: Show the learners how to use different materials in exploring colour.
- Direct visual observation: Guide learners on how to appreciate colour in graphic processes
- Experimentation: Let the learners try out different materials to explore colour.
- Guided discovery: Give the learners a sense of direction as they study concepts of colour.
- Exhibition: Utilise visual displays of works done by the great masters, students for the previous years, or works by the current learners in order to inspire and evaluate the learners performance

Practical Tasks

Let the learner practise colour effects through simple tasks of discovering the relationship of colour by arranging geometric and organic shapes and forms. Study colour symbolism in different cultures, geographical regions and design on road signs and pictographs based on colour harmony and balance.

Let the learners experiment with different tasks on how colour affects the human physical and emotional aspects. Experiment the absorptive and reflective qualities of pigments.

Assessment

- Evaluate learners' work by either displaying or grouping the work according to levels of performance or the use of design qualities listed below:
 - colour symbolism
 - interplay of colour balance and distribution
 - composition and arrangement based on colour and content
 - creativity and originality
 - manipulation of colour, form and space

Sub-Topic 10: In-depth Studies of Advertising Design

Introduction

The learner studies design advertisements, in-depth, and produces artworks in single or full colour production designs. He/she also learns the purpose

and role of type and visuals produced in a pleasant and appropriate colour and the layout design as a technique of an advertising campaign. Poster design variations demonstrating design concepts in several versions are also part of this topic.

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • combine type and visuals successfully. • design an advertising class category following its features and format. • express meaning and convey information effectively. 	<ul style="list-style-type: none"> • Design advertisements in-depth and produce artworks in single or full colour production designs • The purpose and role of type and visuals produced in a pleasant and appropriate colour and the layout design as a technique of an advertising campaign • Poster design variations demonstrating design concepts in several versions

Methodology

The following methods can be used in teaching this topic:

- Brainstorming: generate ideas about graphic advertising designs.
- Discussion: provoke divergent ideas about different illustrations and designs from available printed media.
- Demonstration: Show the learners how to use different techniques and media in advertising designs.
- Experimentation: Let the learners try out different media to produce several ideas about advertisements.
- Guided discovery: Give the learners a sense of direction as they illustrates different design formats.
- Exhibition: displays successful works on the market, or works by the current learners in order to inspire and evaluate the learners' performance.

Practical Tasks

- Take learners through various exercises depicting works of advertisement depicting the main features in each work.
- Let the learners display the skill of organising many elements such as type, text type, and visuals while maintaining clarity, legibility, balance, and unity.

- The work and the quality of design finish and craftsmanship should exhibit advancement in levels of application.

Assessment

- Assess the learners' works by aligning their performance with the indicators listed below:
 - ability to sketch and develop an advertising design from a given brief/setting.
 - capacity to manipulate tools and materials in order to produce an effective advertising design.
 - ability to communicate the desired message effectively and efficiently.
 - use of visuals with the letters and their clarity.

Sub-Topic 11: Packaging Design

Introduction

Under this sub-topic, the learners are exposed to highly developed techniques and more refined aesthetic sensibilities, combining utility with refinement in producing beautiful packages. The learners are also exposed to the requirements of packaging design. Learners should understand form and function of different packaging designs and processes of packaging design as linked to corporate designing. Learners should be exposed to the process of making prototypes in packaging design.

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none">• explain the fundamentals and requirements of packaging design.• demonstrate the relationship of form and function as he/she integrates shape with graphics.• construct prototype designs of different packaging designs.	<ul style="list-style-type: none">• Developed techniques and more refined aesthetic sensibilities, combining utility with refinement in producing beautiful packages• The requirements of packaging design• Understanding form and function of different packaging designs and processes of packaging design as linked to corporate designing• The process of making prototypes in packaging design

Methodology

The following suggested methods can be used in teaching this topic:

- Case studies: Let the learners look for packaging designs from different printed and online materials.
- Brainstorming: Let the learners generate ideas about packaging designs.
- Discussion: Share ideas about different packaging designs from available printed media or originally produced packaging designs.
- Demonstration: Show the learners how to use different techniques and media and process in producing packaging designs.
- Experimentation: Let the learners try out different media and approaches in packaging designs.
- Guided discovery: Give the learners a sense of direction as they produce different packaging designs.
- Exhibition: Utilise visual displays of works done by the great masters, students of the previous years or, by the current learners in order to inspire and evaluate the learners' performance.

Materials and Tools

You will need a collection of newspapers and magazines. You also need drawing tools and materials such as nibs, pens, brushes, cutting tools, glue, precision tools (such as rulers, stencils, French curves), poster colours, sketchbooks and tracing paper. Assist learners to familiarise with computers and design software.

Practical Tasks

- Let the learners conduct research and collect packaging designs from supermarkets, magazines, waste bins, newspapers and the internet, and use them to discuss the fundamentals of advertising design.
- Guide them on how to use the fundamentals of packaging design to develop creative packages.
- Guide the learner on how to follow the process of interpreting a given brief into thumbnails up to the final effective and efficient packaging design.
- Let the learners perform several tasks (using different types of papers including waste papers of a reasonable gramage) to produce packaging designs.

Assessment Strategies

- Evaluate the learners' work by either displaying or grouping the work according to levels of performance or the use of design qualities listed below:

- ability to sketch and develop packaging designs from a given brief/setting.
- capacity to manipulate tools and materials and develop a style of packaging designs.
- ability to communicate the desired message effectively and economically

Sub-Topic 12: Relief Printmaking

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • explain the fundamentals and requirements of relief printmaking. • demonstrate the techniques and processes as he/she integrates form and content in the design. • produce relief print designs of black and coloured with line based on elements of design. 	<ul style="list-style-type: none"> • Definition and attributes of relief prints • An outline of printmaking processes and the categories: relief, intaglio, lithography, and serigraphy • Emphasis and focus on relief printmaking: the process and the methods • Methods such as woodcut, linocut, and engraving on wood or plastic • Colour and black and white prints • Contemporary trends on technique and processes, the elements and principles of design and the basic processes, the design quality bound up with form and content and the elements of shape and colour with line as a primary means of expression • Proportion and scale determined by size of the print and the equipment

Methodology

The following suggested methods can be used in teaching this topic:

- Case studies: Let the learners look for relief designs from different printed and online materials.
- Brainstorming: Let the learners generate ideas about print making.
- Discussion: Share ideas about different print designs from available printed media or originally produced prints.
- Demonstration: Show the learners how to use different techniques and media and process in producing prints.
- Experimentation: Let the learners try out different media and approaches in printmaking.
- Guided discovery: Give the learners a sense of direction as they produce prints using different materials.
- Exhibition: Utilise visual displays of works done by the great masters, students of the previous years or, by the current learners.

Materials and Tools

You will need a collection of newspapers and magazines. You also need drawing tools and materials such as nibs, pens, brushes, cutting tools, glue, precision tools (such as rulers , stencils , French curves), poster colours, sketchbooks and tracing paper. Assist learners to familiarise with computers and design software.

Practical Tasks

- Let the learners conduct research and use text books to gain insight about printmaking.
- Guide them on how printmaking can be a source of income on top of designing for artistic beauty.
- Guide the learner on how to follow the process of developing a good print into thumbnails up to the final effective and efficient print.
- Let the learners perform several tasks (using different materials) to produce prints.

Assessment Strategies

- Evaluate the learners' work by either displaying or grouping the work according to levels of performance or the use of design qualities listed below;
 - ability to sketch and develop the idea
 - the technique, elements and colour application
 - forms and content and the intent of the artist and manipulation of equipment to develop a personal style
 - ability to communicate the desired message effectively and economically

Topic 3: Crafts B II

Duration: 10 Periods

This topic introduces the craft traditions into the school to develop the learners' skills which enhance the consideration of relationship between the learner and his/her environment, and the interdependence of skills based on: information processing, reasoning, enquiry, creative and work -related cultures.

General Objectives

By the end of this topic the learner should be able to:

- express personal ideas through original artworks based upon reflection, critique, practice, research and use of different media, processes and techniques.
- compare and contrast the use of art elements and art principles in artworks using art vocabulary accurately.
- discover the possibilities and limitations of materials through creation of artworks based on the elements and principles of design.

Sub-Topic: Earthenware Productions

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • identify development processes of earthen ware production. • manipulate shapes and mass for both aesthetic and utilitarian purposes using clay. • use clay to develop art skills 	<ul style="list-style-type: none"> • (Hand building, Throwing and Casting) An introduction to the development process of earthen ware production • Identification and selection of suitable sources of inspiration for development of ideas for the products • Making studies or drawings of the identified sources of inspiration and exploring the possibilities of developing design ideas for earthenware products • Use of clay to develop skills in basic hand building method, pinch, slab, coil, throwing and burnishing such as baking, glazes and stains • Manipulate clay material to

Specific Objectives	Content
<p>and problem-solving techniques with an emphasis on 3-dimensional design and spatial awareness.</p> <ul style="list-style-type: none"> discover the possibilities and limitations of materials through creation of original artworks in a variety of media utilising the elements of art and principles of design. 	<p>understand the basics of a craft:</p> <ul style="list-style-type: none"> originality functionality shaping simplicity high value of applied elements finish <ul style="list-style-type: none"> Understanding the properties of material and its appropriate application to produce art woks in variations of pinch, slab, coil, throwing or sculpture forms Figurative forms/composition in study of planes, lines, space, gesture and function Balance and sturdiness with reference to function of artwork produced

Methodology

- Direct visual observation: Target developing of the learners' sense of sight.
- Demonstration: Preparation of clay and hand building procedures
- Free expression: Encourage the learner to create and produce original wares without your interference.

Project Work

Give the learners projects to work on during their free time but supervise the developmental.

Assessment

- The following should be assessed:
 - development stages of each given project
 - materials and techniques used
 - application of elements and principles of art and design that is line, texture, shape, growth, form, balance, proportion, and so on
 - content, that is, what the craft is communicating
 - use of the craft i.e. the practicability of the ware made
 - skilfulness (personal quality)

Topic 4: History and Appreciation of Art II

Duration: 06 Periods

Sub-Topic: Classical Antiquity

Introduction

This section reveals the culture and the arts of the classical antiquities. This will range from the Greek geometric period to the Roman classical era. The art fields include vase painting, still-life, portrait painting, mosaics, sculpture and architecture. The term 'classical antiquity' encompasses both the Greek and Roman eras.

Areas of study:

- Greek Geometric (1100-700BC)
- Hellenistic (323-32B)

General Objectives

By the end of this topic the learner should be able to:

- demonstrate an understanding of history of art as records of human creation and achievement.
- analyse art works to form conclusions about formal qualities, historical and cultural contexts, intent and meanings.
- compare and contrast historical and contemporary styles, identifying general themes and trends.

1.1: Introduction to History and Art Appreciation

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • analyse the trends of selected art eras in various civilisation and cultures. • explain the benefits of learning art history. • examine the role culture plays in determining one's perspective on the meaning and purpose of art. 	<ul style="list-style-type: none"> • Analysis of the meaning and aims of teaching history and appreciation of art • The trends of different art fields in Europe and Africa (Sculpture, - Painting, Architecture, and Crafts) • Categories of history and appreciation of art: historic and aesthetic art • The language of appreciation of art (elements and principles of art)

Specific Objectives	Content
	<ul style="list-style-type: none"> Examine similarities and differences among works of art created through human history Study different theories of art and apply them in their attempt to define 'art and artists'

1.2: Greek Art

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> mention the years (<i>periods</i>) of Greek art and its development. explain the reasons that influenced Classical art. identify the source of inspiration of Classical art. 	<ul style="list-style-type: none"> Greek Geometric (1100-700B.C), Archaic (700-500B.C), Classical (480-323 B.C) and Hellenistic 323-32 B.C) The Ancient Greek period: The influence of the social, economic and political life on the art of the periods. The characteristics of the art of the following periods: <ul style="list-style-type: none"> - Geometric (1100-700 B.C) - Archaic (700-500 B.C) - Classical (480-323 BC), and - Hellenistic (323-32 B.C) The arts: <ul style="list-style-type: none"> - Architecture - The Greek orders (Doric, Ionic and Corinthian) - Religious factor and belief - Nature and use of temples - Materials and techniques used in architecture - Buildings on the acropolis such as pantheon - Purpose for the architecture Sculpture: <ul style="list-style-type: none"> - Relief and round sculptures of the Geometric, Archaic, Classical and Hellenistic periods

Specific Objectives	Content
	<ul style="list-style-type: none"> - Sources of inspiration - Materials and techniques - Purpose of sculpture • Vase painting (from Geometric to Classical): <ul style="list-style-type: none"> - Red and black figure decorative techniques of vase painting - Subject matter - Materials, tools and techniques - Functions of the vases

1.3: Roman Art

Specific Objectives	Content
<ul style="list-style-type: none"> • Mention the years (<i>periods</i>) of Roman classical art and its development • explain the reasons that influenced Classical Art • Identify the source of inspiration of Classical Art 	<p>Ancient Roman era</p> <ul style="list-style-type: none"> • The Republic (509B.C-27 B.C) and the Imperial era (27 B.C-400A.D) • The influence of the social economic and political life on the art of the periods <p>The Arts</p> <ul style="list-style-type: none"> • Architecture • The Roman architectural orders; Tuscan and composite • Architectural innovations such as the aqueducts, arenas, amphitheatres, swimming pools, public baths, arches, landscaping, urban planning, storied houses and vaults • Examples of Roman architectural monuments: Coloseums,, Arch of Trajan <p>Painting:</p> <ul style="list-style-type: none"> • Subject matter (portraiture, landscape, mythological and still

Specific Objectives	Content
	life) <ul style="list-style-type: none"> Pompeian paintings (the 4 styles). Roman wall paintings done in Fresco. Roman decorative mosaics in the domestic and public interiors of architecture

Methodology

- Brainstorming: Engage the class in open discussions.
- Discussion: Control the arguments and contributions on the topic.
- Research: Make the learners carry out individual and group research on specific areas of study.
- Demonstration: Use visual aids such as slides, plates in text books to explain to the learners.
- Critique: Let the learners talk about each other's work.

Assessment

The following shall be assessed:

- Research and reading skills
- Writing constructive essays describing and analysing specific works of art and to make personal decisions about the artistic merit of the work examined
- Understanding the application of the language of art and appreciation of (elements and principles of Art)

SENIOR FIVE: TERM TWO

Topic 5: Drawing and Painting II

Duration: 16 Periods

Sub-Topic 1: Still Life

General Objective

By the end of this sub-topic, the learner should be able to develop the ability to relate different situations in the context prevailing to develop a personal appreciation and analysis of forms, structure, colour and pattern.

1.1: 3D through Relationship of Forms

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none">• develop 3-dimensional objects on a 2-dimensional working surface by applying forms, structure, colour/tones and patterns through set objects.• translate into design the relationship between the objects and their immediate environment.• draw examples of forms and use tone to create the illusion of three-dimensional form on a two-dimensional surface.	<ul style="list-style-type: none">• Basic design derived from geometric objects. Group objects in a composition. Free drawing exercises with various tools in drawing and painting• Drawing and painting exercises expressing possibilities of light and dark using various shading techniques• Development of design from set objects in management of space and creation of a desired composition• Effective arrangement of forms in space in accordance to the nature of their lines• Using drawing as a mode and a medium of documentation and self expression• Understanding the elements and principles of design

Note: The learner's ability to study the composition and translate it into design objects should be emphasised. Use of varied tools and equipment to

develop particular effects on a particular mood should be emphasised to develop varying styles.

Sub-Topic 2: Drawing or Painting from Nature II

General Objectives

By the end of this sub-topic, the learner should be able to:

- develop observation and imitative skills.
- translate the relationship between the objects and their immediate environment into pictorial forms as evidence of personal responses.

2.1: One and Two Point Perspectives

Specific Objective	Content
The learner should be able to interpret land formations by creating a perspective drawing/painting.	<ul style="list-style-type: none"> • Understanding perspective and its principles in artworks, interpretation of landforms using: <ul style="list-style-type: none"> - Theory and terminologies of the perspective - Types of perspectives: central perspective, bird's (vertical) or frog's (horizontal) eye view, drawing with more than one vanishing point Emphasis is put on one and two point perspectives - Tonal perspective - Studies involving actual objects such as out-door studies of landscape, building or an interior space

2.2: Nature Studies of Plants and Animals

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> • study natural objects revealing their details in form, texture and colour. • interpret objects for both 	<ul style="list-style-type: none"> • Study of natural objects in shape and form, line and texture/surface quality • Interpretation of complex

Specific Objectives	Content
beauty and analytic study. <ul style="list-style-type: none"> review and refine observational drawing skills. develop keen awareness of the environment. 	forms and rhythmic patterns to express possibilities of light and dark, combining technique with beauty, the golden space as a style of composition <ul style="list-style-type: none"> The development of observation of forms and the close relationship of man to nature, what nature beholds that is valuable to man

Sub-Topic 3: Drawing or Painting from a Living Person II

General Objectives

By the end of this sub-topic, the learner should be able to:

- illustrate the characteristics of a living person.
- analyse the articulation of the component parts of the human body and the relationship between the human structure and behaviour of its drapery.
- depict and capture the resemblance of the model in portraiture

3.1: Gestural Drawing /Painting

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> depict the model in a pose. draw a sketch or a finished drawing through a process. 	<ul style="list-style-type: none"> Study of the pose as seen in the figure. Depict the general proportions indicating active and inactive sides, its balance, unity and rhythm Study of contours in a living person, with an emphasis on progressively complex detail and accuracy Stage developments in figure drawing Painting as a process, tonal values and the fusion of colours in creating gestures with an emphasis on the creation of the

Specific Objectives	Content
	illusion of mass • Manipulation of colours to create tonal values in a given situation

3.2: Portraiture

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> Study the characteristics/features and possible positions of the head on a human body. portray facial expressions in a portrait. 	<ul style="list-style-type: none"> The study of the human skull and its relationship to the visible facial features Facial features in perspective at various angles using the block method and planes Facial features on parallel planes to apply the laws of perspective Foreshortening using certain viewpoints Symmetrical arrangement, movement and changing shape of the facial features

Methodology

The following methods can be used in teaching this sub-topic:

- Brainstorming: The learners generate ideas about the set model as you relate their contribution to the set model.
- Discussion: Share with the learners, ideas about the set model regarding the pose, mood, design, methods and techniques of material use.
- Demonstration: Show the learners how to use different materials in order to draw or paint the set model.
- Direct visual observation: Guide the learners on how to see and transfer the image of the set model on to a two dimensional surface according to the individual vantage point.
- Experimentation: Let the learners try out different materials and techniques as they study the set model in several trials.
- Guided discovery: Give the learners a sense of direction as they study the set model.
- Exhibition: Relate learner's work to those of great masters, students of the previous years or works by the current learners in order to inspire and critique their performance.

Materials and Tools

Expose the learners to different drawing and painting tools such as pencils, crayons, pastels, charcoal, chalk, water colour, inks and brushes. You need to prepare additional equipment like sharpening tools, fixatives, drawing boards, easels, palettes, and erasers. You should prepare the required materials and tools in time. Alert the model well in advance on the nature of task he/she is required to do and ensure the appropriateness of the dressing required in the setting/posing.

Practical Tasks

Setting a Model

- Set either a male or female model of varying age depending on the lesson objectives. Make use of different poses such as reclined, seated, standing, lying, or squatting but you should avoid straining the model.
- Let the model take rests at different intervals depending on the pose. In portraiture, the emphasis should be on the head and its facial features and character. The study can extend to the torso and arms.
- Ensure that the model is dressed in simple clothing so that the limbs are revealed to the learner as much as possible.
- Painting and drawing are respectively different in procedure. For the painting option, the model must be seen against a suitable background.
- Learners should be in a semi-circle and not very far from the model.
- The model should be set in a clear and healthy environment, with enough light, where learners can clearly view the model and tones being well articulated.

Note: The model should be in good health and willing to withstand long hours of study.

Assessment

Evaluate learners' work by either displaying or grouping it according to levels of performance or use of the aesthetic qualities listed below:

- Pose
- Proportions
- Line
- Tonal values and colour
- Texture
- Anatomic structures
- Mood/character
- Composition
- Finish

Sub-Topic 4: Painting Original Imaginative Composition in Colour II

Introduction

In this sub-topic, the learner is trained to creatively think as he/she translates situations by creating pictures depicted from scenes, experiences and imagination. To interpret real life experiences and imagination, the learner is exercising his/her freedom of thought awakened by manipulation of colours. The learner is trained to effect his imaginations of an organised pictorial representation in full colour. Topics from a wide range of subjects in relation to the environment and everyday visual experiences should be discussed to stimulate interest before being attempted. Expose the learners to techniques, styles, methods and processes relative to imaginative composition painting.

General Objectives

By the end of this sub-topic the learner should be able to:

- develop his/her ability to portray visually the true subject of a set topic.
- create themes for personal artworks that integrate a broad range of visual observation, experience and imagination.
- foster and hone creative thinking.

4.1: Composition Designs of Imaginative Painting

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • compose different designs of a composition based on imagination and fantasies into the illusion of reality. • recognise the connection between content and form. • acquire and practise image-creating powers to make them available in achieving realistic imaginations. 	<ul style="list-style-type: none"> • Overcoming difficulties in decision making, selecting and plotting themes, technique, design and how to organise the visuals/work • Concentration and depth of the contrasting themes shaped entirely out of colour experiences. The connection between the content and form, readability of a statement, and the power of its message • Acquisition of a personal style in the development of feeling and the expressive content of colours

Specific Objectives	Content
	<ul style="list-style-type: none">• Enhancement of compositional understanding by applying the elements and principles of design• Consistency in the use of colour and its blending• Observation of nature and live/expressive human activities to enhance/improve the skill and stock of imagination

Methodology

- Brainstorming: Let the learners contemplate, analyse and generate ideas about the set topic by expressing their feelings verbally together as a class.
- Discussion: Share ideas with the learners about their contributions to stimulate their imaginations.
- Experimentation: Let the learners try out different painting materials.
- Guided discovery: Give the learners tips about imaginative ideological construction, sketching, mastery of colour, its preparation and application.
- Exhibition: Utilise visual displays of works done by the great masters, students of the previous years, or works by the current learners in order to inspire and critique their performance.

Materials and Tools

Any type of colour apart from oil-based paints should be practised with, depending on its availability. Appropriate tools such as brushes of varying sizes for wet media should be utilised and explored with. Blending of colours using dry media techniques should be aimed at. The qualities of different types of paper should be explored. The learner should be trained to use technical vocabulary and tools in painting, such as palettes, clips, easels and painting boards.

Practical Tasks

- Identify topics from themes which depict learners' daily experiences and imagination. Emphasise originality and qualities of a good composition.
- Take the learners through activities that allow them to explore colour in order to visually express feelings (empathy) and emotions.
- Select themes which are simple and can be linked to real life experiences. The paintings produced should express uniqueness in terms of topics

and techniques used. Inspire the learners to work within the set levels and trends of imagination (that is memory of events, style, stories and fantasies).

Assessment

- Evaluate the learners' work by either displaying or grouping the work according to levels of performance and the application of creative qualities listed below:
 - originality
 - level of interpretation and imagination to the satisfaction of the viewers
 - compositional balance of subject matter
 - technique of colour application and distribution to the satisfaction of the viewers
 - personal qualities and finish

Topic 6: Graphic Design II (Crafts A)

Duration: 10 Periods

Graphic art is a pathway to a career in the field of art. Emphasis is placed on conceptual design, relationship of illustration and typography, and colour. Computer use may be introduced as a design tool since the computer is considered an indispensable tool in the graphic design industry. New ideas can come by way of experimenting with tools and methods to explore multiple or complex ideas quickly. In this book, you have to handle each sub-topic separately as they each focus on a different aspects of design.

General Objectives

By the end of this sub-topic the learner should be able to:

- study the relationship between art and design and how the two are interwoven in the creation of designs.
- create designs for practical applications, effectively and economically.
- solve visual problems and develop multiple solutions for designing ideas, clarifying presentations and evaluating alternative choices, using design skills.

Sub Topic 1: Identification Signs and Symbol Design

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none">• identify signs and symbols and their function.• understand a design concept, combine type and visuals to create a design with a graphic impact.• address the need when designing logos and symbols	<ul style="list-style-type: none">• Identification of symbols and their description, categories and types of symbols (logo, badge, emblem, trade mark). Qualities of a good symbol such as simplicity, message conveyance and balancing of elements and so on• Producing and working on a check list of things when designing a symbol: simple visual, express meaning, distinctive sign, appropriateness to something represented, etc• Addressing the needs of the client and audience when

Specific Objectives	Content
expressing meaning and conveyance of information.	<p>designing logos/symbols</p> <ul style="list-style-type: none"> • Making symbols/logos unique, memorable and recognisable at a glance. Symbol/logos designed in terms of style, type, shape • Method(s), techniques and materials used to create a symbol Organisation of the text and design elements such as shape and colour towards a unified symbol. Exploring existing symbols and identities, difference and commonalities in artworks

Sub-Topic 2: Process of Layout

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • interpret design briefs to come up with an appropriate advertising layout device. • arrange elements with principles of design to produce a successful layout. • explore ways of manipulating simple grids/templates. 	<ul style="list-style-type: none"> • Interpreting elements attractively into a limited space to make them functional and accessible • Arranging type and visual on two-dimensional surface to be legible, clear and attractive • Appropriate style and purpose of the design. Producing thumbnail sketches considering basic design principles (focal point and hierarchy), unity and balance • Exploring different modular compositional structure made up of verticals and horizontals. The “how and what” needs to be communicated and the size and shape it should be

Specific Objectives	Content
	<ul style="list-style-type: none">• Dividing the paper/space into workable spaces to display type, text type and visuals• Clarity, legibility, balance, and unity to establish a flow of visual consistency

Methodology

The following methods can be used in teaching this topic:

- Brainstorming: Let learners generate ideas about the elements and principles and then together as a class discuss the practicability of the ideas in Graphic Design.
- Discussion: Share ideas about the application of elements and principles, in Graphic Design together with the learners.
- Demonstration: Show the learners how Graphic design differs in use of different materials and formats.
- Direct visual observation: Guide learners on how to appreciate and successfully translate ideas into visual forms of Graphic design.
- Experimentation: Let the learners try out with different materials and tools to explore the application and presentation of ideas in Graphic design.

Materials and Tools

Much of the impact of a design will depend upon the way the learner uses particular materials. In Graphic Design the approach differs in approach to realise specific form, fulfilment of purpose, and essence of design. Take the learner through exercises of understanding all the elements and principles of design and how they affect the work.

Assessment

- Evaluate the learners' performance using the design qualities listed below:
 - interpretation and message
 - accuracy of drawing
 - colour and tonal interplay
 - composition balance and arrangement of elements
 - creativity and originality in application
 - manipulation and use of space

Topic 7: Crafts B II

Duration: 06 Periods

Introduction

Abstract/figurative sculpture is the carving or modelling of round and relief sculpture out of clay, wood, papier maché and metal sheets. Modelling is the process of addition in sculpture, whereby materials like clay, wax, or peppier maché are built up to create a sculpture piece. Carving is a process of subtraction in sculpture, whereby material like wood, soap or a block of wax are cut away to create a sculpture piece.

General Objective

By the end of this topic, the learner should be able to express his/her ideas through original artworks based upon reflection, critique, practice and research using different media, processes and techniques.

Sub-Topic 1: Abstract or Figurative Sculpture Including Reliefs

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • create original artworks in a variety of media utilising the elements of art and principles of design. • formulate multiple solutions to expand personal themes that demonstrate 	<ul style="list-style-type: none"> • Manipulate the material available to suite the intent of the artist as elements and principles of design are pronounced • Using a range of media with many opportunities for exploration of the human psyche, in conformity to space • Methods of creating figurative sculptures; additive or subtractive • Transformation and use of materials considering: material, composition, function and finish • Sculptural techniques utilising important elements and principles of art and design • Making use of solids, voids, planes, contours, textures, and

Specific Objectives	Content
	<p>colours</p> <ul style="list-style-type: none">• Principles of design in sculpture: balance, proportion and dominance, movement, repetition, contrast, and unity/harmony• Learning to work independently on individual projects, creating forms from solid or plastic materials

Methodology

- Direct visual observation: target developing of the learners' sense of sight
- Demonstration: preparation of materials and techniques, that is, casting, carving, modelling and construction
- Free expression: encourage the learners to create and produce original compositions without your interference.

Project work

Give the learners projects to work on during their free time while you supervise the developmental steps.

Assessment

- The following shall be assessed:
 - development stages
 - materials and techniques used
 - application of elements and principles of art and design (line, texture, shape, growth, form, balance, proportion)
 - content i.e. what the sculpture is communicating
 - use of the artwork i.e. the practicability of the sculpture made (aesthetic and utilitarian)
 - professionalism (personal quality)

Topic 8: History and Appreciation of Art II

Duration: 06 Periods

Introduction

This section teaches about the beginning and development of the Gothic culture from France to England and how this influenced architecture and the architectural arts (Relief sculpture and stained glass) of the period. It broadens the study of the French and English Gothic cathedrals, distinguishing their style from the 12th up to the 16th centuries. The study unveils Gothic sculpture and stained glass in relation to architecture. The learner will examine the aesthetic characteristics of the period and its influence on Ugandan art.

General Objective

By the end of this topic the learner should be able to demonstrate an understanding of history of art as a record of human creation and achievement.

Sub-Topic 1: Gothic Cathedrals in France and England (1140-1400)

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> demonstrate general knowledge of architecture of French and English Gothic cathedrals. analyse trends of art in Gothic cathedrals of France and England. 	<p>Gothic cathedral art in France:</p> <ul style="list-style-type: none"> Introduction: Meaning of Gothic period, Gothic world view and philosophies: The development of intellectualism and theology, the church and state Chronology: early Gothic 1140-1194 A.D, high Gothic 1194-1300, late Gothic 1300-1400. Gothic architecture in France: the system in architecture (masonry and materials) Study of selected cathedrals in France- ground plans, elevations and interior

Specific Objectives	Content
<ul style="list-style-type: none">• express and explain artistic Gothic art and influences in English architecture.• relate Gothic architectural styles to selected Ugandan buildings.	<p>decorations) of Laon cathedral, Chartres cathedral and Notre-dame. Gothic architectural sculpture in France and England: interiors and portals</p> <ul style="list-style-type: none">• Architecture in England: ground plan, elevations and interior decorations• General characteristics of English-Gothic architecture with reference to Salisbury cathedral• Use of Gothic styles to analyse and relate sculpture, architecture and stained glass art in selected examples of artworks in Uganda

Methodology

- Brainstorming: On the various historical aspects within the unit.
- Group discussions on aspects within the unit.
- Research through regular guided reading of relevant topics.
- Using visual aids for demonstration (slides, plates.)
- Critique through the study and appreciation of relevant examples of art and architecture.

SENIOR FIVE TERM THREE

Topic 9: Drawing and Painting II

Duration: 12 Periods

Sub-Topic 1: Still Life

Introduction

The learner relates the elements to principles of art while creating pictures or designs in still life. 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 of forms, structures, and application of colour/tones and shades in a given setting is one of the major tasks of the 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 or chiaroscuro should be conveyed. Relating objects to format in terms of content, space and visual balance is paramount. The learner should draw or paint from still life for aesthetic and organisational skills and as a foundation for professional employment.

General Objective

By the end of this sub-topic, the learner should be able to relate different situations in the context prevailing to develop a personal appreciation and analysis of form, structure, colour and pattern.

1.1: Simple to Complex Compositions

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> study further the relationships of space and mass. explore the situational characteristics of objects or subject in the setting. 	<ul style="list-style-type: none"> The study of both organic and geometric objects in a set combination Understanding of the group (still life) relationship in terms of shape, structure, stability and light and shade qualities Classification of objects in a composition based on their surface qualities, such as glass

Specific Objectives	Content
	<p>or metal in a composition</p> <ul style="list-style-type: none">• Design formulations: pyramid, circular, angular or triangular seen in the setting• Different shapes: tubes, cones, spheres, boxes and cylinders making a composition• Relationship between basic design forms derived from geometric objects and the spatial environment, the psychology of space perception and the illusion space on a 2-dimensional work to create depth• The specific arrangement of inanimate objects and the imbued life created

1.2: Mastery of Line, Space and Texture Drawing

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none">• apply lines to create form and texture effectively.	<ul style="list-style-type: none">• Conflict between light and darkness, dissolution and densification, height and depth, lightness and heaviness• Mastery of space management and texturing derived from organic objects. The two kinds of tactile textures, rough and smooth derived from objects set• Texture and form and their relationships. Texture and physical / emotional comfort

Methodology

- Brainstorming: Let the learners generate ideas about the setting and then discuss these ideas together as a class.
- Discussion: Share ideas with learners about the setting regarding the design, composition, methods and techniques.

- Demonstrate how to use different materials in order to draw or paint the setting.
- Direct visual observation: Guide the learners on how to see and transfer the image of the setting on to a two dimensional surface.
- Experimentation: Let the learners try out new different materials and techniques as they study the composition.
- Guided discovery: Guide the learners as they do the assignment.
- Exhibition: Display works of great masters, students of the previous years or of the current learners so as to inspire and critique their performance.

Materials and Tools

You should expose the learner to different types of objects (both organic and artificial) and various drawing/painting tools such as pencils, crayons, pastels, charcoal, chalk, water colour, inks and brushes. Old newspapers can substitute or supplement drawing and painting papers to cut costs. You need to prepare additional equipment like sharpening tools, fixatives, drawing boards, easels, palettes, erasers and so on. You should prepare required materials and tools, and set the objects before a lesson commences.

Practical Tasks

Still life setting

- 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 relationship with each other.
- Guide the learners to appreciate all visual elements as applied in drawing/painting from still life.
- The setting should reflect a meaningful theme and should not be overcrowded as this can cause confusion.
- Let the learners study the projection, shadows and interplays in set objects (reflections and cast shadows).
- The setting should not be less than three meters away from the learners, but must be below the learners' eye level.
- You should allow learners to have different viewpoints (left, right and front views). The surrounding of the setting is part of the study and is of as much importance as the objects themselves.
- Learners should sit in a semi-circular formation focusing on the setting. Let learners try indoor and out-door settings.

Colour Effects

It is most desirable to present the setting with varying colours and objects in order to stimulate the learners' ability of expressing aesthetic qualities. Control light to reveal shades and shadows on the setting and avoid direct sunshine.

Assessment

- Evaluate the learners' work by either displaying or grouping it according to levels of performance or the use of art qualities listed below:
 - nature of drawing, painting techniques and style
 - form, structure and content
 - colour application in terms of contrast, harmony and tonal values
 - composition: format usage and balance
 - texture
 - finish

Sub-Topic 2: Drawing or Painting from Nature

General Objective

By the end of this sub-topic the learner should be able to use elements and principles of art to interpret visual parallels between the structures of natural and man-made environments

2.1: One and Two Point Perspectives (Buildings and Architecture)

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none">• interpret perspective illusions of a two vanishing points, in relation to structures in the setting.• express depth on a flat surface.	<ul style="list-style-type: none">• Interpretation of eye level, vanishing points, station points using varied structures Linear and aerial perspectives applied using construction lines• Perspective drawing constructed more accurately. Drawing lessons aim to research and also to introduce the laws of graphic, spatial construction. Distance (near and far) expressed on a flat surface using different

Specific Objectives	Content
<ul style="list-style-type: none"> simulate the appearance of the 3-D natural and man-made structures in the environment. 	<p>positions</p> <ul style="list-style-type: none"> Use of outline drawing to express landscape formations Rendering of architectural forms in combination with the free perspective representation of figures and objects The structure and anatomy of the landscape, articulation of architectural structures in the landscape Scaling the drawing and, foreshortening perspective elevations Central perspective, birds' (vertical) or frog's (horizontal) eye view, drawings with more than one vanishing point

Sub-Topic 3: Drawing or Painting from a Living Person II

General Objective

By the end of this sub-topic the learner should be able to analyse the articulation of the component parts of the human body and the relationship between the human body and the behaviour of its drapery.

3.1: Texturing in Gestural Drawing and Painting

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> describe various textures by using lines, light and shade to simulate or emphasise appearance of the model. convey mood and expression in a drawing. 	<ul style="list-style-type: none"> Study of the pose, form, planes and details required of anatomy Study of the details on body and attire/ props/drapery to convey the desired expression Study of contours in a living person, with an emphasis on progression of details and accuracy Nature of the person under

Specific Objectives	Content
	<p>study: very small, very tall or an average built person</p> <ul style="list-style-type: none"> • Distinguishing through drawing a female, male, young person or an adult • Creation of gestural drawings with an emphasis on the creation of the illusion of mass • Body language to convey certain moods and how people are affected-anxiety and worry, rigid, tense postures, relaxation and slumped forms • The accentuated poses and the effect on the drapery (folds formed)

Sub-Topic 4: Painting Original Imaginative Composition in Colour II

General objective

By the end of this sub-topic the learner should be able to arouse the potential of using colour intelligently.

4.1: Composition and Design in Imaginative Painting

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • plan and organise composition into meaningful expression. • acquire advanced knowledge of colour: mixing, relationships, colour control and how colours affect each other. • study and experiment with colours. 	<ul style="list-style-type: none"> • Creativity and interpretation of situations done in thumbnail designs or roughs for painting based on folklore, memory, experiences and outdoor scenes • Showing evidence of advanced knowledge and affluence about colour, mixing, relationship and colour control in the picture • Observing the natural colour to plan personal colour schemes

Specific Objectives	Content
	<ul style="list-style-type: none"> • Experimentation with colours to produce original paintings in colour and form • Paintings produced show evidence of maturity in originality and constructive ability • Tasks relating the effective qualities of the colours themselves to definite psychological qualities, such as moods • Letting form arise out of colours rather than being illustrative or defined by outlines

Methodology

- **Brainstorming:** Let the learners contemplate, analyse and generate ideas about the set topic by expressing their feelings verbally together as a class.
- **Discussion:** Share ideas with the learners about their contributions to stimulate their imaginations.
- **Experimentation:** Let the learners try out different painting materials.
- **Guided discovery:** Give the learners tips about imaginative ideological construction, sketching, mastery of colour, its preparation and application.
- **Exhibition:** Utilise visual displays of works done by the great masters, students of the previous years, or works by the current learners in order to inspire and critique their performance.

Materials and Tools

Any type of colour apart from oil-based paints should be practiced with, depending on its availability. Appropriate tools such as brushes of varying sizes for wet media should be utilised and explored with. Blending of colours using dry media techniques should be aimed at. The qualities of different types of paper should be explored. The learner should be trained to use technical vocabulary and tools in painting, such as pallets, clips, easels and painting boards.

Practical Tasks

- Identify topics from themes which depict learners' daily experiences and imagination. Emphasise originality and qualities of a good composition.
- Take the learners through activities that allow them to explore colour in order to visually express feelings (empathy) and emotions.
- Select themes which are simple and can be linked to real life experiences. The paintings produced should express uniqueness in terms of topics and techniques used. Inspire the learners to work within the set levels and trends of imagination (that is memory of events, style, stories and fantasies).

Assessment

- Evaluate the learners' work by either displaying or grouping the work according to levels of performance and the application of creative qualities listed below:
 - originality
 - level of interpretation and imagination to the satisfaction of the viewers
 - compositional balance of subject matter
 - technique of colour application and distribution to the satisfaction of the viewers
 - personal qualities and finish

Topic 10: Graphic Design II (Crafts A)

Duration: 10 Periods

General Objectives

By the end of this topic the learner should be able to:

- study the relationship between art and design, and how the two are interwoven in the creation of designs.
- create designs for practical applications effectively and economically.

Sub-Topic 1: Editorial Design Publications

(Books, magazines, periodicals, journals, newspapers)

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • explore the existing editorial designs and analyse their qualities. • manipulate the elements and principles of design to create a competitive editorial design. • apply media skills in an editorial problem-solving context. 	<ul style="list-style-type: none"> • Exploration of categories of editorial designs (books, magazines, periodicals, newspapers) • Magazines and periodicals: magazine covers, title page and page layout and their characteristics • The layout and features on each distinctive work, including the illustrations, blocks of type, display type, space and white areas and the illusionist space

Sub-Topic 2: Introduction to Advertising Design

(Posters, Calendars, Fliers, Cards)

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • explain the fundamentals of different categories of advertising design. • demonstrate the relationship between the components of 	<ul style="list-style-type: none"> • Introductory exposure to two kinds of advertising, direct and indirect • Interpretations of design briefs to effect design aspects

Specific Objectives	Content
<p>different advertising designs and how they affect advertisement.</p> <ul style="list-style-type: none">• execute different categories of advertising designs through design process, according to given briefs(to the targeted audience).	<p>such as type and illustration, colours, shapes, tonal balance, size and style as well as visual texture</p> <ul style="list-style-type: none">• The complementarities of the verbal and visuals, the hierarchy, the negative and positive space and scale• Use of efficient and effective tools for a pleasant end product. Computer applications to aid the production of accurate designs

Methodology

- Guided discovery: Give the learners a sense of direction as they study the elements and principles.
- Exhibition: Utilise visual displays of works done by the great masters, students of the previous years or works by the current learners in order to inspire and evaluate the learner' performance.

Materials and Tools

You should expose learners to different types of materials and tools (dry and wet media) such as paper, pencils, crayons, poster/water colour, ink, pens and brushes. You need to prepare additional equipment like sharpening tools, fixatives, drawing boards, palettes and erasing tools. You should prepare the required materials and tools before the lesson commences.

Practical Tasks

- The tasks are based on content outcomes and should help the learner to relate the elements and principles to problem- solving in graphic design.
- Give tasks which enable the learner to identify precisely and appreciate the fundamental elements like line, colour, shape, form, texture, space and value and the principles of unity, balance, rhythm, repetition, emphasis and proportion used in solving graphic design problems.
- Give guidelines which encourage the learner to explore and experiment in depth the elements and principles as applied in graphic design. The guidelines include simplicity, clarity, precision, creativity and originality.
- Let the learner relate the principles of producing artworks to factors of production in the market

Assessment

- Evaluate the learners' work by either displaying or grouping the work according to levels of performance or the use of design qualities listed below:
 - interpretation and message
 - accuracy of drawing
 - colour and tonal interplay
 - composition balance and arrangement of elements
 - creativity and originality in the application
 - manipulation and use of space

Topic 11: Crafts B II

Duration: 16 Periods

Introduction

Appliqué is a form of fabric decoration in which pieces of selected fabrics are applied, sewed or fixed to another fabric to create a slightly raised pattern for decorative purposes.

Tapestry is the creation of pictures by use of different coloured warp and weft threads. A sketch or intended design is placed behind the wooden frame to guide the production process.

Woven fabric is achieved by interlacing a set of vertical threads (warps) with a set of horizontal threads (wefts) using a loom. A loom is a frame or machine for interweaving yarn or threads into a fabric. The operation is performed by laying lengthwise a series for example comb loom or inkle loom.

Basketry refers to baskets made by interweaving strips of materials like canes, palm leaves, raffia or sisal.

Embroidery is decorating a fabric using a needle and coloured threads by use of pre-determined motifs.

Fabric collage is the patterning of a ground fabric by stitching or pasting it with different coloured cloth pieces or cut-offs.

Rugs are woven fabrics which are produced through weaving processes employing weaving looms such as frame loom, Schacht loom, Harrisville loom, sara loom, tina loom, table loom, comb loom and so on. The final woven products include door mats, table mats, bed side mats, bathroom mats, among others.

General Objective

By the end of this topic the learner should be able to express his/her ideas through original artworks, based on reflection, critique, practice and research, by use of different media, processes and techniques.

Sub-Topic 1: Hand built/Structured Crafts

(Applique', tapestry, woven fabric, basketry, collage and mosaic, embroidery, rugs)

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> translate ideas into concrete forms (space and mass) through a design approach. 	<ul style="list-style-type: none"> Use of materials guided by elements of art and principles of design to produce pleasant work considering: materials,

Specific Objectives	Content
<ul style="list-style-type: none"> integrate culture and aesthetics in the production of a craft. visualise and produce an artwork that displays colour, texture and pattern. produce artwork using problem-solving and critical thinking skills while applying multiple solutions to a single problem. 	<p>composition, function and finish</p> <ul style="list-style-type: none"> Collage: application and acquisition of the skill of sticking together scraps of coloured paper pictures and labels with imagination and initiative Mosaic: building small materials in a pattern. Selection of material for suitable and satisfactory work in nature and colour Colour harmony and the decorative skill of arranging shapes in relation to size and pattern Exercises that encourage the use of imagination and initiative Production of an aesthetically pleasing arrangement of colours and shapes Dimension: The two - dimensional products should be portable (not weigh more than 5kgs/ 50 cm in any direction) The three dimensional products should not be more than 50cm in diameter, and should not be more than 50cm in height

Methodology

- Direct visual observation - Target to develop the learners' sense of sight, visual intelligence and creativity.
- Demonstration - run through the design process of the particular craft.
- Free expression - stimulate the learner to create and produce original compositions.

Assessment

- The following shall be assessed:
 - development stages (drawing, sketches and maquettes)
 - materials and techniques applied in making the craft
 - application of elements and principles of art and design, i.e. line, texture, shape, colour, form, balance, proportion, etc.
 - content i.e. what the craft is communicating.
 - function of the artwork i.e. the practical usability of the craft made (aesthetic and utilitarian).
 - professionalism (personal creativity, originality and finish).

The learner should be given projects to work on during his /her free time.

The teachers' supervision of the developmental steps is required.

Topic 12: History and Appreciation of Art II

Duration: 04 Periods

General Objective

By the end of this topic the learner should be able to:

- explain the meaning, origin and trends of Renaissance civilisation.
- relate Renaissance civilisation and culture to the artistic practice of the area (Florence, Rome and Venice).
- analyse the life and art of selected Renaissance masters.
- relate Renaissance styles with contemporary Ugandan art.
- express and explain artistic terminologies in the artworks of the period.

Sub-Topic 1: The Italian Renaissance

Introduction

This sub-topic introduces the learner to the culture and arts of Italian Renaissance as a revival of the classical humanism. This will range from the early through the high to the late Renaissance eras. The art fields will include painting, sculpture and architecture. The life and art of the outstanding personalities of the period will be studied as well as their influences on the learners' artistic environment.

1.1: Introduction to the Renaissance Era

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • explain the foundations of renaissance civilisation. • relate renaissance civilisation and culture to the artistic practice of the period. • relate renaissance artists and their influence to Ugandan art. 	<ul style="list-style-type: none"> • Meaning and roots of Renaissance • Institutions (trade and commerce, urbanisation, reformation, scientific research and reformation) • Trends: Early renaissance in Florence (1400-1500 AD), High Renaissance in Rome (1500-1520 AD) then Late Renaissance in Venice (1520-1600 AD) • The life and art of selected Renaissance artists: Giotto Di Bondone, Masaccio, Bruneschi, Donatello, Leonardo da Vinci,

Specific Objectives	Content
	Michelangelo, Titian and Tintoretto <ul style="list-style-type: none"> • Art guilds and apprenticeship • Key symbolic moments and styles that influence Ugandan art

1.2: Life and Art of the Renaissance Artists

Specific Objectives	Content
<ul style="list-style-type: none"> • analyse the life and art of selected renaissance masters. • identify the influence of renaissance artists of his/her own artistic practice. • relate renaissance artists and their influence to Ugandan art. 	<ul style="list-style-type: none"> • The life and art of selected Renaissance artists: Giotto Di Bondone, Masaccio, Brunelleschi, Donatello, Leonardo da Vinci, Michelangelo, Titian and Tintoretto • Art guilds and apprenticeship • Key symbolic moments and styles that influence Ugandan art

Methodology

- Brainstorming on the various historical aspects within the unit
- Group discussions on aspects within the unit
- Research through regular guided reading of relevant topics
- Visual aids for demonstration (slides, plates and so on).
- Critiquing the study and appreciation of examples of art and architecture of the period

Assessment

- The following shall be assessed:
 - research and reading skills through constructive essays
 - understanding and application of the language of appreciation of art (elements and principles of art)

SENIOR SIX TERM ONE

Topic 13: Drawing and Painting II

Duration: 18 Periods

Sub-Topic 1: Still Life

Introduction

This sub-topic introduces the learner to the study of still objects in a set composition. The learner is trained to observe a setting of objects and to reproduce the same either by drawing or painting. Still life at advanced level is about enhanced creative expression emphasising both the mastery of skills and an understanding of the conceptual basis behind drawing or painting.

General Objectives

By the end of this sub-topic the learner should be able to:

- demonstrate effective use of art media and tools in design, drawing and painting.
- relate lines (the commonest medium of drawing) to natural and man-made objects.

1.1: Shade and Tone

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • apply tonal variations as perceptions for the artistic possibilities of light and dark. • evolve his/her own pictured creation suggestions from the setting that satisfies his/her aesthetic desires. 	<ul style="list-style-type: none"> • Further study in light and shade, weight and mass. The study of planes and texture, the focal point of interest/dominant objects in the composition • Exercises depicting expressive possibilities of light and dark in the setting • The study of the setting to illustrate the relationships of shapes, colour, size, movement, textures, as affected by light to reveal spiritual eloquence of form • The interpretation of design amalgamated with subject with a balance between realities of

Specific Objectives	Content
	subject and the harmonics of related colours, spaces and forms

Methodology

- Brainstorming: Let the learners generate ideas about the setting and then discuss these ideas together as a class.
- Discussion: Share ideas with learners about the setting regarding the design, composition, methods and techniques.
- Demonstrate how to use different materials in order to draw or paint the setting.
- Direct visual observation: Guide the learners on how to see and transfer the image of the setting on to a two dimensional surface.
- Experimentation: Let the learners try out new different materials and techniques as they study the composition.
- Guided discovery: Guide the learners as they do the assignment.
- Exhibition: Display works of great masters, students of the previous years or of the current learners so as to inspire and critique their performance.

Materials and Tools

You should expose the learner to different types of objects (both organic and artificial) and various drawing/painting tools such as pencils, crayons, pastels, charcoal, chalk, water colour, inks and brushes. Old newspapers can substitute or supplement drawing and painting papers to cut costs. You need to prepare additional equipment like sharpening tools, fixatives, drawing boards, easels, palettes, erasers and so on. You should prepare required materials and tools, and set the objects before a lesson commences.

Practical Tasks

Still Life Setting

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 relationship with each other. Guide the learners to appreciate all visual elements as applied in drawing/painting from still life. The setting should reflect a meaningful theme and should not be overcrowded as this can cause confusion.

Let the learners study the projection, shadows and interplays in set objects (reflections and cast shadows). The setting should not be less than three meters away from the learners, but must be below the learners' eye level. You should allow learners to have different viewpoints (left, right and front views). The surrounding of the setting is part of the study and is of as much

importance as the objects themselves. Learners should sit in a semi-circular formation focusing on the setting. Let learners try indoor and out-door settings.

Colour Effects

It is most desirable to present the setting with varying colours and objects in order to stimulate the learners' ability of expressing aesthetic qualities. Control light to reveal shades and shadows on the setting and avoid direct sunshine.

Assessment

- Evaluate the learners' work by either displaying or grouping it according to levels of performance or the use of art qualities listed below:
 - nature of drawing, painting techniques and style
 - form, structure and content
 - colour application in terms of contrast, harmony and tonal values
 - composition: format usage and balance
 - texture
 - finish

Sub-Topic 2: Nature

General Objectives

By the end of this sub-topic, the learner should be able to:

- develop observation and imitative skills.
- translate the relationship between the objects and their immediate environment into pictorial forms as evidence of personal responses.
- use elements and principles of art to interpret visual parallels between the structures of natural and human-made environments.

2.1: Analytical Nature Study

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> • study natural objects revealing their details in form, texture and colour. • get acquainted with the structure of natural specimens. 	<ul style="list-style-type: none"> • The structure of object(s) under study, mass and form, line and texture. Use of magnifying glasses while studying minute objects • Use of line and its characteristic suggestions. Relating functions of lines to natural forms

Specific Objectives	Content
	<ul style="list-style-type: none">• Use of dark and light to attain different outcomes such as to model form by control of light and shade, for psychological meaning, as decorative element in a pattern and for dramatic effect• Observing the specimen noting its character, colour and shape.• The interpretation of the specimen into individual studies using available materials and tools

Methodology

The following methods can be used in teaching this sub-topic:

- Brainstorming: Let the learners generate ideas about the piece of landscape setting or the nature of specimen and then discuss these ideas together as a class.
- Discussion: Share ideas about the set objects or landscape regarding the methods and techniques needed, together with the learners.
- Demonstration: Show the learners how to use different materials in order to draw or paint the set objects or landscape.
- Direct visual observation: Guide the learners on how to see and critically analyse the set object or landscape.
- Experimentation: Let the learners try out with different materials and techniques as they study the set object or landscape.
- Guided discovery: Give the learners a sense of direction as they study the set object or landscape.
- Exhibition: Utilise visual displays of works done by great masters, students of the previous years or by the current learners in order to inspire and critique their performance.

Materials and Tools

Expose the learner to different types of natural objects, materials and tools such as pencils, crayons, pastels, charcoal, chalk, water colour, inks and brushes. Old newspapers can substitute or supplement drawing and painting papers to cut costs. You need to prepare additional equipment like sharpening tools, fixatives, drawing boards, easels, palettes and erasers. You should prepare required materials and tools and set the objects before the lesson commences.

Practical Tasks

Setting Natural Objects

Collect and set natural objects well in advance and select out-door sceneries (landscapes) for study which reveals more of the lesson objectives. The natural objects should have different sizes, colour and texture. Guide the learners to appreciate the natural features of the objects (with different surface qualities) and the landscapes. Put the specimen under study near the learners as close as possible for analytical observation. Small specimens such as small insects will call for the use of magnifying glasses.

Sceneries from Landscape

Try out landscapes where the different types of perspective can be studied (such as one-point and two-point perspective). Introduce learners to studies of different effects of linear and aerial perspective (the material use in painting of gradations in colour and definition to suggest distance) suggesting the atmosphere in landscape.

Colour Effects

It is most desirable to study objects of varying colours. Also landscapes should bare varied features (such as vegetation and man- made features) in order to stimulate the learners' ability to express aesthetic qualities. Effects of linear and aerial perspective on the illusion of depth in a set landscape should be critically studied.

Assessment

- Evaluate the learners' work by either displaying or grouping the work according to levels of performance analysing the use of art qualities listed below:
 - nature of drawing and painting techniques
 - form and structure
 - colour harmony and choice of palette
 - composition and style
 - texture
 - finish

Sub-Topic 3: Living Person

Introduction

This sub-topic is intended to teach the learner the nature and character of a living person and how the body parts relate to each other. The aim is to

enhance the learner's understanding of the human anatomy, structure and character and how the skeleton accentuates 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.

General Objectives

By the end of this sub-topic, the learner should be able to:

- illustrate the characteristics of a living person.
- analyse the articulation of the component parts of the human body and the relationship between the human structure and behaviour of its drapery.
- depict and capture the resemblance of the model in portraiture.

3.1: The Head and its Features

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • study the proportional features of the human head. • relate the head to other parts of the body. articulate emotions/mood and how they affect parts of the face and appearance of the human head. 	<p>Facial features</p> <ul style="list-style-type: none"> • The drawing or painting of the human head and shoulders with emphasis on placement of the components of the face • Illustrating the relationship of skull and the visible facial features • Distribution of distinct forms of the face: the forehead, the cheekbone region, the nose and mouth base, and the lower jaw. Drawing facial features in perspective. Continuous curves in perspective using the block method • Relative proportions and positions of facial features and the relationship between them using a grid • Meticulous study of the changes/ alterations in position and size or appearance of the basic parts of the face to depict an expression

Methodology

The following methods can be used in teaching this sub-unit:

- Brainstorming: The learners generate ideas about the set model as you relate their contribution to the set model.
- Discussion: Share with the learners' ideas about the set model regarding the pose, mood, design, methods and techniques of material use.
- Demonstration: Show the learners how to use different materials in order to draw or paint the set model.
- Direct visual observation: Guide the learners on how to see and transfer the image of the set model on to a two dimensional surface according to the individual vantage point.
- Experimentation: Let the learners try out different materials and techniques as they study the set model in several trials.
- Guided discovery: Give the learners a sense of direction as they study the set model.
- Exhibition: Relate learner's work to those of great masters, students of the previous years or works by the current learners in order to inspire and critique their performance.

Materials and Tools

Expose the learners to different drawing and painting tools such as pencils, crayons, pastels, charcoal, chalk, water colour, inks and brushes. You need to prepare additional equipment like sharpening tools, fixatives, drawing boards, easels, palettes, and erasers. You should prepare the required materials and tools in time. Alert the model well in advance on the nature of task he/she is required to do and ensure the appropriateness of the dressing required in the setting/posing.

Practical Tasks

Setting a Model

Set either a male or female model of varying age depending on the lesson objectives. Make use of different poses such as reclined, seated, standing, lying, or squatting but you should avoid straining the model. Let the model take rests at different intervals depending on the pose. In portraiture, the emphasis should be on the head and its facial features and character. The study can extend to the torso and arms.

Ensure that the model is dressed in simple clothing so that the limbs are revealed to the learner as much as possible. Painting and drawing are respectively different in procedure. For the painting option, the model must be seen against a suitable background. Learners should be in a semi-circle and not very far from the model. The model should be set in a clear and

healthy environment, with enough light, where learners can clearly view the model and tones being well articulated.

Sub-Topic 4: Painting Original Imaginative Composition in Colour

General Objectives

By the end of this sub-topic the learner should be able to:

- arouse the potential of using colour intelligently.
- develop his/her ability to visually portray the true subject of a set topic.

4.1: Figurative Composition in Movement

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • utilise art and design elements and principles to achieve a good painting. • portray motions in the picture to portray narrative or suggesting intended actions . 	<ul style="list-style-type: none"> • Geometric divisions apportioning space into design and placing main visuals in space hierarchical focus. Creation of thumbnail designs before starting the major painting work • Creating paintings of emotional freedom and the developing power to sense and express colour and its harmonic relationships • Composition revealing life and movement to portray meaning and intent of the subject • Development of the skill to express colour perspective, discarding naturalism. An understanding of the laws governing light and shadow • More complex forms in movement and rhythmic patterns developed from any pigment/paint media • Spatial imaginations and construction • The practical mastery of materials and techniques

Methodology

- Brainstorming: Let the learners contemplate, analyse and generate ideas about the set topic by expressing their feelings verbally together as a class.
- Discussion: Share ideas with the learners about their contributions to stimulate their imaginations.
- Experimentation: Let the learners try out different painting materials.
- Guided discovery: Give the learners tips about imaginative ideological construction, sketching, mastery of colour, its preparation and application.
- Exhibition: Utilise visual displays of works done by the great masters, students of the previous years, or works by the current learners in order to inspire and critique their performance.

Materials and Tools

Any type of colour apart from oil-based paints should be practiced with, depending on its availability. Appropriate tools such as brushes of varying sizes for wet media should be utilised and explored with. Blending of colours using dry media techniques should be aimed at. The qualities of different types of paper should be explored. The learner should be trained to use technical vocabulary and tools in painting, such as pallets, clips, easels and painting boards.

Practical Tasks

- Identify topics from themes which depict learners' daily experiences and imagination. Emphasise originality and qualities of a good composition.
- Take the learners through activities that allow them to explore colour in order to visually express feelings (empathy) and emotions.
- Select themes which are simple and can be linked to real life experiences. The paintings produced should express uniqueness in terms of topics and techniques used. Inspire the learners to work within the set levels and trends of imagination (that is memory of events, style, stories and fantasies).

Assessment

- Evaluate the learners' work by either displaying or grouping the work according to levels of performance and the application of creative qualities listed below:
 - originality
 - level of interpretation and imagination to the satisfaction of the viewers
 - compositional balance of subject matter

- technique of colour application and distribution to the satisfaction of the viewers
- personal qualities and finish

Topic 14: Graphics Design II (Crafts A)

Duration: 10 Periods

Introduction

This topic is focused on encouraging the learner to simplify images to fit in graphic language and pass on the desired message. Encourage the learner to simplify images while emphasising message conveyance. Let the learner use different techniques to such as spot colour and continuous colour illustrations. Let the learner explore with different media (dry and wet) through a processes of illustration (sketching, sketch development and final composition)

General Objective

By the end of this topic the learner should be able to design a story, poem or piece of textual information into a visual representation.

Sub-Topic1: Design Illustrations

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> manipulate visual forms to give appropriate and simplified solutions/ visual responses to graphic design needs. explore colour and shape to balance and suit graphic illustration for an effective message. explore new technology (ICT) skills or hybrid methods to serve an innovative and creative design concept. 	<ul style="list-style-type: none"> Contemporary design practice, hand-rendered compositions or images conforming to simplified forms in design. Expression of a graphic visual concept formulated into a creative idea and then put in a visual form Contemporary design practices extended to symbolism, icons and forms of graphic communication suitable in a story, catalogue, brochure, poster or technical material Techniques of illustration: linear, black and white or spot colour Stylisation and presentation of text and image development Manipulation and application of illustration in solving

Specific Objectives	Content
	<p>problems or clarifying specific graphic situations extended to: understanding symbolism, icons and forms of graphic communication suitable in a story or technical material</p> <ul style="list-style-type: none">• Illustrating visuals either in abstract, pictographic, symbolic, illustrative, photographic, or collage, or hybrid methods of production and presentation:• Arrangement, style, using manual or digital image editing tools• Creative approach to development and presentation techniques• Exploring possibilities of designing using computers

Methodology

The following methods can be used in teaching this topic:

- Brainstorming: Let the learners generate ideas about graphic illustration.
- Discussion: Share ideas about different illustrations and designs from available printed media.
- Demonstration: Show the learners how to use different techniques and media in graphic illustration.
- Experimentation: Let the learners try out different media and approaches in graphic illustration.
- Guided discovery: Give the learners a sense of direction as they illustrates different design formats.
- Exhibition: Utilise visual displays of works done by the great masters, students of the previous years, or works by the current learners in order to inspire and evaluate the learners' performance.

Materials and Tools

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

Practical Tasks

- Introduce the learners to the fundamentals and basics of image making the illustration process, understanding the problem, sketching and developing the illustration to the final composition.
- Set activities and exercises which require learners to experiment and explore with different media and approaches/techniques.
- Encourage learners to develop individual styles of image making.
- Prepare the learner to acquire skills that stimulate demand for his/ her products.

Assessment

- Evaluate the learners work by either displaying or grouping the work according to levels of performance or the use of design qualities listed below:
 - ability to sketch and develop an illustration from a given brief/setting
 - capacity to manipulate tools and materials and develop a style of illustration
 - ability to communicate the desired message effectively and economically

Sub-Topic 2: Colour and Chromatics (Harmonies)

Introduction

- In the visual arts, colour theory is a body of practical guidance to colour mixing and the visual impact of specific colour combinations. The learner will practice the following:
 - colour definition (hue, value, tones, circulation, colour wheel, monochromes, polychromes, legibility and saturation).
 - colour psychology and associations (colour and emotions and language, colour in culture, meaning of colour).
 - colour contrast and harmony.
 - explore graphical colour theory and the design process; graphic colour and computer, luminosity, lustre and transparency.

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> • relate the effective qualities of colour to definite psychological qualities. 	<ul style="list-style-type: none"> • Colour interactions in their complementarities and the relationship to create colour harmonies. Lighting and colour, the magic complexity of the brightness and dullness of colour due to light.

Specific Objectives	Content
<ul style="list-style-type: none"> • explore and experience the colours to form reasonable judgements as well as formulating concepts. • gain control over matter in a free and artistic way. 	<p>Innovations of colour mixing and the rules for mixing, intensive application of the colour wheel</p> <ul style="list-style-type: none"> • Exercises to experience colour harmonies that are characteristic (red and yellow, yellow and blue, blue and red, orange and green, violet and orange): <ul style="list-style-type: none"> - complementary (red and green, yellow and violet, orange and blue) - characterless yellow and orange, orange and red, red and violet, yellow and green, blue and green) • The perception of colour to objectives of moral qualities • The polarities of colour to know colour tones • The effects of colour in the design process. Colour in the manipulation of emotions and perceptions

Methodology

The following methods can be used in teaching this topic:

- Brainstorming: Let learners generate and share ideas about colour and chromatics in relation to graphics.
- Discussion; Share ideas with learners about colour and chromatics.
- Demonstration: Show the learners how to use different materials in exploring colour.
- Direct visual observation: Guide learners on how to appreciate colour in graphic processes
- Experimentation: Let the learners try out different materials to explore colour.
- Guided discovery: Give the learners a sense of direction as they study concepts of colour.

- Exhibition: Utilise visual displays of works done by the great masters, students for the previous years, or works by the current learners in order to inspire and evaluate the learners performance

Practical Tasks

Let the learner practise colour effects through simple tasks of discovering the relationship of colour by arranging geometric and organic shapes and forms. Study colour symbolism in different cultures, geographical regions and design on road signs and pictographs based on colour harmony and balance. Let the learners experiment with different tasks on how colour affects the human physical and emotional aspects. Experiment the absorptive and reflective qualities of pigments.

Assessment

- Evaluate learners' work by either displaying or grouping the work according to levels of performance or the use of design qualities listed below;:
 - colour symbolism
 - interplay of colour balance and distribution
 - composition and arrangement based on colour and content
 - creativity and originality
 - manipulation of colour, form and space

Topic 15: Crafts B II

Duration: 16 Periods

Introduction

Abstract/figurative sculpture is the carving or modelling of round and relief sculpture out of clay, wood, papier maché and metal sheets. Modelling is the process of addition in sculpture, whereby materials like clay, wax, or peppier maché are built up to create a sculpture piece. Carving is a process of subtraction in sculpture, whereby material like wood, soap or a block of wax are cut away to create a sculpture piece.

General Objective

By the end of this topic the learner should be able to compare and contrast the use of art elements and art principles in artworks using art vocabulary accurately.

Sub-Topic 1: Modelling or Carving

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none">• create forms from solid or plastic materials.• use local and current materials creatively and to their advantage.• gain further experience in the handling of tools.	<ul style="list-style-type: none">• Method used for modelling or curving: mould, slab or coil method for modelling and subtractive for carving• Advanced study and preparation of materials• Becoming familiar with materials and tools suitable for modelling or carving.• Modelling or carving masks, pottery, single human form composition, group figures or any possibility of plastic medium.• Balance and sturdiness with reference to function; quality of forms, unity and originality in the composition• The required tools suitable for the task and the experience in using them skilfully

Methodology

- Direct visual observation: target developing of the learners' sense of sight.
- Demonstration: preparation of materials and techniques that is, casting, carving, modelling and construction.
- Free expression: encourage the learners to create and produce original compositions without your interference.

Project work

Give the learners projects to work on during their free time supervise the developmental steps.

Assessment

- The following should be assessed:
 - development stages
 - materials and techniques used
 - application of elements and principles of art and design (line, texture, shape, growth, form, balance, proportion)
 - content i.e. what the sculpture is communicating
 - use of the artwork i.e. the practicability of the sculpture made (aesthetic and utilitarian)
 - professionalism (personal quality)

Topic 16: History and Appreciation of Art II

Duration: 08 Periods

This topic focuses on the meaning, origin and development of nineteenth century painting and sculpture in France and England. The learners will study the influence of the religious and political revolutions on art and artists, innovations, inventions in science and technology and how they translated into the birth and development of the art movements of the period. France and England will be discussed. The learner will study the life and the art of the celebrated artists of the period and their influence on Ugandan contemporary art.

Sub-Topic 1: The 19th Century Painting and Sculpture in France and England

General overview

- Meaning, origin and stylistic development of 19th century painting and sculpture in France and England in terms of styles (isms: Neo-Classicism, Romanticism, Realism, Impressionism and Post-impressionism), subject matter, materials and techniques.
- Influence of the religious and political revolutions on the art and artists of the 19th century in France and England. Innovations, inventions in science and technology and how they translated into the birth and development of the art movements of the period (France and England).
- Appreciate the life and the art of the selected celebrated artists of the period and their influence on Ugandan contemporary art: Ingres Dominique, Monet, Augustine Rodin, Vincent Van Gogh, Paul Cezanne, William Turner and John Constable. Their influence in terms of style, materials and techniques on Ugandan contemporary art (Uganda's hybridism). A comparative analysis of selected artists in Europe and Uganda. Relationship between the 19th century abstract art and the learner's own studio/art room practice.

General Objective

By the end of this section, the learner should be able to:

- analyse and relate the events that shaped 19th century art in France and England.
- trace the beginning and stylistic development of selected 19th century art movements (isms) in England and France.
- appreciate the life and art of the celebrated artist of the 19th century in France and England.

- identify and relate the influences of the 19th century art movements in England and France to Ugandan contemporary artists.
- analyse art works to form conclusions about formal qualities, historical and cultural contexts, intent and meanings.

1.1: Introduction to 19th Century Art

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> • analyse and relate the events that shaped the 19th Century art. 	<ul style="list-style-type: none"> • Inventions and innovations in science and technology during the industrial revolution • Religious and political revolutions (the French revolution and secularism in the church)

1.2: 19th Century Art Movements (isms)

Specific Objective	Content
The learner should be able to trace the beginning and developments of the selected 19 th century art.	<ul style="list-style-type: none"> • Development of art movement (isms) in Europe especially France: Neo-Classicism, Romanticism, Realism, Impressionism and Post-impressionism

1.3: Personalities of the 19th Century Art Period and their Influence on Ugandan Contemporary Artists

Specific Objective	Content
The learner should be able to appreciate the life and art of the celebrated artists of the period.	<ul style="list-style-type: none"> • Outstanding artists of the 19th century art both in France and England like Ingres, Dominique, John Constable, Augustine Rodin, Vincent Van Gogh, Paul Cezanne, Canova, William Turner • A comparative analysis of selected artists in Europe and Uganda

Specific Objective	Content
	<ul style="list-style-type: none">Uganda's approach to formal art: abstractionism-influence of the 19th century pluralism of style in Europe on Uganda's 'hybridism', the relationship between the 19th century abstract art and the learner's own studio/art room practice

Methodology

- Discussion: Guide the discussions in class as the learners are brainstorming on the topic.
- Research on the topic and encourage the learners to do their own research.
- Demonstration: Use visual aids (slides, pictorial plates and so on)
- Critique their works and encourage the learners to criticise their own work.

Assessment

- Assessed through:
 - Research and reading skills.
 - constructive essays on topics related to 19th century art in France and England.

SENIOR SIX TERM TWO

Topic 17: Drawing and Painting II

Duration: 10 Periods

Sub-Topic 1: Still Life

Introduction

This sub-topic introduces the learner to the study of still objects in a set composition. The learner is trained to observe a setting of objects and to reproduce the same either by drawing or painting. Still life at Advanced Level is about enhanced creative expression emphasising both the mastery of skills and an understanding of the conceptual basis behind drawing or painting.

General Objectives

By the end of this sub-topic the learner should be able to illustrate ideas for art works from direct observation, expression and imagination.

1.1: Positive and negative spaces

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> plan and conventionalise the setting to a desired composition. develop compositional understanding by applying elements and principles of design to their work. 	<ul style="list-style-type: none"> Various compositions of set objects both organic and geometric, incorporating design elements such as texture, contrast of lines and forms Working to reveal the third dimension to feel depth or distance Classification of objects based on their surface qualities, for example, glassware, metal, shining and reflective objects. In painting, the subject becomes an expression rather than a reality Arbitrary rearrangement of objects to enhance design in still life

Specific Objectives	Content
	<ul style="list-style-type: none">• Rendering observed objects and spaces accurately• Further study in light and shade, weight and mass• Study of planes and texture of objects• Study of the relationship between the setting and its immediate environment (study of the grounds; foreground, middle and background)

Methodology

- Brainstorming: Let the learners generate ideas about the setting and then discuss these ideas together as a class.
- Discussion: Share ideas with learners about the setting regarding the design, composition, methods and techniques.
- Demonstrate how to use different materials in order to draw or paint the setting.
- Direct visual observation: Guide the learners on how to see and transfer the image of the setting on to a two dimensional surface.
- Experimentation: Let the learners try out new different materials and techniques as they study the composition.
- Guided discovery: Guide the learners as they do the assignment.
- Exhibition: Display works of great masters, students of the previous years or of the current learners so as to inspire and critique their performance.

Materials and Tools

Expose the learner to different types of objects (both organic and artificial) and various drawing/painting tools such as pencils, crayons, pastels, charcoal, chalk, water colour, inks and brushes. Old newspapers can substitute or supplement drawing and painting papers to cut costs. prepare additional equipment like sharpening tools, fixatives, drawing boards, easels, palettes, erasers and so on. You should prepare required materials and tools, and set the objects before a lesson commences.

Practical Tasks

Still Life Setting

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 relationship with each other. Guide the learners to appreciate all visual elements as applied in drawing/painting from still life. The setting should reflect a meaningful theme and should not be overcrowded as this can cause confusion.

Let the learners study the projection, shadows and interplays in set objects (reflections and cast shadows). The setting should not be less than three meters away from the learners, but must be below the learners' eye level. You should allow learners to have different viewpoints (left, right and front views). The surrounding of the setting is part of the study and is of as much importance as the objects themselves. Learners should sit in a semi-circular formation focusing on the setting. Let learners try indoor and out-door settings.

Colour Effects

It is most desirable to present the setting with varying colours and objects in order to stimulate the learners' ability of expressing aesthetic qualities. Control light to reveal shades and shadows on the setting and avoid direct sunshine.

Assessment

- Evaluate the learners' work by either displaying or grouping it according to levels of performance or the use of art qualities listed below:
 - nature of drawing, painting techniques and style
 - form, structure and content
 - colour application in terms of contrast, harmony and tonal values
 - composition: format usage and balance
 - texture
 - finish

Sub-Topic 2: Drawing/Painting from Nature

Introduction

In this sub-topic, you should help the learners to develop their observational, appreciation, manipulative and organisational skills through the study of natural objects and the environment. This sub-topic has two sections:

- analytical study or studies of natural objects.
- out-door sceneries (landscapes) involving human interactions such as roads/foot paths and architectural structures.

The two sections of specimen and landscape should be equally handled in teaching.

The study of natural objects should be based on themes such as plants, insects, animals, birds, aquatic life, and fossils. In landscape studies, one and two-point perspective drawings involving actual objects such as buildings and the vegetation should be conveyed. Encourage the learners to feel free to edit the features that disrupt the concept of perspective or obscure the advantage viewpoint (vantage point) in the set landscape. Learners should interpret visual experience of landscape describing form, tonal value, colour, texture and spatial depth.

General Objective

By the end of this sub-topic, the learner should be able to translate the relationship between the objects and their immediate environment into pictorial forms as evidence of personal responses.

2.1: Analytical Nature Study

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none">• study natural objects revealing their details in form, texture and colour.• interpret objects for both beauty and analytical study.• appreciate nature and the environment.• develop observation and imitative skills.	<ul style="list-style-type: none">• Further studies from simple to complex compositions• Visualisation of objects in terms of lines shapes and forms, tonal differences and structure portraying their character• Working from a wide choice of subjects related to the environment. Discussion of topics to stimulate• Interest before the actual study is made• Perception of natural forms and structure of objects and the possibilities of artistic creations of form, texture and colour• The character and quality of drawings as determined by quality of lines and dominant movements• Copying facts with skill, mature sensitivity and

Specific Objectives	Content
	<p>technique Selective studies of major structures and the possible conversions for use in scientific/ industrial productions</p> <ul style="list-style-type: none"> • Observation to stimulate creative abilities, interest and visual expression

Methodology

The following methods can be used in teaching this sub-topic:

- Brainstorming: Let the learners generate ideas about the nature of specimen and then discuss these ideas together as a class.
- Discussion: Share ideas about the set objects regarding the methods and techniques needed, together with the learners.
- Demonstration: Show the learners how to use different materials in order to draw or paint the set objects.
- Direct visual observation: Guide the learners on how to see and critically analyse the set object.
- Experimentation: Let the learners try out with different materials and techniques as they study the set object Guided discovery: Give the learners a sense of direction as they study the set object.
- Exhibition: Utilise visual displays of works done by great masters, students of the previous years or by the current learners in order to inspire and critique their performance.
- Expose the learner to different types of natural objects, materials and tools such as pencils, crayons, pastels, charcoal, chalk, water colour, inks and brushes. Old newspapers can substitute or supplement drawing and painting papers to cut costs. You need to prepare additional equipment like sharpening tools, fixatives, drawing boards, easels, palettes and erasers. You should prepare required materials and tools and set the objects before the lesson commences.

Practical Tasks

Setting Natural Objects

- Collect and set natural objects well in advance; the natural objects should have different sizes, colour and texture.
- Guide the learners to appreciate the natural features of the objects (with different surface qualities).

- Put the specimen under study near the learners as close as possible for analytical observation. Small specimens such as small insects will call for the use of magnifying glasses.

Assessment

- Evaluate the learners' work by either displaying or grouping the work according to levels of performance analysing the use of art qualities listed below:
 - nature of drawing and painting techniques
 - form and structure
 - colour harmony and choice of palette
 - composition and style
 - texture
 - finish

Sub-Topic 3: Living Person

General Objective

By the end of this sub-topic the learner should be able to analyse the articulation of the component parts of the human body and the relationship between the component parts.

3.1: Portraiture

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none">• study the characteristics of the head, and the emotions on the face.• capture the resemblance of the model• portray the proportions of the head and its features.	<ul style="list-style-type: none">• Study of facial planes and forms to detail a human face, Facial features to express emotions and feelings Studies of the head and its postures under accentuated poses• Use of different media in the exercise of studying the human head. Tonal values depicting light on the face and the contours Relationship of one part of the head to the other parts as well as seeing the head as a whole

Specific Objectives	Content
	<ul style="list-style-type: none"> Understanding of the proportions of the head and the detailed features. Further strengthening the knowledge of the human figure Drawings or paintings to depict an anatomically correct impression The model being posed where light falls from one direction to accentuate the shadows, use of charcoal or chalk to emphasise planes and the play of light

Methodology

The following methods can be used in teaching this sub-topic:

- Brainstorming: The learners generate ideas about the set model as you relate their contribution to the set model.
- Discussion: Share with the learners' ideas about the set model regarding the pose, mood, design, methods and techniques of material use.
- Demonstration: Show the learners how to use different materials in order to draw or paint the set model.
- Direct visual observation: Guide the learners on how to see and transfer the image of the set model on to a two dimensional surface according to the individual vantage point.
- Experimentation: Let the learners try out different materials and techniques as they study the set model in several trials.
- Guided discovery: Give the learners a sense of direction as they study the set model.
- Exhibition: Relate learner's work to those of great masters, students of the previous years or works by the current learners in order to inspire and critique their performance.

Practical Tasks

Setting a Model

- Set either a male or female model of varying age depending on the lesson objectives.
- Let the model take rests at different intervals depending on the pose. In portraiture, the emphasis should be on the head and its facial features and character. The study can extend to the torso and arms.

- Ensure that the model is dressed in simple clothing so that the limbs are revealed to the learner as much as possible. Painting and drawing are respectively different in procedure. For the painting option, the model must be seen against a suitable background.
- Learners should be in a semi-circle and not very far from the model. The model should be set in a clear and healthy environment, with enough light, where learners can clearly view the model and tones being well articulated.

Assessment

- Evaluate learners' work by either displaying or grouping it according to levels of performance or use of the aesthetic qualities listed below:
 - pose
 - proportions
 - line
 - tonal values and colour
 - texture
 - anatomic structures
 - mood/character
 - composition
 - finish

Sub-Topic 4: Imaginative Composition Painting

General objective

By the end of this sub-topic the learner should be able to arouse the potential of using colour intelligently.

4.1: Colour and Colour Harmonies

Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none">• relate the effective qualities of colour to definite psychological qualities.	<ul style="list-style-type: none">• Colour interactions in their complementarities and the relationship to create colour harmonies. Lighting and colour, the brightness and dullness of colour due to light, innovations of colour mixing and the rules for mixing, intensive application of the

Objectives	Content
<ul style="list-style-type: none"> • explore and experience the colours to form reasonable judgements as well as formulating concepts. 	colour wheel <ul style="list-style-type: none"> • Exercises to experience colour harmonies: characteristic (red and yellow, yellow and blue and red, orange and green, violet and orange) -complementary (red and green, yellow and violet, orange and blue) -characterless yellow and orange, orange and red, red and violet, yellow and green, blue and green) • Colour mixing-the subtractive and additive processes, experimenting the absorptive and reflective qualities of pigments • The polarities of colour to know colour tones

Topic 18: Graphic Design II (Crafts A)

Duration: 10 Periods

General Objectives

By the end of this topic the learner should be able to:

- create designs for practical applications effectively and economically.
- solve visual problems and develop multiple solutions for designing ideas, clarifying presentations, and evaluating alternative choices, using design skills.

2.1: In-Depth Studies of Advertising Design

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none">• combine type and visuals successfully.• design an advertising class category following its features and format.• express meaning and convey information effectively.	<ul style="list-style-type: none">• Designing of posters, calendars, fliers, brochures and cards to disseminate information of a technical nature• Accuracy in measuring dimensions and estimating proportions• Composition: combination of words, symbols and images to create a visual representation of ideas and to complement each other• Poster: understanding the purpose of a poster• The role of type and visuals in poster design• Understanding the subject matter and attracting the audience's attention• Taking note of the visual hierarchy, positive and negative spaces, understanding scale to create the illusion of spatial depth, visual dynamics or variations• Book jacket/covers/CD

Specific Objectives	Content
	<p>covers: defining objectives when designing book jackets/covers</p> <ul style="list-style-type: none"> Combination of type and image and their complementary roles <p>Appropriateness of the visual and type to the concept and subject matter</p> <ul style="list-style-type: none"> Placement of the elements, type treatment, colour, author's name, title and visuals usually placed on the cover with slight variations in position

2.2: Packaging Design

Introduction

Under this sub-topic, the learners are exposed to highly developed techniques and more refined aesthetic sensibilities, combining utility with refinement in producing beautiful packages. The learners are also exposed to the requirements of packaging design. Learners should understand form and function of different packaging designs and processes of packaging design as linked to corporate designing. Learners should be exposed to the process of making prototypes in packaging design.

General Objectives

By the end of this sub-topic, the learner should be able to:

- explain the fundamentals and requirements of packaging design.
- demonstrate the relationship of form and function as he/she integrates shape with graphics.
- construct prototype designs of different packaging designs.

2.3: Packaging Design

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> explain the fundamentals and requirements of packaging design. 	<ul style="list-style-type: none"> Understanding of shape and form and their relationship to package design

Specific Objectives	Content
<ul style="list-style-type: none">• demonstrate the relationship of form and function to integrate shape with graphics.• construct prototype designs of different packaging designs.	<ul style="list-style-type: none">• Packaging techniques and the aesthetic responsibilities of utility and beauty• Pattern of motif, colour and suitability to task• Relating form and function to the design• Presentation and advertising qualities• Creating packages/designs in a two-dimensional design which are attractive, aesthetically pleasing, and appropriate for its intended audience and can stand out from the competition

Methodology

The following suggested methods can be used in teaching this topic:

- Case studies: Let the learners look for packaging designs from different printed and online materials.
- Brainstorming: Let the learners generate ideas about packaging designs.
- Discussion: Share ideas about different packaging designs from available printed media or originally produced packaging designs.
- Demonstration: Show the learners how to use different techniques and media and process in producing packaging designs.
- Experimentation: Let the learners try out different media and approaches in packaging designs.
- Guided discovery: Give the learners a sense of direction as they produce different packaging designs.
- Exhibition: Utilise visual displays of works done by the great masters, students of the previous years or, by the current learners in order to inspire and evaluate the learners' performance.

Practical Tasks

- Let the learners conduct research and collect packaging designs from supermarkets, magazines, waste bins, newspapers and the internet, and use them to discuss the fundamentals of advertising design.
- Guide them on how to use the fundamentals of packaging design to develop creative packages.

- Guide the learner on how to follow the process of interpreting a given brief into thumbnails up to the final effective and efficient packaging design.
- Let the learners perform several tasks (using different types of papers including waste papers of a reasonable gramage) to produce packaging designs.

Assessment

- Evaluate the learners' work by either displaying or grouping the work according to levels of performance or the use of design qualities listed below:
 - ability to sketch and develop packaging designs from a given brief/setting.
 - capacity to manipulate tools and materials and develop a style of packaging designs.
 - ability to communicate the desired message effectively and economically

Topic 19: Crafts B II

Duration: 10 Periods

Introduction

A fabric/Textile design is the decoration through patterning of an essentially plain fabric to render it more appealing. This decoration can be done on other surfaces like the bark cloth. Fabric design refers to the artistic arrangement of motifs and colours on a chosen surface. The techniques which can be used include painting, resist, block printing, stencil and screen printing and discharge. All the above are methods of surface decoration (fabric/bark cloth).

General Objective

By the end of this sub-topic the learner should be able to:

- create motifs derived from visual observation, experience and imagination considering the following elements: line, shape, value, tint, shade.
- develop the ability to apply form and knowledge of the elements and principles of design to the craft.
- identify knowledge and skills in art experiences for creative thinking and self reliance in daily life.
- use colour in varying techniques to produce decorated fabrics
- Prepare art products for the market.

Sub-Topic 1: Textiles and Bark Cloth Designing

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none">• create motifs derived from visual observation, experience and imagination to produce interesting coloured artworks.• apply forms and knowledge of elements and principles of design to the craft.	<ul style="list-style-type: none">• Motif development derived from floral, geometric, abstract or a combination of two or all of them to suit the cloth. Processes of making them woven printing and painting New experiments developing the creative, innovative skills• Nature and quality of prints. Nature of designs used to decorate the cloth. Competence in craftsmanship and evidence of originality

Specific Objectives	Content
	<ul style="list-style-type: none"> • Understanding and applying media, technique, and processes • Use of appropriate material and equipment. Craftsmanship and competence of combining colour, texture and design to the cloth

Sub-Topic 2: Local Crafts (Hand Weaving, Structured Crafts such as Applique', Tapestry, Woven Fabric, Basketry, Door Mats)

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • create hand structured crafts, selecting from a variety of appropriate materials, tools and techniques. • design for a specific purpose and function displaying colour, texture and pattern. • explore more about things around us by applying local designs and multiple solutions to a single problem. 	<ul style="list-style-type: none"> • Creation of crafts and use of materials guided by elements of art and principles of design • Harmony in design and colour • Functionality and suitability of finished product for purpose intended • Evidence of innovation or resourcefulness • Quality of craft (finished product)

Methodology

- Direct visual observation: Target to develop the learners' sense of sight and creativity.
- Demonstration: Run through the design process of the particular craft.
- Free expression: Stimulate the learners to create and produce original compositions.

Assessment

- The following shall be assessed:
 - developmental stages showing maturity and evidence of design

- practical knowledge of the materials and techniques used
- application of elements and principles of art and design, (line, texture, shape, colour, form, balance, proportion)
- content (what the craft is communicating)

Topic 20: History and Appreciation of Art II: (Pre-Colonial Tribal Art)

Duration: 16 Periods

Introduction

This section is divided into two sub-topics:

1. West and Central Africa
2. East Africa

Sub-Topic I: West and Central Africa

The learner will be taught about the art and culture of selected pre-colonial West and Central African tribes. The influence of missionaries, colonialism and the current global trends in selected West and Central African tribes will be studied. The location of the pre historic sites and trends in human development and artistic production will be analysed.

General Objectives

By the end of this topic the learner should be able to:

- demonstrate awareness of African concepts in artworks and apply them to a variety of contexts.
- describe the West and Central African geographical location, social, political and cultural setting.
- analyse the historical events that led to the production of African art.
- relate the development pattern of African art in comparison to Western influence in today's cultural renaissance.

1.1: West African Art History

Specific Objective	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • describe the West and Central African geographical, social, political and cultural settings. • analyse West and Central African tribal art. 	<ul style="list-style-type: none"> • The geography of West and Central Africa, political boundaries, social and cultural settings • African concepts (animism, fetishism, mythology, divination and magic/sorcery) • Types of tribal Art and

Specific Objective	Content
<ul style="list-style-type: none"> relate the development pattern of African art to “Western” influences in today’s cultural development. study different tribal states of ancient Africa and their cultural inspirations. 	<p>African proportions of artistic impressions of the periods, limited to the following tribes: Ife, Igbo, Yoruba, Beni of Nigeria, Bambara of Mali, Ghana, and Baluba, Bacongo and Bakuba tribes of Congo</p> <ul style="list-style-type: none"> Western influence: Missionaries, colonialism and colonial education, trade and tourism and globalisation Factors that attributed to the production of African art, the style, subject matter and function

Methodology

- Brainstorming
- Discussion
- Research
- Demonstration using visual aids such as slides, pictorial plates.
- Critique

Assessment

- Assess learners’ research and reading skills through constructive essays on topics related to:
 - the African settings (pre-colonial): geographical, political and cultural.
 - African concepts and beliefs: animism, fetishism, mythology, divination, magic/sorcery
 - selected West African tribes: the characteristics of the traditional arts: Ife, Igbo, Yoruba, Benin, Dogon, Senufo and the Bambara
 - selected Central African tribes and the characteristics of the traditional arts (Baluba, Bacongo and Bakuba)
 - western influence: missionaries, colonialism and colonial education, trade and tourism, globalisation

SENIOR SIX TERM THREE

Topic 21: Drawing and Painting II

Duration: 18 Periods

Sub-Topic 1: Still Life

General Objective

By the end of this sub-topic the learner should be able to demonstrate effective use of art media and tools in design, drawing and painting techniques.

1.1: Further Exploration and Experimentation with Media in Still Life Work

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • apply techniques and his/her own artistic experience independently in artistic processes. • gain basic insights into spatial relationships and make them visible in three dimensional sketches and models. 	<ul style="list-style-type: none"> • Abstract exercises to learn about the expressive possibilities of colour and light and dark • Exercises to study, in depth, shapes, sphere, pyramid and cylinders • Experimentation of painting methods: wet on wet and wet and dry methods combined, multi- colour effects in painting, carrying out independent sketches and the finished drawings as a process • Studying elements of flat and curved surfaces drawn in light and dark • Relating the objects to space and the design elements formed • Drawing or painting in round • Study of planes and texture of objects • Understanding linear forms

Specific Objectives	Content
<ul style="list-style-type: none"> integrate all learnt knowledge and skill in form of drawing to be used selectively at will. 	<p>and planes. Further training in observation, study in light and shade, weight and mass</p> <ul style="list-style-type: none"> Summary and integration of knowledge concerning form drawing/painting Formulation and culmination of knowledge and skill together in geometry, projection studies and perspective Application of the laws of proportion, light and perspectives

Sub-Topic 2: Drawing and Painting from Nature

General Objectives

By the end of this sub-unit the learner should be able to:

- appreciate nature and the environment.
- develop observation and imitative skills.

2.1: Landscape Painting

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> relate forms in nature and colour effects to one another. organise or compose the selected area. 	<ul style="list-style-type: none"> Studies of natural forms as depicted in a selected area in relationship to one another using coloured media Formatting forms in foreground, middle and background, reaching the far horizon Painting the four types of landscapes: large and open, small and compact, tall and narrow, and very wide Choice of appropriate materials to portray an expression easily, such as water colours, brush and

Specific Objectives	Content
	<p>wash, coloured pencils, coloured inks and pen and the techniques</p> <ul style="list-style-type: none"> • Studying the basic components of landscape and the refinement of perception to make the scope powerful and beautiful • Differentiation and harmonisation of the landscape Editing the viewpoints • Colours and their appropriate effects to create pictorial mood/weather • Manipulating the feelings of depth or distance to show an understanding of tonal perspective

Sub-Topic 3: Drawing or Painting a Living Person

General Objectives

By the end of this sub-topic, the learner should be able to analyse the articulation of the component parts of the human body and its relationship with the behaviour of its drapery.

3.1: The Dressed Figure

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • articulate the pose derived from the model. • relate the behaviour of the clothes as they drape over the body forms. 	<ul style="list-style-type: none"> • Action pose(s) and the accentuated movement that clearly reveals forms even when dressed Accuracy of proportions that reflect posture correctly • Drawing the figure in stages without adding details first to master perspective/foreshortening • Use of a drawing tool to measure and check angles and proportions. Working on

Specific Objectives	Content
<ul style="list-style-type: none"> control colour application in both the development of the figure and the background/surrounding environment. interpret light and its effect on the figure. 	<p>major details that punctuate realistic fleshed-out forms and the behaviour of drapery</p> <ul style="list-style-type: none"> Relationship of folds in the dress and the body forms complementing the pattern and design in the picture The study of both the bust and the dressed full figure either separately or simultaneously Using different materials and colour schemes: brush wash, coloured pencils, pastels, crayons and chalk, ink, water colour and pencils The appealing aesthetic beauty created to distinguish and harmonise the human figure and the background Controlled light to affect or enhance visibility of body contours, adding conviction and strength to the body

Sub-Topic 4: Painting Imaginative Compositions

General Objective

By the end of this sub unit the learner should be able to plan and organise composition into meaningful expression.

4.1: Thematic Composition Designs

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> cultivate and practice image creating powers to make them available in achieving realistic and concrete imaginations. 	<ul style="list-style-type: none"> Refreshing painting experiences from the past experiences, taking on themes, techniques, design and how to organise a mature composition. The mastery of skills and also an understanding of the

Specific Objectives	Content
<ul style="list-style-type: none"> experience painting as an expression of subtle psychological feelings about the world and human beings. create images with both representational and emotive content. develop a personal painting style. 	<p>conceptual basis behind painting</p> <ul style="list-style-type: none"> Experiences of the difference in painting colours like water and powder colours Possibilities of creating and mixing colours and various tool techniques Awakening perceptions to the experience of colours The application of colour theory, composition, and painting mix Conveying the illusion of visual experience by describing form, light, value, colour, texture and spatial depth Development of a vocabulary related to the discussion of the theme, helping the imagination and creation of images with both representational and emotive content Development of a personal artistic style through the selection and manipulation of personal imagery and content

Methodology

- Brainstorming: Let the learners contemplate, analyse and generate ideas about the set topic by expressing their feelings verbally together as a class.
- Discussion: Share ideas with the learners about their contributions to stimulate their imaginations.
- Experimentation: Let the learners try out different painting materials.
- Guided discovery: Give the learners tips about imaginative ideological construction, sketching, mastery of colour, its preparation and application.
- Exhibition: Utilise visual displays of works done by the great masters, students of the previous years, or works by the current learners in order to inspire and critique their performance.

Materials and Tools

Any type of colour apart from oil-based paints should be practiced with, depending on its availability. Appropriate tools such as brushes of varying sizes for wet media should be utilised and explored with. Blending of colours using dry media techniques should be aimed at. The qualities of different types of paper should be explored. The learner should be trained to use technical vocabulary and tools in painting, such as pallets, clips, easels and painting boards.

Practical Tasks

- Identify topics from themes which depict learners' daily experiences and imagination. Emphasise originality and qualities of a good composition.
- Take the learners through activities that allow them to explore colour in order to visually express feelings (empathy) and emotions.
- Select themes which are simple and can be linked to real life experiences. The paintings produced should express uniqueness in terms of topics and techniques used. Inspire the learners to work within the set levels and trends of imagination (that is memory of events, style, stories and fantasies).

Assessment

- Evaluate the learners' work by either displaying or grouping the work according to levels of performance and the application of creative qualities listed below:
 - originality
 - level of interpretation and imagination to the satisfaction of the viewers
 - compositional balance of subject matter
 - technique of colour application and distribution to the satisfaction of the viewers
 - personal qualities and finish

Topic 22: Graphic Design II (Crafts A)

Duration: 06 Periods

General Objective

By the end of this sub-unit the learner should be able to study the relationship between art and design, and how the two are interwoven in the creation of designs.

Sub-Topic 1: Production of Original Print Reliefs

Broad Content Outline

Definition and attributes of relief prints; an outline of printmaking processes and the categories: relief, intaglio, lithography, and serigraphy. Emphasis and focus on relief printmaking: the process and the methods. Methods such as woodcut, linocut, and engraving on wood or plastic

Colour and black and white prints Contemporary trends on technique and processes, the elements and principles of design and the basic processes, the design quality bound up with form and content and the elements of shape and colour with line as a primary means of expression. Proportion and scale determined by size of the print and the equipment at hand. Nature of design and the aesthetic standards of the print Illustrating rhythm, emphasis, balance, variety and unity are key emphasis of study.

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • create compositions using low or high relief. • manipulate material and tools for the desired print. 	<ul style="list-style-type: none"> • Creation of images on a plate/surface suitable for print • Applications of elements like colour, texture, in comparison to principles like emphasis, pattern, rhythm, balance, proportion and unity in artworks • The subject, form and content in consideration for the material to produce the work. Basic information on categories of printmaking : relief, intaglio, lithography and serigraphy • Method of production-indirect transfer, image/forms

Specific Objectives	Content
	<p>designing and the multiples got from the master prints</p> <ul style="list-style-type: none">• The three basic steps of printmaking; making a printing plate, inking the plate, and transferring the image• Various materials used for image creation such as wood-cuts, rubber/linoleum, metal plate, stone and screen• Attributes of prints: subject, form and content -although technique is the content in many cases (Intaglio, Lithography and screen printing)

Methodology

The following suggested methods can be used in teaching this topic:

- Case studies: Let the learners look for relief designs from different printed and online materials.
- Brainstorming: Let the learners generate ideas about printmaking.
- Discussion: Share ideas about different print designs from available printed media or originally produced prints.
- Demonstration: Show the learners how to use different techniques and Media, and process in producing prints.
- Experimentation: Let the learners try out different media and approaches in printmaking.
- Guided discovery: Give the learners a sense of direction as they produce prints using different materials.
- Exhibition: Utilise visual displays of works done by the great masters, students of the previous years or, by the current learners.

Materials and Tools

You will need a collection of newspapers and magazines. You also need drawing tools and materials such as nibs, pens, brushes, cutting tools, glue, precision tools (such as rulers , stencils , French curves), poster colours, sketchbooks and tracing paper. Assist learners to familiarise with computers and design software.

Practical Tasks

- Let the learners conduct research and using text books to gain insight about printmaking.
- Guide them on how printmaking can be a source of income on top of designing for artistic beauty.
- Guide the learner on how to follow the process of developing a good print into thumbnails up to the final effective and efficient print.
- Let the learners perform several tasks (using different materials) to produce prints.

Assessment Strategies

- Evaluate the learners' work by either displaying or grouping the work according to levels of performance or the use of design qualities listed below:
 - ability to sketch and develop the idea.
 - the technique, elements and colour application
 - forms and content and the intent of the artist and manipulation of equipment to develop a personal style.
 - ability to communicate the desired message effectively and economically

Topic 23: Crafts B II

Duration: 06 Periods

Sub-Topic 1: Finishing Techniques and Production Methods

Any work of art to look beautiful is brought about by how the finishing was done. Make the learners appreciate the precision and neatness of the work they have produced. Finishing is all about perfect reading of the material to the desired level.

Finishing is a continuous deliberate handling of material basing on the elements and principles of art.

The technique used should be describing, analysing, interpreting and judging the material with the product produced. Finishing determines the quality-which is the artistic and craft workmanship seen in detail.

Topic 24: History and Appreciation of Art II

Duration: 06 Periods

Sub-Topic 1: East Africa

This section narrows the study to East Africa from prehistoric art of Palaeolithic to formal art education in Uganda. It cites key contemporary artists and their influence on society.

Overview

a) East African Prehistoric Art: Geographical setting, Stone ages and rock art sites

The rock art and its location on the map of East Africa; Pre-historic rock art of East Africa: Engravings (Sahara type Engravings, lineage symbols Cupules, Engraved circles and rock gongs), paintings (Red paintings, Twa paintings, Late white paintings, Pastoralist paintings and Meat-feasting paintings); their location on the map of East Africa and how they were made. The paint materials and ingredients, Rock engraving methods and stone tools.

b) Tribal Art in Uganda

Trace and analyse the indigenous art, beliefs and ritual practices among selected tribes in Uganda (Buganda Kingdom, Tooro Kingdom, Bunyoro Kingdom, the Karimojong, Alur, Basoga and others).

c) Contemporary Art in Uganda

- The history of art in school of Uganda from Margaret Trowell School of Industrial and Fine Arts at Makerere University with its influence on contemporary art
- Artists and their styles in the revolution of Makerere School of Art
- Evaluate selected contemporary artists for example FrancisX Nnaggenda, Ignatius Sserulyo and Jak Katarikawe

General Objectives

By the end of this sub-topic, the learner should be able to:

- demonstrate awareness of East African art as historical and cultural records used to evaluate contemporary art forms.
- draw the map of East Africa showing major prehistoric art sites.

- analyse the art of the prehistoric period and the factors behind its creation.
- trace and analyse the indigenous art, beliefs and ritual practices of selected tribes of the period.
- relate the art works to the prevailing cultural and political environment of the selected tribes in Uganda.
- relate modern artworks produced in Uganda to the prevailing cultural and political environment.

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • draw the map of East Africa showing major pre-historic art cites. • analyse the art of the periods and the factors behind its creation. • trace and analyse the indigenous art, beliefs and ritual practices of selected tribes of the period. • relate the artworks to the prevailing cultural and political environment of the selected tribes in Uganda. 	<ul style="list-style-type: none"> • East African Geography showing major pre-historic sites • The evolution and human development during the periods: <ul style="list-style-type: none"> - Palaeolithic (old stone age) - Mesolithic (middle stone age) - Neolithic (the new stone age) • Palaeolithic age rituals and beliefs; Remnants of Palaeolithic Age living in modern times • Rock painting and its categorisation: <ul style="list-style-type: none"> - Red paintings - Twa paintings - Late white paintings - Pastoralists paintings - Meat feast paintings • Location and categorisation of rock Pre-historic rituals or belief that is traced or practised by remnants of the periods in modern times

Sub-Topic 2: Uganda Contemporary Art

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • relate and trace the modern rituals and beliefs practiced to the origins of early periods. • relate modern artworks produced due to the cultural, political, foreign inputs and prevailing environment. 	<ul style="list-style-type: none"> • The history of school art in Uganda from Margaret Trowell School of Industrial and Fine Arts with its influences to contemporary artworks • The relationship of styles and techniques, of the artists in the evolution of Makerere's Margaret Trowell School of Industrial and Fine Arts • Evaluation of selected contemporary artists for example Francis X, Nnaggenda, Ignatius Sserulyo, Jak Katarikawe, Cecil Todd, Gracie Masembe and Bruno Serunkuma and their contribution in various fields of Ugandan Art up to the year 2000

Appendix

Sales and Marketing

Introduction

Sales and marketing are a vital learning component for all learners in the modern era of market forces. There is a need for learners to develop a marketing culture/skill to survive in a competitive world. As national and international competitive pressures increase and customers grow more powerful and sophisticated, artists must develop sales and marketing strategies to remain competitive. Teachers are advised to teach the basic marketing content such as:

- Key communication skills, application of numbers, IT, problem solving skills
- Occupational specific skills: customer service, selling, negotiations and influencing, analysis and decision making, and management skills
- Area of knowledge: Business environment knowledge, 4Ps=Product/Price/Place/Promotion and financial knowledge
- Personal skills: drive and energy, adaptability, resilience and determination, confidence, creativity and ability to learn and absorb knowledge

The sales and marketing component should be integrated in all art units as a booster ingredient to aspects of economics and relevancy of art in schools, equated to production and employment sector.

The sales and marketing study component enables the learner to:

- explore the link between school art and the skills needed by society through business establishments.
- incorporate knowledge and skills of art to the daily human needs (functionalism of art education).

Topic	Objectives	Content
1. Introduction of Marketing Concepts and Organisation	The learner should be able to: <ul style="list-style-type: none">• integrate the knowledge and skills in art with economics, culture and aesthetics	<ul style="list-style-type: none">• Introduction of Sales and Marketing• Exploring the gaps and overflows of items on the market

Topic	Objectives	Content
		<ul style="list-style-type: none"> • Research on the possible buyers and their tastes • Aspects of economics of art productivity and employment in an organised sector • Cultural values and philosophy of life
2. Strategic Marketing Skills	<p>The learner should be able to:</p> <ul style="list-style-type: none"> • explore the link between art and design, environment and the preferences of consumers through business ventures. • produce and advertise well-packaged art and design works of quality. 	<ul style="list-style-type: none"> • Explore the linkage between knowledge, skill and production for sale • Process of marketing: identifying the products of value: using the five basic skills: <ol style="list-style-type: none"> 1. Sales and marketing skills 2. Financial know-how 3. Self - motivation skills 4. Time management skills 5. Administration skills
3. Customer Relationship Management Skills	<p>The learner</p> <ul style="list-style-type: none"> • develop skills that are needed to create, enhance and maintain relationships in order to build 	<ul style="list-style-type: none"> • Management processes which exist to get best use of the human, financial and material resources available to the

Topic	Objectives	Content
	business clientele.	business and the individual artist <ul style="list-style-type: none"> • Development of the five basic skills for entrepreneurs in order to possess the skills of business in reference to art
4.The Marketing Mix Concept and the 4Ps <ul style="list-style-type: none"> • Product • Price • Place and • Promotion 	<ul style="list-style-type: none"> • Acquire practical experience in costing and pricing art and design works. 	<ul style="list-style-type: none"> • Costing the Artwork: Commissioned research, intensive research needed for the work and producing work for the gallery • Materials and the professional input, costing and pricing art works • The 4Ps of sales and marketing: Art pieces rated to the marketing mix concept of the 4Ps <ul style="list-style-type: none"> - Product - Price - Place and - Promotion • Learning how to identify pricing structures for the art business • Creating plans and changing them for the business plan

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Uganda Advanced
Certificate of Education
**Literature in
English**

TEACHING SYLLABUS

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SECTION I

Introduction

Literature in English is one of the subjects that have been at this level for as far back as 1959 when high school education was introduced in the education system in Uganda. The structure of the subject is inherited from the British system where it also happens to be a principal subject. In Uganda, Literature in English falls in the category of the Arts subjects.

The subject comprises three genres namely Prose and Poetry, Plays/Drama and The Novel. All the three genres are compulsory for the students who offer this subject.

Literature is an elective subject at the Ordinary level and students who have offered it at this level are at a better advantage at the advanced level than those who have not.

The subject involves oral and written works of artistic merit or skilful use of language. The three genres prose and poetry; Drama and the Novel are interrelated and complement one another. Literature comprises materials, activities and is a discipline. Prose and Poetry provide the learners with literary skills such as; comprehension, interpretation, analysis and application, which skills are critical in the analysis of Drama, Novels and life skills.

Rationale for Teaching Literature in English at the Advanced Level

We teach literature in line with the broad aims and objectives of secondary education which are to:

- i) instil and promote national unity and an understanding of social and civic responsibilities; strong love and care for others and respect for public property, as well as an appreciation of international relations and beneficial international co-operation.
- ii) promote an appreciation and understanding of the cultural heritage of Uganda including its languages;
- iii) impart and promote a sense of self-discipline, ethical and spiritual values and personal and collective responsibility and initiative;

- iv) enable individuals to acquire and develop knowledge and an understanding of emerging needs of society and the economy;
- v) enable 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 obtained through games, sports, societies and clubs;
- vi) lay a foundation for further education and careers.

Literature helps learners to use language for specific and aesthetic purposes. It enables learners to appreciate and use the different styles of writing so as to improve on their own writing skills. It provides learners with a fresh and creative way with which to approach their studies and their lives in general.

It provides an opportunity for learners to acquire an interest in a cross range of literary texts and to find out about other worlds beyond their own.

Aims of Teaching Literature in English at Advanced Level

The aims of this two-year syllabus is to enable the learner to:

- i) develop reading for pleasure which promotes a variety of reading skills, an important requirement for the other subjects through the medium of English;
- ii) shape the affective, develop the cognitive and apply the psychomotor skills;
- iii) get exposed to a variety of oral and written works of literature from Africa and the rest of the world;
- iv) appreciate literature in English to enhance their linguistic, aesthetic and creative growth;
- v) develop interdependent personal life skills like problem-solving, critical thinking, decision-making and researching and managing information systematically;
- vi) appreciate differences across the various genres of literature;
- vii) effectively comprehend, interpret, analyse, illustrate, evaluate and apply what has been presented in a literary piece of writing; and

- viii) prepare the learner for a wider range of opportunities in their career paths.

Scope and Sequence

At Advanced level, the scope of Literature will in summary deal with the following content:

1. Prose and Poetry

Prose is the written language which has a versified or a strict structure of metre or rhyme. It is a genre of poetry in the voice of ordinary speech. It is usually adopted for the description of facts or the discussion of ideas. It is the genre of the newspaper, encyclopaedia, fiction and fact of screen-plays, philosophy and of letters.

Poetry, on the other hand, often uses particular forms and conventions to suggest alternative meanings in the words or to evoke emotional or sensual responses. A number of devices like assonance, alliteration, onomatopoeia and rhythm are sometimes used to achieve musical effects. The use of ambiguity, symbolism, irony and other stylistic elements of poetic diction often leave a poem open to multiple interpretations. Similarly, metaphor and simile create a resonance between disparate images.

The aspects under Prose and Poetry which should be handled in the class are:

- i) Setting of place and time
- ii) Title
- iii) Form and structure
- iv) Meaning/subject matter
- v) Theme and ideas
- vi) Style of writing
- vii) Attitude of the narrator/poet, persona, characters, reader and the writer
- viii) Tone
- ix) Mood/atmosphere
- x) Point of view
- xi) Intention/message

2. Plays/Drama

Play/Drama is the genre of literature in which actors impersonate the actions and speech of characters for the entertainment of an audience. Play/Drama is usually expected to represent stories showing situations of conflict between characters. The major dramatic genres are comedy and tragedy. But there are also other kinds like history, masque, melodrama, monodrama, tragicomedy.

The elements of Play/Drama that should be covered in the class will include:

- i) Setting
- ii) Title
- iii) Story and plot
- iv) Character and characterisation
- v) Themes and ideas
- vi) Techniques (dramatic)
- vii) Moral lessons
- viii) Writer's point of view
- ix) Feelings evoked in the reader and those portrayed by the characters

3. Novels and Short Stories

This is fictional prose narrative of considerable length and with some complexity that deals imaginatively with human experience through a connected sequence of events involving characters in a specific setting. The genre encompasses a wide range of types and styles including picaresque, epistolary, gothic, romantic, realistic and historical novels.

The elements of a novel and short stories that should be covered in the class will include;

- i) Setting
- ii) Title
- iii) Story and plot
- iv) Character and characterisation
- v) Themes and ideas
- vi) Atmosphere

- vii) Feelings evoked in the reader and those portrayed by the characters
- viii) Moral lessons
- ix) Writer's point of view

The Purpose of Teaching Literature

While literature entertains, it has got the ability to bring the readers/audience, back to the realities of human situations, problems, feelings and relationships. Through reading, literature helps develop fundamental skills and capacities to discriminate, judge and make decisions. It provides an opportunity for the learner to broaden and deepen his/her knowledge of human affairs.

Target Group

The syllabus should be taught by graduate teachers who at the same time have got the culture of reading widely. Students who are legible to offer literature should be those who offered the same at the Ordinary level and should have passed the subject with at least a credit. If the student did not offer literature at the Ordinary level, he/she should have passed English language with at least a credit and should have an advanced reading culture.

Time Allocation

The time allocated to literature in English should be at least 9 periods per week that is, 3 periods for each of the genres. For Prose and Poetry, the teacher should ensure that the two parts are treated equally so that if one week is for Prose then the following week should be dedicated to Poetry. The syllabus has provided an estimate of the time that should be given to the different genres of literature.

Structure of the Syllabus

For ease of use, the syllabus has been structured in the following way:

The preliminary pages provide background information to the subject. These are followed by the genres of literature and therein are:

- i) an overview which gives a brief on the genre
- ii) general objectives to each genre
- iii) specific objectives that are derived from the general objectives
- iv) methodology that could be used to teach the genres
- v) content which gives details within each genre
- vi) suggested assessment strategies
- vii) at the end there are the notes for each of the genres and a list of some of the supplementary books that could be used to build the reading culture.

Methodology

What has been provided under this area are suggested methods that the teacher may consider using during the teaching of each of the genres. Even at this level, it is important to note there is need to vary the methods used in the teaching so as to make the lessons interactive and interesting. Fieldwork, like a visit to the theatre or any other place where a play is taking place, is encouraged.

The use of films in the teaching of literature should not replace the teaching/reading. Learners should be allowed to study the texts thoroughly before they watch a movie on the text.

Instructional Materials

For Plays/Drama and the Novel, prescribed set books are identified by NCDC and the information is communicated to schools. These texts should be studied from S5 so that by the end of S6, the students have been able to study all the eight texts before they sit for the summative examinations.

For Prose and Poetry, the teacher is free to use any material using the guidelines specified in the syllabus. References that the teacher may refer to in preparing for this genre have been suggested at the end of the guide.

Assessment

Assessment of literature, like any other subject, is both formative and summative. The formative assessment is meant to help the teacher identify students who may require remedial work. It also helps to identify students who have talent so that they may be helped to develop it.

A section of assessment strategies has been included for each of the genres and the teacher may use them for both continuous and the summative assessment.

- a) **Formative assessment:** Formative assessment is vital because it is used as a tool to rectify a problem before it gets out of control. It also enables the teacher to organise the most appropriate remedial help. Since formative assessment is part and parcel of the teaching and learning process, it may take on the written form or oral. Assessment should be carried out for all the genres and should cover the aspects spelt out in the syllabus. Assessment is done for the following reasons:
- i) to find out how much the learners have learnt;
 - ii) to identify learners who may need remedial work;
 - iii) to inform learners on how much they have achieved and encourage them to perform better;
 - iv) to enable the teacher make new plans for effective teaching and learning; and
 - v) to enable the teacher identify learners who have got exceptional talents.
- b) **Summative assessment:** Summative assessment which is usually conducted at the end of the term or year should follow the following format:

There are three compulsory papers.

Paper 1: Prose and Poetry

The paper consists of three sections: A, B and C with each section carrying 33 marks. The paper lasts for 3 hours.

Section A consists of a passage of continuous prose. Structured questions (short and long), testing comprehension, are set on the passage.

Section B consists of one or two passages of prose. Candidates answer all structured and free-response questions to test their understanding and use of language. They should be able to recognise the intention of a given passage and to explain with some precision and detailed reference the various means by which the writer has realised it.

Section C consists of structured and free response questions on one or two poems. The poems are set for comment, comprehension and comparison. Candidates are expected to be able to comment on the subject matter, form,

structure, theme, intention and effect of the poem or poems set. The paper is out of a total of 100 marks.

Note

1. Passages set in Section A and B contain any exclusive jargon or register. But one of them should be non-fictional.
2. Poems of particular language difficulty and from periods earlier than 1800 should not be set.

Paper 2: Plays

The paper consists of four sections, A-D lasting 3 hours.

Section A consists of two plays by William Shakespeare.

Sections B, C and D each consists of three selected plays. One context question is set on each play in only one section of the paper. Two essay questions are set on each of the plays in the other sections of the paper. Candidates are required to attempt one context question and any two essay questions, each chosen from different sections of the paper. Each question carries 33 marks while the context question carries 34 marks. The whole paper is out of a total of 100 marks.

Paper 3: Novels and Short Stories

The paper consists of four sections: A-D lasting 3 hours.

Each section covers three selected books. One context question is set on each book in one section only. Two essay questions are set on each of the texts in the other sections of the paper. Candidates are required to answer one context question and two easy questions on two books chosen from different sections of the paper. Each essay question carries 33 marks and the context question carries 34 marks. The whole paper is out of 100 marks.

Note

1. In Paper 2, questions may involve the role of the actor but not of the producer. Questions on specifically theatrical issues should not be set.

2. In Paper 3, the context question consists of fairly long excerpts with questions testing knowledge of the excerpts and its relationship to the work as a whole. Questions require the candidate to show understanding of the language of the passage.

SECTION II

Aspect: Prose

Duration: 150 Periods

Overview

Prose is the written language which has a versified or a strict structure of meter or rhyme. It is a genre of poetry in the voice of ordinary speech. It is usually adopted for the description of facts or the discussion of ideas. It is the genre of the newspaper, encyclopaedia, fiction and fact of screen-plays, philosophy and of letters.

General Objective

By the end of the topic, the learner should be able to analyse and interpret correctly what is read, felt and imagined.

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> distinguish prose from the other genres of literature. distinguish between the different categories of prose writings. explain the various means by which the writer has realised his/her intention. explore the effects of a range of narrative techniques used in prose writing. read, analyse and interpret a given extract/passage. illustrate the appropriateness of the title to the meaning in the text. 	<ul style="list-style-type: none"> Characteristics of prose writings: <ul style="list-style-type: none"> Categories Setting Structure Subject matter Meaning Theme Title Language Style Attitude Tone

Specific Objectives	Content
<ul style="list-style-type: none">• describe the mood and tone of an extract.• analyse and illustrate the writer's point of view and be able to compare it with the reader's own.	<ul style="list-style-type: none">- Mood- Intention- Point of view

Methodology

- The following are some of the methods that a teacher may employ when teaching prose:
 - silent and loud reading for comprehension
 - critically appreciate the prose
 - role play the prose by relating the theme in the prose to current topical issues
 - discussion of the subject matter, form, structure and language used in a prose
 - change a prose into a poem story/play
 - dramatise a prose

Assessment Strategies

- The learners may be assessed in the following areas:
 - characteristics of prose
 - structure of the prose writing
 - subject matter
 - meaning
 - message
 - theme
 - title
 - language
 - style
 - attitude
 - tone
 - mood
 - intention
 - point of view

Notes for the Teacher

- Characteristics of prose writing:

- written in continuous and connected sentence form
- ideas are developed into paragraphs
- Categories of prose writing:
 - narrative prose
 - informative prose
 - poetic prose
 - descriptive prose
 - expository prose
 - argumentative prose
 - persuasive prose
- Other forms of prose writing:
 - letters
 - diaries
 - reports/research papers
- Concepts of prose
- Structure: internal and external structures
- Subject matter
- Meaning
- Message
- Theme
- Title
- Language
- Style
- Attitude
- Tone
- Mood
- Intention
- Point of view:
 - the perspective or angle from which the story is told
 - the story teller/narrator

Aspect: Poetry

Duration: 150 Periods

Overview

Like other genres, poetry is a means of communicating strong feelings, emotions, experiences and ideas. However, poetry, unlike prose, expresses these feelings, emotions and experiences in a language that is concise, rhythmic and beautiful/moving.

Poetry often uses particular forms and conventions to suggest alternative meanings in the words or to evoke emotional or sensual responses. A number of devices like assonance, alliteration, onomatopoeia and rhythm are sometimes used to achieve musical effects. The use of ambiguity, symbolism, irony and other stylistic elements of poetic diction often leave a poem open to multiple interpretations. Similarly, metaphor and simile create a resonance between disparate images.

General Objective

By the end of the topic, the learner should be able to critically appreciate poetry.

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none">• respond to the various categories of poems• enjoy poetry as a vehicle for; narration, expression of emotions, exploration of ideas, description and personal reflection.• describe the sounds of poetry as regards rhythm, rhyme, assonance, alliteration, onomatopoeia and enjambment and their effect.• develop a personal opinion or judgment on a given poem	<ul style="list-style-type: none">• Categories of poems<ul style="list-style-type: none">- lullabies- tongue twisters- songs/hymns- lyrics- dirges- sonnets- odes- elegy- ballad- rhyme

Specific Objectives	Content
<ul style="list-style-type: none"> describe the different settings of a poem. correlate the sounds of poetry to meaning, tone and feeling. 	<ul style="list-style-type: none"> rhythm free verse poems of nature poems of passion poems on ethics poems of culture poems of conflict Aspects of poetry <ul style="list-style-type: none"> setting speaking voice subject matter meaning message style form and structure (both external and internal) tone mood attitude character intention

Methodology

The following are some of the methods that a teacher may employ when teaching poetry:

- silent and loud reading for comprehension.
- critically appreciate the poem.
- role play the poem by relating the theme in the poem to current topical issues.
- discussion of the subject matter, form, structure and language used in a poem.

- change a poem into a prose story/play.
- dramatise a poem.
- create own poems on a subject related to what has been covered in class.
- critic each other's pieces of work.

Assessment Strategies

The learners may be assessed in the following areas:

- The theme of the poem
- Any of the aspects of the poem as is given in the content
- Tone, mood, attitude, intention and character

Notes for the Teacher

- Categories of poems
- Theme
- Aspects of poetry:
 - title
 - setting
 - speaking voice (persona)
 - subject matter
 - meaning
 - message
 - theme
 - language and style
 - tone
 - mood
 - attitude
 - intention
 - character

Aspect: Drama/Plays

Duration: 150 Periods

Overview

Play/Drama is the genre of literature in which actors impersonate the actions and speech of characters for the entertainment of an audience. Play/drama is usually expected to represent stories showing situations of conflict between characters. The major dramatic genres are comedy and tragedy. But there are also other kinds like history, masque, melodrama, monodrama, and tragicomedy.

General Objective

By the end of the topic, the learner should be able to appreciate the contribution of drama to aesthetic and imaginative growth, by developing the creative, critical thinking and problem-solving skills.

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none"> differentiate between the different types of plays. analyse the title in relation to what happens in the play. trace the development of the plot discuss the different characters in the play and what their roles are in the play. respond to the themes in the play by role playing some of the significant scenes. discuss the relationship between the different characters and how they impact on the themes and the writer's intention. examine how the themes 	<ul style="list-style-type: none"> Difference between a written script and a performed play Classification of plays; farce, comedy, tragedy, tragicomedy Elements of a play: <ul style="list-style-type: none"> setting (physical, historical, social) title story/plot character and characterisation theme (distinction between plot and theme) Dramatic techniques <ul style="list-style-type: none"> asides stage directions

Specific Objectives	Content
<p>employed in the play relate to what happens in real life situations.</p> <ul style="list-style-type: none">• examine how the setting contributes to what happens in the play.• identify and analyse the effect of the dramatic techniques employed in a play.	<ul style="list-style-type: none">- irony- satire/sarcasm- songs and the chorus- imagery- structure- juxtaposition of contrasting scenes- soliloquy- verse/prose forms- lighting- props and costumes- atmosphere- internal monologue- tone- sound- flash back- interlude- names of characters <ul style="list-style-type: none">• Relevance to real life

Methodology

The following are some of the methods that may be used to teach plays/drama:

- dramatisation of extracts of the play
- group discussions and presentations
- realised reading during the lesson especially of significant scenes
- balloon debates
- use of diagrams/charts/tables to illustrate the subject matter
- writing summaries of acts/waves/scenes/movements
- creating a poem from an extract
- note making
- field trips to the theatre

- writing an essay from a play

Assessment Strategies

The learners may be assessed in the following areas:

- The relationship between the title and what happens in the play
- The plot/storyline
- Character and characterisation
- The themes in the play
- The setting
- The dramatic techniques employed in the play; their effect and how successfully they are used
- Relevance of the events in the play to real life and the lessons learnt

Notes for the Teacher

Classification of plays:

- Tragedy: like Shakespeare's **Hamlet**, and Sophocles' **Oedipus the King**
- Comedy: such as Shakespeare's **Taming of the Shrew** and Dudley's **Lysistrata**
- Tragicomedy: like O'Casey's **Juno and the Paycock** and Shakespeare's **Merchant of Venice**
- Melodrama: such as G.B. Shaw's **The Devil's Disciple** and Micere Githae Mugo's **The Trail of Dedan Kimathi**
- Farce: e.g. Moliere's **The Miser** and Ben Johnson's **The Alchemist**
- Comedy of manners: e.g. R.B. Sheridan's **The School for Scandal** and Moliere's **The Imaginary Invalid**
- Romances: e.g. Shakespeare's **The Tempest** and **Romeo and Juliet**
- Hybrid types e.g. Alex Mukulu's **30 Years of Bananas**

Elements of a Play

The following are the elements of drama that should be studied:

Title

- This is the name of the play. Other than the name, the following are also of significance:
 - Meaning of the title
 - Relationship between the title and the play

- Relevance of the title to what happens in the play

Story/plot

A story refers to the events that take place in a text. It answers what happens next and appeals to our sense of curiosity. A plot on the other hand refers to causal relationship of events in the story. It appeals to our sense of reason.

Character and characterisation

The characters are the people in the play while characterisation describes who they are. In this aspect the following are studied:

- The cast in the play and their traits
- Major and minor characters
- The forces that drive the characters
- Character portrayal through the methods that the playwright uses
- Character role

Theme

This refers to the central ideas that the writer explores through a text; ideas about society, human nature or history which are discussed through the story.

It is a unifying factor. A theme must be based on evidence from the story. The writer uses the characters, techniques and setting to portray the themes.

Setting

The playwright always puts his/her characters in a setting. Setting can be divided up into three aspects:

- Physical/geographical setting: this is the place, room and/or weather, that the writer depicts in a play.
- Historical or time which refers to the period when the play takes place e.g. post-independence, medieval, evening, colonial.
- Social: this refers to the type of society in which the play is set. This includes characteristics of the society, the social conventions, economic hardships and religion.

Setting influences the plot, characters, themes and style.

Dramatic techniques

These are the devices that playwrights use to present their message. The techniques usually used in plays are:

- asides
- soliloquy/dramatic monologue
- imagery
- song
- chorus
- lighting
- sound
- irony
- satire/sarcasm
- poetry
- interludes
- flashbacks
- names of the characters
- juxtaposition/contrast
- symbolism
- use of letters
- use of props/costumes

Relevance to real life

Drama portrays aspects of real life and teaches morals relevant to real life.

Characteristics of a play/drama

- i) It is always centred around a conflict.
- ii) Has actions that guide readers to appreciate the setting, characters, mood, atmosphere, tempo.
- iii) Has theatrical or drammatrical qualities that appeal to the audience/reader. This is usually realised through the use of tension and suspense.
- iv) Uses dialogue as the major mode of delivering the message.
- v) Is action based.
- vi) Communicates through the voices of the characters, costumes, light and sound effects, artefacts, props, movement and posture.
- vii) Is usually divided into movements, acts, parts or scenes.

Aspect: The Novel

Duration: 150 Periods

Overview

This is fictional prose narrative of considerable length and with some complexity that deals imaginatively with human experience through a connected sequence of events involving characters in a specific setting. The genre encompasses a wide range of types and styles including picaresque, epistolary, gothic, romantic, realistic and historical novels.

General Objective

By the end of the topic, the learner should be able to explore areas of human concern and appreciate themselves and others.

Specific Objectives	Content
<p>The learner should be able to:</p> <ul style="list-style-type: none">• analyse the title in relation to what happens in the novel.• examine how the setting contributes to what happens in the novel.• follow the development of the plot.• discuss the different characters in the novel and what their roles are .• discuss the relationship between the different characters and how they impact on the themes and the writer's intention.• examine how the themes employed in the novel relate to what happens in real life situations.• respond to the different narrative techniques as used in the novel and their impact on the development of the story.• identify the devices like language used to convey the message in a novel.	<ul style="list-style-type: none">• Aspects of a novel:<ul style="list-style-type: none">- title- setting- story/plot- character and characterisation- structure- themes and ideas• Narrative techniques<ul style="list-style-type: none">- point of view- flashback- dreams- songs- foreshadowing- stream of consciousness- fantasy projection- dialogue- description- conflict- language- imagery- symbolism- allusion- irony- hyperbole- poetry

Methodology

- Dramatisation of extracts
- Group discussions and presentations
- Realised reading of significant extracts of the novel
- Balloon debates on motions derived from the themes and ideas
- Use of diagrams/charts/tables to illustrate the subject matter
- Writing summaries of acts/waves/scenes
- Creating a poem/play from an extract
- Simulation/role play
- Note-making from discussions

Assessment Strategies

The learners may be assessed in the following areas:

- The relationship between the title and what happens in the novel
- The plot/storyline
- Character and characterisation
- The themes in the novel
- The setting
- The narrative techniques employed in the novel; their effect and how successfully they are used
- Relevance of the events in the novel to real life and the lessons learnt

Notes for the Teacher

General characteristics of the novel

- It has a narrator
- It is expansive as in long compared to poems, plays and short stories.
- It uses all resources of language including those used in drama, poetry and songs.
- While the poem mainly employs images and figures of speech and the play employs dialogue, the novel uses such modes as explanations, expositions, discussions, descriptions and even digression.
- The novel is sentence based building into paragraphs, chapters and parts.

Aspects of the novel

The following are the aspects that a teacher should cover for any novel:

Title

- Meaning of the title: some are symbolic e.g. The Beautiful Ones are Not Yet Born; others are names of characters in the story like Jane Eyre; others are ironic like, A Man of the People; while others are names of places in the novel like Miguel Street.
- Relationship between the title and the events in the novel is also significant.
- There is also need to identify the relevance of the title to what happens in the novel.

Story and plot

A story refers to the events that take place in a text. It answers what happens next and appeals to our sense of curiosity.

A plot on the other hand refers to causal relationship of events in the story. It appeals to our sense of reason.

This aspect deals with:

- key events in the novel.
- sequence of events in the novel.
- relationship between characters, events and settings.
- development of plot.
- essential conflict/problem on which the plot of the novel revolves.
- relationship between chapters, sections or parts of the novel.
- ending of the novel; is it satisfactory, convincing, logical, and symbolic.

Character and characterisation

The characters are the people in the novel while characterisation describes who they are. In this aspect, the following are studied:

- The character traits
- Major and minor characters
- The forces that drive the characters
- Character portrayal through the methods that the novelist uses

- Character roles
- Round and flat characters

Theme

This refers to the central idea that the writer explores through a text, ideas about society, human nature or history which is discussed through the story. Under the theme, the study should cover the following areas:

- Major and minor themes
- Universal themes
- Geographical, historical, social, religious, political and economical issues
- How the themes are portrayed

Setting

The novelist always puts his/her characters in a setting. Setting can be divided up into three aspects:

- Physical/geographical refers to the place, country, rural, urban, room, weather that the writer depicts in a novel.
- historical or time refers to the period when the story takes place for example post-independence, medieval, evening and colonial.
- social setting refers to the type of society in which the novel is set. This includes characteristics of the society, the social conventions, economic hardships, religion and values/cultural norms.

Setting influences the plot, characters, themes, mood, atmosphere and style.

Narrative techniques

These are the devices the author uses to present the message. The common techniques used include:

- Point of view or the perspective from which the story is told like the omniscient, 1st person narrator, 2nd person, autobiographic, narrator participant and authorial intrusion.
- Flashback
- Stream of consciousness
- Dreams
- Songs
- Language use – imagery, symbolism, allusion, irony, poetry, hyperbole

Note: Apart from point of view and language which every novel uses, the other techniques vary from story to story.

Selection of Set Books for Plays, Novels and Short Stories

The texts selected for plays, novels and short stories conform fairly strictly to the criteria outlined below:

Plays

Section A: Shakespeare

Section B: Drama in translation

Section C: Contemporary British Drama

Section D: Contemporary non- British Drama which includes African works

Novels and Short Stories

Section A: British Novel of the 19th Century and earlier

Section B: 20th Century British novel/short stories

Section C: Novel/short stories in translation

Section D: 20th Century non-British novel/short stories which include African works

Supplementary Texts to Aid the Reading Culture

- Baingana D. (2005). *Tropical Fish*.
- Mukulu A. (year) *30 Years of Bananas*.
- Darmani L (1991) *Grief Child*.
- Bananuka J. E, *Shock Waves Across the Ocean*.
- Ocwinyo J. (2002). *Footprints of the Outsider*, Kampala: Fountain Publishers.
- Kabushenga S. (2007). *The Trouble Causer*, Kampala: Fountain Publishers.
- Ogoola J. (2009). *Songs of Paradise: A Harvest of Poetry and Verse*.
- Omare-Okurut A. (2008). *Song of Range and other Poems*.
- Tindyebwa L. (1994) *Recipe for Disaster*, Kampala: Fountain Publishers.
- Ntangaare M. M. (2007). *The Rat Trap and other Plays*. Kampala: MPK Graphics Ltd.

Note

The list is not exhaustive so the teacher is free to choose any other material that will suit this need.

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Uganda Advanced
Certificate of Education
Local Languages
TEACHING FRAMEWORK

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Introduction

The first local language (Ugandan language) to be taught in Uganda secondary schools was Luganda from the 1950s to the present day. It was examined under the East African Examinations Council. Luganda was and is still taught right from Primary to University level. For that matter, Luganda rapidly developed in terms of literature and orthography. It was the only language with a teaching syllabus at O level. Since its inception, Luganda has used an examinations syllabus from Uganda National Examinations Board (UNEB) at A level.

Between 2006 and 2007, the National Curriculum Development Centre (NCDC), in conjunction with Makerere Institute of Languages (MIL) designed an O level Local Languages' Framework. Language experts from NCDC, MIL and teachers designed a syllabus which would cater for the teaching of all local languages. It was called a **Framework** because it was meant for use by many languages. It was designed without any bias to a particular language. Teachers were encouraged to be creative and manipulate the teaching of their languages with the learning areas mentioned. Language-specific issues were left at the discretion of the teachers.

After successful implementation of the O level Framework, it thus became mandatory that NCDC develops this A level Framework to cater for the teaching of local languages at Advanced Level. As in the case of O level, this syllabus is called a **Framework** because it is meant to cater for all the current five and prospective local languages to be taught at A level. It should be remembered that Luganda, which has been examined for several years, did not have a teaching syllabus for A level. This Framework is the first of its kind to be developed. All along, Luganda depended on Uganda National Examinations Board examinations syllabus. This Framework also doubles as the Teacher's Guide. In it there are some hints, explanatory notes, methodology and assessment strategies to guide the teacher in handling the topics and sub-topics.

Much of the content is drawn from other subjects thereby encouraging cross-curricular integration. Like other language studies, much emphasis is put on culture of the people. It is a subject that is meant to promote cultural

development and preservation, and to provide learners with deeper knowledge and understanding into indigenous languages.

Government Policy Guidelines on Local Languages

Citations in this section are made from *The Government White Paper on Education (1992, pp.15-17)*, some of which directly relate to indigenous languages.

Section 31: Government fully agrees with the commission that the diversity of local languages in Uganda makes it difficult for the country to achieve rapid universal and democratised education, literacy for all, intellectualisation of all the people as well as the attainment of the much needed national unity. Government has been fully aware that conflicting aims and the prejudices resulting from deficient views and outlooks to life as well as narrow and selfish interests, have made it difficult for the country to develop a common national language for Uganda. This has been one of the most fundamental causes of social conflicts and economic backwardness in Uganda.

Section 32: Government endorses the view that in Africa; African languages should be developed as national media of communication and, as much as possible, also as the media for instruction, for pedagogic and cultural reasons, and benefits. Government has been aware of the fact that Uganda is one of those countries that are still disadvantaged by lack of a clear and coherent policy in education and in national life generally. Government therefore, is strongly convinced that in order to develop a genuinely rich national culture and achieve national unity and rapid development, Uganda's language policy in education must be centred around the emphatic and deliberate development of a national and educational language policy that can contribute to the development of greater patriotism, nationalism, and Pan-Africanism among citizens, leading to the achievement of increased and beneficial communication and co-operation among various ethnic groups in the country, and beyond Uganda's borders. It would also facilitate the rapid achievement of permanent developmental and functional literacy and intellectualisation of all people; an increased and solid sense of African and international solidarity; the creation of integrated national and regional economic markets that are badly needed for social production in support and enhancement of an independent, integrated and self-sustaining national economy; and Uganda's ability to become a genuinely democratic and independent nation.

Section 33: Government has considered, from a scientific point of view and with flexible attitude, the traditional arguments concerning ease with which children are supposed to learn when taught in their mother tongues. Government regards this issue of language and educational instruction in a much more dynamic, realistic and progressive manner. It has noted the capacity of many Ugandan children – particularly in the growing urban centres where most of the good schools are located – to learn quickly and enthusiastically when they are taught in English, even if they learn it for the first time in schools; and that children at the most malleable stage of early childhood have the highest capacity and desire to learn new languages.

Section 34: Government is determined to prevent the development of a national language policy that is based on, and is likely to promote in society the problems of, emotionalism, sectarianism, reactionary prejudices, and inflexibility, and therefore likely to hinder progress. Government has been taking a broad-minded and development oriented approach in considering the question of a national and educational language policy. The benefits of national unity, harmony and rapid socio-economic development in favour of the masses of people, have been regarded as the most crucial principles.

It is against the above principles, therefore, that Government considered the recommendation of the Commission that, from S1, a student will be required to take, in addition to English and the area language, another Ugandan or foreign language. It actually implies that, by law or policy, all secondary school students, like their counterparts in primary, have been granted opportunity to study their Mother Tongues and any one other indigenous language in Uganda.

Rationale

A nation is made of people who are identified through their languages and cultures. Language and culture are inseparable; every language has its own unique cultures and customs. When a people's culture is developed, it comes with many advantages, including national and cultural patriotism. Tangible cultures such as art and craft promote tourism. The more languages a country has, the more diverse the cultures are and the greater the opportunities they have. When languages die, the nation dies and so do these unique cultural and

economic opportunities. Promoting the teaching of local languages provides avenues for peaceful co-existence in multilingual societies. When 'linguistic imperialism' is discouraged, there is always tolerance and hence a peaceful society. Psycholinguistic educational theorists contend that learning takes place much better and easier when conducted in a familiar medium of instruction (MOI). Besides, learning a local, familiar or first language (mother tongue) facilitates the learning of foreign or new languages. Harnessing local knowledge through teaching local languages has engineered developments across the world. Most developed countries and fast growing nations across the world do teach their indigenous languages and also use them as MOI.

In this era of socio-political, economic, scientific and technological developments, local languages need to be empowered to communicate these socio-economic, political, scientific and technological ideas or concepts. One such way is through the inclusion of local languages in the curriculum. Through the study of local languages, the learner should be able to talk about concepts of physics, computer science, biology, geography, religion, mathematics, economics, etc., in his/her language and in the simplest way possible. When these concepts enter the vocabulary of local language speakers, they will be able to keep pace with the ever-changing developments around the world.

Aims and Objectives of Teaching Local Languages at Advanced Level

The purpose of teaching local languages at A Level is to:

1. provide continuity in the teaching and learning of local languages.
2. equip learners with specialised skills in the local languages. Such skills include translation, writing, interpretation, communication and general linguistic aptitude in the specific language.
3. expose students of local languages to the benefits of studying the subject.
4. promote and preserve students' cultures and customs through language teaching.
5. prepare graduates of local languages for world of work (WoW). Most of the topics provide hands-on skills applicable in the WoW.
6. develop mastery of the local language through better command of the learner's listening, speaking, reading and writing skills.

Target Group

This Framework is meant to be used by teachers of all indigenous languages in Uganda for instructing learners of A level Local Language subject. It is designed to cater for both learners who studied Local Language as a subject at O level and those who did not. For that matter, some of the content may seem to be so elementary for those students who studied the subject at O level. However, such content has been included to cater for those students who are encountering the subject for the first time in their academic lives. It is therefore advisable that before beginning to use this Framework, you, as the teacher, make a situational analysis of your class. You should know whether or not you have novices or not in the class. Your findings should guide you on whether or not to teach Ordinary Level content. It is nonetheless envisaged that the content, whether elementary or advanced, should benefit both groups of learners.

How to Use the Framework

This Framework comprises topics, periods, general objectives, sub-topics (where applicable), specific objectives, content, grammar or additional grammar and assessment guidelines. The arrangement, however, is silent on 'terms' (Term One, Term Two or Term Three) and 'years' (Senior Five or Senior Six). The topics are not classified according to 'terms' or 'years'. The implication is that it is not necessary. One important reason for this action is because of 'team teaching'. Some schools have adequate teachers of the subject who usually prefer to do teamwork, in which case, each teacher may be allocated a topic or section. Due to division of labour, several parts of the syllabus may be taught within a given term or year without any difficulties.

It is also important to note that the topical arrangements do not necessarily imply a chronological or progressive order of teaching the topics with the exception of **Topic One: Writing the Local Language**. The use of this Framework must start by the teaching of Topic One. This is because this topic deals with the orthography or writing system of the language. It is not logical to teach any other part of the framework before teaching the learner how to write the language. After successfully covering Topic One, the teacher can then proceed to any other topic in the syllabus. Although any part of the syllabus may be taught after Topic One, it is strictly advisable that when a teacher embarks on a particular topic, it must be completed before starting on

another one. This is because elements within topics (sub-topics and content) are closely related and help in understanding of the topic in general.

The Framework also provides you with explanations, clarities and broader information on topics and sub-topics presented. Explanatory notes are provided in areas that could be challenging to you. The experiences of our indigenous language teachers have carefully been taken into account, noting that some were not originally trained to teach the subject but have rather been retooled. Such teachers will therefore find information notes provided very useful. The methodology gives you some strategies that you can use while handling a particular topic or sub-topic. Relevant teaching-learning aids have also been suggested. For each topic, key language skill(s) that require emphasis have been identified and should thus be developed in the course of teaching and learning the topic. Meanwhile the assessment strategies provide you with modalities for assessing learning outcomes and point out the focal areas while assessing learning achievement.

Terminology Development Techniques

As a teacher, you will realise that your language is a new area of study (apart from Luganda). As such, there are bound to be many challenges. First, there is limited literature in the subject. Second, you will face challenges of expressing most of the linguistic terminologies into the language. Because of the anticipated inadequacy of written literature in Ugandan languages, this Framework has been designed to be as informative as possible. You will therefore find most of the information required in this Framework.

In order to tackle the challenges of terminology development, some suggestions have been put forth which can help you find the right or approximate word in your local language. You are advised to use some of the following strategies.

- **Professional Bodies:** Some Ugandan languages have professional bodies, through which experts such as you (teacher), linguists and other language enthusiasts share information about the language. Such organisations are also sometimes responsible for making new developments in the language such as dictionary development, terminology development, orthography production as well as literary book productions. It is advisable that you link up with such organisations.

- **Training Institutions:** It is also important to remember that some languages such as Runyakitara (Runyankore-Rukiga, Runyooro-Rutooro), Luganda, Lwo (Acholi, Lang’o, Dhopadhola, DhoLuo, Alur) are offered at some institutions of higher learning. Such institutions often conduct research and innovations in indigenous languages. Makerere University School of Languages, Literature and Communication, Kabale University, Uganda Christian University, Kyambogo University and Bishop Barham University College may be useful references.
- **Language Associations:** Some linguistic communities have language associations formed purposefully to develop their languages. Sometimes they link professionals from different fields such as religion, academia, and cultural institutions. Language teachers (for example Luganda teachers) also have functioning teachers’ associations. You may, however, be required to join these associations to maximally benefit from them. If you lack one, it is a good idea to start it.
- **Language Boards** are very crucial in indigenous language teaching. Most language boards are comprised of adepts in the language. Language boards often organise workshops and other activities for language development. The knowledge of elders, educationists and linguists make them very useful resource persons in the teaching of local languages.
- **Borrowing** is one of the healthiest and easiest ways to develop the vocabulary or terminologies in a language. You can either borrow a word directly from one language to another (e.g. motoka in Dhopadhola, directly borrowed from English, motor car), or indirect borrowing (borrowing from a language which also borrowed a word from another language). For instance, Luganda borrowed ‘ekitabo’ from Swahili ‘kitabu’ while Swahili borrowed from Arabic ‘kitab’.

It is, however, highly recommended that borrowing in indigenous languages be centred on language cognates or language families. Most languages in Uganda have language families (languages with similar origins, where speakers from different languages can reasonably understand each other on the basis of speech or writing). Lwo language family includes Acholi, Lang’o, Alur, DhoLuo, Kumam, Dhopadhola and Lebthur. The Eastern Interlacustrine Bantu language family comprises of

Luganda, Lusoga, Lumasaaba, Lugwere, Lunyole, Lusamia, and Lunyala while Western Bantu languages prominently consist of Runyankore-Rukiga and Runyooro-Rutooro. The Southern Sudanic languages are Lugbarati and Aringa whereas Eastern Nilotics comprise majorly Ateso and Ng'aKarimojong. Languages in each cluster or family should borrow from one another to encourage vocabulary development. Borrowing from within the cognate languages promote the sense of 'naturalness' in the language, in which case, the word borrowed will not sound so strange to the targeted users.

- Creation is a terminology approach in which a new word is developed for a thing, object or an idea inexistent in the language. Luganda, Runyankore-Rukiga and Lwo languages have created many terminologies which have been eventually taken up by the users. A newly created word will initially sound very strange and meet numerous resistances from users but eventually become acceptable. Both word creation and language borrowing should be converted into the phonotactics of the borrowing local language. That is, the borrowed word must conform to the writing system of the borrowing language.
- **Indigenisation**, otherwise also called **localisation** is a technique for integrating a borrowed or created word or vocabulary into the language. When a word is created or borrowed, it should be 'localised', that is, it ought to be written and pronounced the way the borrowing speech community would locally pronounce or write it. When a word fails to be localised, it may never be accepted in the language.
- **Brainstorming and Discussion:** Generating equivalent terminologies for words requires collecting diverse opinions regarding what people would prefer to call it in the indigenous language. In a classroom situation, you will need to allow learners to brainstorm, discuss and suggest what a particular terminology would be called in their local language. This will help you pass judgment on what it should be.
- **Grammar:** When teaching each topic or sub-topic, there are aspects of grammar that are essential. It should be noted that each topic requires some grammatical element to guide its teaching. In most cases, the word "**grammar**" is used in the matrix to highlight the grammatical aspects to consider. However, this is not the case in some instances; the implication

is that what is taught under such a topic or sub-topic is already an aspect of grammar.

Topic Outline

Section A: Language, Culture and Prominent Contributors		
Topics	Sub-Topics	Periods
Topic 1: Writing the Local Language	<ul style="list-style-type: none"> • The sound system • Punctuation 	20
Topic 2: Parts of Speech	<ul style="list-style-type: none"> • Nouns • Pronouns • Verbs • Adverbs • Adjectives • Conjunctions • Prepositions • Interjections 	45
Topic 3: Complex Numerals	<ul style="list-style-type: none"> • Numerals 	08
Topic 4: Extended Vocabulary	<ul style="list-style-type: none"> • Flora and Fauna • Transport and Communication • People and Places • Weather • Building and Construction • The Human Body and Health • Law • Colour 	96
	<ul style="list-style-type: none"> • Education • Information and Communication Technology • Medical Language 	

Topic 5: The Family, Clan and Tribe System	<ul style="list-style-type: none"> • Onomastics (the naming system) • Cultural Values and Norms • The Family • The Marriage System • Socio-Economic Activities • Leisure • End of Life Rites 	34
Topic 6: Dictionary Usage	<ul style="list-style-type: none"> • Dictionary and Word Meaning • Contextualised Meanings of Words • Augmentation and Diminution 	06
Topic 7: Prominent Contributors to Culture and Literary Heritage		10
Section B: Translation, Composition, Comprehension and Summary Writing		
Topic 8: Translation	<ul style="list-style-type: none"> • Translation 	08
Topic 9: Composition	<ul style="list-style-type: none"> • Composition 	16
Topic 10: Functional Writing	<ul style="list-style-type: none"> • Letter Writing • Writing for the Media • Meeting Documentation • Speech Writing • Report Writing • Writing about Employment • Writing Police Statements • Writing a Will • Dialogue Writing • Writing Condolences 	16
Topic 11: Comprehension	<ul style="list-style-type: none"> • Comprehension 	08
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Topic 13: Scope of	<ul style="list-style-type: none"> • Introduction to 	04

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Topic 14: Oral Literature	<ul style="list-style-type: none"> • Proverbs • Riddles • Songs • Lullabies • Oral Narratives 	24
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The Structure of the Framework

This Framework is arranged in the order Section → Topic → Overview → General Objective → Sub-Topic → Specific Objective(s) → Content → Methodology → Teaching/Learning Aids → Skills and → Assessment Strategies.

a) Sections

The Framework is divided into three sections: A, B and C. These sections form different papers in the UNEB examinations syllabus i.e. Section A is Paper One, Section B is Paper Two and Section C is Paper Three.

Section A is ***Language, Culture and Prominent Contributors***. Language and grammar embodies the development and application of vocabulary from diverse aspects of life. It includes parts of speech and orthography. In culture, issues such as onomastics (naming system), cultural values and norms, the family and marriage system and end of life rites are covered. In Prominent Contributors you cover personalities that have made significant contribution to the preservation and promotion of Ugandan languages.

Section B comprises ***Translation, Composition, Comprehension*** and ***Summary Writing***. It also contains aspects of functional writing (writing as applied in day-to-day life) such as letter writing, media writing, taking minutes, writing speeches, dialogues, reports, curriculum vitae, making police statements and translation.

Section C is ***Literature in Ugandan Languages***. This covers both oral and written literature with all their genres. In written literature, learners will study two set books per genre i.e. two novels, two poetry books/anthologies

and two plays. Learners will be required to answer questions from one of the set books in each genre.

b) Objectives

The objectives are divided into **General** and **Specific Objectives**. General objectives denote expected outcomes (behaviours) or what should be seen in the learner after he/she has gone through the Framework. Specific objectives stipulate outcomes or behaviours expected in the learner after a particular lesson.

c) Duration

Each topic contains time allocation in form of periods. The periods are given as a block. Thus, when a topic contains more than one sub-topic, it is within the teacher's discretion to apportion time appropriately to each sub-topic. The total time calculation necessary for the completion of the Framework was done and the contents of the Framework can be covered in the two years or six terms of A level. Time calculation is based on the initial time given to Luganda acting as precursor to all other Ugandan languages. This is also consistent with time given to other subjects, which is 8 periods per week of 40 minutes each.

d) Sub-Topic

Most topics are divided into sub-topics. CAUTION: In Topic 2 (Parts of Speech), sub-topic One (The Noun), the content on **Noun Classes** is associated with **Bantu** languages. Teachers of non-Bantu languages **Must Not** teach this content to their learners because it is inapplicable!

Methodology

This Framework has suggested methodologies specific to every topic and sometimes, sub-topic. You are, however, advised to be creative, innovative and adopt new strategies or improvise wherever possible.

Language Skills

Language skills are divided into four broad categories: listening, speaking, reading and writing. Each broad skill has its own subset of skills (called micro skills) which ought to amount to the total achievement of the broader skills. It should be understood here that it is the micro skills that are most important, because they lead to the actual achievement of the broader skills.

In this framework, all the micro skills have been listed once to avoid repetitions. But in each topic you have been guided on the broad skill(s) that ought to be emphasised. Whereas all language skills can be developed across the syllabus, some are more evident in particular topics or sub-topics than others. So, when a particular skill is said to be more important, you will be required to refer back to this section to pick out the micro skills in that specific broad skill. It is your role to identify the skills and ensure that they are further developed as required.

The Micro-Listening Skills

Ability to:

- retain chunks of language in short-term memory
- discriminate among the distinctive sounds in language
- recognise stress and rhythm patterns, tone patterns and intonational contours
- recognise reduced (short) forms of words
- distinguish word boundaries
- recognise typical word-order patterns
- recognise vocabulary
- detect key words, such as those identifying topics and ideas
- guess meaning from context
- recognise grammatical word classes
- recognise basic syntactic patterns
- recognise cohesive devices
- detect sentence constituents, such as subject, verb, object, prepositions, and the like

The Micro-Speaking Skills

Ability to:

- pronounce the distinctive sounds of a language clearly enough so that people can distinguish them; this includes making tonal distinctions
- use stress and rhythmic patterns, and intonation patterns of the language clearly enough so that people can understand what is said
- use the correct forms of words. This may mean, for example, changes in the tense, case, or gender
- put words together in correct word order
- use vocabulary appropriately
- use the register or language variety that is appropriate to the situation and relationship to the conversation partner
- make clear to the listener the main sentence constituents, such as subject, verb, object, by whatever means the language uses
- make the main ideas stand out from supporting ideas or information
- make the discourse hang together so that people can follow what you are saying

The Micro-Reading Skills

Ability to:

- decipher the script
- recognise vocabulary
- pick out key words, such as those identifying topics and main ideas
- figure out the meaning of words, including unfamiliar vocabulary, from the (written) context
- recognise grammatical word classes such as noun, adjective and verb
- detect sentence constituents, such as subject, verb, object, prepositions, etc
- recognise basic syntactic patterns
- reconstruct and infer situations, goals and participants
- use both knowledge of the word and lexical and grammatical cohesive devices to make the foregoing inferences, predict outcomes, and infer links and connections among the parts of the text
- get the main point or the most important information
- distinguish the main idea from supporting details

- adjust reading strategies to different reading purposes, such as skimming for main ideas or studying in-depth

The Micro-Writing Skills

Ability to:

- use the orthography correctly, including the script, and spelling and punctuation conventions
- use the correct forms of words; this may mean using forms that express the right tense or case or gender
- put words together in correct word order
- use vocabulary correctly
- use the style appropriate to the genre and audience
- make the main sentence constituents (subject, verb, and object) clear to the reader
- make the main ideas distinct from supporting ideas or information
- make the text coherent, so that other people can follow the development of the ideas
- judge how much background knowledge the audience has on the subject and make clear what it is assumed they do not know

Instructional Materials

The teaching-learning aids roughly provide you with a guide as to which material you will need for each topic. However, at the end of the Framework, there are recommended books and resources for each section. Sometimes, the recommended books are directly applicable to certain topics while others are crosscutting. For the section on Literature (Written Literature – Novels, Plays and Poetry), you are required to strictly adhere to the recommended set books because the final assessment (from UNEB) will be based on those works.

Assessment

Assessment is generally meant to gauge the level of learning achievement based on the topic or subject taught. In this Framework, there are guidelines on assessment at the end of each topic. The assessment strategies point out

the most critical areas of focus when conducting assessment on such a topic. It also guides you on how to practically conduct the assessment.

It is important that you embrace the use of **continuous assessment**. This can be done as you carry out the teaching, at the beginning of term, weekly or end of month. **Summative assessment** should usually be carried out at the end of term and end of year. In addition, learners should sit for the **final assessment (examination)** at the end of the cycle, that is, at the end of Senior Six. This should be conducted by the examinations body, Uganda National Examinations Board.

SECTION A: LANGUAGE, CULTURE AND PROMINENT CONTRIBUTORS

Topic 1: Writing Indigenous Language

Duration: 20 Periods

Overview

This topic deals with orthography and punctuation. Orthography and punctuation are part of the writing system of a language. Before teaching any other element of language, it is important to teach learners how to read and write the language. Correct writing techniques must be upheld to avoid mistakes. You should guide learners to avoid confusing the local language spelling rules with that of English or any other language.

General Objective

By the end of this topic, the learner should be able to:

- recognise the orthography of the indigenous language and use it correctly.
- conceptualise the meaning of punctuation, its types and apply them in day-to-day communication including writing, reading, speaking and listening.

Sub-Topic 1: The Sound System

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none">• identify short, long and semi-vowels.• write the alphabet	<ul style="list-style-type: none">• Alphabet: vowels, consonants and semi-vowels	<ul style="list-style-type: none">• Spelling• Punctuation

Specific Objectives	Content	Grammar
<ul style="list-style-type: none"> correctly. identify double consonants. use semi-vowel as vowels and consonants. identify words that bear double vowels and consonants. pronounce correctly words containing double vowels and consonants. identify hard-to-pronounce and hard-to-write sounds. use hard-to-pronounce and hard-to-write sounds in speech and writing. assess specific phonetic features in the Local Language use specific phonetic features in the Local Languages in speech and writing. analyse specific phonological processes in the Local Language demonstrate how phonological processes are treated in the Local Language write correctly words containing double vowels and consonants. write words appropriately either conjunctively or separately. 	<ul style="list-style-type: none"> Hard-to-pronounce and hard-to- write sounds Specific phonetic features Phonological processes Word divisions 	<ul style="list-style-type: none"> Word formation Pronunciation

Hints and Notes

- Learning to read and write a language begins with student's ability to identify letters of the alphabet or characters used in that language. Most

of your students may have been exposed to both English and the local language, but for the most part of their life they encounter. It is thus crucial that you identify those sounds (letters) that are in your indigenous language but do not exist in English and vice versa.

- When dealing with vowel quality, you must identify exemplar words that bear double vowels, long vowels and double consonants, if applicable. Note that not every language has long vowels, double vowels or double consonants. (Please teach only the elements that are applicable to your local language. Do not force or forge issues).
- Furthermore, identify hard-to-pronounce and hard-to-write sounds, if they exist in your language. In most Ugandan languages, sounds such as [dh] or /ð/; [th] or /θ/; [ng'] or /ŋ/ are difficult to write or pronounce. In some other languages, the spellings and pronunciations of sounds and syllables like **ki-**, **ky-**, and **ch-** are confusing. This occurs especially in some Bantu languages like Luganda. Clarify on such areas.
- Specify the rules governing word formation in your language area, for instance, all words in Bantu languages always end with a vowel i.e. they have open-ended syllable structures while Lwo languages have both closed and open-ended syllable structures. That is, they may either end in vowels or consonants.
- Also specify which sound may or may not follow another during word formation process. For instance, Dhopadhola does not have 'dr-' sound combinations.
- Clarify whether parts of speech (nouns, pronouns, verbs, adverbs, adjectives, conjunctions, prepositions and interjections) are written conjunctively or disjunctively. In other words, when writing a noun, for example, is it attached to another word (written conjunctively) or stands independently (disjunctively). You must state such a rule for each part of speech.
- Specify phonetic features that affect word meanings in your local language. Common phonetic features of sounds include stress, pitch, tone and intonation. In some languages, these phonetic features are marked in writing while others are not. In Lugbarati, for instance, the sound [d] is different from ['d]. Crosscheck with your local language orthography manual to see whether or not it marks these features in writing.
- Explain phonological processes such as assimilation, omission and contraction and how they are treated in your local language. Assimilation is when a sound changes or adopts the features of another sound it follows or precedes. In Dhopadhola, for instance, when the vowel [o] is preceded by [a], it acquires the features of [a]. It is therefore pronounced as [a]. For instance, in the phrase ... **munyo aneno**..., the phrase becomes ... **munya aneno**... Also clarify how the assimilated sounds or words are written. Some languages represent assimilation by use of apostrophes (')

in which case the two words join to form one word, or writing whole sounds, in which case two different words are written. The above example would thus be rewritten either as: ... **munya aneno** ...; or, ... **muny'aneno**...

- *Omission* is when a sound or group of sounds are left unpronounced in a word as in the case of the English word 'Wednesday' where the first [d] is not pronounced. A contraction refers to a short form of a word, where only part of a word is written. Examples include words like **ma** (mama – mother), **ba** (baba – father), **ni** (nike – that) and **ne** (neni – see) in Dhopadhola. It is important for you to guide learners to discover cases of assimilations, omissions and contractions in written texts. Similarly, you ought to emphasise the point that assimilation, omission and contraction are usually characteristic of spoken and informal language. It should be discouraged in formal writing.
- Point out cases of compounding and how it is treated (written) in the local language. A *compound* is a word formed from two or more units that are themselves also words or forms of words. The word '**nyathidhyang**' (calf) is a compound word in Dhopadhola formed from two words: **nyathi** and **dhyang**'. Some language orthographies mark compounds by use of a hyphen (-) between the compound units e.g. **nyathi-dhyang**'; without any punctuation in-between the words e.g. **nyathidhyang**'; or, as two separate words but with a unified meaning e.g. **nyathi dhyang**'. Please find out the writing system in your language orthography.

Methodology

- Using the brainstorming strategy, introduce the sub-topic and ask learners to identify the letters of alphabet in the local language.
- By way of demonstration, write and pronounce to learners difficult sounds. Ask them to repeat the sounds after you.
- Through textual analysis, guide learners to identify, pronounce and write specific phonetic features as provided in the orthography.
- Using guided discovery, help learners to identify and analyse occurrences of phonological processes in the local language texts.
- Demonstrate to learners how to treat phonological processes in writing according to the orthography.
- Through guided discovery, help learners to analyse texts to identify which parts of speech are written conjunctively or disjunctively.

Sub-Topic 2: Punctuation

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none">• explain the meaning of punctuation.• name punctuation marks.• Reproduce/ write punctuation marks.• describe the uses of various punctuation marks.• punctuate phrases and sentences.• translate names of punctuation marks into the local language.	<ul style="list-style-type: none">• Meaning of punctuation• Types of punctuation marks• Uses of different punctuation marks	<ul style="list-style-type: none">• All parts of speech

Hint

When teaching about punctuation marks, focus on the full stop, comma, colon, semicolon, apostrophe, quotation marks, question mark, exclamation mark, brackets, dash, and ellipsis.

Methodology

- Through discussion, elaborate on the various forms of punctuation marks.
- Through group discussions, help learners to find equivalent terminologies for different punctuation marks in their local language.
- Demonstrate and explain the functions of different punctuation marks.
- Help learners to examine texts to see how the various punctuations marks have been applied.

Teaching-Learning Aids

You are advised to carefully study and carry along with you a copy of the orthography manual in your local language class; alphabet chart, other relevant texts, and have chalk/marker and board in your classroom. If possible, learners should have copies of the orthography manual too.

Skills

The study of orthography and punctuation should mainly focus on the development of writing and speaking skills. It deals with the reproduction of speech in writing. Listening and reading should be treated as auxiliary skills.

Assessment Strategies

To achieve the objectives of this topic, you might want to use some of the following guidelines to assess learning achievements.

- Give learners assignments to write the letters of the alphabet in the local language.
- Task learners to identify and write words with long and double vowels, as well as words with double consonants.
- Carry out spelling exercises through dictations on words with:
 - hard-to-pronounce and hard-to-write sounds;
 - assimilation, stress, tone, intonation and pitch marking problems.
- Provide learners with pages of written texts to discover which parts of speech are written conjunctively or disjunctively.
- Give learners assignments to edit poorly written or unpunctuated texts.
- Ask learners to write about the uses (functions) of selected or all of the punctuations marks.

Topic 2: Parts of Speech

Duration: 45 Periods

Overview

All words in any language are classified under categories called 'parts of speech' or 'word classes'. It is the division of words into different kinds or classes, according to their use, that is, according to the work they do in a sentence. Words in a language bear tags such as noun, pronoun, verb, adverb and adjective. This topic provides content on nouns, pronouns, verbs, adverbs, adjectives, conjunctions, prepositions and interjections. Less common classes such as quantifiers, determiners and articles are not considered because of their complexities. Such content has been left for tertiary education. Interrelationship between one part of speech and others should be emphasised.

It should be remembered that this is a recurring topic, right from Primary to University level. It is important to begin by assessing the prerequisite knowledge of learners. If a class is comprised of learners who have ever studied a Ugandan language as a subject before, then they might have encountered certain parts of speech to some degree. Some basic information may, therefore, be overlooked. Remember this is Advanced Level. Nevertheless, the overall focus should be to adequately cover elements identified in the content.

General Objective

By the end of this topic, the learner should be able to:

- analyse different parts of speech.
- use parts of speech to produce correct grammatical sentences in both speech and writing.

Sub-Topic 1: Nouns

Specific Objectives	Content	Grammar
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • explain the meaning of a noun. • describe how nouns are formed. • examine the different categories of nouns. • derive nouns from other parts of speech. • correlate nouns with other parts of speech. • differentiate nouns formed from different parts of speech. • identify nominal affixes. • describe nominal affixes. • relate professions to verbs. • render forms of nouns into the local language. • construct correct grammatical sentences. • analyse the various noun classes. • examine sentences to describe the singular and plurals of nouns in accordance with the grammatical concordance. 	<ul style="list-style-type: none"> • Definition of a noun • Types of nouns and their formations: <ul style="list-style-type: none"> - proper nouns - common nouns - countable nouns - uncountable nouns - abstract nouns - deverbal nouns - collective nouns - adjectival nouns - compound nouns - professions (nouns) resulting from verbs • Noun classes • Noun number • Grammatical concordance <p>(Note: Noun classes are strictly for BANTU languages. Non-Bantu language teachers SHOULD NOT teach it)</p>	<ul style="list-style-type: none"> • Zero morpheme (Ø) • Vowel change • Lexical change • Affixation • Nominal affixes • Pronominal affixes • Numerals

Hints and Notes

- A noun is a word used as a name of a person, thing or place.
- Types of nouns:
 - **Deverbal nouns** are nouns formed from verbs e.g. beg>beggar; sing>song, etc.
 - **Adjectival nouns** are nouns derived from adjectives e.g. sweetness, goodness, etc.
 - There are several professions (nouns) which are derived from verbs e.g. designer>design; singer>sing, etc.
- The noun **number** refers to how a language forms its singular and plural forms. Some languages have clear-cut ways of deriving the plural forms while others are very unpredictable. Illustrate how plural formation occurs in your language.
- Grammatical **concordance** is the agreement in sentences as governed by the 'head noun' (the first noun) in a sentence. If the head noun is in a '**mu-ba**' class, all the following words – verbs, adjectives, etc. will be governed by the rules of '**mu-ba**' class.
- Clarify in details each noun class and how they are used in sentences.

Note: Noun classes are strictly for Bantu languages. Non-Bantu language teachers should not teach it.

Methodology

- Explain to learners the meaning of a noun.
- Identify, explain and exemplify the categories of nouns.
- Illustrate how nouns can be derived from other parts of speech such as verbs, adjectives and pronouns.
- Through demonstrations, explain how nominal affixes, adjectival affixes and verb extensions (affixes) are formed.
- Demonstrate how to write the singular and plural forms of nouns, focusing on the plural markers.
- Explain the concept of 'grammatical concordance' and 'grammatical class', if applicable in your local language.
- After elaborating on the concept of grammatical classes, guide learners to identify and group nouns according to their (noun) classes.

Sub-Topic 2: Pronouns

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> define or explain the meaning of a pronoun. explain different types of pronouns. identify pronouns in sentences. examine pronoun affixes. 	<ul style="list-style-type: none"> Definition of a pronoun Types of pronouns: <ul style="list-style-type: none"> personal pronouns independent pronouns dependent pronouns possessive pronouns interrogative pronouns emphatic pronouns demonstrative pronoun Pronoun affixes 	<ul style="list-style-type: none"> Nouns

Hints and Notes

- A **pronoun** is a word that is used in place of a noun or noun phrase. It can be **used** to replace a noun or a noun phrase.
- A **personal pronoun** is a pronoun that stands for any of the three persons i.e. First Person (the person speaking), Second Person (the person spoken to) or, Third Person (the person spoken of).

Persons	Singular	Plural
First	I	We
Second	You	You
Third	He, She, It	They

- Give examples of personal pronouns in your local language according to the three classes.
 - Explain personal pronoun affixes. In Lwo languages, for example, the affix for the pronoun '**an**' (I, me) is **a-** as in the sentence/phrase: **akidho pecho ...** (I am going home); **aneno go** (I saw him/her), etc.
- A **possessive pronoun** is a pronoun that indicates ownership or belongingness.

- Explain the possessive pronouns according to the First, Second and Third Persons.

Persons	Singular	Plural
First	my	our
Second	your	your
Third	his/her, its	their

- Give various examples of possessive pronouns in your local language.
 - Illustrate how the possessive pronouns are used in your local language.
 - Be sure to explain the possessive pronouns that function in the subjective and objective case. The subjective case occurs when the pronoun is used as a subject of the sentence, for instance: my, your, his/her pen. The objective case is when it is used as an object of the sentence, for instance: mine, yours, hers, its leg. All these examples of the possessive pronouns have their plural forms and they should be discussed.
 - The table above does not include the objective case of possessive pronouns. Please include them for your local language.
- An **interrogative pronoun** is a pronoun used for asking question(s), for example: who, what, where, when and why.
 - Give the appropriate interrogative pronouns in your local language.
 - Illustrate how the interrogative pronouns are used in your indigenous language.
 - Emphatic **pronouns** are those pronouns that are used for the sake of emphasis. In Dhopadhola, the following examples can be cited: an **won** (I myself), in **won** (you yourself), wan **wegi** (we ourselves), jo **wegi** (they themselves). In this example, '**won**' and '**wegi**' are emphatic pronouns because they put emphasis on **an**, **in**, and **wegi** respectively.
 - Give various examples of emphatic pronouns in your local language.
 - A demonstrative **pronoun** is a kind of pronoun used to point out the objects to which it refers. It includes '**this**' and '**that**' in English.
 - There are three types of demonstrative pronouns: near the speaker (this), near the listener (that), and far (distant) from both the speaker

and listener (that). Bear in mind that English does not mark the third set of demonstrative pronouns but most local languages do. In Dhopadhola, this includes me (this), meno (that), and mecha (that which is far away).

- Give clear examples of the three categories of demonstrative pronouns, if all exist in your indigenous language.
 - Illustrate both the singular and plural forms of the demonstrative pronouns.
- A relative **pronoun** is one that refers or relates to a preceding noun (antecedent) such as **who**, **whose**, and **whom**.
 - Identify the forms of relative pronouns in your local language and show how they are used. Amplify them with relevant examples.

Sub-Topic 3: The Verb

i) Verb Forms

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> • define a verb. • identify basic verb forms. • describe how various verbs are formed. • analyse affixes, roots and verbs stems. • conjugate various verbs from a given set. 	<ul style="list-style-type: none"> • Definition of verb • Basic types of verbs • Verb: <ul style="list-style-type: none"> - conjugation/ extensions - statives (neuter) - imperatives - passives - reciprocals/reciprocity /associative - prepositionals/ applicative - causatives - reversive/ conversive - reflexives. 	<ul style="list-style-type: none"> • Verb roots • Verb stems • Verb bases • Verb affixes

Hints and Notes

- A verb is a word or group of words that describe an action, experience, or state such as 'come', 'see' and 'put on'. There are many types of verbs but this topic should be confined to two basic types: **transitive** and **intransitive** verbs. A transitive verb is one that requires an object in

order to be grammatical or make its sentence complete e.g. remove, open, beat, etc. An intransitive verb on the other hand does not need an object in order to be grammatical e.g. stand, sleep, walk, dance, cry, etc.

- Verb conjugations occur by use of verb extensions or suffixes. The following are some of the verb extensions that may be applicable in your local language:
 - **Statives** are verb forms that express state and potentiality or capability e.g. someka (can be read), temeka (can be cut), limika (can be cultivated) in Luganda; nenere (can be seen or visible), chamere (can be eaten or edible) in Dhopadhola, etc.
 - **Imperatives** are commanding forms of verbs. The suffixes vary from one language to another. In Dhopadhola examples include kadhi (go), biye (come), neni (see), etc. Imperative forms are in most cases used for giving commands, directives or orders.
 - **Passives** (the passive voice) is when the person or thing denoted by the subject is inactive i.e. suffers or receives some action e.g. nyara and 'i'bo (in Lugbarati); kubibwa, somebwa (in Luganda) and so forth.
 - **Reciprocal** verbs (verbs of reciprocity) are those that indicate mutual relationship or exchange of actions between people or things e.g. temegana (cutting one another), kubagana (beating one another) in Luganda; osoru (stabbing each other), leeyi (loving each other) in Lugbarati; marok (loving each other), ryemirok (chasing one another) in Dhopadhola.
 - **Prepositional** verbs show where or to whom the verb is being performed e.g. somera (read for), limira (dig for) in Luganda; pikia (cook for), chezea (dance for) in Kiswahili.
 - **Causatives** are verb forms that indicate the action which 'causes' its object to be, to become or to do a certain action e.g. yimbisa (make someone/people sing), kabisa (make someone/people cry), etc. in Luganda.
 - **Reversives** are verb forms that undo the original actions e.g. ggala and ggula (close-open), wanika and wanula (raise up-lower) in Luganda, etc.
 - A **reflexive** is the form of the verb in which the subject becomes the recipient of the action e.g. yeekuba (she/he beat herself/himself), beeyagala (they love themselves); bwonere (he/she despises him/herself), penjere (asks him/herself), etc.

Note

- Some of the above conjugations may not occur in your language. Be sure to teach only what is applicable to your language. Some languages may use phrases or a combination of several words to describe/express a given conjugation. Be keen on such areas. You should also identify various extensions under each category. For instance, using the verb **neno** (to see) in Dhopadhola, the following extensions can be generated:

Category	Verb form	Verb Extension
Stative	Nenere	-ere
Imperative	Neni	-i
Passive	-	-
Reciprocal	Nenirok	-irok
Prepositional	-	-
Causative	-	-
Reversive	-	-
Reflexive	Nenere	-ere

- Put emphasis on the meanings extensions add to the verbs. Identifying extensions alone without accompanying explanations will not produce desired outcomes.

ii) Tenses

Specific objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> explain the meaning of 'tense'. identify tense markers in the local language structures. correlate verbs with other parts of speech. make comparative analyses of verbs in the subject with those in cognate languages. 	<ul style="list-style-type: none"> Definition of a tense The present tense The perfect tense The near future tense The far future tense The past tense 	<ul style="list-style-type: none"> Affixation Modal verbs Verb conjugation Orthography

Hints and Notes

- **Tense** refers to any of the forms of the verb that indicates the time of action. The various forms of tenses that may be applicable to your local language include:
 - The present tense
 - The perfect tense
 - The near future tense
 - The far future tense
 - The past
- When teaching tenses, put emphasis on tense markers. In most cases, it is the tense markers that show differences between the tenses.
- Teach only the tenses that are applicable in your local language.
- Do not force or forge the tenses!

iii) Affirmation and Negation

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> • identify affirmative and negative particles. • identify affirmative and negative content words. • affirm or negate given words, phrases and sentences. • write correct question tags. • use 'if' conditional clauses correctly. 	<ul style="list-style-type: none"> • Affirmative markers/particles • Negative tense markers/ particles • Negative content words • Affirmation and negation of phrases and sentences • Yes/no questions • Negation of tense markers: present, past, future, and habitual tense • Negation of 'if' clauses 	<ul style="list-style-type: none"> • Affixation • Negative tense markers • 'If' clauses • Modal verbs

Hints and Notes

- An 'affirmative particle' is one that confirms something as true or positive while a 'negative particle' falsifies, denies or refuses the proposition in a statement. Examples of affirmative particles include: ye, wewaawo, otyo (in Luganda); otyo, hey (in Dhopadhola); ee, awa'dini, 'dile (in Lugbarati),

etc. Negative particles include: be, k'amenno (in Dhopadhola); nedda (in Luganda); yo, ku (in Lugbarati); etc. An example of affirmative tense marker is **-la-** (will, shall) in Dhopadhola while negative tense markers include **-ki-**, **-kila-** (not, will not) in Dhopadhola. In order to concretise the above concepts, you will need to give learners affirmative sentences and ask them to negate the sentences. Please note that affirmative tense markers are the same as the tense markers in the local languages. Thus, emphasis should be laid on the negative tense markers.

iv) Direct and Indirect Speeches

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> • explain the meaning of speech. • differentiate direct and indirect speech. • write correct direct and indirect speeches. • correctly punctuate direct and indirect speeches. 	<ul style="list-style-type: none"> • Meaning of speech • Direct speech • Indirect speech 	<ul style="list-style-type: none"> • Punctuation

Hints and Notes

- A 'direct speech' refers to the speaker's actual words while 'indirect speech' is reporting without using the exact words of the speaker. You must emphasise the difference between direct and indirect speech with clear cut examples. This topic ought to be very practical. Demonstrate to the learners how to convert direct into indirect speech and vice versa. Punctuation of direct and indirect speeches should be a point of your lesson.

Methodology

- Explain to learners the meaning of a verb.
- In verb sets, illustrate to learners the concepts of verb stem, root and base.
- Demonstrate how to conjugate verbs or how verb conjugation works by use of extensions.
- Brainstorm with learners how to negate tenses and 'if' clauses.
- After brainstorming, ask learners to identify the affirmative and negative markers (affixes) in words, phrases and sentences.

Sub-Topic 4: Adverb

Specific Objectives	Content	Grammar
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • define an adverb. • differentiate forms of adverbs. • explain different types of adverbs. • exemplify forms of adverbs. • correctly apply different forms of adverbs to dissimilar contexts. • identify patterns in formation of adverbs. • explain an adverbial phrase. • explain the uses of adverbial phrases. 	<ul style="list-style-type: none"> • Definition of adverb • Types of adverbs: <ul style="list-style-type: none"> - adverbs of time - adverbs of manner - adverbs of place - frequency adverbs - adverbs of degree: too, very, etc. • Formation of adverbs • Adverbial phrases 	<ul style="list-style-type: none"> • Reduplication • Adjectives • Adverbial affixes

Hints and Notes

- An adverb is a word that modifies the meaning of a verb, an adjective or another adverb. Types of adverbs are:
 - **Adverbs of time** (which show when), for instance, yesterday, now, etc.
 - **Adverbs of manner** (which show how or in what manner), for example, slowly, quickly, smoothly, etc;
 - **Adverbs of place** (which show where) such as here, there, etc;
 - **Frequency adverbs** (which show how often) like once, twice, many times, etc;
 - **Adverbs of degree** (which show how much or in what degree or to what extent) such as very, too, so, etc.
- Identify and exemplify the various forms of adverbs in your local language.
- Most adverbs are formed in two ways: first by reduplication of adjectives, for example, **mothmoth** (slowly) as a repetition of the adjective **moth** (slow); secondly, by attaching affixes onto verbs, nouns

and adjectives e.g. **nyaryekoryeko** (wisely) from the adjective, **ryek** (wise) in Dhopadhola.

- An **adverbial clause** is a clause used to express cause, reason or purpose. It is a group of words that do the work of an adverb e.g.

Adverb	Adverbial clause
Bravely	In a brave manner
Unwisely	In an unwise manner

- Classify the adverbial clauses as:
 - Adverb phrases of time e.g. You will go home when you have finished your work.
 - Adverb phrases of place e.g. They can stay where they are.
 - Adverb phrases of purpose e.g. I will give you a map so that you can find the way.
 - Adverb phrases of cause or reason e.g. He was very pleased that you have passed.
 - Adverb phrases of condition e.g. If it rains we shall remain at home.

Sub-Topic 5: Adjectives

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> • define adjective in the local language. • state forms of adjectives. • demonstrate how adjectives are formed. • identify adjectival affixes. • illustrate how nouns are formed from given adjectives. • use correct adjectives in given communicative environments. • exemplify types of adjectives. 	<ul style="list-style-type: none"> • Definition of adjective • Types of adjectives • Formation of adjectives • Formation of de-adjectival nouns 	<ul style="list-style-type: none"> • Adjectival qualifiers • The preposition 'of' • Noun formation

Hints and Notes

- An adjective is a word that describes a noun or pronoun.

- Adjectives can be used to compare two or more things i.e. using comparatives and superlatives such as:

	Basic form	Comparative form	Superlative form
English	smart	smarter	smartest
Lugbarati	ala	ala tu	ala ndeni
Luganda	munenemu	Munene	munene nnyo/ddala
Dhopadhola	olony	olony loyo	olony tektek

- **De-adjectival nouns** are nouns derived from adjectives e.g. beauty>beautiful; smartness>smart, etc.
- Most de-adjectival nouns are formed by suffixation such as:

	Adjective	De- adjectival noun
English	beautiful	beauty
	poor	poverty
Lugbarati	ndriza	ndri
	alio	aliou
Luganda	-ungi	obulungi
	mwavu/baavu	omwavu/abaavu
Dhopadhola	olony	lonyo
	Chandere	chandi/chandirok

Sub-Topic 6: Conjunctions

Specific Objectives	Content	Grammar
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • explain the meaning of conjunction. • identify the various types of conjunctions. • identify functions of conjunctions. • construct correct grammatical sentences using conjunctions. • compare conjunctions in the local language with other languages. 	<ul style="list-style-type: none"> • Definition of 'conjunction' • Types of conjunctions • Uses of conjunctions 	<ul style="list-style-type: none"> • The sentence • Sentence types • Parts of a sentence: subject and predicate • Verbs, adverbs, nouns, adjectives and participles followed by prepositions • Collocations

Hints and Notes

- A *conjunction* is a word used for joining words, sentences, phrases and clauses. Your major concern here should be to help learners identify conjunctions and appreciate their uses in the local language.

Sub-Topic 7: Prepositions

Specific Objectives	Content	Grammar
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • explain meaning of a preposition. • recognise various types of prepositions in the local language. • appreciate the functions of given conjunctions. • construct good grammatical sentences using prepositions. • recognise the relationships expressed by prepositions e.g. time, place, contrast, etc. • examine the relationship between prepositions and other parts of speech. • compare the local language prepositions with those of English. • explain position of prepositions in relation to other words. 	<ul style="list-style-type: none"> • Definition of 'preposition' • Types of prepositions • Uses of prepositions 	<ul style="list-style-type: none"> • The sentence • Sentence types • Parts of a sentence: subject and predicate

Hints and Notes

- A **preposition** is a word placed before a noun or pronoun to show in what relation the person or thing denoted by it stands in regard to something else, or, a word governing a noun or pronoun and indicates its relation to other words in the sentence. It shows the position of the object in the sentence.
- Examples of prepositions in the local language are:

English	to	in
Luganda	ku	mu
Lugbarati	etia	dria
Dhopadhola	I	i/iye

Sub-Topic 8: Interjections

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> • explain meaning of an interjection. • exemplify interjections. • correctly use interjections. 	<ul style="list-style-type: none"> • Definition of interjection • Examples of interjection • Uses of interjections 	<ul style="list-style-type: none"> • Ideophones • Exclamations

Hints and Notes

- An interjection is a word used to express a sudden feeling or emotion.
- Put emphasis on exemplification and proper usage of interjections in your local language.
- All interjections are punctuated by use of exclamation marks.

Teaching/Learning Aids

Teaching this topic requires the use of grammar books or orthography.

Language Skills

In this topic, writing is the most outstanding skill because the topic highly deals with sentence structure (grammar) and should thus be emphasised. However, speaking and listening are also closely important because the speaker has to use grammatical sentences and the listener has to differentiate whether the sentences are grammatical or not. Reading is a minor skill.

Assessment Strategies

Give learners assignments to:

- show how nouns can be derived (formed) from verbs, adjectives and adverbs.
- classify and exemplify different types of nouns.
- construct sentences using words from different grammatical classes to show the concordances in the singular and plural.
- classify and exemplify types of pronouns.

- replace nouns with correct pronouns and vice versa in sentences and phrases.
- identify types of verbs and their examples.
- identify verb extensions in their language and show how to use them.
- change verbs into the negative and affirmative respectively.
- use question tags.
- identify and exemplify types of adverbs.
- give adverbs and their respective clauses.
- show how to derive adverbs from adjectives and verbs.
- identify and exemplify types of adjectives.
- generate de-adjectival nouns from selected adjectives.
- construct sentences using selected prepositions.
- construct sentences using selected conjunctions.
- use conjunctions to join simple sentences to form compound and complex sentences.
- give examples of interjections and their meanings in the local language.

Topic 3: Complex Numerals

Duration: 8 Periods

Overview

This topic deals with counting and numeracy and time-telling. It is aimed at building the learner's counting and numeracy abilities through the four language skills of listening, speaking, reading and writing. The focus in this topic is on large numbers in hundreds of thousands and beyond. The learner is also expected to acquire appropriate vocabulary related to units of time such as second, minute, hour and dates.

General Objective

By the end of this topic, the learner should be able to use knowledge of numerals to communicate in the local language through listening, speaking, reading and writing.

Specific Objectives	Content	Grammar
<p>The learner should be able to:</p> <ul style="list-style-type: none">• explain the difference between ordinal and cardinal numbers.• acquire numerical vocabularies expressing large quantities e.g. hundreds, thousands, millions, etc. in local language.• express numerical figures into words and sentences.• write word and sentence numbers into numerical figures.• develop vocabulary of time e.g. half past, quarter past, hour, minute, second, etc.• use vocabulary related to time of the day e.g. dawn,	<ul style="list-style-type: none">• Large cardinal numbers (from hundreds of thousands to trillions)• Ordinal numbers• Time telling	<ul style="list-style-type: none">• Proper use of conjunctions• Correct use of punctuation marks• Proper choice and use of prepositions of time e.g. on, at, of, etc.

Specific Objectives	Content	Grammar
morning, afternoon, evening, dusk, night, day, etc. <ul style="list-style-type: none"> express dates in terms of days, months and years in the local language. translate numerals, time and dates from English into the indigenous language and vice versa. 	<ul style="list-style-type: none"> Dates 	

Hints and Notes

- A **cardinal number** is a number such as 1, 2, or 3 that shows how many of something there are but not what order they are in. An **ordinal number** is a number such as first (1st), second (2nd), third (3rd), etc. which shows the order of things.
- Ensure that your students are able to:
 - express large cardinal numbers (from hundreds of thousands to trillions) in the local language.
 - express numerical figures into words and sentences.
 - write words and sentence numbers into numerical figures.
 - explain pertinent vocabularies of time e.g. half past, quarter past, hour, minute, second, etc.
 - identify and use vocabulary related to time of the day e.g. dawn, morning, afternoon, evening, dusk, night, day, etc.
 - write dates in terms of days, months and years in the local language.
 - translate terminologies related to numerals, time and dates from English into the local language and vice versa.

Methodology

- Through demonstration, write down ordinal and cardinal numbers.
- By use of guided discovery, ask learners to identify the difference between ordinal and cardinal numbers.
- Using lecture method, explain the difference between ordinal and cardinal numbers.
- Through group discussions, let learners develop numeric and time-related vocabularies.

- Demonstrate to learners how to express numerical figures in words and sentences.
- Guide learners to write word and sentence numbers in numerical figures.

Teaching/Learning Aids

You should study grammar books in your language before coming to class. In the grammar book, you should focus on the topic that deals with numerals. Both you and the learners should have grammar books and a dictionary during these lessons. Any other relevant texts in the local language may be helpful.

Skills

This topic has no specific language skill to focus on. However, in the course of teaching/learning this topic, you should emphasise **vocabulary acquisition** and the learner should be able to acquire terminology development and translation skills. This is because numerical expressions in large numbers such as hundreds, thousands, hundreds of thousands, millions, billions, and trillions are normally derived from English language. Some of these terminologies require originating terminologies. In so doing, the topic should thus embody both translation and terminology development.

Assessment Strategies

You may use some or all of the following assessment guidelines to achieve the objectives of this topic.

- Ask learners to express numerical information in ordinal and cardinal forms.
- Give learners exercises on writing numerals in words and sentences.
- Task learners to express words and sentences in numerical terms.
- Provide learners with exercises that entail writing/stating dates of events e.g. birthdays and years of political events.
- Provide extracts for translation involving large cardinal numbers, ordinal numbers, dates and time-telling.

Topic 4: Extended Vocabulary

Duration: 96 Periods

Overview

This is a very broad and general topic. It covers language in day-to-day life contexts. The purpose of this topic is to help learners develop vocabulary relevant in day-to-day communication. Please note that the section of the Framework where this topic falls deals with **Language**. It is the most crucial section from which vocabulary development ought to take place. You must therefore endeavour to teach as much vocabulary as possible. Vocabulary acquired here will be applicable across the entire Framework.

In addition, the content in this topic is not meant to be assessed in isolation; it should be assessed in topics such as Translation, Composition and Comprehension. Ideally, this topic would have been embedded in other topics, but that approach presents the risk of underestimating its significance. As a result, we have decided to present it separately so as to give you enough time to think through and pay close attention to vocabulary areas identified therein.

While handling this topic, emphasis should be put on acquisition of specific or specialised vocabulary relevant to the sub-topics highlighted. Remember that we are not interested in the detailed content of the specific subjects such as Geography, Biology, Physics, Mathematics or Chemistry but terminologies/vocabulary used therein. Nevertheless, we appreciate that some areas are very technical. You therefore need expert knowledge, advice and consultations with professionals and read widely. For more help, please refer to guidelines on terminology development technique given in the introduction. To make learning interesting, use brainstorming, guided discovery, discussions, research/project work and excursions as much as possible.

General Objective

By the end of this topic, the learner should have acquired and developed a wide range of vocabulary accruing from everyday life contexts to enrich his/her expertise in the local language.

Sub-Topic 1: Flora and Fauna

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none">• name different flora and fauna.• describe features of specific flora and fauna.• compare African and non-African flora and fauna.• demonstrate confidence in communicating about flora and fauna.	<ul style="list-style-type: none">• Plants• Birds (including fishes and other aquatic animals)• Domestic and wild animals• Insects	<ul style="list-style-type: none">• Descriptive adjectives• Locative prepositions• Conjunctives

Hints and Notes

- You should ask students to identify names of various plant species such as types of trees, shrubs, crops, vegetables, crops, and flowers. Put more emphasis on the wild plants because most of them are either uncommon, or most learners are not exposed to them.
- For birds, your learners ought to develop competence in naming domestic and wild birds. Put more emphasis on the wild animals due to their rarity. Also clarify on specific vocabularies related to birds such as cock, chicken, hen, layers, duck, duckling, etc.
- While handling animals, identify names of domestic and wild animals. If young ones of animals have specific names in your local language, guide learners to identify them. Clarify on seemingly synonymous but different vocabularies related to animals such as cow, bull, ox, calf and heifer.
- It is important to help your learners understand the different aquatic animals (animals that live in water) that exist in your community and beyond. Aquatic animals include the different fish species and animals such as hippopotamus, crocodiles, snails and turtles, among others.
- Talk about the foreign species in both flora and fauna. Where you are unable, please consult.

Sub-Topic 2: Transport and Communication

Specific Objectives	Content	Grammar
<p>The learner should be able to:</p> <ul style="list-style-type: none"> define or explain transport and communication. describe the types and means of transport. explain forms of communication. use language of transport and communication for effective communication. compare traditional and modern means of transport and communication. 	<ul style="list-style-type: none"> Definition of transport and communication Types of transport Means of transport Modes of communication Traditional vis-à-vis modern means of transport and communication 	<ul style="list-style-type: none"> Noun formation Prepositions Conjunctions

Hints and Notes

- Communication is the passing on of information from one person to another.
- Transport is the movement of people and things including goods and services from one place to another.
- Types of transport are water, air, road and rail transport.
- Means of transport include bicycles, cars, motorbikes, boats, etc.
- Modes of communication include telephones, letters, email, etc.
- Be sure to help learners to compare the traditional and modern means of transport and communication.
- Put emphasis on the acquisition and use of vocabulary or language related to transport and communication.

Sub-Topic 3: People and Places

Specific Objectives	Content	Grammar
<p>The learner should be able to:</p> <ul style="list-style-type: none"> define or explain terminologies related to people and places. differentiate various terms used in reference to people. use terminologies developed to communicate in different contexts. use various terms to show their differences. translate various professions that have no equivalents in the local language. use terms that appropriately refer to certain places. 	<ul style="list-style-type: none"> Terminologies related to people e.g. man, human, human being, etc People and places of origins e.g. Briton – Britain, etc. Race e.g. white, black, Afro-Asian, Black-American, etc Professions (non-verbally derived) e.g. mechanic, pilot, etc. Different places e.g. coast, beach, port, etc. 	<ul style="list-style-type: none"> Adjectives Qualifiers e.g. 'of' Noun formation

Hints and Notes

- Encourage your learners to acquire and differentiate terminologies used in relation to people and places by engaging them in dialogues.
- Learners ought to understand the various races like White, Black, Afro-Asian and Black-American.
- Your learners should ably identify and name professions related to what people do such as mechanic, pilot, etc.

Sub-Topic 4: Weather

Specific Objectives	Content	Grammar
<p>The learner should be able to:</p> <ul style="list-style-type: none"> define or explain the meaning of weather. compare geographical and scientific elements of weather with traditional knowledge. apply various vocabulary used in weather in day-to- 	<ul style="list-style-type: none"> Meaning of weather Elements of weather Terminologies related to weather 	<ul style="list-style-type: none"> Adjectives Qualifiers e.g. 'of' Noun formation

Specific Objectives	Content	Grammar
day communication. <ul style="list-style-type: none"> explain the various seasons in the local language. 	<ul style="list-style-type: none"> Seasons (traditional names for geographical concepts such as autumn) 	

Hints and Notes

- Weather is the condition of atmosphere at a particular place and time.
- Use students' prerequisite knowledge from Geography to identify the elements of weather and interpret them in the local language. Use a similar strategy to discuss terminologies related to weather.
- Use students' knowledge of their locality to interpret the seasons in the local language (traditional names for geographical concepts such as summer, winters, etc.).
- Put emphasis on the acquisition and use of basic terminologies related to weather.

Sub-Topic 5: Building and Construction

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> explain terminologies used in construction. use vocabulary used in building and construction in day-to-day communication. relate modern construction diction to traditional ones. describe processes of building a house in an African traditional set up. name materials used in construction (especially in African traditional society). 	<ul style="list-style-type: none"> Types of houses e.g. bungalow, storied-houses, flats, etc. Other constructed structures e.g. bridges, dams, culverts, etc. Parts of a house <ul style="list-style-type: none"> traditional house modern house Construction materials <ul style="list-style-type: none"> traditional house modern house 	<ul style="list-style-type: none"> Use of conjunctions Noun formation Verbs Verbal collocates

Hints and Notes

- Explore existing structures and buildings with students, to identify parts and terminologies used. The most crucial point to note here is for learners to acquire appropriate vocabulary related to building and construction. Such vocabulary includes parts of a house, types of houses and materials used for construction generally. In order to properly identify materials used for construction, you need to look at the structures/buildings one at a time. Your ultimate goal should be to enable students communicate or express these ideas/terminologies in their local language.

Sub-Topic 6: The Human Body and Health

Specific Objectives	Content	Grammar
<p>The learner should be able to:</p> <ul style="list-style-type: none"> name internal and external parts of the human body. elaborate on diseases that affect man. use words related to health and body to communicate in different contexts. 	<ul style="list-style-type: none"> Internal parts of the human body External parts of the human body Diseases Local treatment to various ailments 	<ul style="list-style-type: none"> Conjunctions Descriptive adjectives Adverbs of manner

Hints and Notes

- While many of your learners will be quick to name the external parts of the human body, few will name the internal parts. You should carefully guide them to name the internal parts of the body. Similarly, majority students will be able to talk about modern diseases and treatment for those diseases. Help your students express these terminologies in the local language and also be keen on the traditional names and treatment given to these ailments. Where possible, consult with relevant persons.

Sub-Topic 7: Minerals

Specific Objectives	Content	Grammar
<p>The learner should be able to:</p> <ul style="list-style-type: none"> define the terms 'mineral' and 'mining'. explain vocabularies used in mining. name instruments used in mining. 	<ul style="list-style-type: none"> Definitions of mineral and mining Terminologies used in mining Instruments used in mining 	<ul style="list-style-type: none"> Verbs Conjunctions Prepositions

Specific Objectives	Content	Grammar
<ul style="list-style-type: none"> mention various minerals. describe minerals. 	<ul style="list-style-type: none"> Names of minerals e.g. gold, silver, etc. 	

Hints and Notes

- Minerals are substances that are naturally present in the earth and not formed from animal or vegetable matter (inorganic matter). *Mining* is the process of getting minerals from underground.
- Using students' knowledge of Geography and the local environment, explore with them the terminologies used in mining (e.g. quarrying, ore, extraction and excavation); instruments used in mining and the various minerals (gold, silver, diamond, copper, etc.).
- Strongly emphasise the expression of these vocabularies in the local language medium. Where necessary, consult relevant authorities in the subject.

Sub-Topic 8: Law

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> define law. identify legal terms. explain legal terminologies. apply legal terms in day-to-day communicative contexts. 	<ul style="list-style-type: none"> Definition of law Legal terminologies e.g. affidavit, jury, judge, lawyer, constitution, bylaw, etc. 	<ul style="list-style-type: none"> Deverbal nominalisation Spatial prepositions (prepositions of place)

Hints and Notes

- Law is a system of rules that everyone in a country or society must obey. Among many others, your students will require the knowledge of legal terms like affidavit, jury, judge, lawyer, constitution and bylaw.
- You may use dictionaries and consult legal experts and linguists in your community to generate and get corresponding legal terminologies in the local language.
- Use students' knowledge of the local arbitration system such as local courts to settle disputes to make learning interesting and bring these concepts close to learners. The acquisition and expression of legal terms in the local language is the ultimate goal. Be sure not to go overboard.

Sub-Topic 9: Colour

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> define colour. describe types of colours in the local language. communicate effectively in various contexts using vocabulary of colour. construct similes. 	<ul style="list-style-type: none"> Forms of colours Colours as adjectives and nouns Similes related to colours 	<ul style="list-style-type: none"> Use of determiners 'that /which' Use of preposition 'of' Use of qualifiers Adjectives Comparatives 'as', 'like'

Hints and Notes

- At this level, the idea of colour sounds so obvious and simple to you and students. However, we are not interested in identifying the colours per se. The target should be to help learners understand how colours can be used as adjectives, nouns and in simile construction. In English for instance, the word 'yellow' is both an adjective and noun. But in other languages like Dhopadhola the word 'chol' (black/dark) is an adjective only. Yet to form a noun, Dhopadhola adds the suffix '-o' at the end of the word, hence 'cholo', meaning 'black/darkness'. On the other hand, you ought to give the students opportunity to enjoy the beauty and felicity of language. In other words, you can exploit this topic of 'colour' to talk about similes in the local language. In English, we can have similes like 'as white as snow' and 'as black as charcoal'. Your local language could even be richer than English in similes.

Sub-Topic 10: Education

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> explain the meaning of education. explain the meaning of various terminologies used in education in the local language. communicate using educational terminologies acquired. 	<ul style="list-style-type: none"> Definition of education Common terminologies used in education e.g. student, teacher, classroom, curriculum, etc. 	<ul style="list-style-type: none"> Use of prepositions Use of qualifiers Deverbal noun formation Use of synonyms and antonyms

Hints and Notes

- Education is the process of teaching and learning. Help your students to explain and express the meaning of common terminologies used in education e.g. student, teacher, classroom, curriculum and examination in their local language. The overall aim should be vocabulary acquisition and application in day to day contexts.

Sub-Topic 11: Information and Communication Technology (ICT)

Specific Objectives	Content	Grammar
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • explain the meaning of information and communication technology. • determine words equivalent in meaning to information and communication technology. • generate translation equivalents of terminologies related to ICT. 	<ul style="list-style-type: none"> • Meaning of ICT • Terminologies used in relation to ICT e.g.: <ul style="list-style-type: none"> - computer - internet - telephone, - telecommunication, etc. 	<ul style="list-style-type: none"> • Use of synonyms • Translation techniques

Hints and Notes

- We are living in the age of information and technology. Students of local language are always engaged in translation both at school, communities and in their careers. Equipping your students with the right information on the field of ICT cannot be overemphasised. You have to equip your students with knowledge of ICT terms such as computer, internet, telephone, and telecommunication. You can use dictionaries, other texts or consult relevant people in society while handling this topic. In all respects, the focus should be vocabulary acquisition and their contextualised application.

Sub-Topic 12: Medical Language

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none">• explain synonymous medical terms in the local language.• use correct medical language according to context.• explain medical terms.• name instruments used in the medical profession.	<ul style="list-style-type: none">• Definitions of synonymous terms such as hospital, clinic, health centre, etc.• Terminologies related to people within the medical cycle e.g. nurse, patient, victim, etc.• General medical terminologies e.g. x-ray, delivery, operation, etc• Instruments used in medical profession.	<ul style="list-style-type: none">• Use of synonyms• Phrasal verbs• Nominalisation

Hints and Notes

- Again, you and your students may always meet terms related to medical personnel, instruments, and diseases, among others. Words such as hospital, clinic, health centre, patient, nurse, doctor, laboratory, x-ray, syringe, microscope, delivery, birth, embryo and operation may not be new to you or your students. Generate many of these medical words perhaps by putting them under categories such as: people (nurse, patient, doctor); instruments (x-ray, syringe); verbs (deliver, operate, inject); institutions (hospital, clinic) and adjectives (sick, weak, healthy, malnourished). In all these attempts, the goal is to help learners acquire these terminologies in their local language as a subject.

Methodology

- Through brainstorming, introduce each sub-topic and ask learners to explain the meaning of each concept as specified in each sub-topic.
- Through exploration, ask learners to generate or point out terminologies or vocabularies used in each sub-topic.
- Using group discussions, ask learners to find equivalent words for terminologies under each sub-topic.

- Through demonstrations, show learners the objects, instruments, parts of the body, etc. that signify (represent) the different terminologies or vocabularies per sub-topic.
- Give learners assignments to translate specialised texts containing terminologies or vocabularies under each sub-topic.

Teaching/Learning Aids

In this topic, the use of dictionaries, grammar books and online (internet) resources is crucial. You are advised to use resource persons like fellow teachers, elders, etc. to give expert information whenever necessary. Most terminologies or vocabularies used in certain fields such as transport, communication, ICT, etc. can be accessed online. In addition, languages such as Luganda and Runyankore-Rukiga have accessible resources online. Please make use of these resources. You and the learners should read widely as there is no single source of information.

Skills

This topic has no specific language skill, but probably reading is the closest. However, during the teaching/learning process, you should aim to help learners acquire vocabulary through translation skills and terminology development skills.

Assessment Strategies

Use the following guidelines to assess this topic.

- Ask learners to collect terminologies or vocabularies from their localities related to each sub-topic in form of a mini project.
- Identify specific terminologies or vocabularies in each sub-topic and ask learners to translate or give their translation equivalents.
- Provide learners with text extracts for translation containing vocabularies from each sub-topic.
- Give learners assignments to write essays or compositions on some or all of the sub-topics.
- Incorporate these terminologies in the composition, comprehension and translation exercises covered in Section B of this Framework.

Topic 5: The Family, Clan and Tribe System

Duration: 34 Periods

Overview

This topic covers the traditional naming system, cultural values and norms, the family, marriage, leisure and end of life rites. It is a reflection of our society largely from an African perspective. It shows what used to happen (or is still happening) in the ideal set-up of African traditional society while at the same time comparing it with the current trend. It is a topic that should draw a lot of discussion and contribution from the learner through your guidance since it is all about social set-ups. This kind of topic may require a lot of consultation and inputs from resource persons such as clan leaders, elders and other citizens in the local community to adequately handle specific cultural issues. Also to maintain interest in the teaching/learning process, it requires frequent use of brainstorming, discussions, presentations, resource persons as well as individual research.

General Objectives

By the end of this topic, the learner should be able to:

- identify traditional and cultural practices in his/her society.
- appreciate the values of cultural and traditional practices and thereby relate with his/her society.
- compare traditional and modern practices in relation to family, clan and tribe organisation.

Sub-Topic 1: Onomastics

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none">• describe origins and meanings of proper names.• examine the traditional and societal relevance of proper names.• describe how traditional naming rituals are performed.	<ul style="list-style-type: none">• Origins and meanings of proper names• Factors that affect naming systems• Effects of names on individuals (relevance of	<ul style="list-style-type: none">• Verbs related to traditional nomenclature

Specific Objectives	Content	Grammar
<ul style="list-style-type: none"> relate one tribal (clan) naming system to another. describe various birth rites. use appropriate language for different birth rites. 	studying personal names) <ul style="list-style-type: none"> The naming ritual/ceremony Cross-cultural naming systems Birth rites 	

Hints and Notes

- Onomastics** is a branch of linguistics that deals with the study of names, including form, origin, meaning, relevance and effect. Almost in every society proper names have their origins and meanings attached to them. Behind the name, there is usually (a) reason(s) or factor(s) responsible for the name. In some societies it is also believed that the name of a person influences their character and/ or, the course of their life such as being a successful person or a failure. You should therefore tap the learners' experience in this topic. Furthermore, most African communities have naming rituals/ceremonies conducted upon the birth of a child. Clarify on the various birth rites practised in your tradition.

Methodology

- Using group discussions, let learners collect and examine the origins, meanings and cultural significance of personal names on the individual from their localities.

Sub-Topic 2: Cultural Values and Norms

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> name clans, taboos and totems in his/her tribe. describe traditional leadership structures. describe the origin of the clan and tribe. identify and give meanings of 'if' beliefs. describe the roles of heroes and heroines in the 	<ul style="list-style-type: none"> Names of clans Clans and their totems and taboos Traditional leadership structures Origin of our tribes Tribes in our language family 'If' beliefs Heroes and heroines of the tribe and clan 	<ul style="list-style-type: none"> Conjunctions Prepositions 'If' clause

Specific Objectives	Content	Grammar
tribe. <ul style="list-style-type: none"> identify and describe the process of making traditional artefacts and handicrafts. name deities and their roles. describe how traditional cultures have been modified/revived. collect data on various aspects of cultural values. 	<ul style="list-style-type: none"> Making of artefacts and handicrafts e.g. spears, pots, baskets, granaries, etc. Deities of the tribe and clans Forms and impact of cultural revivals 	

Hints and Notes

- Nowadays learners spend most of their time at school either as day scholars or boarders. In the end, there is very little contact with parents. Parents' ability to transmit cultural values into their children is greatly impaired. Since children spend most of their time with you at school, as a teacher you are thus very crucial in the transmission of acceptable cultural values and norms to the learners.
- It is important for you to help learners appreciate the origins of their clans, and taboos and totems related to their clans. With the knowledge of subjects like History, the students should be able to trace the origins of their tribes in terms of migration and related linguistic communities. In addition, every tribe has celebrated personalities. Allow the learners to identify the heroes and heroines in the tribes and deliberate on their contributions to society.
- Whereas some cultures are dying out, others are being rejuvenated in one form or another. For instance, introduction ceremonies are today more expensive than it was twenty years ago. Another form of cultural revival can be seen in the naming system. Today couples can decide a child's name even without consulting elders. Also, people celebrate birthdays yearly, something which rarely occurred in some societies in the past. There is big money spending on birthday celebrations. Guide your students into understanding the forms of changes taking places in our cultures.

Methodology

- Through research and class presentations, ask learners to collect names of clans in their tribe, their taboos and totems.

- Guide learners to brainstorm the various traditional deities in their tribe or clan.
- Demonstrate how the structure of a family tree is derived.
- By use of discussion, explain to learners the genesis and genealogy of their tribe or clan.
- Use resource persons (such as clan leaders) to explain elements of culture that you may not be well conversant with.
- Through storytelling, you may explain the genesis, genealogy and migrations of certain tribes and peoples.
- Through individual assignments, ask learners to collect traditional 'if' beliefs and their implications.
- Guide learners to discuss the contributions of cultural heroes and heroines in society and the nation.

Sub-Topic 3: The Family

Specific Objectives	Content	Grammar
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • name members of nuclear and extended family systems. • draw and label a family tree diagram. • describe how traditional friendship was practised. • define and explain important terminologies used in the family in the local language. • use correct diction in diverse communicative environments. • Describe the traditional roles of family members. • discuss how gender roles are taking new trends. 	<ul style="list-style-type: none"> • Nuclear family tree • Extended family tree • Kinship terminologies used in the family • Traditional friendship systems e.g. blood brotherhood pacts • Family lineage • Traditional roles of different family members • Changing gender roles and its impacts on the social cohesion 	<ul style="list-style-type: none"> • Conjunctions • Prepositions • Nouns

Hints and Notes

- A *nuclear family* is one that consists of a father, mother and child(ren) while an *extended family* is a family group with close relationship among the members that includes not only parents and children but also other relatives such as uncles, aunties, etc. While teaching this topic, it is necessary for the students to acquire key terminologies with reference to the family such as uncle, brother, sister and grandfather, well-expressed in the local language. Aspects of traditional friendships (e.g. blood brotherhood pacts), roles of family members according to gender, changes in gender roles and their impact on social cohesion must be emphasised.

Sub-Topic 4: Marriage Systems

Specific Objectives	Content	Grammar
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • explain the meaning of marriage. • compare modern and traditional qualities of a good marriage partner. • describe qualities of a good marriage partner. • describe traditional ways/how people in clans used to get marriage partners. • describe how traditional marriage ceremonies were conducted. • name types of traditional marriage gifts vis-à-vis the modern gifts. • describe the process of taking dowry. • explain traditional tests given to the groom and bride. • evaluate the strengths and weaknesses of traditional and modern marriages. 	<ul style="list-style-type: none"> • Meaning of marriage • Traditional versus modern qualities of a good marriage partner • Obtaining a spouse • Traditional marriage ceremonies • Essence of different marriage rites • Changing perspectives on marriage • Marriage taboos • The dowry and bride price • 'Tests' given to the prospective bride and groom • Strengths and weaknesses of traditional and modern marriages 	<ul style="list-style-type: none"> • Conjunctions • Prepositions • Adverbs

Methodology

- Define marriage as the legal relationship between a husband and a wife.
- Help learners to discuss the value of traditional and modern marriage ceremonies.
- Compare the modern and traditional qualities of a good marriage partner.
- Guide learners to explore ways of obtaining marriage partners.
- Describe the processes or how traditional marriage ceremonies were conducted.
- Help learners to outline and describe types of traditional marriage gifts vis-à-vis the modern gifts.
- Brainstorm the process and elements involved in taking dowry.
- Guide learners to discuss traditional 'tests' or 'proof of manhood and womanhood' given to the groom and bride before marriage.
- Help learners debate the advantages and disadvantages of traditional and modern marriage arrangements.
- Use debates to help learners get broader opinions on issues such as changing gender roles, qualities of a good marriage partner, essence of marriage gifts, and traditional and religious funeral rites.

Sub-Topic 5: Socio-Economic Activities

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> • define a socio-economic activity. • explain different forms of socio-economic activities within his/her community and nation. • compare the traditional and the modern socio-economic activities in his/her area and nation. 	<ul style="list-style-type: none"> • Meaning of socio-economic activity • Forms of socio-economic activities at community and national levels • Traditional versus modern socio-economic activities 	<ul style="list-style-type: none"> • Verbs • Nouns

Methodology

- Define a socio-economic activity as an activity that aims at creating wealth as well as social development of the person and community.
- Brainstorm the various socio-economic activities of your area (put emphasis on the most relevant activities today).
- Conduct area/local or national study tours to assess traditional and modern socio-economic activities.

- Guide the learners to name the socio-economic activities in their area e.g. fishing, hunting, craft making, digging, making of bark cloth, building houses, blacksmithing, etc.
- Help learners to compare the traditional and the modern socio-economic activities of your area.
- Explain the various socio-economic activities in the country.

Sub-Topic 6: Leisure

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none">• explain the meaning of leisure time.• identify the various leisure activities in his/her area.• compare the traditional and modern leisure time activities.• explain the benefits of leisure time activities.• explain how leisure time is being misused.	<ul style="list-style-type: none">• Meaning of leisure• Leisure time activities• Traditional and contemporary forms of leisure time activities• Benefits of leisure time• Misuse of leisure time (disadvantages)

Methodology

- Define leisure as time that you spend doing what you enjoy when you are free from work.
- Assist learners to identify the various leisure activities e.g. playing games, drinking, watching films, hunting, reading books, etc.
- Compare the traditional and modern leisure activities.
- Guide learners to discuss the benefits of leisure time.
- Discuss with learners how leisure time is being misused today.

Sub-Topic 7: End of Life Rites

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> • describe beliefs about life and death. • illustrate how to cope with grief. • describe how funeral rites are conducted. • discuss aspects of a funeral rite. • compare traditional and modern funeral rites. 	<ul style="list-style-type: none"> • Beliefs about life and death • Coping with eminent death • Funeral rites • Changing trends in funeral rites • Religious versus traditional influence on funeral rites 	<ul style="list-style-type: none"> • Nouns • Verbs

Methodology

- Guide the learners to:
 - describe societal beliefs about life and death.
 - explain how people cope with grief, for instance in the event of death, relatives comfort their bereaved family members.
 - describe how funeral rites are conducted.
 - mention aspects of a funeral rite procession.
 - compare traditional and religious funeral rites.

Teaching/Learning Aids

In this topic, you should have among other things, a family tree chart, traditional instruments, plants (on totems and taboos) and books on culture and history of the people.

Skills

The topic is about culture. As such, it is quite difficult to suggest the main language skill to develop herein. Depending on the sub-topic, all the skills can be promoted. More importantly, you should aim at developing learners' skills in areas like creative thinking, critical thinking, research, self-awareness, socialisation, and storytelling.

Assessment Strategies

You may use some or all of the following assessment guidelines in order to achieve the objectives of this topic.

- Ask learners to write essays or compositions on various aspects of the family, marriage system, cultural values and norms, naming system and socio-economic activities.
- Give learners assignments regarding factors that affect traditional nomenclature and its effects on the individual.
- Task learners to identify and explain meanings of certain 'If' beliefs.
- Give learners exercises to identify a fixed number of proper names and explain their meanings and origins.
- Ask learners to describe the traditional leadership hierarchy in their society.
- Task learners to describe origins of their clans and tribes (migration history).
- Integrate or replicate these aspects of culture (naming, family, marriage, leisure and socioeconomic activities) in composition, comprehension and translation exercises.

Topic 6: Dictionary Usage

Duration: 6 Periods

Overview

This topic deals with the effective use of dictionaries and mental lexicon. You should focus at helping the learner to find the various shades of meanings that a word may have. Guide learners to discover how word meanings change according to contexts, how words form and lose meanings, and the various forms of meanings that exist in language such as synonymity, polysemy, homophony, and so on. You can achieve this through dictionary study and textual examinations. Both you and the learner should each have a copy of a dictionary in the local language being learnt. Note that this topic is about Language and Grammar. So, the focus is on vocabulary acquisition and development.

General Objective

By the end of this topic, the learner should be able to use the dictionary in the local language to solve specific tasks such as finding word meanings, collocations and synonyms.

Sub-Topic 1: Dictionary and Word Meanings

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> • explain the meaning of a dictionary. • identify parts of a dictionary. • demonstrate ability to use a dictionary. • use the dictionary to find meanings of words. • generate a list of synonyms, antonyms, polysemants, homographs and homophones. 	<ul style="list-style-type: none"> • Definition of a dictionary • Parts of a dictionary • How to use a dictionary • Word meanings: <ul style="list-style-type: none"> - synonyms - antonyms - homonyms - polysemants - homographs - homophones 	<ul style="list-style-type: none"> • Orthography • Spelling • Pronunciation

Hints and Notes

- Technically, a dictionary has three parts. The first is called front matter which consists of the title page, copyright page, list of abbreviations and phonetic symbols, if applicable. The second part is the body. This is the actual dictionary which comprises words and their meanings or definitions, as well as language and grammar elements. The last part is the back matter. In the back matter we find dates, calendars, years, proper names, and general cultural information.
- There are several forms of words contained in dictionaries such as synonyms, antonyms, homonyms, polysemants, homographs and homophones. A **synonym** is a word with the same meaning as another word in the same language e.g. shut/close. Two words are **homophones** if they are pronounced in the same way but differ in meaning, spelling or both e.g. bare and bear. An **antonym** is a word that means the opposite of another word. A **homograph** is a word that is spelled the same as another, but is different in meaning, origin, grammar, or pronunciation. For example, the noun 'record' is a homograph of the verb 'record'. A **polysemous** word (**polysemant**) is one which has two or more different meanings.
- Provide appropriate translations or translation equivalents of these terminologies to the learners. You may get ideas from Luganda and Swahili (if possible); for they have well developed content in this area.
- Note that most dictionaries will show synonyms, antonyms, homonyms, polysemants, homographs or homophones of words. Help learners to identify such attributes in each word entry when using a dictionary.

Methodology

- Through demonstrations, explain to learners parts of a dictionary as mentioned above.
- Illustrate to learners how to use a dictionary to find word meanings, synonyms, and all other lexical information.
- Use guided discovery to enable learners acquire hands-on experience in dictionary usage.
- Conduct text study (examination, analysis) to elicit contextual meanings of words.
- Create discussion groups to enable learners discuss phrases or sentences in texts that can be replaced by a word or group of words.

Sub-Topic 2: Contextualised Meanings of Words

Specific Objectives	Content	Grammar
<p>The learner should be able to:</p> <ul style="list-style-type: none"> manipulate words to communicate in different environments. use different words to construct sentences to show their meanings. demonstrate ability to communicate in a precise and concise manner. 	<ul style="list-style-type: none"> Meanings of words in sentences and phrases Word(s) that replace a group of words/phrases 	<ul style="list-style-type: none"> Collocations

Methodology

- Assist learners to identify meanings of words according to contexts or in sentences and phrases. Because some words are homographs, homophones and above all, polysemous (with varying meanings), their meanings will always change according to the context in which they are used.
- Help learners to recognise word(s) that can replace a group of words or phrases. For instance the phrase ... jayach manywomo odhyero ... can be replaced by one word, 'obwaga' i.e. bachelor in Dhopadhola.
- Use your knowledge and experience of the English language to reinforce your capability to handle this topic.

Sub-Topic 3: Augmentation and Diminution

Specific Objectives	Content	Grammar
<p>The learner should be able to:</p> <ul style="list-style-type: none"> explain what is meant by 'augmentation' and 'diminution' in language use. identify affixes of diminution and augmentation. use appropriate affixes to generate diminutive and augmentative forms of words. combine words to produce augmentative and diminutive expressions and senses. 	<ul style="list-style-type: none"> Definitions of augmentation and diminution Affixes of augmentation and diminution Content words used together to express augmentation and diminution. 	<ul style="list-style-type: none"> Collocation Affixation Verbs Nouns Adverbs

Specific Objectives	Content	Grammar
<ul style="list-style-type: none">• apply augmentative and diminutive expressions in various communicative situations.		

Hints and Notes

- **Augmentation** is the ability of a word to magnify or expand its meaning beyond the ordinary understanding. **Diminution** is the characteristic or ability of a word to demean, diminish or contract its meaning.
- Identify and explain to learners affixes that help magnify and diminish the meanings of words. For example in Dhopadhola when the prefix nyathi- is attached to a noun, it gives a diminutive meaning e.g. nyathigweno means 'a small hen/chicken'), nyathimbiji (a small pig/piglet). Gweno and mbiji themselves mean 'hen' and 'pig' respectively. In Luganda, the prefix ka- means 'small' e.g. akakazi (a small or lousy woman). There are also affixes that magnify meanings of words, for instance, dhyang' in Dhopadhola means something 'extra-big' or 'extra-large' e.g. dhyang'ot (a huge house); '-gu-' when added to words in Luganda, expands the meaning of a word e.g. ogusajja (a big, fat man).
- Identify and explain to learners content words used together to express augmentation and diminution. A **content word** is a word to which an independent meaning can be assigned. Content words could also mean whole or independent words. Words like **dhyang'**, **min**, **wodi** etc. are content words in Dhopadhola. They can stand alone with independent meanings but also have augmentative connotations.

Methodology

- This is relatively a technical topic. You cannot just enter class and begin teaching it. You need serious preparation prior to meeting your students. Spend enough time studying dictionaries and grammar books.
- Explain to learners and exemplify the meanings of augmentation and diminution.
- Through guided discovery, help learners elicit affixes and content words that denote augmentation and diminution.

Teaching/Learning Aids

Both you and the learners should each have a copy of a dictionary in the local language. Other texts such as grammar books will also be required.

Skills

The knowledge of word meanings is equally important to all language skills. It can reinforce a student's ability to read, write, listen or speak the language. As Advanced Level learners of Local Language, the students should be able to effectively manipulate words to produce various meanings and expressions contextually. Their ability to 'play around' with words should outclass their non-language counterparts. That should be their pride in being language students.

Assessment Strategies

You may use some or all of the following assessment guidelines in order to achieve the objectives of this topic.

- Ask learners to write essays or compositions on various aspects of the family, marriage system, cultural values and norms, naming system and socio-economic activities.
- Give learners assignments regarding factors that affect traditional nomenclature and its effects on the individual.
- Task learners to identify and explain meanings of certain 'if' beliefs.
- Give learners exercises to identify a fixed number of proper names and explain their meanings and origins.
- Ask learners to describe the traditional leadership hierarchy in your society.
- Task learners to describe origins of their clans and tribes (migration history).
- Give learners assignments to write the diminutives and augmentatives of specific words.
- Task learners to identify and explain affixes and content words that express diminutive and augmentative meanings with examples.
- Ask learners to illustrate the different shades of meanings that polysemous words may have. For instance, the word 'low' in English has ten meanings as an adjective, four meanings as an adverb, four meanings as a noun and one meaning as a verb.
- Give students exercises to demonstrate word antonyms.
- Provide learners with various sentences and phrases that can be replaced with a word or group of words in form of assignments/exercises.

Topic 7: Prominent Contributors to Culture and Literary Heritage

Duration: 10 Periods

Introduction

This topic is concerned with personalities who have made significant contributions to the development, preservation and promotion of culture. The personalities can be studied from their written works, unwritten contributions (orally transmitted contributions), community and national services. The personalities' contributions will be centred on the development of the local language and its culture. You should guide learners to discuss a minimum of two famous contributors to the development of the local language and its cultures. There is a list of prominent contributors which has been identified for your language. Make sure you adhere to it; otherwise, you risk failing your students in the final examinations at UNEB.

General Objective

By the end of the topic, the learner should be able to assess the contributions of outstanding personalities to the development of the Local Language and its culture.

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> • identify prominent contributors to the Local Language. • state the biographies of prominent contributors to the Local Language. • analyse the cultural and linguistic contributions of the prominent personalities. • discuss challenges faced by specific prominent contributors. • assess factors responsible for the success of prominent contributors. 	<ul style="list-style-type: none"> • Prominent contributors • The contributor's profile (biography/ autobiography) • Cultural and linguistic contributions • Challenges faced by specific prominent contributors. • Factors responsible for the success of prominent contributors 	<ul style="list-style-type: none"> • Cultural terminologies

Methodology

- Using brainstorming strategy, ask learners to identify or suggest names of most memorable personalities in their society.
- Through lecture method, explain to learners the personalities' profiles.
- Explain to learners the contributions of selected personalities to society and state.
- Create discussion groups for learners to examine challenges faced by prominent contributors.
- Through discussion, guide learners to assess factors responsible for the success of prominent contributors.

Teaching/Learning Aids

This topic requires studying autobiographies, biographies, cultural and historical books related to people's migrations, wars, religion and deities.

Skills

Whichever way you look at it, this topic can be used to develop all the four language skills. Take the following examples: studying biographies and works of different contributors can develop students' reading skills. In 'oral societies' (where there are few written works), teaching and learning this topic can be done orally i.e. they depend largely on narration or storytelling. The topic can thus improve learners' narrative and oratory skills (communication skills). This entails both speaking and listening. Develop students' writing skills by giving out assignments/exercises such as writing biographies and autobiographies, a function of studying the contributors' profiles.

Assessment Strategies

You may use the following guidelines to assess learning achievement in this topic.

- Ask learners to write about the contributions of selected personalities to your society and the state.
- Task learners to discuss lessons (messages) that they can learn from the life histories of selected personalities.
- Ask learners to write their own profiles/autobiographies or that of another person they know very well.

SECTION B: TRANSLATION, COMPOSITION, COMPREHENSION AND SUMMARY WRITING

Topic 8: Translation

Duration: 8 Periods

Overview

This is one of the most important topics in the study of local languages. At higher levels, it is offered as a fully-fledged course which may attract an award such as Master of Arts in Translation Studies. Most graduates of local languages are engaged in translation services which earn them huge sums of money. Translation offers many local language graduates self-employment opportunities. It is therefore crucial that this topic be given the maximum attention it deserves.

While dealing with the indigenous language, translation should be seen as an on-going activity and never ending. After learning the 'principles of translation', the learner should be involved in constant practice, for translation skills are never imparted but rather acquired through a series of practical exercises. The period indicated against the topic is only meant to cover the theoretical aspect of translation but the actual translation skills are acquired through continuous practice. Translation texts should be drawn from all subjects across the curriculum. This helps to affirm the principle of integration in the curriculum. Concepts discussed in other topics in Section A and C should be infused here while designing assessment strategies.

General Objective

By the end of this topic, the learner should be able to conceptualise the principles of translation and use them to translate materials into the local language and vice versa.

Specific Objectives	Content	Grammar
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • explain the meaning of translation. • use basic terms used in translation. • exemplify forms of translations. • state the principles of translation. • examine the features of a good translation. • demonstrate ability to find appropriate words in translations. • use synonyms and polysemants appropriately. • identify problems related to translations. • provide solutions to translational problems. • carry out bidirectional translation of texts. • examine translated texts to identify flaws. 	<ul style="list-style-type: none"> • Meaning of translation • Basic terms • Basic types of translations • Features of a good translation • How to find appropriate words in translations • Problems of translations • Solutions to translational problems • Examples of translated works 	<ul style="list-style-type: none"> • Synonyms • Polysemants • Borrowed words • Loanwords • Noun formation • Verb formation

Hints and Notes

- Translation is the process of changing a written text from one language to another. (You should not confuse translation with interpretation, which is the process of changing speech from one language to another).
- Features of a good translation include unity, order, precision, diction and maintenance of style.
- Common terms used in translations are Source Language (SL), Receptor Language (RL), Back Translation, culturems, synonyms and polysemants. A **Source Language** is the language from which the translation is being made. It is also called the Lending Language. **Receptor Language** is the language through which the translation is being made. It is also called the Borrowing Language. **Back Translation** is the process of changing a translated text back to the original or source language. The purpose of a back translation is to discover disparities in meaning between the translated text and the source language text or original text. A **culturem** is a word that is only known or used by a particular language, society and its culture but has no equivalent in any other language. Names of some animals, insects and plants are only known in the regions, societies or countries in which they are found. In most cases, culturems are maintained

in the borrowing language during translation. That means they cannot be translated.

- There are two basic types of translation: meaning-based and literal or direct translation. **Meaning-based** translation focuses on the meaning of a word, phrase or sentence as a whole while **direct translation** focuses on the meaning of a word as seen in isolation.

Methodology

- Using brainstorming strategy, introduce the topic and ask learners to suggest the meanings of translation.
- Explain and exemplify the basic terminologies and types of translation.
- Demonstrate the differences, advantages and disadvantages of translation types by use of a directly translated text and a meaning-based translated text.
- Through guided discovery, ask learners to translate selected texts and afterwards discuss with them the challenges (problems) they experienced in the course of translation.
- After teaching the theoretical aspect of translation, the rest of the work should focus on developing hands-on skills. Give students as many practical assignments as possible.

Teaching/Learning Aids

You and your class should have textbooks on translation, dictionaries (especially bilingual dictionaries), Bibles (especially bilingual Bibles) and all other forms of texts such as newspapers, book extracts, etc. from which learners will carry out hands-on translation practices.

Skills

In this topic, learners will acquire mainly translation and interpretation skills. So, the focus should mainly be laid on writing and speaking skills.

Assessment Strategies

In order to gauge the learners' levels of achievement in this topic, you are advised to apply some or all of the following assessment guidelines.

- Provide learners with various texts to translate from English into their local language and vice versa. Texts should contain both plain language and technical or scientific language or terminologies as much as possible.
- Ask learners to translate texts and do the back translations. Be careful not to conduct translation and back translation concurrently; there is a risk of

plagiarism or copying the original texts. Alternatively, make learners exchange their work when doing back translation.

- Give learners the translated texts and the original texts (Source Language texts) to do a comparative analysis with the aim of identifying disparities, gaps, differences and flaws in the translated text.

Topic 9: Composition

Duration: 16 Periods

Overview

This topic should enable the learner to express him/herself fluently through writing. It should be noted that at O level, the learner encountered the same topic. At this level, it is expected that the learner will be able to express more mature ideas in a more logical manner commensurate with Advanced Level standards. The lessons and exercises should aim at completely eliminating writing errors such as spellings and orthographic mistakes and displaying logical flow of ideas. Appropriate language use and choice of words should be emphasised.

General Objective

By the end of this topic, the learner should be able to appreciate the principles of good compositions and write compositions fluently.

Specific Objectives	Content	Grammar
<p>The learner should be able to:</p> <ul style="list-style-type: none">• explain the meaning of composition.• categorise compositions.• comprehend features of a good composition.• write compositions on various topics.• use appropriate grammatical language.• demonstrate wide knowledge of current affairs.• explain meaning and features of a paragraph.• demonstrate good understanding of principles of paragraph writing.	<ul style="list-style-type: none">• Introduction and meaning of composition• Classification/types of compositions• Features of a good composition• Paragraph writing	<ul style="list-style-type: none">• Conjunctions• Adverbs• Adjectives• Tenses• Prepositions• Orthography

Specific Objectives	Content	Grammar
<ul style="list-style-type: none"> • write coherent sentences and paragraphs. 		

Hints and Notes

- A composition is a written essay expressing one's personal ideas or opinions on any given subject.
- Compositions can be categorised as narrative, expository, descriptive and imaginative, among others.
- A good composition comprises the introduction, body and conclusion. Another important quality of a good composition is paragraph organisation. Similarly, a well written paragraph is characterised by unity, order, brevity, style, the personal touch, etc.
- While writing compositions, put emphasis on language use and orthography. A good composition should reflect a learner's mastery of language. You must therefore help students to master the art of using different parts of speech, synonyms, polysemants and literary devices like proverbs, metaphors, allusions, similes, satire, etc. effectively. The spelling system (orthography) of the language must strictly be adhered to.

Methodology

- Explain to learners the meaning of a composition.
- Discuss with the learners the characteristics of a good paragraph e.g. unity, order, brevity, style, the personal touch, etc.
- Through guided discovery, help learners to identify the various forms of compositions.
- Assist learners to study various compositions for acquaintance.
- Demonstrate to learners how to write compositions on various topics.
- Guide learners to discover and apply different forms of language arts used in sample compositions in e.g. literary devices.

Teaching/Learning Aids

This topic requires studying different texts entailing different forms of compositions. Such texts include novels, newspapers, and other books. An orthography manual is also necessary.

Skills

Composition writing mainly focuses on developing the writing skill. But since writing is a form of communication, it can as well help develop speaking skills. When we write we are actually speaking our minds but by use of

devices such as pen and paper. In a nutshell, composition writing should help students acquire and improve their communicative, persuasive, negotiation, narrative/storytelling and oratory skills.

Assessment Strategies

Use some or all of the following guidelines to assess learning achievements in this topic.

- Give learners exercises to write compositions on different current affairs topics.
- Give learners exercises/assignments to write narrative, expository, descriptive, argumentative or imaginative compositions on topics on culture. This may include marriage, burials, dowry/bride price, weddings, family, social and economic activities or even personalities.
- Provide learners with various types of compositions so that they may identify in what category they fall.
- Make learners study various samples of composition extracts and ask them to:
 - identify main parts of the composition.
 - explain language elements used: diction/vocabulary, style, connectors/conjunctions, and literary devices (proverbs, metaphors, allusions, similes, satire, etc.).
 - identify any flaws in the given samples.

Note

When assessing a composition, you should focus on the coherence between paragraphs, introduction, conclusion and its relevance, correct grammar and spelling, and use of different literary devices (proverbs, idioms, sayings, metaphors, etc.).

Topic 10: Functional Writing

Duration: 16 Periods

Overview

This topic deals with writing aimed at solving day-to-day needs. We should handle issues like letter writing; writing for the media (news, announcements and adverts); meeting documentation (taking minutes); report writing; making police statements; writing CVs, wills condolences and speeches. It is a highly practical topic. Good writing practices should be emphasised.

General Objective

By the end of the topic, the learner should be able to demonstrate practical and effective communication skills to solve communication problems in the areas identified but also enable him/her earn a living.

Sub-Topic 1: Letter Writing

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> differentiate between formal and informal letters identify unique features of each type of letters. write different forms of letters. 	<ul style="list-style-type: none"> Introduction Types of letters Formats of different types of letters 	<ul style="list-style-type: none"> Punctuation Word choice: synonymy, polysemy, antonymy, etc. Summary writing

Methodology

- Guide learners to identify the different forms of letters (formal and informal letters).
- Guide learners to analyse samples of letters.
- Help them to identify unique features of types of letters.
- Explain to learners methods of procedure while writing letters.
- Guide them to write informal and formal letters

Sub-Topic 2: Writing for the Media

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none">• describe various forms of media.• differentiate materials for various media.• identify requirements for various media articles and announcements.• write articles for various media.	<ul style="list-style-type: none">• Newspaper articles• Online (internet) articles• Radio and television broadcasts• Announcements• Magazines	<ul style="list-style-type: none">• Punctuation• Word choice: synonymy, polysemy, antonymy, etc.• Summary writing

Methodology

- Define the media as the way in which people receive information and entertainment, or organisations that provide news and information for the public.
- Guide learners to identify the various forms of media: newspapers, internet, radio, televisions, etc.
- Help learners to competently describe the media and its forms.
- Guide learners to study sample articles to the various media houses.
- Explain to learners methods of procedure while writing for the different media.
- Guide them to identify requirements for various media articles.
- Assist them to write for various media.

Sub-Topic 3: Meeting Documentation

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none">• write invitation notices/letters for meetings.• call for meetings.• record meeting proceedings (minutes).• extract main points in meetings.	<ul style="list-style-type: none">• Notice• Agenda• Minutes	<ul style="list-style-type: none">• Word choice, synonymy, polysemy, antonymy, etc.• Tenses• Summary writing

Methodology

- Brainstorm with learners the prerequisites for a meeting e.g. calling the meeting, drawing the agenda (for organised meetings), writing invitation notices/ letters for meetings.
- Help the learners to conceptualise the recording of the meeting agenda, minute taking during the meeting and extracting main points in meetings, etc.
- Ask learners to reflect on the procedures of local meetings in their communities.
- Conduct meetings or visit different local meetings taking place in your area to allow students take minutes.

Sub-Topic 4: Speech Writing

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> • describe a speech. • distinguish written from spoken speech. • isolate main points in speech. • use oratory skills to captivate his/her audience. • write speeches for different occasions. 	<ul style="list-style-type: none"> • Making outlines/ main points • Speech delivery skills • Speeches for different occasions 	<ul style="list-style-type: none"> • Punctuation • Word choice: <ul style="list-style-type: none"> - synonymy - polysemy - antonymy, etc. • Tenses • Summary writing

Methodology

- Define a speech as a talk (formal or informal) given to an audience.
- Assist learners to distinguish between written and spoken speeches.
- Guide learners to isolate main points in speech.
- Help them to write speeches for different occasions using the correct register.
- Guide learners to study/ analyse speech samples.

Sub-Topic 5: Report Writing

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> • define or describes a report. • describe elements/parts of a 	<ul style="list-style-type: none"> • Definition of a report 	<ul style="list-style-type: none"> • Punctuation • Word choice: synonymy,

Specific Objectives	Content	Grammar
report. • write reports.	• Elements of a report • Format of a report	polysemy, antonymy, etc. • Tenses • Summary writing

Methodology

- Define a report as a written or spoken account of an event especially one that is published or broadcast.
- Help learners to describe elements/parts of a report.
- Guide them to write reports.
- Guide learners to analyse report samples.
- Explain to learners methods of procedure in report writing.

Sub-Topic 6: Curriculum Vitae

Specific Objectives	Content	Grammar
The learner should be able to: • describe/define a CV. • write his/her autobiography. • describe the type of job/career they want to pursue. • apply for jobs.	• Format of a CV • Specimens	• Punctuation • Word choice: synonymy, polysemy, antonymy, etc. • Tenses • Summary

Methodology

- Define CV as a written record of your education and employment that you send when applying for a job.
- Help the learners to conceptualise elements of a CV.
- Help them to write their autobiography.
- Guide learners to analyse samples of CVs.
- Explain to learners methods of procedure while writing CVs.

Sub-Topic 7: Writing a Police Statement

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> describe a police statement. make police statements. help people in society in making police statement. 	<ul style="list-style-type: none"> Format of police statement Specimen 	<ul style="list-style-type: none"> Punctuation Word choice: synonymy, polysemy, antonymy, etc. Tenses Summary

Methodology

- Define a police statement as something that you say or write at the police which gives information or an opinion.
- Guide learners to describe the format of a police statement.
- Assist them to make police statements.
- Use study tours to visit nearby police stations for learners to get hands-on experience on how police statements are recorded.

Sub-Topic 8: Dialogue Writing

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> explain the meaning of dialogue. identify major attributes of a good dialogue. write dialogues on various subjects. 	<ul style="list-style-type: none"> Introduction Method of procedure Hints Specimen 	<ul style="list-style-type: none"> Verbs Communication fillers Conjunctions

Methodology

- Define dialogue as a conversation between two people.
- Help the learners to identify the major attributes of a dialogue.
- Guide them to write dialogues of various types.
- Guide learners to analyse samples of dialogues.

Sub-Topic 9: Writing a Will

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none">• explain the meaning of a will.• describe the content or format of a will.• write a will.	<ul style="list-style-type: none">• A will• Format of a will• Writing a will

Hints and Notes

- Brainstorm with learners the traditional (oral) will. African society was generally an 'oral society' where wills were made by word of mouth as opposed to written documents. The owner of the property or head of family would invite the successor and swear to him/her, sometimes secretly or in the presence of witnesses. Sometimes elders would decide after the death of the person who the successor would be. (Use the practice in your society/culture).

Methodology

- Define a will as a legal document that says who you want your property or wealth to be given to after you die.
- Guide learners to describe the format of making a will.
- Help them in writing the will.
- Guide learners to analyse samples of wills.
- Explain to learners methods of procedure while writing a will.

Sub-Topic 10: Writing Condolences

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none">• understand the meaning of condolence.• appreciate the role/importance of a condolence message.• write a condolence message.	<ul style="list-style-type: none">• Meaning of condolence• Role/importance of condolence• Writing condolences

Methodology

- Explain a condolence as sympathy for someone who has had something bad happen to them, especially when someone has died.
- Brainstorm with learners the role/importance of condolences.
- Guide learners to write condolence messages.
- Guide learners to analyse samples of condolence messages/letters.

- Explain to learners the procedure followed while writing condolence messages.

Teaching/Learning Aids

In this topic you should use samples of letters, articles (according to target media), minutes, speeches, reports, CVs, police statements, dialogues and wills.

Skills

The major skill in this topic is writing. Make sure that the micro-skills of writing are adequately developed. Watch out for orthographic errors and effective language use.

Assessment Strategies

- Give learners assignments to write letters, articles (according to target media), minutes, speeches, reports, CVs, police statements, dialogues and wills.
- Give learners exercises to take minutes of a class meeting, lesson proceedings, or any other pseudo meeting.
- Present learners with job advertisements and ask them to make applications.
- Task learners to describe (in writing) the format of an informal and formal letter, minute proceeding, report, CV, police statement and a will.

Topic 11: Comprehension

Duration: 08 Periods

Overview

This topic tackles several areas of language such as diction, reading skills, vocabulary, as well as dictionary usage. All these aspects help in understanding the passage clearly. Comprehension passages can be derived from any subject across the curriculum. This helps to strengthen the principle of integration in the curriculum. Use comprehension passages as an opportunity to reinforce understanding of topics like traditional naming system, cultural values and norms, the family, marriage, leisure and end of life rites, current affairs, ICT, prominent contributors to culture, dictionary usage and parts of speech.

General Objective

By the end of the topic, the learner should be able to examine comprehension passages, and respond to general and specific questions about the passage.

Sub-Topic 1: Passages

Specific Objectives	Content	Grammar
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • explain the meaning of a passage. • identify language of the passage e.g. figures of speech, idioms, etc. • apply correct techniques of reading and understanding passages. • answer questions on passages. 	<ul style="list-style-type: none"> • Introduction • Important aspects in understanding comprehension passages • Techniques of reading and understanding different texts • Language competences: vocabulary analyses, figures of speech, proverbs, etc. • Answering comprehension passages 	<ul style="list-style-type: none"> • Idioms • Figures of speech • Proverbs • Synonyms, antonyms, polysemants, homonyms, homographs and homophones

Methodology

- Through the lecture method, explain to learners the important aspects of a passage.
- Use sample passages to demonstrate to learners the best reading practices or techniques.
- Guide learners through sample passages to discover language styles such as idioms, proverbs, picturesque, figures of speech, proverbs, etc. that have been used in a passage, and explain meanings as used in the passage.
- Identify terminologies, vocabularies (for instance polysemants) and phrases used in the passage, and ask learners to discuss their meanings.
- After reading a sample passage, brainstorm with learners specific questions related to the passage.
- Give learners adequate reading practice on comprehension passages to acquaint themselves with reading and understanding passages.

Teaching/Learning Aids

Use text passages from across subjects in the curriculum, newspapers, magazines, dictionaries (especially monolingual dictionaries).

Skills

Comprehension passages should largely test learners' reading skills. This involves deciphering the script, recognising vocabulary usage, identifying key words and main ideas (points), figuring out the meaning of the words including unfamiliar vocabulary; reconstructing and inferring situations, goals and participants, making inferences as well as distinguishing main ideas from supporting details.

Assessment Strategies

You may use some of the following guidelines to assess learners' achievement in this topic.

- Give learners several time-bound reading exercises to find out if they have acquired any good reading techniques or habits.
- Either ask learners to identify or identify for them language styles that have been used in the passage and ask them to explain their meanings, for instance, proverbs, idioms, proverbs, picturesque, figures of speech, and sayings.
- Identify specialised vocabularies, polysemants and phrases, and task learners to explain the different shades of meaning they contain.

- Give learners exercises to identify and discuss or explain the main ideas presented in the passage.
- Ask learners to suggest a suitable heading or title for a given passage.
- Identify specific sentences, phrases or quote some characters' statements in the passage and ask learners to give their personal opinions on such issues.
- Depending on the topic and subject matter of the passage (for instance HIV/AIDS), task learners, with reference to the passage, to explain its causes, factors, or effects, etc.

Note

- Assessment on comprehension passages will normally vary according to the topic and subject from which the passage is derived. You can set several general and specific questions across the passage depending on the nature and purpose of the passage. Some questions may be on characters (animals, people) and objects described in the passage. Always be flexible and creative to generate questions depending on the nature of the subject or topic.

Topic 12: Summary Writing

Duration: 08 Periods

Overview

This topic is purely about making summaries. The learner should be helped to identify main points and express them logically in few words. Remember that summary writing is a skill that can only be developed over time. It comes through constant practice. Effective use and choice of language; being precise and concise is paramount. As mentioned in the preceding topics, use summary writing as an opportunity to broaden students' understanding of topics like traditional naming system, cultural values and norms, the family, marriage, leisure and end of life rites; current affairs, ICT, prominent contributors to culture, dictionary usage and parts of speech.

General Objectives

By the end of this topic, the learner should be able to:

- read texts critically, write and produce summaries of given texts.
- apply summary writing skills in making summaries when reading other subjects and in other contexts such as meetings, discussions and minute taking.

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> • explain the meaning of a summary. • explain the purpose or uses of a summary • identify summation techniques. • pick out major points in texts. • summarise passages. • analyse summaries to identify loopholes. • apply knowledge of summary writing to other contexts e.g. writing newspaper articles, speech making, etc. 	<ul style="list-style-type: none"> • Introduction and meaning of summary • Uses or purpose of summary writing • Important aspects in summary writing • Identifying main points • Method of procedure (how to organise the main points) 	<ul style="list-style-type: none"> • Word choice: synonymy, polysemy, antonymy, etc • Sentential and phrase meanings

Hints and Notes

- A summary is the gist or main theme of a passage expressed in as few words as possible. It should include all essential points so that anyone reading it should be able to grasp the main points and the general effect of the passage summarised.
- Key methods of procedure in summary writing include:
 - reading the passage for general overview
 - analysing the question to establish what it requires you to do
 - reading the passage again to pick out the major points in the text
 - writing a rough copy to establish the number of words required
 - writing a final copy

Methodology

- Brainstorm with learners the meaning of a summary.
- Explain to learners the purpose of summary writing.
- Through guided discovery, ask learners to point out areas where summary writing may be applicable e.g. speech making, writing newspaper articles, etc.
- Guide learners to identify the main points in a passage.
- By way of demonstration, explain to learners the procedure used in writing a good summary.

Teaching/Learning Aids

This topic will require studying different sample or specimen summary texts. Use a dictionary during these lessons.

Skills

In summary writing, two language skills are most important: writing and reading. The writing that should be emphasised and developed include using the orthography (spelling and punctuation) correctly; using the correct forms of words (proper choice of tense, case or gender); putting words together in correct word order; being concise and precise; proper choice of words or diction; making the main ideas distinct from supporting ideas or information; making the text coherent.

In reading, summary writing requires the ability to decipher the script; recognising vocabulary; picking out key words; identifying topics and main ideas; figuring out the meanings of the words; reconstructing and making inferences to situations; goals and participants; using both knowledge of the

world, and lexical and grammatical cohesive devices to make the foregoing inferences; predicting outcomes and inferring links and connections among the parts; distinguishing main ideas from supporting details; applying different reading strategies.

Assessment Strategies

- Give learners exercises to identify and outline main points of selected passages.
- Ask learners to explain the main steps followed in summary writing.
- Select several passages and ask learners to summarise within a given number of words.

SECTION C: LITERATURE IN THE INDIGENOUS LANGUAGE

Topic 13: Scope of Literature

Duration: 04 Periods

Overview

This topic is meant to introduce the learner to the study of literature. It is important that the learner is helped to appreciate that the local language also has literature just like any other language. Besides, in this topic, the learner should be able to understand what he/she will study in the next topics in literature.

General Objectives

By the end of this topic, the learner should be able to:

- give a general overview of literature from its oral and written perspective.
- appreciate the significance of studying literature.
- use literary terminologies in day-to-day communication.

Sub-Topic: Introduction to Literature

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none">• explain meaning of literature.• identify common terms used in literature.• exemplify oral and written literatures.• use literary terminologies in day-to-day communication.• analyse the significance of studying literature.	<ul style="list-style-type: none">• Definition of literature• Elements of literature• Types: Oral versus written• Significance of studying literature	<ul style="list-style-type: none">• Literary terminologies

Methodology

- Define literature as pieces of written and oral texts that are valued as works of art.
- Through lecture method, explain to learners the meaning of 'literature'.
- Explain to learners elements of literature.
- With adequate illustrations or exemplifications, help to identify the difference between oral and written literature.
- Identify and explain common terminologies used in literature.
- By way of discussion, brainstorm with learners the significance of studying literature.

Teaching/Learning Aids

This topic requires texts on all genres of literature i.e. novels, prose and poetry, the play and oral literature.

Assessment Strategies

- Task learners to identify and explain elements of literature.
- Ask learners to explain the difference between oral and written literature.
- Let learners write about the importance of literature in society.
- Provide learners with common terminologies used in literature and ask them to explain.

Topic 14: Oral Literature

Duration: 24 Periods

Overview

This topic deals with one of the most universal characteristics of all human societies. Proverbs, riddles, songs, lullabies, and oral narratives are some of the most common ways that societies express their understanding of life. Oral literature is an aspect of literature that is owned by society at large and no individual can claim to be a total genius in it. It requires a lot of discussions and participatory approach to teaching. At times, oral literature requires a lot of inputs from resource persons such as elders and clan leaders to give interpretations and meanings.

Oral literature is a recurrent topic in the study of local languages. No matter how many times it is repeated, it can never lose its relevance and felicity. It is what defines a people's world view. At O level, learners were exposed to short and simple proverbs (directive and allusive proverbs), riddles, songs, lullabies and oral narratives. At A level, emphasis should be put on long and complex proverbs (epigrams), complex songs, riddles and other forms of oral narratives. The difference between O level and A level should be seen in the degree of complexity and analyses.

General Objective

By the end of this topic, the learner should be able to recognise forms of oral literature and its significance to society.

Sub-Topic 1: Proverbs

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none">• define a proverb.• examine origins of proverbs.• explain meanings embodied in proverbs.• explain significance of proverbs.• communicate with given proverbs contextually.• recite proverbs.• write proverbs correctly.	<ul style="list-style-type: none">• Definition• Origins• Meanings• Significance• Applications/ relevance/uses	<ul style="list-style-type: none">• Orthography• Pronunciation

Methodology

- Define a proverb as a well-known phrase or sentence that gives advice or says something that is generally true.
- While in groups, let learners discuss:
 - origins and meanings of proverbs.
 - relevance (significance) of proverbs in society.
- Explain to learners common lessons derived from selected proverbs.
- Let learners do research to make their own collection of proverbs.
- Organise intra-class and inter-class competitions on proverbs.

Sub-Topic 2: Riddles

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> • define a riddle. • give correct answers to riddles. • explain meanings of riddles. • explain significance of riddles. • use riddles in day-to-day life. 	<ul style="list-style-type: none"> • Definition • Performance of riddles • Meanings • Applications, relevance and uses 	<ul style="list-style-type: none"> • Orthography • Pronunciation

Methodology

- Define a riddle as a question that is difficult to understand and has a surprising answer. They are puzzles that you ask somebody as a game.
- While in groups, let learners discuss:
 - origins and meanings of riddles.
 - relevance (significance) of riddles in society.
- Let learners do research to make their own collection of riddles.
- Organise intra-class and inter-class competitions on riddles.

Sub-Topic 3: Songs

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none">• define a song.• explain the origins of specific songs.• name and exemplify types of songs.• examine the meanings of songs.• compare traditional and modern relevance of songs.• identify occasions where songs are and were used.• sing songs.• compose own songs.	<ul style="list-style-type: none">• Definition• Origins• Types of songs e.g. burial songs, war songs, etc• Applications, relevance and uses of songs.

Methodology

- Define song as a short piece of music with words that can be sung.
- Guide learners to analyse types of songs e.g. the dirges (funeral songs), war songs, wedding songs, etc.
- Help learners to explain the origins of some specific songs.
- Guide them to examine the meanings of various songs.
- Assist them to compare traditional and modern songs.
- Help learners to compose and recite some songs.

Sub-Topic 4: Lullabies

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none">• define a lullaby.• give the relevance of lullabies.• coin own lullabies.• recite lullabies.	<ul style="list-style-type: none">• Definition• Significance• Specimens	<ul style="list-style-type: none">• Orthography• Spellings• Pronunciation

Methodology

- Define a lullaby as a short gentle song sung to sooth a child.
- While in groups, let learners discuss:
 - origins and meanings of proverbs and riddles.

- relevance (significance) of proverbs, riddles, songs, lullabies and oral narratives in society.
- Use role play to enable learners sing lullabies.
- Let learners do research to make their own collection of proverbs and lullabies.
- Organise intra-class and inter-class competitions on proverbs, riddles, songs, lullabies and oral narratives.

Sub-Topic 5: Oral Narratives

Specific Objectives	Content
The learner should be able to: <ul style="list-style-type: none"> • define an oral narrative. • examine the significance of storytelling. • compare traditional and modern oral narratives. • identify platforms for modern and traditional storytelling. • recount stories. • write own stories. 	<ul style="list-style-type: none"> • Definition • Significance • Traditional versus modern storytelling

Methodology

- Define oral narratives as accounts of events handed down orally from generation to generation.
- Guide the students to examine the significance of storytelling in the local language.
- Assist learners to compare the modern and traditional stories.
- Guide them to identify the time and place of oral narratives in the modern and traditional setting.
- Guide them to write and recount their own stories.

Teaching/Learning Aids

This topic requires the use of resource persons, audio-visuals devices (for instance cassettes, radios, tapes, CDs), televisions, computers, drums, overhead projector, etc.

Skills

The teaching of oral literature should largely help develop learners' listening and speaking skills. In developing the listening skill, emphasis should be laid

on retaining chunks of language in short-term memory, recognising short forms of words, distinguishing word boundaries, recognising typical word-order patterns, recognising vocabulary, detecting key words, such as those identifying topics and ideas, guessing meaning from context, recognising basic syntactic patterns and recognising cohesive devices.

Developing the speaking skill should focus on making tonal distinctions, using stress and rhythmic patterns, putting words together in correct word order, using vocabulary appropriately, using the register or language variety that is appropriate to the situation and the relationship to the conversation partner; making clear to the listener the main sentence constituents, such as subject, verb, object, by whatever means the language uses and making the discourse hang together so that people can follow what you are saying.

Assessment Strategies

- Task learners to do research on the origins and meanings of proverbs.
- Give exercises to learners to explain the meanings of proverbs and riddles.
- Give learners exercises to complete incomplete proverbs.
- Give learners selected proverbs and ask them to explain lessons that can be drawn from such proverbs.
- Task learners to point out typologies of songs (e.g. war songs, hunting songs, burial songs) and write examples of such songs.
- Give learners assignments to collect proverbs, riddles, songs, lullabies and oral narratives from their communities.
- Give learners exercises to identify a given number of riddles and their meanings.
- Ask learners to compose their own songs and lullabies.
- Task learner to explain the social relevance of oral literature.

Topic 15: Written Literature

Duration: 96 Periods

Overview

In this topic, three genres of literature are the focus: The Novel, Prose and Poetry, and The Play or Drama. Both the teacher and learner should have personal copies of the texts to be studied.

General Objectives

By the end of the topic, the learner should be able to:

- recognise forms of written literature.
- explain significance of written literature in society.
- examine features and language of each form of written literature.
- compare oral and written literature.

Sub-Topic 1: The Novel

Specific Objectives	Content	Grammar
The learner should be able to: <ul style="list-style-type: none"> • explain meaning of a story. • assess major elements of a story. • examine features of a good story. • critique a story • give personal opinion about a story. • relate events in a story to personal life experiences. • compare events in the story to those in traditional or modern setups. • assess the role of individual characters in the story. • explain how different events in the story influence each other or contribute to the holistic development or understanding of 	<ul style="list-style-type: none"> • Introduction • Elements of a story • Features of a good story • Critiquing a story • Specimens 	<ul style="list-style-type: none"> • Conjunctions • Adverbs

Specific Objectives	Content	Grammar
a story. <ul style="list-style-type: none">• draw lessons from the story.• determine the applicability or relevance of the story to society.• compose stories.		

Hint

A novel is a long written story in which the characters and events are usually imaginary.

Elements of a Novel

Title is the name the author gives to the novel.

- Help the learners appreciate that the title may be symbolic, ironic; names of characters in the novel; names of places in the novel; etc.
- Guide them to identify the relationship between the title and the content of the novel.

Plot refers to a series of events which form the story of the novel.

- Guide the learners to discover the key events in the novel.
- Help the learners to trace the sequence of events in the novel.

Setting is the time and place of action in the novel.

- Help learners appreciate the physical/geographical, historical/time or social setting of the novel.
- Where applicable, help learners compare the setting of the novel with traditional or contemporary situations. This depends on whether the novel is written from a contemporary or traditional perspective.
- Guide learners to discuss the significance of setting to the other elements of the novel.

Characters and characterisation

- Character is a person, animal or any imaginary object or idea that takes part in the action of the novel.
- Characterisation is the way the writer makes characters in a novel.
- Guide learners to describe the traits of the characters in the novel.

Themes refer to the subject or main ideas of the novel.

- Guide learners to identify and discuss the major and minor themes of the novels.

Narrative techniques are devices the writer uses to tell the story e.g. the narrative point of view, flashbacks, songs and letters, language use, etc.

- Guide the learners to explain how the writer uses the various techniques to bring out the themes of the novel.

Sub-Topic 2: Prose and Poetry

Specific Objectives	Content	Grammar
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • define poetry. • differentiate between prose and poetry. • examine elements of prose and poetry. • critique a prose passage. • give personal opinion about prose passages and poems. • relate ideas in the passage or poem to personal life experiences. • compare themes in the poem to those in traditional or modern setups. • draw lessons from the prose passage or poem. • determine the applicability or relevance of the prose passage or poem. • write poems. 	<ul style="list-style-type: none"> • Introduction • Elements of poetry 	<ul style="list-style-type: none"> • Contraction • Elongation

Hints and Notes

- Poetry is a means of communicating strong feelings, emotions, experiences and ideas.
- Elements of poetry include the title, setting, speaker/persona, themes, subject matter, structure, language and style and poetic techniques/devices.

Elements of Poetry

Title refers to the name the author gives to the poem.

- Help them appreciate the title which may be symbolic, ironic, etc.
- Guide the learners to discuss the significance of the title to the meaning of the poem.

The speaker/persona is the person who tells the experience in the poem.

- Guide learners to identify the speaker (who can be an object, a person, etc.), his audience and the relationship that exists between the two.

Subject matter is a description of what happens in the poem.

- Help learners to paraphrase the poem in order to draw the subject matter from it.

Themes refer to the subject or main ideas of the poem.

- Guide learners to identify and discuss the major and minor themes of the poem.

Language and style

- Guide the learners to appreciate the language used in poetry e.g. selection and effective use of words, the word order, register, etc.
- Guide learners to conceptualise the denotation and connotation of words in poetry.

Structure of poetry is the organisation of the poem.

- Guide learners to distinguish between internal and external structures of a poem.

Poetic techniques/devices are language tools the writer uses to bring out his/her message. Examples of poetic techniques are:

- *Figures of speech* such as simile, metaphor, personification, allusion, hyperbole, rhetoric question, repetition and irony
- *Representation* such as symbolism
- *Civility* such as use of euphemism

Sub-Topic 3: The Play/Drama

Specific Objectives	Content	Grammar
<p>The learner should be able to:</p> <ul style="list-style-type: none"> • define a play/drama. • examine the technical elements of the play/drama • explain basic elements of theatre. • critique the play. • give personal opinion about the play. • relate events in the play to personal life experiences. • compare ideas in the play to those in traditional and modern times. • assess the role of individual characters in the play. 	<ul style="list-style-type: none"> • Introduction • Technical elements of drama • Basic elements of theatre • Critiquing a play 	<ul style="list-style-type: none"> • Orthography • Spellings

Specific Objectives	Content	Grammar
<ul style="list-style-type: none"> • explain how different parts, scenes or events in the play influence each other or contribute to the holistic development or understanding of the play. • draw lessons from the play. • determine the applicability or relevance of the play to society. • write own plays. 		

Hints and Notes

- Drama is a form of literature that is meant to be acted. Drama is different from other genres of literature in that it is action based and uses dialogue as the major mode of delivery, among others.
- The main elements of drama include the title, plot, setting, themes, characters and characterisation and dramatic techniques.

Elements of Drama

Title refers to the name the writer gives to the play.

- Help learners appreciate the title which may be symbolic, ironic, a name of a character, a place, etc.
- Guide the learners to discuss the significance of the title to the other elements (themes, plot, setting, etc.) of the play.

Plot is a series of events which form the story of the play.

- Guide the learners to discover the key events in the play.
- Guide them to identify the conflicts in the play e.g. conflicts between man and man, man and self, etc.
- Help them to relate the plot with other elements of drama.

Setting refers to the time and place of action in the play.

- Help learners appreciate the physical/geographical, historical/time or social setting of the play.
- Where applicable, help learners compare the setting of the play with traditional or contemporary situations. This depends on whether the play is written from a contemporary or traditional perspective.
- Guide learners to discuss the significance of setting to the other elements of the play.

Characters and characterisation

- Characters are people in the play while characterisation is the way the playwright portrays characters in the play.
- Help them to identify the major and minor characters.
- Guide learners to analyse the characters and their traits.
- Assist the learners to explain the ways in which the playwright uses characters to bring out the major ideas of the plays.

Dramatic techniques are language arts that the playwright uses to develop his/her ideas e.g. dialogue, monologue/soliloquy, asides, juxtaposition, songs/chorus, lighting, sounds, flashback, language, etc.

- a) *Dialogue* refers to a conversation between two people.
 - b) *Monologue* is a speech in a play in which a character speaks his thoughts aloud.
 - c) *Aside* refers to something which a character in a play says to the audience but not intended for the characters on the stage to hear.
 - d) *Juxtaposition* is a situation in which more than one action take place in the same play at the same time.
 - e) *Language use*:
- Irony is a strange aspect of a situation that is very different from what you expect.
 - Satire is a way of criticising a person/an idea in which you use humour, to show their faults or weaknesses.
 - Sarcasm is a way of using words that are the opposite of what you mean in order to sound unpleasant to somebody.

Methodology

- Through role play, ask learners to act aspects of the novel, poem and play.
- Using expository method, expound on elements of the novel, poem and play.
- Let learners do intensive reading to internalise the novel, poem and play.
- Use quick reading skills such as scheming and scanning to enable learners easily go through the selected set books.
- Allow learners to carry out silent reading of the novel, poem and play.
- Use debates to help learners internalise and get clarity on aspects of the novel, poem and play.
- You should give learners opportunity to mime and recite the poems.
- Set learners in discussion groups and give them assignments from which they should make a presentation as a group.
- Dramatising the play will help in getting the message home.

- Audio-visual method is an effective way to get learners to comprehend much better the characters and characterisation, plot, setting, themes and message of the novel, poem and play.

Teaching/Learning Aids

The teaching of written literature requires that every learner and you (the teacher) should have a copy of the selected set book to be studied. **No learner should be allowed in class without the required set book!** Genres such as the play require having appropriate costumes (especially for demonstrative purposes), a television (for watching some plays and poets, if possible), and a CD or tape about the play or poem.

Skills

Written literature embraces all language skills. Whereas drama (the play) and poetry require both reading and listening skills, studying the novel demands more reading skills than any other. Develop the basic micro-skills in each category.

Assessment Strategies

You may use some of the following suggestions to assess learning achievement in this topic.

- Give learners assignments to explain basic terminologies used in written literature.
- Identify elements of written literature and ask learners to explain each of them.
- Task learners to write, act or recite simple plays and poems.
- Ask learners to read, identify and explain the different forms of language used in selected novels, plays and poems.
- Give learners assignments to identify and describe specific characters as seen in the novel or play.
- Task learners to recount or narrate events (plot) in the novel.
- Learners should write or translate selected poems in prose form (common language other than poetic language).
- Identify some words and phrases, and ask learners to examine their meanings and significance.
- Ask learners to assess the relevance of written literature to society.

Structure of the Final Assessment (Examination) Format - UNEB

At the end of Senior Six, students are subjected to a final assessment (examination). Students sit for three papers: Paper One, Paper Two and Paper Three. Each section in this syllabus is examined as an independent paper. Section A is examined as Paper One; Section B as Paper Two; Section C as Paper Three.

Paper One: Language, Grammar and Culture Duration: 2½ Hours

This paper consists of three compulsory sections: A, B, and C.

Section A: Language and Grammar [40 Marks]

All questions in this section are **compulsory**. The section contains free-response, rewrite and gap fill questions on writing sentences according to instructions given showing the Structure of Language, Grammar and Mechanics i.e. orthography, parts of speech, grammatical classes, punctuation, numbers, direct and indirect speech, word meanings/dictionary usage as well as figurative expressions. Nonetheless, this section (approximately 90%) focuses on grammar and about 10% on oral literature.

Section B: Culture [40 Marks]

In this section, candidates should answer **three questions** in all. The section covers questions on traditional and cultural topics like totems, rituals, games and sports, leisure, socio-economic activities, family, and marriage interwoven with oral literature. Oral literature (proverbs, idioms, similes, poetry, songs, riddles, etc) will take 50% of the marks. Other aspects of culture share the remaining 50%. It should be noted that oral literature is taught in Paper Three but examined in this paper. This helps to promote integration of the curriculum but also because Paper Three is too crowded and its focus is on written literature.

Section C: Prominent Contributors to Culture and Literary Heritage in the Local Language [20 Marks]

Three prominent contributors to the local languages should be identified. Two questions are set on each of the three prominent contributors. Candidates are required to answer **only one question** on **only one** of the three contributors.

Total = 100 Marks

Paper Two: Translation, Composition, Comprehension and Summary Writing Duration: 3 hours

This paper consists of four compulsory sections: A, B, C and D.

Section A: Translation [30 Marks]

There are **two compulsory questions**. Both questions are between 120-150 words each. Each question is awarded a maximum of **15 marks**.

- a) A translation from English into the Local Language. The passage includes technical, scientific and cultural terminologies.
- b) A translation from the Local Language into English. The passage includes technical, scientific and cultural terminologies.

Section B: Composition [30 Marks]

Two alternative questions are set.

Either:

- a) The student is required to write one reasonably long piece of about 500-600 words on any of the set topics. The subject may be descriptive, narrative, argumentative or reflective in nature.

Or:

- b) Students are required to write two short pieces of approximately 250-300 words each, chosen from the set topics. The topics require ability in composing a short clear statement effectively on a given matter. It is the sort of statement a newspaper reporter, a secretary of a committee meeting, a chairperson of an organisation, a chairperson of a school society, etc. is likely to produce for the benefit of the public at large or his/her particular audience.

Section C: Comprehension [20 Marks]

The section contains a long passage of prose of 600-700 words extracted from any source other than prescribed books. Questions are set to test the candidates' comprehension of the passage as a whole and in detail, as well as his knowledge of the use of language.

Section D: Summary Writing [20 Marks]

There are two alternative questions on summary writing. One question is derived from the arts (humanities) subject and the other from a science-based subject. Both texts range between 250-300 words and students are required to make the summary in 100-120 words.

Either:

a) A text derived from any humanity-based subject in the curriculum.

Or:

b) A text derived from any science-based subject in the curriculum.

Total = 100 Marks

Paper Three: Literature

Duration: 3hours

The paper consists of three sections: A, B, and C. Section A is on Novels and Short Stories; Section B on Prose and Poetry, and Section C on Plays. All sections **must** be attempted. Candidates are required to answer four questions in all: **one question from Section A, two questions from Section B and one question from Section C.**

Section A: Novels and Short Stories [25 Marks]

Two alternative texts are prescribed and candidates are required to study only one. Two alternative questions should be set from each set and candidates are required to answer **only one question** from a set of their choice.

Section B: Prose and Poetry [50 Marks]

a) **Prose:** Only one prose text is identified and two alternative questions are set on it. Candidates are required to answer **only one question** from the text. **[25 Marks]**

**Uganda Advanced
Certificate of Education**

**GUIDELINES TO THE
TEACHING OF**

**General
Paper**

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Introduction

General Paper is a multi-disciplinary subject which draws its content from all the subjects across the curriculum. Therefore, the syllabus is vast and has no itemised resource list of its own. The subject helps the learner to explore and appraise social, cultural, economic, philosophical, scientific and technological issues.

The syllabus also enables learners to develop the ability to make cross-curricular links; to develop a maturity of thought appropriate to students at this level; and to achieve an understanding and usage of the English language which enables the students to express arguments, ideas and opinions in a reflective and academic manner.

The key objective is that the learners will be able to convey information or opinions in a way that is thoughtful, perceptive and immediately intelligible to the reader.

Aims of Teaching General Paper

The broad aims of teaching General Paper are to enable the learners to:

- i) attain maturity of thought appropriate to their level of mental development.
- ii) further develop their understanding and use of English so as to be able to express arguments, ideas and opinions in a reflective and academic manner.
- iii) to read extensively in order to enrich their general knowledge.
- iv) apply skills acquired for extensive learning.
- v) to develop thinking and reasoning skills and maturity of thought.
- vi) be independent and critical readers.

Objectives of Teaching General Paper

The objectives of teaching General Paper are to enable the students to:

- i) communicate information, ideas and opinions in a clear, concise, logical and appropriate manner.
- ii) present views and ideas with reasoned consideration.
- iii) have a broad understanding of the world and current issues like climate change, voter education, animal welfare, the economy,

international terrorism, infectious diseases, politics, scientific discoveries, religion, history, conflicts between nations and others.

- iv) capture the reader's attention by injecting creative thoughts.
- v) evaluate and discriminate evidence, ideas and opinions in order to formulate a supported conclusion.
- vi) apply knowledge and understanding through analysis of a specific task. This can be done by drawing inferences, providing explanations, constructing and developing arguments, understanding the implications of a suggested course of action or conclusion.

Target

General Paper can be taught by a teacher who is knowledgeable and has the initiative to always search for information so that he/she initiates and steers discussions among the students. The teacher should be current and keep abreast with contemporary issues to inculcate interest in the students to read widely.

General Paper is a compulsory subject for all students who enrol for this level.

Time Allocation

General Paper is allocated a triple period per week at both Senior Five and Six level.

Assessment of General Paper

Assessment of General Paper rotates around the following skills:

- i) Knowledge
- ii) Understanding
- iii) Analysis
- iv) Application
- v) Communication
- vi) Evaluation

The student is expected to demonstrate:

- i) knowledge and understanding in relation to the specific topic areas;

- ii) the ability to identify, select and interpret, with reasoned consideration, material appropriate to a specific task;
- iii) the ability to analyse and apply knowledge in relation to a specific task;
- iv) the ability to evaluate and discriminate evidence, ideas and opinions in order to formulate a supported conclusion;
- v) the ability to communicate information, ideas and opinions in a clear, concise, logical and appropriate manner.

The Examination Format

The General Paper examination is of 2 hours and 40 minutes. It consists of two sections, **A** and **B**. Section A contains **six** questions and Section B contains **two** questions. Students answer **two** questions, **one** from **each** section. The questions asked are general in nature, but demand discussion and evaluation. The students are expected to:

- i) use their specialised knowledge to answer the questions on any of the subjects offered at this level curriculum.
- ii) discuss general topics which are not directly related to the subjects offered on the Advanced level curriculum.
- iii) use English language appropriate to the advanced level.

Note: Answers to questions in Section A should normally be **between 500 and 800 words** in length. A pass in General Paper ranges between a Distinction 1 and a Credit 6, and is recorded as a subsidiary pass.

Details of the Syllabus

Section A

This section will consist of topics for composition based on:

1. Historical, social, economic, political and philosophical topics. The possible areas for consideration include:
 - i) The role of the individual in society: the family, marriage, peer pressure, class
 - ii) The nation: challenges of nation building, patriotism, tribalism, ethnicity, discrimination in Uganda, the state, characteristics and functions
 - iii) The importance of history, impact of war: terrorism, liberation wars in Africa, revolutions in Africa, civil wars, refugees, genocide
 - iv) Culture: values, tradition, identity, upbringing, customs and rituals, taboos, initiation, roles, courtship, types of marriage, sex education, status, belonging, conformity, medicine, dress, fashion, music and dance, leisure, place of women, dominance of foreign culture
 - v) Cultural changes: circumcision, prostitution, changing roles and attitudes, gambling, etiquette, dressing, succession, inheritance
 - vi) Education and welfare: purpose, goals and meaning of education, relevance of education to the society, Universal Primary Education (UPE), Universal Secondary Education (USE), Special Needs Education, religion, gender, coaching and bullying, examination malpractice, education for all, students' strikes, automatic promotion, drop out, adult education, education systems, formal, informal and non formal education, academic and vocation education, curriculum changes, teacher image, education for empowerment, job creation and job seeking
 - vii) Sports, leisure, international competitions, games, entertainment, music
 - viii) Challenges of the third world: provision and politics of foreign aid, unemployment, underemployment, retrenchment, restructuring, inflation, taxation, budgeting, privatisation, poverty, brain-drain, cultural identity, globalisation, appropriate technology, disease, illiteracy, family planning, natural resources, hunger, insecurity and conflict, distribution of wealth, economic

- dependence, economic policies, investment and productivity, landlessness, resource allocation and food security
- ix) The role of minority and pressure groups: National Union of Disabled Persons in Uganda, trade unions, NGOS, Community Based Organisations, women movements, cultural institutions, women in development, religious leaders
 - x) Human Rights: international/national rights and freedom, children's rights and responsibilities, freedom of speech, human rights foundations/organisations like the United Nations High Commission for Refugees (UNHCR), International Criminal court (ICC), etc.
 - xi) Infringes on human rights: child labour, domestic violence, human sacrifice, rape and child abuse
 - xii) Matters of conscience: faith, tolerance, equality, fundamentalism, opportunity, moral judgement, values, honesty, God and natural laws, diplomacy, abortion, corruption
 - xiii) Politics and political systems: political movements (Pan Africanism/ Pan African Movement) monarchism, theocracy, military rule, dictatorship, nationalism and national unity, decentralisation, political alliances, diplomatic relations, role of parliament, millennium development goals, regional and international integration (East African Community (EAC), African Union (AU), United Nations (UN), etc.)
 - xiv) Governance: political systems (single party, multiparty), democracy, forms of government (military, democratic, autocratic, monarchical, federal).
2. Science, including its history, philosophy, general principles and applications; environmental issues and mathematical topics. The possible areas for consideration may include:
- i) Medical dilemmas and issues of research and ethics: concept of progress in science, abortion, test tube babies, cloning, HIV/AIDS, cancer, plastic surgery, traditional versus modern medicines
 - ii) Science and health education: diet, nutrition, lifestyle, sex education, health and fitness
 - iii) Global/mass media: information and communications technology, the Internet, cell phones, iPods, television, radio, satellite,

influence and controls. Effect on lifestyle, culture and habits, face book, etc.

- iv) Environmental concerns: climate change, global warming, renewable and non renewable energy resources, biomass, solar energy, fossil fuels, geothermal energy, nuclear energy, rural electricity, environmental conservation, pollution, soil erosion and desertification, volcanicity, green house effects, waste disposal, drainage, wet lands
 - v) Migration and population dynamics: rural urban migration, urbanisation and its challenges, traffic congestion, transport, accommodation, slums, disposal of waste, street children, delinquency, crime and punishment, mob justice, drugs
 - vi) Demography: population dynamics, birth rate, infant mortality rate, impact of politics, employment, land security, location and localisation
 - vii) Agriculture: farming techniques for the twenty-first century, irrigation, mixed farming, urban farming, zero grazing, mechanisation, subsistence vis a vis commercial farming
 - viii) The relevance of mathematics in everyday life: simple statistics and logical analysis, random selection of samples, measurements, interpretation of data, table interpretation, manipulation of statistics, generalisations, probability, pie charts, bar graphs, histogram, linear graphs, population pyramids, divided rectangles, squares, population cycles, correlation, progression, variables, induction, deductions and inferences, reasoning, fallacies, assumptions
3. Literature and language, arts and crafts. The possible areas for consideration may include:
- i) Language: heritage, tradition, dialect and development, tribal languages, origin, language and education, language policy, language change, language extinction
 - ii) Literature: storytelling, drama and performing arts, poetry, biography, autobiography, fiction
 - iii) Art and crafts: creativity, architecture, national heritage/preservation, effect of tourism, painting, sculpture, photography, beauty, art and truth and aesthetic judgement

- iv) Communication: purpose of communication, forms of communication -verbal, written, electronic; music, maths, sign/body language and computer language, skills of communications, advertisement, press freedom, fact and opinion

Section B

This section focuses on comprehension of an English prose passage as a whole and in detail. It also concentrates on the learners' ability to re-express material supplied in a continuous form, and their understanding of common English usage. This section covers information given in the form of notes, statistics or diagrams as well as testing logical and scientific reasoning.

The following areas are relevant for this section:

- i) Comprehension and general understanding of the passage, identification of facts as given in the passage, summary writing, contextual explanation of meanings of words and expressions, identifying evidence in the passage, establishing the writer's attitude
- ii) Language competency: grammar, spellings, punctuation, expression, essay writing skills; good sentence structure/well-organised paragraphs, instructional words; meanings and approach

Reference Materials

The following are some of the reference materials that may be used to get information for the topics spelt out in the syllabus:

1. Magazines
2. Newspapers
3. Textbooks
4. Autobiographies
5. Biographies
6. Newsletters
7. Relevant Internet websites
8. Electronic encyclopaedia (like Encarta, Britannica), eBooks
9. Broadcast media like television and radio
10. Other forms of media like documentary videos and audio tapes
11. Ministry/ Departmental reports or reviews
12. Statistical abstracts (from Bank of Uganda, Ministry of Finance, Uganda Bureau of Statistics, etc.)
13. Almanacs

Volume 6 comprises **Literature in English, General Paper, Local Language** and **Fine Art** teaching syllabi for Advanced Level of Education in Uganda. It gives a clear breakdown of the subject content to be taught per term for each of the subjects. In each syllabus, the specific objectives have been clearly identified and the content spelt out together with suggested approaches to give better guidance to the teacher and other users, in order to simplify the teaching/learning process.

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