



Ministry of Education and
Sports

HOME-STUDY LEARNING

SENIOR
4

ART AND DESIGN

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

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National Curriculum Development Centre
P.O. Box 7002, Kampala-
Uganda
www.ncdc.go.ug

FOREWORD

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

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

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

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



Alex Kakooza

Permanent Secretary

Ministry of Education and Sports

ACKNOWLEDGEMENTS

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

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

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



Grace K. Baguma

Director,

National Curriculum Development Centre

ABOUT THIS BOOKLET

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

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

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

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

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

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

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

Senior Four

Term 1

Lesson 1

Theme: Drawing and painting

Topic: Still life and Nature Study

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

1. use the elements and principles of art to capture compositions and sceneries in a creative and pleasant way.
2. explore depth in compositions from still life while showing mastery of media.
3. display a personal technique in the study of nature.

You will need some of the following materials:

- Pencils - Rubbers
- Ball pens - Paper (e.g. bond, manila, empty paper bags - Colours (e.g. powder, water colours, acrylics, c locally made colours)
- Crayons/pastels (boxes)
- Charcoal - Brushes
- Coloured pencils - View finder

Introduction

Ever since you joined senior one, you have been drawing various objects and compositions. Drawing is a backbone to many different forms of art since it helps one to generate and perfect ideas. Elements and principles of art are important in drawing and any other form of art. These form a vocabulary for art response and art making. In this topic, make yourself familiar with these elements and principles of art and how they influence still life and nature study.

Remember, elements of art include; line, shape, space, value, form, colour and texture. While principles include balance, rhythm/movement, contrast, pattern, unity/harmony, emphasis and proportions.

Still life

Let us consider still life as the study of objects in **composition**, in relation to their immediate background. The objects may be either natural, artificial or a combination of both types. This calls for a study of the relationship between the different objects in the composition (arrangement) and how they influence or get influenced by their surroundings.

For example, observe the example of still life setting in **Figure 1.1**.

Composition is very important in the study of still life. This includes arranging the different objects in a creative way. You can make your own composition (setting) for still life by considering the following characteristics of a good composition;

- It is always a good practice to have objects in varied sizes, form, colour/tone and texture.
- Small objects should be arranged in front of the big ones for a clear display.
- The setting should be at the eye level or below and never above the eye level for a clearer view of the different objects.
- Avoid leaving much space between objects within a given composition. Objects may overlap with each other to achieve **contrast** and **harmony**. For example, look at the arrangement of objects in Figure 1.1 and study how the different fruits and vegetables relate with each other.
- The setting should be composed of objects that relate with each other in real life, such as objects from the kitchen, food stuffs, gardening tools, utensils, among others.



- The composition may be set on a platform (such as a table or stool), or on the floor, in a corner, or away from a wall, or close to a wall.

Figure 1.1: A setting for still life

The procedure for drawing or painting still life should always begin with making a **sketch**. At this level, you use thin lines to capture the **shapes** of the different objects; regarding their sizes and placement within the composition. Sketching can be done with a pencil for drawing or a small brush and light colour for painting.

Remember, the way you use your format depends on the nature of the arrangement. If the composition occupies more vertical space, use a **portrait format** (as shown in Figure 1.2) and if the composition takes more horizontal space, use a **landscape format**.

After sketching, introduce **tones** as you build the **forms** of the different objects. Tones should be handled in **unity** with **texture** by using different shading techniques, or different brush strokes for painting.

Be mindful of the light direction and capture the **cast shadows**. It is always better to control light to one direction (either left or right) in order to render tonal variations appropriately.



Figure 1.2: A study of still life by an S.4 student

The different objects in a given composition affect each other in terms of tones and colour as reflections.

Activity 1.1: Drawing or painting from still life

1. (a) Study the composition in Figure 1.2 and comment on the shapes of objects, use of tones and texture in relation to the arrangement of the composition.

(b) Suggest ways how you can make this composition look better?
2. Arrange at least five different objects of your choice (with different shapes, size, colour and texture) and capture them on the available support (such as paper), using a medium of your choice.

Nature

In nature study, you are tasked to make an analytical study or studies of an object picked from nature. You should capture the likeness of the object as it appears in the natural environment.

Or you can make a study of scenery in form of a landscape.

For the **study of a single object**, you should capture its unique features that make it different from other objects. This calls for a keen observation of the object under study. For example, observe Figure 1.3, and identify the details that are unique for a pumpkin and not any other object.

Just like in still life, you follow the elements and principles of art while studying nature.

The procedure includes sketching, followed by shading or painting to capture



Figure 1.3: A study of a pumpkin by a senior four

the tones, colour and texture of the object *student* under study.

Unlike still life, in nature the study of the background is not necessary.

Study of a landscape

This refers to the study of a given scenery. Landscape includes three basic parts; the foreground, middle ground and background. The landscape may be open (with a distant view of the horizon and the sky), such as Figure 1.4 or closed (with no distant view of the horizon and sky) such as Figure 1.5.



Figure 1.4: Open landscape



Figure 1.5: Closed landscape

The scenery selected for drawing or painting may include a variety of features, however it is always your task to creatively eliminate some of the details and only capture those which will make the study look interesting. In order to achieve this, you may use a **view finder**. As shown in Figure 1.6, cut a rectangular or square hole in a cardboard to form a view finder. Then hold it out while facing a given scenery and you capture only the part that appears in the middle of the view finder.

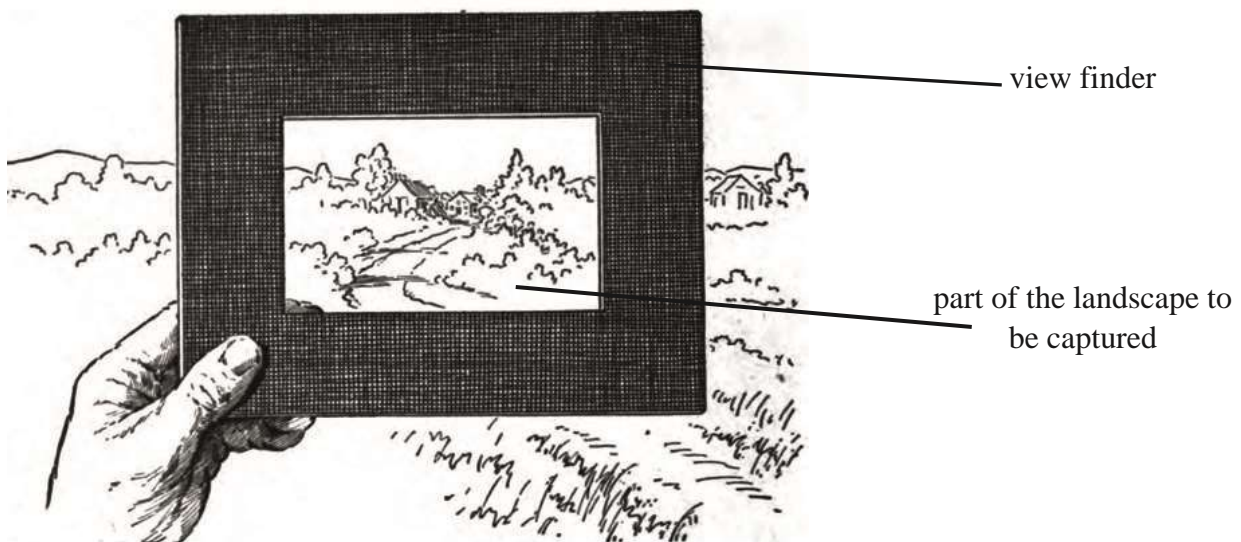


Figure 1.6 A view finder

After selecting a suitable part of the landscape to draw or paint, proceed with making a sketch and shading or painting. Take note of the following as you draw or paint:

- Due to perspective, closer objects look bigger than those observed at a distance - Objects in the foreground have more details in structure and texture

- There is a sharp contrast in colour and tone in the foreground and this reduces with distance
- Colours are brighter in the foreground as compared to the background

Activity 1.2: Drawing or painting from Nature

1. (a) Differentiate between a closed and open landscape
(b) What is the importance of a view finder to an artist?
2. Make a study or studies of a twig of a thorny plant with at least three leaves.
3. Study a landscape with a house in the middle ground and vegetation in the background.

Summary

In this topic, you have studied about drawing and painting from still life, nature and landscape. You have learnt about the tricks followed to make a meaningful composition in still life as well as the techniques of studying an object from nature and landscape. It is always important to bring out the characteristics of the object studied in nature and to bring out your personal technique in drawing or painting.

Lesson 2

Theme: Graphic Design Topic: Identification Symbols

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

1. use simple forms to create identification symbols.
2. identify the differences and similarities with other visual symbols, such as. Trademark, emblem, badges and coat of arms.

You will need some of the following materials:

- a collection of newspapers and magazines.
- drawing materials and tools such as pencils, pens,
- brushes, cutting tools, precision tools (rulers, stencils),
- glue, colours (may be locally made), sketchbooks.
- familiarize with computer and design software where available.

Introduction

You have been exposed to various ways through which artists communicate ideas and graphics is among. It is visual language through which an artist communicates ideas to a large audience. This is possible through the use of symbols and images. In this topic, you are going to study about how to design identification symbols and their use.

Differentiating different symbols

Consult magazines, newspapers, labels and television and identify the following corporate (visual) symbols. What are the unique features identified for each of these symbols?

- a trademark
- a logo
- court of arms
- stamp
- budge


You can design a Logo in form of a **pictorial visual, monogram, word mark/logotype, emblem or a combination mark**. Particularly, you are going to learn about the steps of the design process in reference to designing corporate symbols. This includes the brief, rough sketches and discussion. You will develop the ability to sketch and create an identity/corporate mark or a symbol from simple forms for a specified end user/client.

Activity 1

1. Carefully observe the images in Table 2.1 and study their description.
2. Based on your research, what do these symbols represent?

Table 2.1: Examples of identification symbols

<p>A</p> 	<p>Combination Mark is a combination of the icon and word mark logo.</p>
<p>B</p> 	<p>Pictorial visual is created using strictly images only as representational objects that symbolize a product, service or organization without text.</p>
<p>C</p> 	<p>Emblem involves the creative use of visuals to represent the brand. Emblems are usually more abstract than the other types of logos.</p>
<p>D</p> 	<p>Word Mark/ Logotype-is produced using letters derived from words which they represent.</p>

E		<p>Monogram is made by overlapping or combining two or more initials of an individual or an organization to form recognizable symbols or logos.</p>
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Features of a Good Visual Symbol

As you prepare to design your visual symbol, consider the following guidelines;

1. **Easy to read**

It is crucial that graphic symbols are easy to read and identify at a glance, therefore you should observe its **simplicity** and the elements **boldness**.

2. **Easy to recognize and remember**

You should use fonts and colour schemes which are easy to appreciate and remember.

3. **Be original** in the source of ideas and design. Do not copy from the already existing designs.

4. **Meaning and Idea**

Make the visual symbol easy to remember and use in different forms. 5.
The design should be neat (precise)

Activity 2

Activity for competency:

1. As a keen learner, look around your community and identify examples of

immediately recognised logos such as Coca-Cola, MTN, Apple, Airtel, Total (fuel station), Toyota and Stanbic bank.

- Discuss why these logos are so well known and analyze some of the elements of their design (colour/type/shape/imagery/ appropriateness for the product).
- Imitate some of those identified symbols in your art book or paper.

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2. Where possible, collect your own logos from the package labels, magazine/newspapers, school badges and headed papers/official letters.
 - Explains the different types of symbols and their functions.
 - Make written observations on use of colour/shape etc. and how these suit the product/service they represent.

3. Using the initials (and an object you feel that represents you (such as a football, book, animal etc.)), create a logo for either a new school, or yourselves.

Experiment with different colours/fonts and to consider design elements observed in your previous research.

 - Explain in writing the choices made and why the final design was selected as best.

Summary

In this topic, you have studied about graphic design. Particularly, you have studied about the characteristics of identification visual symbols and you have observed some of these symbols in your locality. You have also designed an identification symbol using the available materials.

Term 2

Lesson 3

Theme: Drawing and painting

Topic: Imaginative Composition

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

1. create compositions from imagination based on a theme.
2. use a colour scheme of choice for self-expression.
3. paint while following a personal style.

You will need some of the following materials:

- pencils
- colours (e.g. powder colours, or water colours, or acrylics, or locally made colours)
- brushes (different sizes and types)
- paper or any surface that you can paint on

Introduction

In your previous classes, you have drawn and painted in different ways, particularly from observation (from objects set in front of you). Probably, you have also drawn and painted from memory. This is where you capture objects that you have ever seen before, but not present at the time of drawing and painting. But have you ever drawn or painted from imagination? What was your experience? In this topic, you are going to create compositions in painting, based on your imagination (putting yourself in a situation as if you are observing or experiencing it in real life).

How do you perceive imagination?

Probably you have ever dreamt before, where you experienced a particular situation. Can you translate such a dream into painting? With **imagination**, you need to think creatively as you translate situations by forming compositions that depict scenes and experiences.

Activity 1: Sketching a composition from imagination

Create a sketch for one of the following scenarios:

1. At home with your siblings, you are watching a football match for your favourite team against your rival team. The first half ended goalless and now the second half is about to end still with no goals scored. Then in the 90th minute, your team scores a goal. You can't avoid shouting and jumping around the living room.
2. The COVID19 pandemic is over – the lockdown has been lifted. It is school time again! Schools are opening up. It is time to meet your schoolmates once again.
3. Suggest a topic/theme for your composition.

I hope you observe that as you create compositions from imagination, memory supports you a lot. Quite often, you can create an imaginative composition by arranging different objects from your memory.

How to create a meaningful composition

You may have an interesting theme for painting but the challenge of making it look exciting to the observer becomes the challenge. Consider the following qualities of forming a meaningful composition for a given theme;

- It should be clear and to the point (understandable). Avoid putting in too many things in your composition

- It should have a **focus** (centre of interest). This should be put in the foreground with objects that are big enough
- It should fit within the picture frame. The picture frame should not appear too small for the composition
- It should be dramatically composed to capture the interest of the observer

Activity 2: Critique a painting

1. Observe the painting in Figure 3.1 and comment on the composition in regard to the qualities stated above.
2. How would you make the painting look better?



Figure 3.1: A painting made by a senior four student

Procedure for painting an imaginative composition

Whenever you are given a theme to paint about, consider the following steps to produce an interesting composition:

1. Prepare the required material (Such as colours, pencils paper and brushes).
2. Interpret the theme; make sure you understand it very well.
3. Make a sketch for the composition, include the center of interest (this should bring out the theme of the composition)
4. Plan how the subject matter will be painted with a suitable background.
5. Apply colours. Choose a **colour scheme** that suits the meaning of the composition. An exciting, or scaring



composition demands for the use of hot colours. Yet a composition with

Figure 3.2: Torture, a painting by a student a calm theme demands for the use of cool colours. For example, comment on the theme of the painting in Figure 3.2 and the colour scheme that was used.

6. While painting, it is always better to begin with the background, with cool colour tones. This would help you avoid leaving in gaps (with no colour) in your painting.
7. After satisfactorily handling your background, paint the foreground by rendering the focal point with more brilliant colours. Be mindful about the different forms and texture of the subjects in your painting. Do not forget about **perspective** (the closer the objects, the bigger and clearer they are and this reduces with distance). You should always try to bring out the mood of the painting in relation to the theme being handled.
8. Then finish up your painting by capturing the highlights and shadows. If you are using colours and brushes, small brushes create a fine finishing of the painting.

Remember, colour adds meaning and excitement to a composition if well handled. But it may distort the meaning of the composition if it is carelessly handled. Therefore, always choose an appropriate colour for the given theme while working on original imaginative composition in colour.

Activity 3: My original imaginative composition in colour

Choose one of the following themes and create an imaginative composition in colour.

1. On your way back from school, your siblings welcome you back at home in a jovial mood.
2. It is just about time for curfew and everyone is in the rush to go back home.
3. Ooh! This work is too much for me! A lazy child complains.
4. Let me help you. You look tired and spent.
5. A neighbour has been released from hospital after recovering from COVID19. He is being received back at the village but with mixed feelings.

Summary

In this topic, you have studied about imaginative composition in colour. Specifically, you have studied about how to create a composition from imagination while following a theme. You have seen how important creating a centre of focus is in painting. After sketching your own compositions, you were able to apply colour to add more meaning and i

Lesson 4

Theme: Drawing and painting

Topic: The Living Person

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

1. represent a human figure in a given posture.
2. portray the structure and characteristics of the human figure in different poses.
3. draw the component parts of the human body.
4. demonstrate the relationship between the human structure and behaviour of its drapery.

You will need some of the following materials:

- pencils (graphite and coloured),
- chalk, crayons, charcoal (even those from firewood),
- pastels, pen and ink, brushes and paint, rubber,
- paper (including improvised from; waste cement bags, corrugated boxes, packing bags)

Introduction

This sub–topic is intended to enable you understand and demonstrate the nature and character of a living person and how the body parts relate to each other. It enhances your understanding of the human anatomy, structure and character and how the skeleton supports the body movement with its drapery. The skill needs observation and imagination to cope with difficult aspects of the figure in deliberate action, foreshortening and balance.

Good figure drawing must be appealing and convincing, idealistic (with normal proportion, correct anatomy and good light and shadow). This particular study of Living Person requires you to draw/paint from a model set in a descriptive/expressive pose. You will make clear observation and draw in two-dimensional media, revealing the body structure, proportions and expression. You will study the living person in various poses in relation to the body parts, as well as the behaviour of drapery.

As you concentrate on the study of a living person, **emphasis** should be put on the importance of looking and measuring carefully to ensure correct **proportions**. This is in addition **to** capturing **pose** and **expressive use of elements** of Line, Texture, Tonal values and colour in drawing a human figure.

Measuring Proportions of the Living Person

During drawing, your action of observation, should be towards perceiving the proportional relationships which guide your observation of size and shape. In order to measure scale, start from something of a known size to which you can compare such as the head (Observe Figure

4.1). This is based on the observation that an average person, (normally seven and-a-half or eight heads tall, including the head).

- Get a model and put him/her in standing position
- Observe closely, take visual measurement of head using pencil and Mark the divisions (based on head) from head to toe.

Proportion can also be achieved by **sighting technique** that involves using pencil measuring.

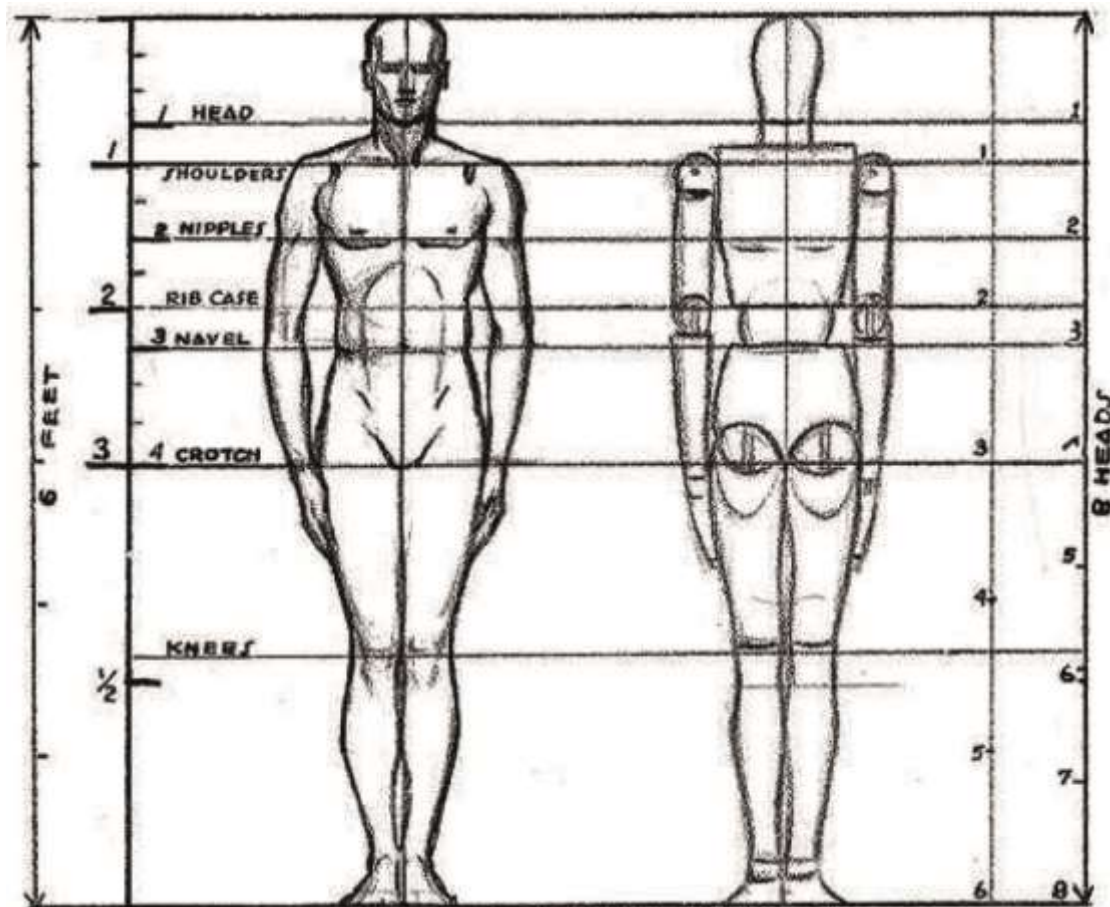


Figure 4.1: Proportions of a living person

Activity 1

Use the materials available to do the following activity while focusing on proportions and structure. Using only line, draw from the human figure in a variety of poses (reclining/standing/seated) to develop your accuracy. You can make several drawings on one large sheet of paper.

Procedure:

1. **Identifying a suitable posture of the figure.** Decide the nature of drawing you want to produce; is it male /female; seated/standing/bending; with body shift/ static; with tight /loose clothing; with active /plane background? Then identify the person to do that pose for you.
2. **Finding the suitable viewpoint for best drawing results.** Move around the person posing in order to identify the position which best reveals the structure, the lighting/ tone and posture.
3. **Positioning the figure in the format (using feint lines).**
You can block-in /envelop the figure into the available format using lines that touch all the outer edges of the figure as landmarks.
4. **Realizing the proportion**
Capture and lay in a few lines of action to indicate movement of arms, legs, torso, and head, and then rapidly suggest the major contours of the forms, lines of action activities; curling lines, line of gravity, body weight shift and areas of stress.

Consider drawing while following the steps below:

1. **Develop the sketch (gesture drawing)** (Observe Figure 4.2)

Start by drawing an OVAL OR EGG SHAPE for a head, and lightly mark down seven and half horizontal measurements, the last half being the ground to ensure your figure will fit on the paper.

Use any of the following gesture drawing techniques that is easy for you to start the drawing

- Stick figure drawing approach
- Mannequin to study of anatomy.
- Planes & Masses with primitive shapes as shown in Figure 4.3
- Volume construction with primitive forms. *Figure 4.2: Start with the thumbnail or*



gesture sketch

2. **Model the drawing** to build roundness of form with modelled line to form very little shading following structure (Anatomy of figure). Study how to build the pose with the basic shapes by observing Figures 4.3, 4.4, 4.5, 4.6 and 4.7.

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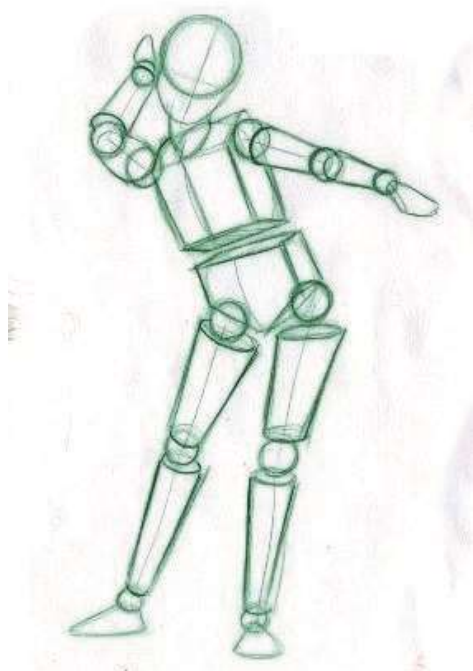


Figure 4.3: Build the figure using the basic building blocks known as basic shapes. Make sure the proportions work.

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Figure 4.4: Once all the pieces are looking solid and right, you can start constructing more life-like anatomy over the body shapes.



Figure 4.5: The drawing has become more complex, but you should be still in control since you have a solid foundation. By now you know where each component joins to the next.



Figure 4.6: Now you can draw all sorts of details knowing that it is solid. The construction tells you where things are, even if it's covered up with clothing or hidden behind something.

3. Finish the drawing with structural lines. The finished drawing can be solid and hopefully will retain all the gestures you were hoping for. Look at Figure 4.7.



Figure 4.7: The finished drawing

Activity 2

Imitate the steps in **Figure 4.3** to **4.7** and capture a pose from a clothed (draped) model of your choice.

Summary

In this topic, you have studied about drawing from a living person. You have studied how to make gestural drawings and the use of basic shapes to capture a draped (with clothes) living person. You can perfect your skill by making more practice with a model of your choice in different poses.

Term 3

Lesson Five

Theme: Weaving Projects

Topic: Weaving techniques

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

1. Identify the different woven items from your local area
2. Use different weaving techniques for warp and weft to create a craft.

Words you will learn

- warp
- weft
- weave
- satin weave
- Twill weave

You will need:

- Fibres such as palm leaves, raffia, sisal, banana fibres (these depend on what is available in your local area)
- Cutters (such as blades and knives)
- Dyes (where possible)

Introduction

There are many different woven articles from the different areas of Uganda. These are made to serve different purposes and therefore they vary in shapes, structure and sizes. Besides the technique followed, such articles obtain their outlook from the type of materials used during in their formation. In this topic, you are going to study about the different techniques of making a simple woven article.

Woven article from different parts of Uganda

Observe **Figures 5.1, 5.2, 5.3 and 5.4** and identify the woven articles presented. What materials were used to weave them? Which of these articles can be got from your local area?



Figure 5.1

Figure 5.2

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Figure 5.3



Figure 5.4

I hope you were able to observe the differences in shape, colour and size of the different articles presented. The techniques used to weave such articles vary from one region to the other. For example, find the type of woven articles produced from your local area and the types of materials used.

Activity 5.1 Woven articles from the local area

1. Conduct research about the types of woven articles found in your local area.
2. What materials are used to make these articles?
3. What weaving techniques are used to make these articles?

Materials for weaving

Like any other form of art, weaving requires you to prepare your materials in time before the weaving process. Quite often, materials from the local environment are used. These include, but not limited to sisal, raffia, papyrus, palm leaves, bamboo, reeds, banana stalks and fibers, soft sticks (or kane) and grass.

From the research you have conducted, you may observe that the colour and size of the materials used differ from their natural state. These materials are got from the local surroundings when they

are still raw. Then they are trimmed, sun dried and sometimes boiled in dyes for a more appealing colour. Study how weaving materials are prepared locally.

Weaving techniques

There are several weaving techniques used in the different regions of Uganda. These vary from region to region, according to the type of materials and skilled people available in the region. But some of these techniques cut across different regions of Uganda.

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The weaving technique depends on how the **weft** (horizontal strokes) are twisted between one **warp** (vertical stroke) and the other as shown in **Figure 5.5**.

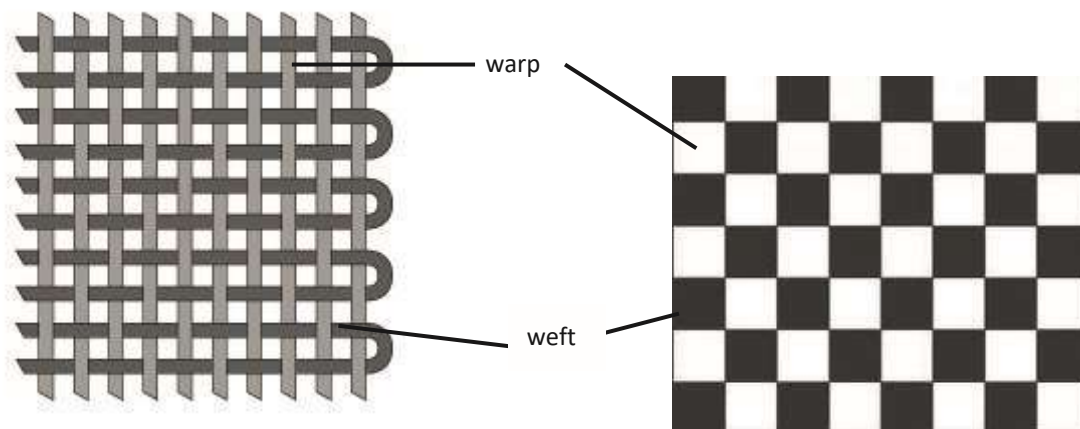


Figure 5.5: Illustration of the warp and weft in weaving

The warp and weft can be woven in different ways to form different weaving techniques. For example, observe the different weaving techniques illustrated in Figure 5.6.

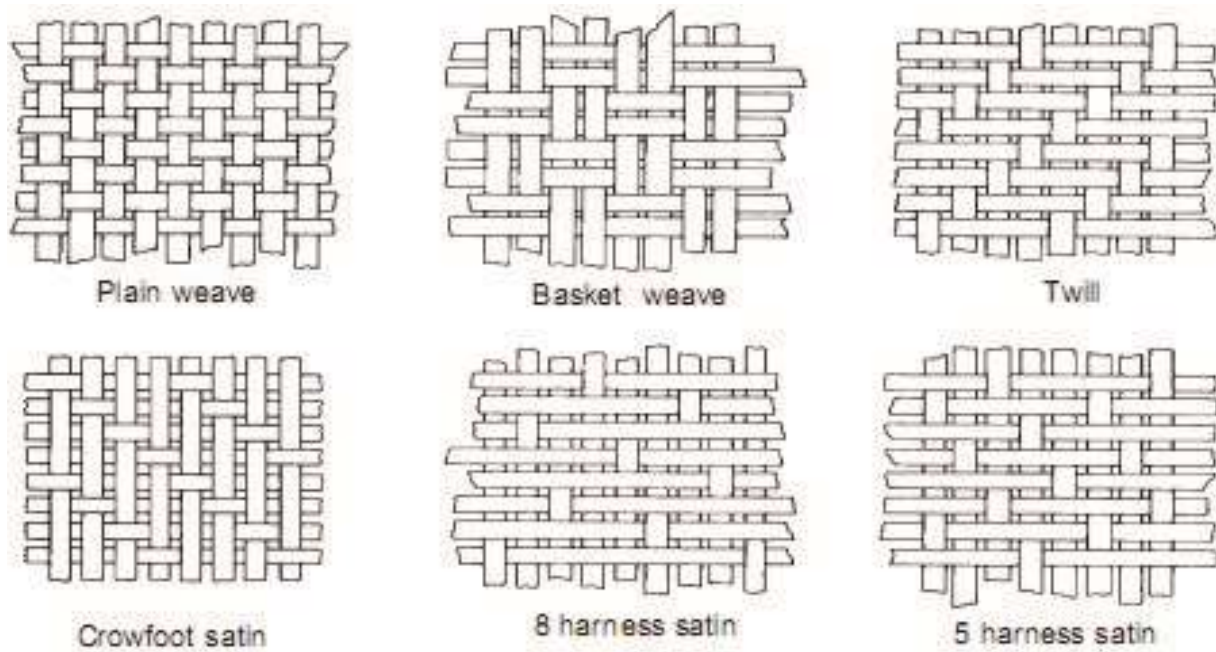


Figure 5.6: Weaving techniques

Activity 5.2: Practice with different weaving techniques

1. Prepare strips of weaving materials available in your local area.
2. Use the prepared materials to imitate the weaving techniques illustrated in Figure 5.6.
3. Using a weaving technique of your choice, make a table mat. Creatively finish your article.

Summary

In this topic, you have studied about using weaving techniques of warp and weft to create a usable craft.



National Curriculum
Development Centre,
P.O. Box 7002,
Kampala.

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