



**REPUBLIC OF KENYA  
MINISTRY OF EDUCATION**

**UPPER PRIMARY LEVEL DESIGNS  
SUBJECT**

**ART AND CRAFT**

**GRADE 6**



**KENYA INSTITUTE OF CURRICULUM DEVELOPMENT**

**JANUARY 2021**

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## **FOREWORD**

The Government of Kenya is committed to ensuring that policy objectives for education, training and research meet the aspirations of the Kenya Constitution 2010, the Kenya Vision 2030, the United Nations Sustainable Development Goals (SDGs) and the Regional and Global conventions to which Kenya is a signatory. In relation to this, the Ministry of Education (MoE) embarked on curriculum reforms that culminated in the full implementation of the Competency Based Curriculum (CBC) in January, 2019 from the level of Early Years Education (Pre-Primary 1 and 2, and Lower Primary Grade 1, 2 and 3). This was followed by the roll out of the curriculum in Grade 4 in 2020. In readiness for the progression of the Grade 4 cohort, the curriculum designs for Grade 5 were developed.

Grade 6 designs have now been developed. These curriculum designs are intended to ensure that the core competencies attained by learners at Grade 5 are enhanced even as further opportunities are provided for identification and nurturing of every learner's potential as learners prepare to transit to Junior Secondary school.

The curriculum designs include the general and specific learning outcomes for the learning areas (subjects) as well as strands and sub - strands. The designs also outline suggested learning experiences, key inquiry questions, assessment rubric, pertinent and contemporary issues, values and Community Service Learning (CSL) activities.

It is my hope that all Government agencies and other stakeholders in Education will use the designs to plan for effective and efficient implementation of the Competency Based Curriculum.

**PROF. GEORGE A. O. MAGOHA, MBS, EBS, CBS**  
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## **PREFACE**

The Ministry of Education (MoE) is currently implementing the second phase of the curriculum reforms with the roll out of the Competency Based Curriculum (CBC) at Grade 4 in 2020. This is the first cohort of the Upper Primary level in the new education structure. Grade 5 and 6 designs have also been developed.

Grade 6 being the final stage of the upper primary level is very critical in the realization of the Vision and Mission of the on-going curriculum reforms as enshrined in the Sessional Paper No. I of 2019 whose title is: Towards Realizing Quality, Relevant and Inclusive Education and Training for Sustainable Development in Kenya. The Sessional Paper explains the shift from a Content - Focused Curriculum to a focus on Nurturing every Learner's potential.

Therefore, the Grade 6 curriculum designs are intended to enhance the learners' development in the CBC core competencies, namely: Communication and Collaboration, Critical Thinking and Problem Solving, Creativity and Imagination, Citizenship, Digital Literacy, Learning to Learn and Self-efficacy.

The curriculum designs also continue to link the activities in the main learning areas to the other aspects of the CBC including links to Pertinent and Contemporary Issues (PCIs), Values and Community Service Learning (CSL). The designs also offer several suggested interactive learning activities and variety of assessment techniques. It is expected that the curriculum designs will guide the teachers to enable learners attain the expected learning outcomes for Grade 6 and prepare them effectively for the next Grade.

It is my expectation that the teacher will use the designs to make learning interesting, exciting and enjoyable.

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## ACKNOWLEDGEMENT

The Kenya Institute of Curriculum Development (KICD) Act Number 4 of 2013 (Revised 2018) mandates the Institute to develop curricula and curriculum support materials for basic and tertiary education and training, below the university. The curriculum development process for any level involves thorough research, international benchmarking and robust stakeholder engagement. Through this systematic and consultative process, the KICD conceptualised the Competency Based Curriculum (CBC) as captured in the Basic Education Curriculum Framework (BECF), that responds to the demands of the 21st Century and the aspirations captured in the Kenya Constitution 2010, Kenya and the Kenya Vision 2030, East African Commission Protocol and the United Nations Sustainable Development Goals.

KICD obtains its funding from the Government of Kenya to enable the successful achievement of the stipulated mandate and implantation of the Government and Sector (Ministry of Education (MoE) plans. The Institute also receives support from development partners targeting specific programmes. The Grade 6 curriculum designs have been developed with the support of the World Bank through the Kenya Secondary Education Quality Improvement Program (SEQIP) commissioned by the MoE. Therefore, the Institute is very grateful for the support of the Government of Kenya, through the MoE and the development partners for the policy, resource and logistical support. Specifically, special thanks to the Cabinet Secretary – MoE and the Principal Secretary – State Department of Early Learning and Basic Education,

We also wish to acknowledge the KICD curriculum developers and other staff, all teachers, educators who took part as panelists; the Semi-Autonomous Government Agencies (SAGAs) and representatives of various stakeholders for their various roles in the development of the Grade 6 curriculum designs. In relation to this, we acknowledge the support of the Secretary - Teachers Service Commission (TSC) and the Chief Executive Officer of the Kenya National Examinations Council (KNEC) for their support in the process of developing these designs.

Finally, we are very grateful to the KICD Council Chairperson Dr. Sara Ruto and other members of the Council for very consistent guidance in the process. We assure all teachers, parents and other stakeholders that these curriculum designs will effectively guide the implementation of the CBC at Grade 6 and preparation of learners for Grade 7.

**PROF. CHARLES O. ONG'ONDO**  
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## **NATIONAL GOALS OF EDUCATION**

### **1. Foster nationalism, patriotism, and promote national unity**

Kenya's people belong to different communities, races and religions and should be able to live and interact as one people. Education should enable the learner acquire a sense of nationhood and patriotism. It should also promote peace and mutual respect for harmonious co-existence.

### **2. Promote social, economic, technological and industrial needs for national development**

Education should prepare the learner to play an effective and productive role in the nation.

#### **a) Social Needs**

Education should instil social and adaptive skills in the learner for effective participation in community and national development.

#### **b) Economic Needs**

Education should prepare a learner with requisite competences that support a modern and independent growing economy. This should translate into high standards of living for every individual.

#### **c) Technological and Industrial Needs**

Education should provide the learner with necessary competences for technological and industrial development in tandem with changing global trends.

### **3. Promote individual development and self-fulfilment**

Education should provide opportunities for the learner to develop to the fullest potential. This includes development of one's interests, talents and character for positive contribution to the society.



**4 Promote sound moral and religious values**

Education should promote acquisition of national values as enshrined in the Constitution. It should be geared towards developing a self-disciplined and ethical citizen with sound moral and religious values.

**5. Promote social equity and responsibility**

Education should promote social equity and responsibility. It should provide inclusive and equitable access to quality and differentiated education; including learners with special educational needs and disabilities. Education should also provide the learner with opportunities for shared responsibility and accountability through service learning.

**6. Promote respect for and development of Kenya's rich and varied cultures**

Education should instil in the learner appreciation of Kenya's rich and diverse cultural heritage. The learner should value own and respect other people's culture as well as embrace positive cultural practices in a dynamic society.

**7. Promote international consciousness and foster positive attitudes towards other nations**

Kenya is part of the interdependent network of diverse peoples and nations. Education should therefore enable the learner to respect, appreciate and participate in the opportunities within the international community. Education should also facilitate the learner to operate within the international community with full knowledge of the obligations, responsibilities, rights and benefits that this membership entails.

**8. Good health and environmental protection**

Education should inculcate in the learner the value of physical and psychological well-being for self and others. It should promote environmental preservation and conservation, including animal welfare for sustainable development.

**SUGGESTED TIME ALLOCATION**

#	Subject	Lessons Per Week
	Mathematics	5
	Physical and Health Education	5
	English language	4
	Kiswahili Language KSL for learners who are deaf	4
	Science and Technology	4
	Agriculture	3
	Creative Arts (Art and craft, Music)	3
	Home science	3
	Religious Education (CRE/IRE/ HRE)	3
	Social Studies (Citizenship, Geography, History)	3
	Other Languages	2
	Pastoral Programme and Instructions	1
	<b>TOTAL</b>	<b>40</b>

## GENERAL LEARNING OUTCOMES FOR MIDDLE SCHOOL EDUCATION

By the end of Middle School, the learner should be able to:

- 1) apply literacy, numeracy skills and logical thinking appropriately in self-expression,
- 2) communicate effectively in diverse contexts,
- 3) apply digital literacy skills appropriately for communication and learning in day-to-day life,
- 4) practise hygiene, appropriate sanitation and nutrition to promote health,
- 5) explore, manipulate, manage and conserve the environment effectively for learning and sustainable development,
- 6) demonstrate ethical behaviour and exhibit good citizenship as a civic responsibility,
- 7) demonstrate social skills, spiritual and moral values for peaceful co-existence,
- 8) demonstrate appreciation of the country's rich, diverse cultural heritage for harmonious co-existence,
- 9) manage pertinent and contemporary issues in society effectively.

## **ESSENCE STATEMENT**

Art and Craft in upper primary (Grade 4-6) involves acquiring and applying specific concepts, techniques and related vocabulary to increase capacity for effective pursuit of artistic goals. At this level, the learner will be exposed to deeper knowledge and skills in Art and Craft in order to build on the competences introduced at the lower primary. The span of strands at this level has been broadened and include; Picture making, Mixed Media and Technology, Indigenous Kenyan Crafts, Presentation and exhibition.

In line with global trends, this learning area endeavours to embrace emerging technologies as part of teaching and learning tools. For the learner to acquire 21<sup>st</sup> century competences in Art and Craft, the basic ICT competences acquired in learning experiences at the lower primary will be broadened. Mixed Media and Technology includes competences in Graphic Design, Paper Craft, Puppetry, Animation and Photography. Specifically, in Photography, the learner will use technology with emphasis on elements and principles of art in the creation of digital images.

Indigenous Kenyan Crafts seeks to enhance the learner's appreciation of indigenous artistic cultural heritage. The learner will engage with skilled resource persons in the community to learn and apply traditional skills in Weaving and Basketry, Pottery and Leatherwork.

Presentation and exhibition skills will equip the learner with relevant and appropriate competences to enhance finished art products. This competence will aid in value addition of 2D and 3D artworks which in turn will promote their aesthetic appeal. In addition, aspects of financial literacy have been incorporated in this strand to help the learner acquire knowledge on marketing strategies for artworks.

Consistent with child artistic theories and of Dewey's social constructivism theory, emphasis will be on an experiential, participatory approach that will give the learner an opportunity to articulate their thoughts through creativity and collaboration. Subsequently, this will prepare the learner to acquire the knowledge, skills and attitudes to transit to the junior secondary level.

## **SUBJECT GENERAL LEARNING OUTCOMES**

By the end of upper primary, the learner should be able to;

1. Express feelings, ideas, emotions and experiences through picture making activities for self-expression.
2. Appreciate and apply creative techniques used in indigenous Kenyan Crafts within their social context and cultures
3. Apply environmental conservation values of re-use and recycle of materials for creative purposes.
4. Create artworks to share their ideas, thoughts, feelings and experiences for learning and enjoyment.
5. Use technology as a learning tool to explore creative ideas in the process of making art work.
6. Develop self-confidence and sense of achievement through making and responding to artworks of self and others.
7. Apply appropriate presentation and exhibition skills in enhancement of their 2D and 3D artworks.
8. Apply environmental conservation measures through reuse and recycling of materials to make artworks.



## GRADE 6

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
<b>1.0 Picture Making</b>	<b>1.1. Drawing</b> <b>1.1.1 Stippling technique</b> <b>(4 lessons)</b>	By the end of the sub strand the learner should be able to:-  a) observe actual and virtual samples of stippling technique for skill development  b) draw three overlapped forms and shade using stippling technique to show light and dark effect  c) talk about own and others' drawings.	Learner guided in the physical or online environment:  • In groups to observe actual and virtual samples of stippling technique to understand the concept.  • Individually draw an imaginative composition comprising an overlapped pot, gourd and calabash and shade them using stippling technique with emphasis on; - balance of forms - proportion of forms - textural effect  • Display and talk about own and others' drawings in groups.	1. How can one create a dark effect on two overlapped forms by stippling?  2. Why is proportion important when drawing shapes?

	<p><b>1.2 Drawing</b></p> <p><b>1.2.1 Imaginative composition</b></p> <p>(4 lessons)</p>	<p>By the end of the sub strand the learner should be able to: -</p> <p>a) observe actual and virtual samples of stippling technique for skill development</p> <p>b) draw an imaginative composition and shade using stippling technique to show light and dark effect</p> <p>c) talk about own and others' drawings.</p>	<p>Learner guided in the physical or online environment:</p> <ul style="list-style-type: none"> <li>• In groups to observe actual and virtual samples of stippling technique to understand the concept.</li> <li>• Individually draw an imaginative composition of a twig with two leaves and a fruit from imagination and shade them using stippling technique with emphasis on;             <ul style="list-style-type: none"> <li>- textural effect</li> <li>- balance of forms</li> <li>- proportion of forms</li> </ul> </li> <li>• Display and talk about own and others' drawings in groups.</li> </ul>	<p>1. How can one create textural effect on a form when shading by stippling?</p> <p>2. How can one create visual balance when drawing several forms?</p>
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<p><b>Core competences to be developed</b></p> <ul style="list-style-type: none"> <li>• Digital literacy as the learner sources for virtual samples on stippling.</li> <li>• Communication and collaboration as the learner interacts with others during group activity.</li> <li>• Self efficacy as the learner displays and talks about own and others' work.</li> <li>• Learning to learn as they draw forms and shade by stippling.</li> </ul>	
<p><b>Pertinent and contemporary issues (PCIs)</b></p> <p>The learner to be sensitized on: Reduce, re-use and recycle of materials Conservation of the environment as a source of art material Cleaning of hands before and after handling the materials.</p>	<p><b>Values:</b></p> <p>Learner to respect others during group activities and critique</p>
<p><b>Links to other subjects:</b></p> <p><b>English:</b> To teach the vocabularies; stippling, gourd, calabash, twig</p>	<p><b>Community Service Learning</b></p> <p>Draw stippled imaginative compositions and hang them on the walls to enhance the classroom</p>
<p><b>Suggested learning resources</b></p> <p>Internet connectivity, digital devices, pencils, sharpener, drawing book, sample drawings on stippling</p>	

**ASSESSMENT RUBRIC: STIPLING TECHNIQUE. - OVERLAPPED POT, GOURD AND CALABASH**

<b>Indicator</b>	<b>Exceeds expectation</b>	<b>Meets expectation</b>	<b>Approaches Expectation</b>	<b>Below expectation</b>
Execution of stippling technique	Creative and consistent stippling done on the forms in creation of light and dark effect	Stippling is consistent on the forms in creation of light and dark effect	Fairly inconsistent stippling done on forms in creation of light and dark effect	Inconsistent stippling done on forms with no light and dark effect
Balance of forms: - pot -gourd -calabash	Creatively overlaps and balances the three forms on the pictorial ground.	Balances and overlaps the three forms on the pictorial ground.	Some forms not well overlapped nor balanced on the pictorial ground	None of the three forms are overlapped nor balanced on the pictorial ground.
Proportionality of forms	Consistently observes correct and detailed proportions of features within the forms	Observes correct proportions of features within the forms	Some incorrect proportions of features either within the form	Incorrect proportions of features within the forms

### ASSESSMENT RUBRICS: TWIG, WITH TWO LEAVES AND A FRUIT

<b>Indicator</b>	<b>Exceeds expectation</b>	<b>Meets expectation</b>	<b>Approaches Expectation</b>	<b>Below expectation</b>
Execution of stippling technique	Creative and consistent stippling on the forms creating light and dark effect	Stippling is consistent on the forms creating light and dark effect	Some inconsistent stippling on the form in creation of light and dark effect	Inconsistent stippling on forms with no light and dark effect
Creation of textural effect by stippling	Creatively and correctly uses stippling to create textural effect on the three forms	Uses stippling to create textural effect on the three forms	Uses stippling to create textural effect on some forms	Hardly uses stippling to create textural effect on the three forms
Balance of forms -two leaves -fruit	Creatively and correctly balances the three forms on the pictorial ground.	Balances the three forms on the pictorial ground.	Balances some forms on the pictorial ground	The three forms are not balanced on the pictorial ground.
Proportionality of forms	Consistently observes correct and detailed proportions of features within the forms	Observes correct proportions of features within the forms	Incorrect proportions of features on some forms	Incorrect proportions of features on the forms

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
<b>1.0 Picture Making</b>	<b>1.3 Painting</b> <b>1.3.1 Imaginative composition</b>  <b>(3 lessons)</b>	<p>By the end of the sub strand the learner should be able to: -</p> <p>a) analyse actual and virtual samples of painted imaginative compositions in order to demonstrate understanding of the concept of painting</p> <p>b) paint an imaginative composition on a sports activity for self-expression</p> <p>c) appreciate own and others' paintings.</p>	<p>Learner guided in the physical or online environment:</p> <ul style="list-style-type: none"> <li>• In groups to analyse actual and virtual samples of painted imaginative composition focusing on; <ul style="list-style-type: none"> <li>-meaning of the term painting in art</li> <li>-Locally available materials for painting (eg paint, paper, cloth, canvas , walls, boards etc )</li> <li>-Locally available painting tools ( eg brushes, sponge, spatula etc)</li> </ul> </li> <li>• Individually create an imaginative composition on a sports activity emphasizing on;</li> </ul>	<ol style="list-style-type: none"> <li>1. What locally available resources can be used for painting?</li> <li>2. Why is subject matter important in a painting?</li> <li>3. How can one create centre of interest in a pictorial composition?</li> <li>4. How does one create proportion in forms within a painted imaginative composition?</li> </ol>

			<ul style="list-style-type: none"> <li>-interpretation of subject matter</li> <li>-centre of interest</li> <li>-proportionality of forms</li> <li>- tonal value</li> </ul> <ul style="list-style-type: none"> <li>• Display and critique own and others' work.</li> </ul>	5. How can one create tonal value on forms in a painting?
<p><b>Core competences to be developed:</b></p> <ul style="list-style-type: none"> <li>• Digital literacy as the learner analyses virtual samples of paintings in the physical and virtual environments</li> <li>• Communication and collaboration as the learner interacts with others during the activity in the physical and virtual environments</li> <li>• Self efficacy as the learner displays and talks about own and others' work.</li> </ul>				
<p><b>Pertinent and contemporary issues (PCIs)</b>  The learner to be sensitized on:  Reduce, re-use and recycle of materials  Conservation of the environment as a source of art material  Cleaning hands before and after handling the materials.</p>			<p><b>Values:</b></p> <ul style="list-style-type: none"> <li>• Learners will learn how to co-exist together in peace as they talk about each other's work and say how they feel about it.</li> </ul>	
<p><b>Links to other subjects:</b>  <b>English</b> – As they learn vocabulary – imagination, composition, toning, proportion, centre of interest  <b>Social Studies:</b> As they learn about the environment</p>			<p><b>Community Service Learning</b>  To paint imaginative composition pictures to decorate children's wards in hospitals in the locality</p>	
<p><b>Suggested learning resources</b>  Paints, brushes, sample painting surfaces, painting tools, water, rags, palletes , sample painted imaginative compositions, internet connectivity</p>				

**ASSESSMENT RUBRIC: IMAGINATIVE COMPOSITION – SPORTING ACTIVITY.**

<b>Indicator</b>	<b>Exceeds expectation</b>	<b>Meets expectation</b>	<b>Approaches Expectation</b>	<b>Below expectation</b>
Interpretation of subject matter	Creatively and appropriately interprets a sporting activity	Accurately interprets a sporting activity	Vaguely interprets a sporting activity	Incomprehensive interpretation of a sporting activity
Establishment of centre of interest	Creatively and correctly established the centre of interest	Accurate centre of interest established	Centre of interest not clearly established	Centre of interest not established
Proportionality of forms	Consistent, correct and detailed proportions of features within the forms	Correct proportions of features within the forms	Incorrect proportions on some features within the forms	Incorrect proportions on features within the forms
Creation of tonal value	Skillfully and accurately mixes different colours with the neutrals to create tonal value in the composition	Correctly mixes different colours with the neutrals to create tonal value in the composition	Incorrectly mixes some colours with the neutrals leading to no tonal variation in some aspects of the composition.	No tonal variation created in the composition

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
<b>1.0 Picture Making</b>	1.4 Montage 1.4.1 Pictorial composition (4 lessons)	By the end of the sub strand, the learner should be able to:-  a) study actual and virtual samples of montage pictorial compositions in picture making  b) create montage compositions based on the theme of wild animals for self-expression  c) appraise own and others' montage pictures.	Learner guided in the physical or online environment:  • In groups to analyse actual and virtual samples of montage pictorial compositions with emphasis on;  -meaning of montage picture making technique  -characteristics of montage  - Mounting surfaces for montage  - Craftsmanship ( <i>neat application of adhesive/neat cutting/overlapping of cut out forms</i> )  • Individually select and cut out appropriate wild animal images from old magazines, newspapers,	1. Why is the use of space important in montage?  2. How can one balance forms in a montage composition?  3. Where can one source images for montage?  4. Why should we take care of wild animals?

			<ul style="list-style-type: none"> <li>• calendars among others.</li> <li>• Arrange and paste the cut-out images to create a composition on wild animals with emphasis on;             <ul style="list-style-type: none"> <li>- Interpretation of subject matter</li> <li>- Use of space</li> <li>- Balance of forms</li> <li>- Overlap of forms</li> <li>- Craftsmanship (neat application of adhesive/neat cutting)</li> </ul> </li> <li>• Display and talk about own and others' work.</li> </ul>	
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**Core Competences to be developed:**

- Digital literacy as the learner observes virtual samples of montage compositions from the physical and virtual environment
- Communication and collaboration as the learner interacts with others during the activity in the physical and virtual environment .
- Critical thinking and problem solving as the learner creates the montage composition using local materials.
- Self efficacy as the learner displays and talks about own and others' work.



<p><b>Pertinent and contemporary issues (PCIs)</b> The learner to be sensitized on; Reduce, re-use and recycle of materials for making a montage</p>	<p><b>Values</b></p> <ul style="list-style-type: none"> <li>Learners will demonstrate unity as they work and share materials.</li> </ul>
<p><b>Links to other subjects:</b> <b>English :</b> To teach on vocabulary: Montage, overlap, craftsmanship</p>	<p><b>Community Service Learning</b> Create montage compositions based on PCIs to grace public spaces</p>
<p><b>Suggested learning resources</b> Cut out pictures, adhesive, mounting surfaces, cutting tools, connectivity</p>	

### ASSESSMENT RUBRICS: MONTAGE ON WILD ANIMALS

<b>Indicator</b>	<b>Exceeds expectation</b>	<b>Meets expectation</b>	<b>Approaches expectation</b>	<b>Below expectation</b>
Interpretation of theme	Creatively and accurately depicts detailed features of wild animals	Depicts recognizable wild animal forms	Depicts some recognizable wild animal forms	Depicts unrecognizable forms
Balance of forms on the pictorial ground	Creatively accurately balances the forms in the composition	Balances the forms in the composition	Some forms not balanced in the composition	Unbalanced forms in the composition

Overlapping of forms	Accurately and creatively overlaps forms within the montage composition	Overlaps forms within the montage composition	Some forms not overlapped within the montage composition	Forms not overlapped
Finishing of the montage composition	Consistently and accurately cut pictures, adhesive applied evenly and pictures firmly stuck	Cut pictures cut, adhesive applied evenly and pictures stuck firmly	Fairly cut pictures, adhesive unevenly applied and pictures loosely stuck	Pictures roughly cut, adhesive unevenly applied and pictures loosely stuck

STRAND	SUB STRAND	SPECIFIC LEARNING OUTCOMES	SUGGESTED LEARNING EXPERIENCES	KEY INQUIRY QUESTIONS
<b>2.0 Indigenous Kenyan Crafts</b>	<b>2.1 Basketry</b> <b>2.1.1 Coil and Stitch technique</b> <b>(4 lessons)</b>	<p>By the end of the sub strand the learner should be able to:-</p> <p>a) analyse actual and virtual samples of coil and stitch in basketry</p> <p>b) select appropriate natural and man-made materials from the locality for weaving a floor mat</p> <p>c) weave a floor mat with natural and manmade materials using coil and stitch technique for self-expression</p>	<p>Learner guided in the physical or online environment:</p> <ul style="list-style-type: none"> <li>• In groups to analyse actual and virtual samples of items made using coil and stitch in reference to; <ul style="list-style-type: none"> <li>- Natural or manmade materials used</li> <li>- Types of coils (<i>plaited coils &amp; rolled coils</i>)</li> <li>- Uniformity of coils</li> <li>- Consistent tension</li> <li>- Craftsmanship</li> </ul> </li> <li>• Individually select natural and man-made materials from the locality appropriate for coil and stitch technique for a floor mat with focus on the following characteristics:</li> </ul>	<ol style="list-style-type: none"> <li>1. Why is coil and stitch referred to as a basketry technique and not in weaving?</li> <li>2. Which natural and manmade material from the locality can be used for coil and stitch technique?</li> <li>3. What should one consider when coil and stitching an item?</li> </ol>

		<p>d) appreciate own and others' floor mats.</p>	<ul style="list-style-type: none"> <li>-Durability</li> <li>-Cleanable</li> <li>-Non-slippery</li> </ul> <ul style="list-style-type: none"> <li>• In groups to prepare selected material either by <i>dyeing/tearing / plaiting</i></li> <li>• Individually coil and stitch two floor mats using either natural or manmade materials with focus on;             <ul style="list-style-type: none"> <li>- Uniformity of coils</li> <li>- Consistent tension</li> <li>- Craftsmanship</li> </ul> </li> </ul> <p><i>(using plaited &amp; rolled coils depending on materials used)</i></p> <ul style="list-style-type: none"> <li>• Display and talk about own and others' work.</li> </ul>	
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<p><b>Core Competences to be developed</b></p> <ul style="list-style-type: none"> <li>• Imagination and creativity as the learner makes floor mats using natural and manmade materials in the physical or online environment:</li> <li>• Digital literacy as the learner observes items made using coil and stitch technique from digital devices.</li> <li>• Self-efficacy as learners display and talk about their artwork.</li> <li>• Communication and collaboration as learners work in groups in the physical or online environment.</li> <li>• Learn to learn as they practice weaving floor mats using natural and manmade materials.</li> </ul>	
<p><b>Pertinent and contemporary issues (PCIs)</b> Learner is sensitized on; -Reuse and recycle of manmade materials in making floor mats -Safety measures when making items using sharp tools Learner to acquire assertiveness as they talk about their work</p>	<p><b>Values</b></p> <ul style="list-style-type: none"> <li>• Respect as the learner talks about own and others' work</li> <li>• Responsibility as the learner handles own and others' materials , tools and finished work</li> <li>• Responsibility for cleanliness of working space and the environment</li> </ul>
<p><b>Links to other subjects:</b> <b>English</b> – enhance vocabulary: coil, stitch <b>Science and technology</b> as they learn about natural and manmade materials</p>	<p><b>Community Service Learning</b> Make floor mats for sale and use proceeds to help the less fortunate persons in the community.</p>
<p><b>Suggested learning resources</b> Sample coil and stitch items, natural and manmade materials, needle, thread, cutting tools, dye, connectivity</p>	

**ASSESSMENT RUBRIC: WEAVING AND BASKETRY - COIL AND STITCH TECHNIQUE**

<b>Indicator</b>	<b>Exceeds expectation</b>	<b>Meets expectation</b>	<b>Approaches expectation</b>	<b>Below expectation</b>
Selection of natural and man-made materials (in regards to functionality)	Skillfully and accurately selects natural and manmade materials appropriate for function and technique	Selects natural and manmade materials appropriate for function and technique	Selects some natural and manmade materials appropriate for function and technique.	Selects natural and manmade materials inappropriate for function and technique.
Execution of coil and stitch technique	Uniform coils creatively stitched with consistent tension	Uniformly coiled and stitched with consistent tension	Some coils uniformly coiled and stitched with consistent tension	Non uniform coils stitched with inconsistent tension
Craftsmanship (finishing of the floor mat)	Skillfully makes accurate trimmed ends and neat joints	Trimmed ends and neat joints	Some trimmed ends and neat joints	Neither trimmed ends nor neat joints

STRAND	SUB STRAND	SPECIFIC LEARNING OUTCOMES	SUGGESTED LEARNING EXPERIENCES	KEY INQUIRY QUESTIONS
<b>2.0 Indigenous Kenyan Crafts</b>	<b>2.2 Leather Work</b> <b>2.2.1 Beaded leather wrist band (6 lessons)</b>	By the end of the sub strand the learner should be able to:- a) study actual and virtual samples of wristbands decorated using beading technique. b) sort and prepare used leather in readiness for making a wrist band c) make a leather wristband and decorate by beading for self-expression d) appraise own and others' beaded leather wristbands.	Learner guided in the physical or online environment: • In groups to study actual and virtual samples of wristbands decorated using beading technique in reference to: <ul style="list-style-type: none"> <li>- Materials and tools used in creating the wristbands</li> <li>- Line patterns used in making the wristbands (<i>straight, zig zag, wavy</i>)</li> <li>- Stitching technique used</li> </ul> • In groups sort and prepare used leather to be used in creating a wristband by; <ul style="list-style-type: none"> <li>-cleaning the leather</li> <li>- marking and cutting the leather</li> </ul>	1. How does one create line patterns by beading on leather? 2. How does one use knowledge of colour when creating patterns on leather by beads? 3. How do you attach beads on leather? 4. What safety precautions should one observe when cutting leather strips?

			<p>-Punching the holes on both ends of the leather pieces</p> <ul style="list-style-type: none"> <li>• Individually make a 3 colour beaded leather wristband by stitching using a combination of <b>any two</b> of the following patterns;             <ul style="list-style-type: none"> <li>- Straight line patterns</li> <li>- Zig zag line patterns</li> <li>- Wavy line patterns</li> </ul> </li> <li>• Display and talk about own and others' work.</li> </ul>	
<p><b>Core Competences to be developed</b></p> <ul style="list-style-type: none"> <li>• Digital literacy as learners observe virtual samples of leather wrist bands in the physical or online environment.</li> <li>• Communication and collaboration as learners interacts with others during the physical or online activity.</li> <li>• Critical thinking and problem solving as the learner uses local materials in making the wristband</li> <li>• Self-efficacy as the learner displays and talks about own and others' work in in the physical or online environment.</li> </ul>				
<p><b>Pertinent and contemporary issues (PCIs)</b>            Learner is sensitized on;            Reduce, re-use and recycle of materials            Safety measures during beading with sharp tools</p>			<p><b>Values</b></p> <ul style="list-style-type: none"> <li>• The learners to respect each other's work during display and discussion.</li> </ul>	
<p><b>Links to other subjects:</b>  <b>Agriculture</b> – As they learn about animals and their products such as leather.</p>			<p><b>Community Service Learning</b>            To make leather items and sell to raise money to buy medicine for people with chronic ailments.</p>	



**Suggested learning resources**

Used leather, adhesive, needle, thread, beads, paper, pencil, leather cutting tools, leather punch, samples of beaded leather wristbands, connectivity

**ASSESSMENT RUBRIC: BEADED LEATHER WRISTBAND**

<b>Indicator</b>	<b>Exceeds expectation</b>	<b>Meets expectation</b>	<b>Approaches expectation</b>	<b>Below expectation</b>
Design of wristband	Appropriate, creative and functional design	Appropriate and functional design	Inappropriate but fairly functional design	Neither appropriate nor functional design
Line patterning: - Straight patterns - wavy patterns - zig zag patterns	Creatively and accurately uses a combination of any two of the following: straight, wavy and zig zag line patterns	Uses a combination of any two of the following: straight, wavy and zig zag line patterns	Uses one the following: straight, wavy and zig zag line patterns	No discernible pattern made using straight, wavy or zigzag lines
Colour harmony in beading	Creatively and accurately harmonizes the 3 colours	Harmonious combination of the 3 colours	Fairly harmonized combination of the 3 colours	No harmonious combination of the 3 colours

<p>Craftsmanship of the beaded wristband</p>	<p>Consistent and accurate neat firm stitches and even beading</p> <p>Neatly punched holes on both ends of the wristband</p>	<p>Firm stitches and even beading</p> <p>Holes for attaching the two ends of the wristband punched appropriately</p>	<p>Some loose stitches and uneven beading</p> <p>Holes at both ends inappropriately punched</p>	<p>Loose stitches and uneven beading</p> <p>No holes punched at both ends</p>
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Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
<b>2.0 Indigenous Kenyan Crafts</b>	<b>2.3 Pottery</b> <b>2.3.1 Slab technique</b> <b>(6 lessons)</b>	<p>By the end of the sub strand, the learner should be able to:-</p> <ul style="list-style-type: none"> <li>a) analyse actual and virtual samples of items made using slab technique</li> <li>b) model a geometrical form using slab technique for self-expression</li> <li>c) decorate the modelled geometric form using appropriate techniques for aesthetic effect</li> <li>d) critique own and others' work made using slab technique.</li> </ul>	<p>Learner guided in the physical or online environment:</p> <ul style="list-style-type: none"> <li>• In groups to analyse actual or virtual samples of slab technique with focus on; <ul style="list-style-type: none"> <li>- geometric forms made using the techniques (<i>cubes, cuboids, cylinders, pyramidal, cones</i>)</li> <li>- Uniformity of the slabs</li> </ul> </li> <li>• Individually model geometric forms (<i>cuboids, cylinders, pyramidal, cones</i>) using slab technique focusing on; <ul style="list-style-type: none"> <li>- Materials and tools used</li> <li>- Even thickness of</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. Why is slab method suitable for modelling geometric forms?</li> <li>2. How can one join slabs when modelling forms?</li> <li>3. How does one ensure even thickness of slabs when modelling an object?</li> <li>4. What precautions should one take when creating</li> </ol>

			<ul style="list-style-type: none"> <li>- the slabs</li> <li>- Slab joining methods (<i>moist to moist, slip</i>)</li> <li>• Decorate the modelled form using combination of;             <ul style="list-style-type: none"> <li>- Embedding</li> <li>- Piercing</li> </ul> </li> <li>• Display and critique own and others' work</li> </ul>	<p>pierced decorations on a slab form?</p>
<p><b>Core Competences to be developed</b></p> <ul style="list-style-type: none"> <li>• Digital literacy as the learner studies samples of items made using slab technique in the in the physical or online environment</li> <li>• Communication and collaboration as the learner interacts with others during the activity in the physical or online environment.</li> <li>• Critical thinking and problem solving as the learner models slab form into various geometric forms.</li> <li>• Self-efficacy as the learner displays and talks about own and others' work in the physical or online environment</li> </ul>				
<p><b>Pertinent and contemporary issues (PCIs)</b> Learner is sensitized on health issues related to bacterial and viral infection when handling modelling materials and tools</p>			<p><b>Values</b></p> <ul style="list-style-type: none"> <li>• The learners to respect each other's work during display and discussion.</li> <li>• The learners to practice unity and inclusivity as they work in groups in the physical or online environment</li> </ul>	

<p><b>Links to other subjects:</b>  <b>Social Studies</b> – as they learn about cultural heritage which includes pottery as cultural artifacts</p>	<p><b>Community Service Learning</b>          Make flower pots and vases to plant flowers to enhance the learning atmosphere</p>
<p><b>Suggested learning resources</b>          Clay, water, containers, rolling pin, grog, connectivity, sample slab items, sharp cutters, damp cloth, ruler, connectivity</p>	

### ASSESSMENT RUBRIC: SLAB METHOD-GEOMETRIC FORMS

<b>Indicator</b>	<b>Exceeds expectation</b>	<b>Meets expectation</b>	<b>Approaches expectation</b>	<b>Below expectation</b>
<p>Modelling geometric forms:            - (cuboids, cylinders, pyramidal, cones)            - Uniformity of the slabs            - Thickness of slabs            - Slab joining methods</p>	<p>Creatively and accurately models geometric forms using slab technique taking note of;            - Uniformity of the slabs            - Thickness of slabs            - Joining of the slabs</p>	<p>Accurately models geometric forms using slab technique taking note of;            - Uniformity of the slabs            - Thickness of slabs            - Joining of the slabs</p>	<p>Fairly models geometric forms taking note of;            - Uniformity of the slabs            - Thickness of slabs            - Joining of the slabs</p>	<p>Models geometric forms without taking note of;            - Uniformity of the slabs            - Thickness of slabs            - Joining of the slabs</p>

Decoration of geometric slab form using; - Embedding - Piercing	Creatively and accurately decorates geometric forms using the two techniques	Accurately decorates geometric forms using the two techniques	Decorates geometric using one technique	No decoration on the geometric forms
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Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
<b>2.0 Indigenous Kenyan Crafts</b>	<b>2.4 Sculpture</b>  <b>2.4.1 Carving</b>  <b>(4 lessons)</b>	<p>By the end of the sub strand, the learner should be able to:-</p> <p>a) identify actual and virtual samples of indigenous carved shallow wooden containers decorated by texturing and incising.</p> <p>b) carve and decorate a shallow bowl from wood using appropriate carving tools for self-expression</p> <p>c) decorate the shallow bowl using texturing and incising</p> <p>a) appreciate own and other's work in carving</p>	<p>Learner guided in the physical or online environment:</p> <ul style="list-style-type: none"> <li>• In groups, identify actual and virtual samples of carved shallow wooden containers decorated by texturing and incising focusing on: <ul style="list-style-type: none"> <li>- Type of wood used</li> <li>- Types of carving tools used</li> <li>- Texturing and incising decorative techniques used</li> </ul> </li> <li>• Individually select and use appropriate wood and tools to carve a shallow bowl.</li> <li>• Decorate the shallow bowl using a combination of the following techniques; <ul style="list-style-type: none"> <li>- Texturing</li> <li>- Incising</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. Why is it important to appreciate indigenous Kenyan crafts?</li> <li>2. How does the function of a carved item dictate the type of decoration to be done on it?</li> </ol>

			<ul style="list-style-type: none"> <li>• Finish the shallow bowl by smoothing and oiling</li> <li>• Display, talk about and appreciate their own and others' work</li> </ul>	
<p><b>Core Competences to be developed</b></p> <ul style="list-style-type: none"> <li>• Digital literacy as the learner studies carved articles from e-resources in the physical or online environment</li> <li>• Communication and collaboration as the learner interacts with others during the activity in the physical or online environment.</li> <li>• Critical thinking and problem solving as the learner compares actual and virtual samples of carved wooden artifacts</li> <li>• Self-efficacy as the learner displays and talks about own and others' work in the physical or online environment.</li> </ul>				
<p><b>Pertinent and contemporary issues (PCIs)</b> Learner sensitized on ; Safety measures when using sharp carving tools Conservation of the environment as the source of wood</p>			<p><b>Values</b></p> <ul style="list-style-type: none"> <li>• The learner to use polite language when critiquing other's work during display.</li> <li>• The learner to show responsibility for own and others' materials when working.</li> </ul>	
<p><b>Links to other subjects:</b> <b>Social Studies:</b> as they learn about cultural heritage which includes sculpture as cultural artifacts <b>Social Studies:</b> sensitize learners on disposal and reduction of waste</p>			<p><b>Community Service Learning</b> Use traditional acquired carving skills to produce carved wooden bowls to use at home</p>	



**Suggested learning resources**

Soft wood, carving tools, sand paper, sample carved items, vegetable oil, soft rags, sample carved bowls, connectivity

**ASSESSMENT RUBRIC: SHALLOW CARVED WOODEN BOWL**

<b>Indicator</b>	<b>Exceeds expectation</b>	<b>Meets expectation</b>	<b>Approaches expectation</b>	<b>Below expectation</b>
Execution of carving technique	Technique skillfully and accurately executed with solids and voids clearly brought out	Technique well executed, solids and voids clearly brought out	Technique fairly executed, solids and voids brought out	Technique executed, but solids and voids not clearly brought out
Functionality of shallow bowl	Creative and functional design	Functional design	Design is fairly functional	Design is hardly functional
Execution of decorative techniques; - Texturing - Incising	Intricate and detailed texturing and incision executed to give overall aesthetic appeal	Texturing and incision executed to give overall aesthetic appeal	Texturing and incision executed to give fair aesthetic appeal	Neither texturing nor incision executed to give aesthetic appeal
Craftsmanship of the wooden bowl	Wood smoothed and oiled to give a crisp and excellent overall finish	Wood smoothed and oiled to give a good overall finish	Wood smoothed and oiled to give a fair overall finish	Wood poorly smoothed and oiled

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
<b>3.0 Design, Mixed Media and Technology</b>	<b>3.1 Graphic design</b>  <b>3.1.1 Stencil printing</b>  <b>(6 lessons)</b>	<p>By the end of the sub strand, the learner should be able to: -</p> <p>a) study actual and virtual samples of stencil printed mixed media card</p> <p>b) design motifs to be used in making a mixed media seasonal card</p> <p>c) stencil print the motifs on fabric to be used in enhancing the seasonal card</p> <p>d) embellish the stencil printed seasonal card for aesthetic appeal</p>	<p>Learner guided in the physical or online environment:</p> <ul style="list-style-type: none"> <li>• In groups to study actual and virtual samples of stencil printed mixed media cards with focus on; <ul style="list-style-type: none"> <li>- One-fold layout (<i>front, back and inside</i>)</li> <li>- Text (Types of letters used (<i>Upper and lower case</i>))</li> <li>- motifs (illustrations used)</li> <li>- Locally available materials and tools for stencil printing</li> <li>- Embellishments used (eg dried flowers, buttons etc)</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. What is the procedure of stencil printing?</li> <li>2. What locally available materials can be used in stencil printing?</li> <li>3. What is a motif?</li> <li>4. Which kind of paper is suitable for making stencils?</li> <li>5. Which embellishments can be used in enhancing a card ?</li> </ol>

		e) appreciate own and others' seasonal cards.	<ul style="list-style-type: none"> <li>- Overall aesthetic appeal.</li> <li>• Individually design and stencil print motifs for a seasonal card based on <b>one</b> of the following events : birthday, Eid Fitri, Diwali, Christmas focusing on;             <ul style="list-style-type: none"> <li>- Designing the layout of the card</li> <li>- Writing message of the seasonal card on the front (<i>using simple calligraphy</i>)</li> <li>- Designing the motif (s)</li> <li>- Transferring and cutting out the motifs on the paper stencils.</li> </ul> </li> </ul>	
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			<ul style="list-style-type: none"> <li>- Stencil printing on fabric by dabbing</li> <li>- Attaching the printed fabric on the card</li> <li>• Display and critique own and others' work</li> </ul>	
<p><b>Core Competences to be developed</b></p> <ul style="list-style-type: none"> <li>• Digital literacy as the learner studies virtual stencil printed samples in the physical or online environment:</li> <li>• Communication and collaboration as the learner interacts with others during the activity.</li> <li>• Self-efficacy: as the learner displays and talks about own and others' work</li> </ul>				
<p><b>Pertinent and contemporary is- sues (PCIs)</b> Learner sensitized on ;</p> <ul style="list-style-type: none"> <li>• Reduce, re-use and recycle of mate- rials, care of natural resources</li> <li>• Safety measures during cutting of</li> <li>• paper stencils</li> </ul>			<p><b>Values</b></p> <ul style="list-style-type: none"> <li>• Learners to respect each other's work during display and discussion.</li> <li>• Learners to show empathy for those with no materials when working together.</li> </ul>	
<p><b>Links to other subjects:</b>  English: As they learn new words: stencil, printing</p>			<p><b>Community service learning</b>  Make seasonal cards and give to inmates to cheer them up</p>	
<p><b>Suggested learning resources</b> Connectivity, stencils, bamboo, sticks, paint, ink, paper, cutting tools, adhesive, embellishments (eg dried flowers, buttons etc), ruler, pencil, eraser, brush, fabric, sponge ,sample seasonal cards</p>				

**ASSESSMENT RUBRIC: STENCIL PRINTING -SEASONAL CARD**

<b>Indicator</b>	<b>Exceeds expectation</b>	<b>Meets expectation</b>	<b>Approaches expectation</b>	<b>Below expectation</b>
Calligraphic lettering on the seasonal card	Creatively and accurately uses calligraphic lettering to write the message on the front of the card	Uses calligraphic lettering to write the message on the front of the card	Fairly uses calligraphic lettering to write the message on the front of the card with	Hardly able to use calligraphic lettering to write the message on the front of the card
Craftmanship in stencil printing on fabric	Skillful and accurate printed edges neatly with no smudges	Printed edges are neat with no smudges	Some printed edges have smudges	Printed edges have smudges.
Embellishment of the seasonal card	Creatively embellishes the card using local materials	Embellishes the card using local materials	Embellishes the card using local materials with some difficulty	Hardly embellishes the card using local materials

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
<b>3.0 Design, Mixed Media and Technology</b>	<b>3.2 Paper Craft</b> <b>3.2.1 Paper flowers</b> <b>(6 lessons)</b>	<p>By the end of the sub strand, the learner should be able to:-</p> <ol style="list-style-type: none"> <li>a) study actual or virtual samples of paper flowers made in papercraft.</li> <li>b) make paper flowers using varied techniques for self expression</li> <li>c) embellish the paper flowers using varied materials for aesthetic presentation</li> <li>d) make a paper container for holding the paper flowers</li> <li>e) display and critique own and others' paper flower work.</li> </ol>	<p>Learner guided in the physical or online environment:</p> <ul style="list-style-type: none"> <li>• In groups to study actual and virtual samples of study actual or virtual samples of paper flowers</li> <li>• Individually collect and re-use multi coloured paper to make flowers (and leaves) using varied techniques; <ul style="list-style-type: none"> <li>- Folding</li> <li>- Pleating</li> <li>- Twisting</li> <li>- Cutting</li> <li>- Pasting</li> </ul> </li> <li>• Embellish the flowers using; <ul style="list-style-type: none"> <li>- Buttons</li> <li>- Beads</li> <li>- Coloured sand</li> <li>- Inedible seeds</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. Which type of paper can be reused to make paper flowers ?</li> <li>2. Which paper craft methods can one use to make flowers?</li> <li>3. How can one make a paper container?</li> <li>4. What objects can one use to embellish paper flowers?</li> <li>5. How can fabric be used to enhance paper craft items?</li> </ol>

			<ul style="list-style-type: none"> <li>• Make a rectangular paper container for holding the paper flowers by ; <ul style="list-style-type: none"> <li>- Folding</li> <li>- Cutting</li> <li>- Pasting</li> </ul> </li> <li>• Decorate the paper container by; sticking geometric and floral cut out motifs from paper and fabric.</li> <li>• Display and critique their own and others' work.</li> </ul>	
<p><b>Core Competences to be developed</b></p> <ul style="list-style-type: none"> <li>• Imagination and creativity as the learner makes the paper flowers</li> <li>• Communication and collaboration as the learner interacts with others during the activity</li> <li>• Self-efficacy as the learner displays and talks about own and others' work</li> <li>• Learning to learn as the learner creates the paper flowers using papercraft techniques</li> </ul>				
<p><b>Pertinent and contemporary issues (PCIs)</b> Learner sensitized on reduce, re-use and recycle of materials in making paper flowers.</p>			<p><b>Values</b></p> <ul style="list-style-type: none"> <li>• The learners to respect each other's work during display and discussion.</li> <li>• The learners to show responsibility for own and others' materials when working.</li> </ul>	
<p><b>Link to other learning areas</b> <b>Mathematics:</b> to teach on measurement units such as centimetres</p>			<p><b>Community service learning</b> Make paper decorations and flowers to be used for decorating the school information board</p>	

**Suggested learning resources**

Samples of paper flowers and containers, connectivity, sharp cutting tools, stiff paper, rulers, pencils, erasers, adhesives, fabric, buttons, beads, sand, straws, long thin sticks, inedible seeds,

**ASSESSMENT RUBRIC: PAPER FLOWERS**

<b>Indicator</b>	<b>Exceeds expectation</b>	<b>Meets expectation</b>	<b>Approaches expectation</b>	<b>Below expectation</b>
Making paper flowers and container using; <ul style="list-style-type: none"> <li>- Folding</li> <li>- Pleating</li> <li>- Twisting</li> <li>- Cutting</li> </ul>	Creatively and accurately makes paper flowers and container using varied techniques	Makes paper flowers and container using varied techniques	Fairly makes paper flowers and container using varied techniques	Hardly able to make paper flowers and container using varied techniques
Embellishing the flowers using; <ul style="list-style-type: none"> <li>- Buttons</li> <li>- Beads</li> <li>- Sand</li> <li>- Inedible seeds</li> </ul>	Creatively and accurately embellishes the flowers using varied materials	Embellishes the flowers using varied materials	Fairly embellishes the flowers using varied materials	Hardly embellishes the flowers using varied materials



<p>Making a paper container for holding the paper flowers by;</p> <ul style="list-style-type: none"> <li>- Folding</li> <li>- Scouring</li> <li>- Cutting</li> </ul>	<p>Creatively and accurately makes a rectangular paper container for holding the paper flowers by;</p> <ul style="list-style-type: none"> <li>- Folding</li> <li>- Scouring</li> <li>- Cutting</li> </ul>	<p>Makes a rectangular paper container for holding the paper flowers by;</p> <ul style="list-style-type: none"> <li>- Folding</li> <li>- Scouring</li> <li>- Cutting</li> </ul>	<p>Fairly makes a rectangular paper container for holding the paper flowers by;</p> <ul style="list-style-type: none"> <li>- Folding</li> <li>- Scouring</li> <li>- Cutting</li> </ul>	<p>Hardly able to make a rectangular paper container for holding the paper flowers by;</p> <ul style="list-style-type: none"> <li>- Folding</li> <li>- Scouring</li> <li>- Cutting</li> </ul>
<p>Decorating the paper container by sticking either geometric or floral cut out motifs</p>	<p>Creatively and accurately decorates the paper container by sticking geometric and floral cut out motifs from paper and fabric</p>	<p>Decorates the paper container by sticking geometric and floral cut out motifs from paper and fabric</p>	<p>Fairly decorates the paper container by sticking geometric and floral cut out motifs from paper and fabric</p>	<p>Hardly able to decorate the paper container by sticking geometric and floral cut out motifs from paper and fabric</p>

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
<p><b>3.0 Design, mixed Media and Technology</b></p>	<p><b>3.3 Simple animation</b></p> <p><b>3.3.1 Flip book animation</b></p> <p><b>(3 lessons)</b></p>	<p>By the end of the sub strand, the learner should be able to;</p> <p>a) analyse actual and virtual samples of simple flip book animation in simple two-dimensional (2D) animation</p> <p>b) make a simple flip book and draw a sequence of a bouncing ball to create simple 2D animation</p> <p>c) manipulate the flip book to animate the bouncing ball for entertainment</p> <p>d) critique their own and others' flip book animations.</p>	<p>Learner is guided in the physical or online environment:</p> <ul style="list-style-type: none"> <li>• In groups to study actual and virtual samples of simple flip book animations focusing on;                             <ul style="list-style-type: none"> <li>-2D animation</li> <li>-materials and tools</li> <li>-sequence of image(s)</li> <li>-frequency of image(s)</li> </ul> </li> <li>• In groups make a simple flip book and draw a sequence of a bouncing focusing on;                             <ul style="list-style-type: none"> <li>-craftmanship in use of materials and tools in making a simple flip book</li> <li>-creation of sequence of bouncing ball</li> <li>-frequency of images of the bouncing ball</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. What makes the image(s) appear to move in a flip book?</li> <li>2. How can one draw the sequence of image(s) in a simple flip book to create movement?</li> <li>3. How does one create smooth movement of image(s) in a simple flip book?</li> </ol>

			<p><i>{frame rate}</i></p> <ul style="list-style-type: none"><li>• Individually manipulate the flip book to animate the bouncing ball for entertainment and appreciation of flip book animation.</li><li>• In group to critique their own and others' work.</li></ul>	
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	<p><b>3.3.2 Flip book animation (3 lessons)</b></p>	<p>By the end of the sub strand, the learner should be able to: -</p> <p>a) analyse actual and virtual samples of simple flip book animations of a walking stick</p> <p>b) make a simple flip book and draw a sequence of a walking stick figure to enhance the skills of creating simple 2D animation.</p> <p>c) manipulate the flip book to animate the walking stick figure for entertainment</p> <p>d) critique their own and others' flip</p>	<p>Learner is guided in the physical or online environment:</p> <ul style="list-style-type: none"> <li>• In groups to study actual and virtual samples of simple flip book animations of a walking stick figure focusing on;             <ul style="list-style-type: none"> <li>- sequence of image(s)</li> <li>- frequency of image(s)</li> </ul> </li> <li>• In groups make a simple flip book and draw a sequence of a walking stick figure focusing on;             <ul style="list-style-type: none"> <li>-craftmanship in use of materials and tools in making a simple flip book</li> <li>-creation of sequence of walking stick figure</li> <li>-frequency of images of the walking stick figure</li> </ul> </li> </ul>	<p>How can one draw the sequence of limb movement in a walking figure?</p>
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		book animations.	<ul style="list-style-type: none"> <li>• Individually manipulate the flip book to animate the walking stick figure for entertainment and appreciation of flip book animation.</li> <li>• In group to critique their own and others' work.</li> </ul>	
<p><b>Core competences to be developed</b></p> <ul style="list-style-type: none"> <li>• Digital literacy as the learner observes actual and virtual samples of simple flip book animations.</li> <li>• Communication and collaboration as the learner interacts with others in groups during the making flip book animations.</li> <li>• Critical thinking and problem solving as the learner uses materials and tools during the making a simple flip book and drawing the sequences and frequencies of images of the images.</li> <li>• Self-efficacy as the learner enhances the skills of creating simple 2D animation, manipulates the flip book to animate the image(s),</li> <li>• Self-efficacy as the learner displays and talks about own and others' work.</li> </ul>				
<p><b>Pertinent and contemporary issues (PCIs)</b></p> <p>The learner to be sensitized on; Reduce, re-use and recycle materials.</p> <p>Conservation of the environment as a source of art materials.</p>			<p><b>Values</b></p> <p>The learners to respect each other and other's work as they work in groups during the making of flip book animations during display and discussion of the work.</p>	

<p><b>Link to other learning areas</b>  <b>English :</b> to teach new terminologies- animation, frequency, sequence, flip book</p>	<p><b>Community service learning</b>                  Make flip books to entertain other learners</p>
<p><b>Suggested learning resources</b>                  Internet connectivity, digital devices, pencils, loose paper/manilla paper/index cards, ruler, eraser, binder clip/stapler/adhesive, light box/glass window, blade/cutter/scissors.</p>	

**ASSESSMENT RUBRICS: FLIP BOOK OF A WALKING STICK FIGURE AND BOUNCING BALL**

<b>Indicator</b>	<b>Exceeds expectation</b>	<b>Meets expectation</b>	<b>Approaches expectation</b>	<b>Below expectation</b>
<p>Craftsmanship                      -walking stick figure</p>	<p>Creative and precise use of materials and tools in the cutting, folding, binding, trimming the simple flip book and appropriate positioning of the image.</p>	<p>Precise use of materials and tools in the cutting, folding, binding, trimming the simple flip book and appropriate positioning of the image.</p>	<p>Fair use of materials and tools in the cutting, folding, binding, trimming the simple flip book and appropriate positioning of the image.</p>	<p>Imprecise use of materials and tools in the cutting, folding, binding, trimming the simple flip book and appropriate positioning of the image.</p>

Sequence of the image	The series/sequence of image is consistent and clearly/ accurately transit/shift from one page to the next creating an illusion of a single moving image when the pages are turned rapidly.	The series/sequence of image are accurate and shift from one page to the next creating an illusion of a single moving image when the pages are turned rapidly.	The series/sequence of image are inconsistent and do not clearly shift from one page to the next creating unclear illusion of a single moving image when the pages are turned rapidly.	The series/sequence of image are inconsistent and do not shift from one page to the next creating no illusion of a single moving image when the pages are turned rapidly.
Frequency of the image	The number/frequency of the image used is greater, creating slower change from one page to the next and blends well into smoother movement of the image when the pages are turned rapidly	The number/frequency of the image used is enough, creating slow change from one page to the next and blends into smooth movement of the image when the pages are turned rapidly	The number/frequency of the image used is few, creating rapid change from one page to the next resulting in jerky movement of the image when the pages are turned rapidly	The number/frequency of the image used are very few, creating very fast change from one page to the next resulting in jerky movement of the image when the pages are turned rapidly

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
<b>3.0 Design, Mixed Media and Technology</b>	<b>3.4 Photography</b> <b>3.4.1 Sceneries lessons)</b>	<p>By the end of the sub strand, the learner should be able to;</p> <p>a) analyse actual and virtual sample photographs of sceneries</p> <p>b) take creative photographs of sceneries with emphasis on elements of photography</p> <p>c) Appreciate own photographs and those of others.</p>	<p>Learner guided in the physical or online environment:</p> <ul style="list-style-type: none"> <li>• In groups to study actual and virtual sample photographs of sceneries.</li> <li>• Individually take photographs of sceneries in the locality while considering; <ul style="list-style-type: none"> <li>- focus quality</li> <li>- centre of interest</li> <li>-appropriate background</li> <li>-view point <ul style="list-style-type: none"> <li>○ Bird’s eye view</li> <li>○ Eye level view</li> <li>○ Worm’s eye view</li> </ul> </li> <li>-framing (placement of forms within the frame)</li> <li>-Image quality</li> <li>-composition</li> </ul> </li> <li>• Display and talk about their own and others work.</li> </ul>	<ol style="list-style-type: none"> <li>1. Why is framing an important element in photography?</li> <li>2. How do you choose a creative background when taking a photograph?</li> <li>3. Why is focus important when taking photograph of a scene?</li> </ol>



<p><b>Core competences to be developed:</b></p> <ul style="list-style-type: none"> <li>• Digital literacy as the learner uses a digital camera to take photographs</li> <li>• Communication and collaboration as the learner interacts with others during the activity.</li> <li>• Self-efficacy as the learner displays and talks about own and others' work</li> <li>• Learning to learn as they take photographs with digital devices.</li> </ul>	
<p><b>Pertinent and contemporary issues (PCIs)</b> Self-awareness, self-esteem and assertiveness as they display and talk about their work.</p>	<p><b>Values:</b></p> <ul style="list-style-type: none"> <li>• The learners to give positive critique on other's work during display and discussion.</li> <li>• The learners to show responsibility for own and others materials when working.</li> </ul>
<p><b>Link to other subjects:</b> <b>English:</b> When they are learning the terms photography, focal point, view point <b>Science:</b> Identification of plants</p>	<p><b>Community Service Learning</b> Take photographs based on environmental conservation and share them with the community to sensitize them</p>
<p><b>Suggested learning resources</b> Connectivity, digital devices, sample photographs of sceneries</p>	

**ASSESSMENT RUBRIC: PHOTOGRAPHY: ELEMETS OF PHOTOGRAPHY**

<b>Indicator</b>	<b>Exceeds expectation</b>	<b>Meets expectation</b>	<b>Approaches Expectation</b>	<b>Below expectation</b>
Focus quality	Objects are clearly focused	Objects focused	Some objects focused	None of the objects focused
Framing (Placement of forms In the frame)	Creative placement of forms in the frame	Balanced placement of forms in the frame	Some forms not well balanced in the frame	Unbalanced placement of forms on the frame
Centre of interest	Clear centre of interest selected	Centre of interest selected	Fairly clear centre of	Unclear centre of interest
Selection of viewpoint	Selects a creative viewpoint that emphasises the theme	Selects an appropriate view- point suitable to the theme	Selects a viewpoint that did not wholly emphasise the theme	Selects a viewpoint not suitable to the theme
Appropriate background	Creative and appropriate background selected	Appropriate background selected	Inappropriate background selected	No distinction between subject and background
Image quality of photographs	Clear images with no blurring or distortions	Images with no blurring or distortions	Images with some blurring or distortions	Blurred and distorted images

Composition of photographs	Images fill the frame well, clearly contrasts with background and are creatively framed	Images fill the frame well, contrasts well with back- ground and are well framed	Some images fill the frame well, contrasts well with back- ground and are well framed	Images neither fill the frame, nor contrast well with background and are not well framed
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Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
<b>4.0 Presentation and Exhibition</b>	<b>4.1 Mounting and Display</b>  <b>(3 lessons)</b>	<p>By the end of the sub strand the learner should be able to;</p> <p>a) analyse actual or virtual samples of mitre joints in displayed items</p> <p>b) make a wooden picture frame using mitre for mounting pictures</p> <p>c) mount and frame a two dimensional artwork using the mitre joint frame to develop skills of aesthetic presentation</p> <p>d) appreciate own and others' work.</p>	<p>Learner guided in the physical or online environment:</p> <ul style="list-style-type: none"> <li>• In groups to study actual or virtual samples of mitre joints</li> <li>• Individually to make a wooden frame using mitre joint.</li> <li>• Mat mount a selected a selected 2D art work.</li> <li>• Frame the mounted artwork using the wooden framework.</li> <li>• Display and talk about own and others' framed art works.</li> </ul>	<ol style="list-style-type: none"> <li>1. What locally available materials can be used for framing 2D artworks?</li> <li>2. How does one join pieces of wood using mitre joints?</li> <li>3. Where can one display 2D art works?</li> </ol>

<p><b>Core competences to be developed:</b></p> <ul style="list-style-type: none"> <li>• Communication and collaboration as the learner interacts with others during the activity.</li> <li>• Self efficacy as the learner displays and talks about own and others' work</li> <li>• Learning to learn as the learner makes the wooden frame using mitre joints</li> </ul>	
<p><b>Links to Pertinent and contemporary issues (PCIs):</b> Learners will be made aware of conservation of various materials in the environment Awareness of re-use of materials.</p>	<p><b>Values:</b></p> <ul style="list-style-type: none"> <li>• Learners will learn the value of sharing the available resources.</li> <li>• Learners will learn to respect others' opinion.</li> <li>• Learners will learn how to co-exist together in peace as they talk about each other's work and say how they feel about it.</li> </ul>
<p><b>Links to other subjects:</b> English – learners to new words: mounting, picture frame, mitre joint.</p>	<p><b>Community service Learning</b> Mount artworks for other students and make money to buy story books</p>
<p><b>Suggested learning resources</b> Wood, saw, ruler, hammer, nails, sand paper, 2D artwork, adhesive, cutting tools, paper, connectivity, sample mitre joints</p>	

**ASSESSMENT RUBRIC: MOUNTING AND DISPLAY**

<b>Indicator</b>	<b>Exceeds expectation</b>	<b>Meets expectation</b>	<b>Approaches expectation</b>	<b>Below expectation</b>
Safety/safe use of media/ equipment	Effective display of safety measures when handling media/ equipment	Reasonable display of safety measures when handling media equipment.	Fair display of safety measures when handling media equipment.	Hardly any display of safety measures when handling media equipment.
Making of wooden frame using mitre joints	Mitre joints neatly and skillfully made to size	Mitre joints made to size	Some mitre joints made to size	All mitre joints not made to size
Craftsmanship in the mounted art work	2 D Art work is neatly pasted and creatively balanced on the mounting surface	2 D Art work is pasted and balanced on the mounting surface	2 D Art work is fairly pasted and balanced on the mounting surface	2 D Art work is neither neatly pasted nor balanced on the mounting surface

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
<b>4.0 Presentation and Exhibition</b>	<b>4.2 Exhibition skills</b>  <b>4.2.1 Exhibition of 2D and 3D art works</b>  <b>(2 lessons)</b>	<p>By the end of the sub strand, the learner should be able to:</p> <p>a) discuss a variety of exhibitions from the actual/virtual learning environment.</p> <p>b) display own and others' 2D and 3D work, using the elements of presentation and exhibition</p> <p>c) describe marketing strategies for art-works</p> <p>d) appreciate teamwork in group exhibition</p>	<p>Learner guided in the physical or online environment:</p> <ul style="list-style-type: none"> <li>• View and discuss a variety of exhibitions from the actual/virtual learning environment in groups.</li> <li>• In groups display own and others' 2D and 3D work, taking into account: <ul style="list-style-type: none"> <li>- lighting (natural or electric lighting)</li> <li>- use of space</li> <li>- display surfaces (tables, walls, shelves, pedestals, floors)</li> <li>- Decor for display surfaces (decorated fabric, paper-craft decorations)</li> </ul> </li> </ul>	<ol style="list-style-type: none"> <li>1. What should one consider when exhibiting 2D and 3D art-works together?</li> <li>2. Why is it important to market artwork?</li> <li>3. Which methods can one use to market artworks?</li> <li>4. Why are group exhibitions important?</li> </ol>

			<ul style="list-style-type: none"> <li>• Describe marketing strategies for art- works</li> <li>• Appreciate working with others in group exhibitions</li> </ul>	
<p><b>Core competences to be developed:</b></p> <ul style="list-style-type: none"> <li>• Communication and collaboration as the learner interacts with others during the activity.</li> <li>• Self-efficacy as the learner displays and talks about own and others' work</li> <li>• Critical thinking and problem solving as the learner discusses strategies of marketing artwork</li> </ul>				
<p><b>Pertinent and contemporary issues (PCIs)</b> Self-awareness, self-esteem and assertiveness as they display and talk about their work.</p>		<p><b>Values</b></p> <ul style="list-style-type: none"> <li>• Learners will learn the value of sharing the available resources</li> <li>• Learners will learn to respect others opinions.</li> </ul>		
<p><b>Links to other subjects:</b> <b>English:</b> to learn new words; marketing, strategies</p>		<p><b>Community service learning</b> Hold an exhibition and sell items to raise money for an educational tour to a museum or art gallery</p>		
<p><b>Suggested learning resources</b> Wood, saw, ruler, hammer, nails, sand paper, 2D and 3D artwork, adhesive, cutting tools, décor, pedestals, pins, strings, hard board, soft board.</p>				



**ASSESSMENT RUBRIC: EXHIBITION SKILLS**

<b>Indicator</b>	<b>Exceeds expectation</b>	<b>Meets expectation</b>	<b>Approaches Expectation</b>	<b>Below expectation</b>
Use of space allocated for display	Creatively and accurately balances and displays appropriate number of 2D and 3D artwork in the space allocated	Displays appropriate number of 2D and 3D artworks in the space allocated	Displays either too many (or few) 2D and 3D artworks in the space allocated	Scanty 2D and 3D artwork displayed in the space allocated
Use of appropriate Lighting - natural or electric	Skillfully and accurately selects appropriate lighting to highlight the exhibited artworks	Selects appropriate lighting to highlight the exhibited artworks	Fairly selects appropriate lighting to highlight the exhibited artworks	Selects inappropriate lighting that did not highlight the exhibited artworks
Display surfaces -Tables, walls, shelves, pedestals, floors  -Decor for display surfaces	With ease selects appropriate display surfaces and creatively decorates them	Selects appropriate display surfaces and decorates them	Selects appropriate display surfaces and fairly decorates them	Neither selects appropriate display surfaces nor decorates them
Discussion on marketing strategies for artworks	Describes innovative marketing strategies for artworks	Describes appropriate marketing strategies for artworks	Describes some inappropriate marketing strategies for artworks	Hardly able to describe any appropriate marketing strategies for artworks

## **SUGGESTED NON-FORMAL ACTIVITIES TO SUPPORT LEARNING**

1. In-house exhibitions of learners' artwork
2. Making murals with PCI messages
3. Form art clubs to enhance practice of skills

## **ASSESSMENT METHODS**

1. Question and answer
2. Portfolio
3. Discussion,
4. Observation
5. Demonstration