REPUBLIC OF KENYA

MINISTRY OF EDUCATION

JUNIOR SECONDARY SCHOOL CURRICULUM DESIGN

VISUAL ARTS
GRADE 7

KENYA INSTITUTE OF CURRICULUM DEVELOPMENT

First Published in 2022

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, National Curriculum Policy 2019, the United Nations Sustainable Development Goals (SDGs) and the Regional and Global conventions to which Kenya is a signatory. Towards achieving the mission of Basic Education, the Ministry of Education (MoE) has successfully and progressively rolled out the implementation of the Competency Based Curriculum (CBC) at Pre-Primary and Primary School levels. The roll out of Junior Secondary School (Grade 7-9) will subsequently follow as from 2023-2025.

The curriculum designs at this level build on competencies attained by learners at the end of the Primary School cycle. Further, they provide opportunities for learners to continue exploring and nurturing their potentials as they prepare to transit to Senior Secondary School.

The curriculum designs present National Goals of Education, essence statements, general and specific expected learning outcomes for the learning areas (subjects) as well as strands and sub strands. The designs also outline suggested learning experiences, key inquiry questions, core competencies, Pertinent and Contemporary Issues (PCIs), values, Community Service Learning (CSL) activities and assessment rubric.

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 CBC.

PROF. GEORGE A. O. MAGOHA, EGH
CABINET SECRETARY,
MINISTRY OF EDUCATION

PREFACE

The Ministry of Education (MoE) is implementing the second phase of the curriculum reforms with the national roll out of the Competency Based Curriculum (CBC) having been implemented in 2019. Grade 7 is the first level of the Junior Secondary School (JSS) in the new education structure.

Grade 7 curriculum furthers implementation of the CBC to the JSS education level. The main feature of this level is a broad curriculum for the learner to explore talents, interests and abilities before selection of pathways and tracks at the Senior Secondary education level. This is very critical in the realisation 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 7 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 provide suggestions for interactive and differentiated learning experiences linked to the various sub strands and the other aspects of the CBC. The curriculum designs also offer several suggested learning resources and a variety of assessment techniques. It is expected that the designs will guide teachers to effectively facilitate learners to attain the expected learning outcomes for Grade7 and prepare them for smooth transition to the next Grade. Furthermore, it is my hope that teachers will use the designs to make learning interesting, exciting and enjoyable.

JULIUS O. JWAN, PhD, CBS
PRINCIPAL SECRETARY
STATE DEPARTMENT FOR EARLY LEARNING AND BASIC EDUCATION
MINISTRY OF EDUCATION

ACKNOWLEDGEMENT

The Kenya Institute of Curriculum Development (KICD) Act Number 4 of 2013 (Revised 2019) mandates the Institute to develop curricula and curriculum support materials for basic and tertiary education and training. The curriculum development process for any level of education involves thorough research, international benchmarking and robust stakeholder engagement. Through a 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, the Kenya Vision 2030, East African Community Protocol and the United Nations Sustainable Development Goals (SDGs).

KICD receives its funding from the Government of Kenya to enable the successful achievement of the stipulated mandate and implementation of the Government and Sector (Ministry of Education (MoE) plans. The Institute also receives support from development partners targeting specific programmes. The Grade 7 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 roles in the development of the Grade 7 curriculum designs. In relation to this, we acknowledge the support of the –Chief Executive Officers of the Teachers Service Commission (TSC) and 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 Prof. Elishiba Kimani 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 7 and preparation of learners for Grade 8.

PROF. CHARLES O. ONG'ONDO, PhD, MBS
DIRECTOR/CHIEF EXECUTIVE OFFICER
KENYA INSTITUTE OF CURRICULUM DEVELOPMENT

TABLE OF CONTENTS

LESSON ALLOCATION

	Subject	Number of Lessons Per Week (40 minutes per lesson)
1.	English	5
2.	Kiswahili/KSL	4
3.	Mathematics	5
4.	Integrated Science	4
5.	Health Education	2
6.	Pre-Technical Studies	4
7.	Social Studies	3
8.	Religious Education	3
9.	Business Studies	3
10.	Agriculture	3
11.	Life Skills Education	1
12.	Physical Education and Sports	2
13.	Optional Subject	3
14.	Optional Subject	3
	Total	**45**

NATIONAL GOALS OF EDUCATION

Education in Kenya should:

i)   **Foster nationalism and patriotism and promote national unity.**

Kenya's people belong to different communities, races and religions, but these differences need not divide them. They must be able to live and interact as Kenyans. Education's paramount duty is to help young people acquire this sense of nationhood by removing conflicts and promoting positive attitudes of mutual respect that enable them to live together in harmony and foster patriotism in order to make a positive contribution to the life of the nation.

ii)   **Promote the social, economic, technological, and industrial needs for national development.**

Education should prepare the youth of the country to play an effective and productive role in the life of the nation.

a) **Social Needs**

Education in Kenya must prepare children for changes in attitudes and relationships necessary for the smooth progress of a rapidly developing modern economy. There is bound to be a silent social revolution following in the wake of rapid modernisation. Education should assist our youth in adapting to this change.

b) **Economic Needs**

Education in Kenya should produce citizens with the skills, knowledge, expertise, and personal qualities required to support a growing economy. Kenya is building up a modern and independent economy that needs an adequate and relevant domestic workforce.

c) **Technological and Industrial Needs**

Education in Kenya should provide learners with the necessary skills and attitudes for industrial development. Kenya recognises the rapid industrial and technological changes, especially in the developed world. We can only be part of this development if our education system focuses on the knowledge, skills, and attitudes that will prepare our young people for these changing global trends.

iii) **Promote individual development and self-fulfillment**
Education should provide opportunities for the fullest development of individual talents and personalities. It should help children to develop their potential interests and abilities. A vital aspect of individual development is the building of character.

iv) **Promote sound moral and religious values.**
Education should provide for the development of knowledge, skills, and attitudes that will enhance the acquisition of sound moral values and help children grow into self-disciplined, self-reliant, and integrated citizens.

v) **Promote social equality and responsibility.**
Education should promote social equality and foster a sense of social responsibility within an education system that provides equal educational opportunities. It should give all children varied and challenging opportunities for collective activities and corporate social service irrespective of gender, ability, or geographical environment.

vi) **Promote respect for and development of Kenya's rich and varied cultures.**
Education should instill in the youth of Kenya an understanding of past and present cultures and their valid place in contemporary society. Children should be able to blend the best of traditional values with the changing requirements that must follow rapid development to build a stable and modern society.

vii) **Promote international consciousness and foster positive attitudes towards other nations.**
Kenya is part of the international community. It is part of the complicated and interdependent network of peoples and nations. Education should therefore lead the youth of the country to accept membership in this international community with all the obligations, responsibilities, rights and benefits that this membership entails.

viii. **Promote positive attitudes towards good health and environmental protection.**
Education should inculcate in young people the value of good health for them to avoid indulging in activities that will lead to physical or mental ill health. It should foster positive attitudes towards environmental development and conservation. It should lead the youth of Kenya to appreciate the need for a healthy environment.

LEARNING OUTCOMES FOR MIDDLE SCHOOL

By the end of Middle School, the learner should be able to:
1. Apply literacy, numeracy, and logical thinking skills for appropriate self-expression.
2. Communicate effectively, verbally and non-verbally, in diverse contexts.
3. Demonstrate social skills, and spiritual and moral values for peaceful co-existence.
4. Explore, manipulate, manage and conserve the environment effectively for learning and sustainable development.
5. Practise relevant hygiene, sanitation, and nutrition skills to promote health.
6. Demonstrate ethical behaviour and exhibit good citizenship as a civic responsibility.
7. Appreciate the country's rich and diverse cultural heritage for harmonious co-existence.
8. Manage pertinent and contemporary issues in society effectively.
9. Apply digital literacy skills for communication and learning.

ESSENCE STATEMENT

Visual Arts in Junior School refers to two or three-dimensional art that appeals primarily to visual sensory perception. The subject aims at enabling the learner to develop a deeper understanding and appreciation of artistic, social, and cultural expressions through two or three-dimensional artworks. At this level, more tools, materials, and techniques are introduced in addition to ICT integration. In relation to Dewey's Social Constructivism Theory, emphasis is laid on an experiential and participatory approach that will allow the learner to articulate their thoughts and feelings. Through creativity and collaboration, the learner is equipped with knowledge, skills, values, and attitudes to help them create aesthetic and functional artworks, focusing on entrepreneurial skills. This subject lays a foundation for studying of Visual Arts, Applied Arts and Time Based Media in Senior Secondary School.

SUBJECT GENERAL LEARNING OUTCOMES

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

1. Create aesthetic and functional artworks by exploring the expanded range of techniques, tools, media, and emerging technologies.
2. Appreciate the rich and diverse local, historical and cultural heritage through their artworks.
3. Apply creative imagination, critical thinking, and self-expression through their works of art
4. Explore the immediate environment for the acquisition of information, inspiration, and resources for artistic expression
5. Apply display and presentation skills for appreciation of artworks.
6. Develop aesthetic awareness and judgment to enable appreciation of own and others' artworks.
7. Apply entrepreneurial and problem-solving skills in the creation of artworks.

STRAND 1.0: THE ARTS AND ENTREPRENEURSHIP

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question
1.0 The Arts and Entrepreneurship	1.1 Categories of the Arts (4 Lessons)	By the end of the sub strand, the learner should be able to: a) research on the categories of the Arts, b) create a presentation on the categories of Arts, c) appreciate the various categories of the Arts.	The learner is guided to: • research and discuss categories of the Arts, namely; - *visual arts* - *applied arts* - *performing arts* - *written/literary arts* • prepare a presentation on the categories of the Arts with emphasis on: - *relevance of content* - *oral presentation (using appropriate language, expressions, and eye contact)* - *teamwork (actively participates in a group activity with a focus on behaviour modelling of respect and unity)* • talk about own and others' presentations on the categories of the Arts.	1. How are the Arts classified? 2. What differentiates the visual from the performing arts?

Core competencies to be developed: • Communication and collaboration: as the learner shares information during group work points on the categories of the Arts • Learning to learn: as the learner researches on the categories of Arts.
Values: • Practise unity and respect: as the learner discusses harmoniously in groups and pairs.
Pertinent and Contemporary Issues (PCIs): • Self-efficacy: as the learner relates own talents and abilities to the career opportunities in the Arts. • Life skills**:** The learner develops interpersonal and effective communication during group presentations
Links to other subjects: • Performing arts: The learners discuss the genres under this subject. • English: The learners discuss using the new terminologies like visual arts, performing arts, performing arts, literary arts • Computer Science: This is exemplified when learners are engaged in preparing presentations.

Assessment Rubric				
Indicators	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to research on categories of the Arts.	Conducts research comprehensively and discusses all the categories of the Arts.	Conducts research and discusses all categories of the Arts.	Conducts research and discusses some categories of the Arts	Hardly able to conduct research or discuss the categories of the Arts.
Ability to create a presentation on the categories of the Arts.	Meticulously prepares a presentation on categories of the Arts, taking into consideration the relevance of content and oral presentation.	Prepares a presentation on categories of the Arts, taking into consideration the relevance of content and oral presentation.	Prepares a presentation on categories of the Arts, taking into consideration the relevance of content and oral presentation with some difficulty.	Prepares a presentation on categories of the Arts, taking into consideration the relevance of content and oral presentation only with support.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question
1.0 The Arts and Entrepreneurship	**1.2 Career pathways in the Arts** (4 Lessons)	By the end of the sub strand, the learner should be able to: a) research on the career pathways related to the Arts, b) create a presentation on the careers in the Arts, c) appreciate career pathways related to the Arts.	The learner is guided to: • search for information on career pathways related to the Arts: - *Advertising* - *Architecture* - *Computer Graphics* - *Education* - *Fashion* - *Fine Arts* - *Museum/Gallery* - *Photography/Film* - *Publishing* Other areas: - *Art Therapist* - *Cake Decorator* - *Caricaturists* - *Courtroom Sketch Artist* - *Event Planner* - *Food Stylist* - *Industrial Product Designer* - *Police Sketch Artist*	1. Why is knowledge of the pathways and careers related to Arts important? 2. How can the arts contribute to the economy of the nation?

			- prepare a presentation on the information about career pathways in the Arts with emphasis on: - *relevance of content* - *oral presentation (using appropriate language, expressions, and eye contact with the audience)* - reflect on career opportunities related to the Arts.	

Core competencies to be developed:
- Communication and collaboration: This is developed as the learner shares information to support own points on the careers related to visual Arts.
- Learning to learn: This is demonstrated as the learner researches on careers related to the Arts.

Values:
- Unity and respect: These are practised as the learners discuss harmoniously in groups and pairs.

Pertinent and Contemporary Issues (PCIs):
- Intrapersonal skills during friendship formation: Exemplified during group activities.
- Self-efficacy: The learner relates own talents and abilities to the career opportunities in the Arts.

Links to other subjects:
- Performing arts: The learners discuss and correlate the disciplines under this subject.
- English: The learners discuss new terminologies related to the career pathways in the Arts

Assessment Rubric				
Indicators	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to research on the career pathways related to the Arts.	Researches exhaustively on the career pathways related to Arts.	Researches on the career pathways related to the Arts	Researches on some career pathways related to Arts with some difficulty.	Hardly researches on any career pathways related to Arts.
Ability to create a presentation on the career pathways in the Arts.	Adeptly creates a presentation on career pathways in the Arts.	Creates a presentation on career pathways in the Arts.	Creates a presentation on career pathways in the Arts with some difficulty.	Has challenges creating a presentation on career pathways in the Arts

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question
1.0 The Arts and Entrepreneurship	**1.3 Categories of the visual arts** (4 Lessons)	By the end of the sub strand, the learner should be able to: a) explore and classify samples of 2D and 3D artworks, b) create a presentation on the categories of the visual arts, c) appreciate the categories of the visual arts.	The learner is guided to: • observe and classify actual or virtual samples of 2D and 3D artworks, • prepare a presentation on categories of 2D and 3D artworks with an emphasis on: - *relevance of content* - *oral presentation (using appropriate language, expressions, and eye contact with the audience*) - *teamwork (active participation in a group activity, modelling respect and unity)* • critique own and others' presentations on the categories of visual arts.	1. What differentiates 2D and 3D art forms? 2. Why should one have eye contact with the audience when presenting to an audience?

Core competencies to be developed:
• Communication and collaboration: as the learner shares information during group work by using facts and examples to support own points on the categories of the Arts /categories of the visual Arts/ careers related to visual Arts.
• Learning to learn: as the learner researches on the categories of the visual art.

Values:
• Unity and respect: Learners demonstrate these during discussions in groups and pairs.

Pertinent and Contemporary Issues (PCIs):
• Self-efficacy: This is observed as the learner makes a presentation on categories of the visual arts
• Life skills**:** The learner develops interpersonal and effective communication during group presentations.

Links to other subjects:
• English: as the learners discuss using new art terminologies related to 2D and 3D artworks.

Assessment Rubric

Indicators	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to explore and classifies samples of 2D and 3D artworks.	Explores and comprehensively classifies samples of 2D and 3D artworks.	Explores and classifies samples of 2D and 3D artworks.	Explores and classifies samples of 2D and 3D artworks with minimal difficulty.	Hardly able to explore or classify samples of 2D and 3D artworks.
Ability to create a presentation on the categories of the visual arts.	Artistically creates a presentation on the categories of the visual arts.	Creates a presentation on the categories of the visual arts.	Creates a presentation on the categories of the visual arts with minimal difficulty.	Creates a presentation on the categories of the visual arts with support.

STRAND 2.0 PICTURE MAKING

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question(s)
2.0 Picture Making	**2.1 One-point Perspective Drawing** (8 Lessons)	By the end of the sub strand the learner should be able to: a) analyse components of perspectives in samples of cuboids drawn in a one-point perspective, b) draw cuboids in varied views to depict one-point perspective, c) set up a still-life composition of cuboid forms, d) draw a still-life composition of cuboid forms in one-point perspective, e) appreciate own and others' perspective drawings.	The learner is guided to: • observe and discuss actual or virtual sample drawings of cuboids and identify the components of perspective: - *projection lines /convergence lines* - *vanishing point* - *horizon* • draw cuboids in one-point perspective and explore; - *normal eye view* - *bird's eye view* - *worms' eye view* with emphasis on; - *projection lines/convergence lines* - *vanishing point* - *horizon*	1. How is recession in a picture plane created in perspective drawing? 2. Why are the different eye views important in perspective drawing? 3. What is the effect of perspective in picture making?

			• set up a still life composition of cuboid forms with emphasis on;
			  - *selection of variety of cuboid forms*
			  - *placement of forms*
			• draw the still life composition comprising of cuboid forms with emphasis on;
			  - *one-point perspective*
			  - *normal eye view*
			  - *Line*
			  - *shape and form*
			  - *overlap of forms*
			  - *size of objects (near and far)*
			  - *proportion of forms*
			  - *placement of forms*
			  - *balance of forms*
			• display and talk about own and others' work.	

Core competencies to be developed:
- Communication: The learner speaks clearly and effectively about own and others' work.
- Learning to learn: The learner explores various eye views from a one-point perspective.

- Creativity: The learner practises different ways of setting up a still life composition and drawing from observation.
- Digital literacy: The learner sources virtual samples using digital devices.

Values:
- Respect: This is seen as the learners express their opinions during group discussions.
- Unity: Learners learn to work together during group discussions.

Pertinent and Contemporary Issues (PCIs)
- Self-esteem: This is enhanced as the learner displays and talks about own artwork.
- Safety and security: Learners use relevant print and electronic media resources to source information one-point perspective.

Links to other subjects
- English: Learners relate vocabulary such as perspective, horizon, vanishing point, and eye view taught in English.
- Computer Studies as learners use digital devices to search for information on one-point perspective

Assessment Rubric

Indicators	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to analyse components of perspectives in samples of cuboids drawn from a one-point perspective.	Correctly and consistently analyses components of perspectives in samples of cuboids drawn in one-point perspective.	Correctly analyses components of perspectives in samples of cuboids drawn in one-point perspective.	Correctly analyses some components of perspectives in samples of cuboids drawn in one-point perspective.	Hardly able to analyse components of perspectives in samples of cuboids drawn in one-point perspective.

Ability to draw cuboids in varied views to depict one-point perspective.	Consistently and correctly draws cuboids from varied views with all lines projected, converging neatly at a vanishing point on the horizon.	Correctly draws cuboids in varied views with all lines projected and converging at a vanishing point on the horizon.	Draws some cuboids correctly from varied views with some lines not well projected, nor converging at a vanishing point on the horizon.	Has challenges drawing cuboids from varied views with none having lines projected and converging at a vanishing point on the horizon.
Ability to set up a still life composition of cuboid forms.	Selects a variety of geometric forms and creatively arranges them.	Selects a variety of geometric forms and arranges them appropriately	Selects a variety of geometric forms but arranges some inappropriately.	Has difficulty selecting a variety of geometric forms and arranging them appropriately.
Ability to draw a still life composition of cuboid forms in one-point perspective.	Creatively draws a still-life composition based on cuboid forms from a normal eye view with all lines projected and converging at vanishing point on the horizon.	Draws a still-life composition based on cuboid forms from a normal eye view with all lines projected and converging at vanishing point on the horizon.	Draws a still-life composition based on cuboid forms from a normal eye view with some lines not projected nor converging at vanishing point on the horizon.	Hardly able to draw a still-life composition based on cuboid forms from a normal eye view, and neither do lines project nor converge at vanishing point on the horizon.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question
2.0 Picture Making	**2.2 Painting** (10 Lessons)	By the end of the sub strand, the learner should be able to: a) observe samples of a colour wheel to identify analogous and complementary colours, b) create a colour wheel to illustrate analogous and complementary colours, c) analyse the concepts of hue, intensity, and value as properties of colour, d) create colour gradation strips to depict colour intensity, e) illustrate tonal value using gradation strips, f) appreciate own and others' works on properties of colour gradation strips.	Learner guided to: • observe and identify analogous and complementary colours from actual or virtual samples of a colour wheel • draw a colour wheel and; - *Mix primary colours and apply them on the colour wheel* - *Mix sets of primary colours to create secondary colours and apply them on the colour wheel* - *Mix sets of primary and secondary colours to create tertiary colours and apply them on the colour wheel* • label the analogous and complementary colours • explore the concepts of hue, intensity, and value as they observe objects in the environment	1. Why is the chromatic gray used in the creation of colour intensity? 2. Why do we have analogous and complementary colours? 3. How does one colour complement another?

			- *plants* - *animals* - *manmade forms* • draw a gradation strip (7 x 1 cm) on paper • mix the three primary colours in equal proportions to get a chromatic gray - *red +yellow+ blue* • experiment with mixing of hues to create intensity scales using the chromatic gray on one pure colour e.g. - *chromatic gray + blue etc* • experiment with mixing of hues to create value gradation strips by adding neutral e.g. - *white + red (tinting)* - *black+ red (shading)* • display and critique own and others' work.	

Core competencies to be developed
- Communication: The learner speaks engagingly and effectively as they critique own and others' works, as well as recognising the value of others' ideas.
- Learning to learn: This is demonstrated as the learner investigate the effect of mixing colours to create new ones.
- Self-efficacy: as the learner clearly talks about their limitations and strengths regarding their completed artworks.

Values:
- Practise respect: when critiquing other's work during the mixing of colours

Pertinent and Contemporary Issues (PCIs)
- Personal hygiene: as the learner practises hand cleaning after mixing colours.

Links to other subjects
- Integrated science: as the learner undergoes learning experiences on colour prism related to hue as a property of colour (perception of colour).

Assessment Rubric

Indicators	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to observe samples of a colour wheel to identify analogous and complementary colours.	Correctly and comprehensively identifies analogous and complementary colours from the colour wheel.	Correctly identifies analogous and complementary colours from the colour wheel.	Identifies analogous and complementary colours from the colour wheel with minimal difficulty.	Hardly able to identify analogous and complementary colours from the colour wheel.

Ability to create a colour wheel to illustrate analogous and complementary colours.	Correctly creates a colour wheel and precisely illustrate analogous and complementary colours	Correctly creates a colour wheel to illustrate analogous and complementary colours.	Creates a colour wheel to illustrate analogous and complementary colours with minimal difficulty.	Creates a colour wheel to illustrate analogous and complementary colours only with support.
Ability to analyse the concepts of hue, intensity, and value as properties of colour.	Comprehensively analyses the concepts of hue, intensity, and value as properties of colour.	Analyses the concepts of hue, intensity, and value as properties of colour.	Analyses the concepts of hue, intensity, and value as properties of colour with minimal difficulty.	With some support analyses the concepts of hue, intensity, and value as properties of colour.
Ability to create colour gradation strips to depict colour intensity.	Consistently and correctly creates colour gradation strips by mixing colours to change their intensity.	Correctly creates colour gradation strips by mixing colours to change their intensity.	Creates colour gradation strips by mixing colours to change their intensity with minimal difficulty.	Attempts to create colour gradation strips by mixing colours to change their intensity with support.
Ability to illustrate tonal value using gradation strips.	Creatively illustrates tonal value using gradation strips.	Illustrates tonal value using gradation strips.	Illustrates tonal value using gradation strips with some difficulty.	Hardly able to illustrate tonal value using gradation strips.

STRAND 3.0: MULTIMEDIA ARTS

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question
3.0 Multimedia Arts	**3.1 Traditional 2D Animation** (8 Lessons)	By the end of the sub strand, the learner should be able to: a) analyse aspects of flipbooks with simple scenic backgrounds, b) make a flipbook of a moving object against a simple scenic background, c) manipulate the flipbook to animate the moving object, d) appreciate own and others' flipbook animations.	Learner is guided to: • observe and discuss actual or virtual sample flipbooks having simple scenic backgrounds with an emphasis on: - *materials and tools used* - *sequencing of objects image(s) (positioning of objects on subsequent pages).* - *frequency of image(s)- (speed of flick per second).* • prepare the flipbook by: - *collating the papers* - *trimming the papers* • draw a sequence of a moving object focusing on; - *creation of simple scenic background*	1. How do you create a background for flipbook animation? 2. Why is frequency important when making a flipbook?

			- *creation of sequence of one moving object* - *creativity (storyline),* - *craftsmanship in the use of materials and tools* - *binding of papers (using string/stapling)* • manipulate the flipbook to animate the moving object against the scenic background. • critique, in groups, own and others' work.	

Core competencies to be developed:
- Communication and collaboration: The learner interacts with others while making of flipbook animations.
- Self-efficacy: The learner critiques and reflects on own and others' flipbook animations, as well as recognising the value of peers' ideas.
- Imagination and creativity: as the learner creates a flipbook with a linear background.
- Learning to learn: The learner explores the online environment for information on flipbook animation.
- Digital literacy: The learners interact with online resources to observe actual and virtual samples of flipbook animations with linear backgrounds.

Values:
• Respect others' works during the display session. • Unity as they work together in groups. • Responsibility and integrity when using online sites.
Pertinent and Contemporary Issues (PCIs)
• Re-use of materials: The learner recycles paper in making flipbooks. • Personal hygiene: The learner washes their hands after handling materials and tools. • Safety: The learner exercises safety during the handling of sharp tools.
Links to other subjects:
• Performing arts: flipbook animation can be used to communicate pertinent messages during performances.
Assessment Rubric

Indicators	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to analyse aspects of flipbooks with simple scenic backgrounds.	Comprehensively analyses aspects of flipbooks with simple scenic backgrounds.	Analyses aspects of flipbooks with simple scenic backgrounds.	Analyses some aspects of flipbooks with simple scenic backgrounds.	With support analyses aspects of flipbooks with simple scenic backgrounds.

Ability to make a flipbook of a moving object against a simple scenic background.	Creatively makes a simple flipbook by collating suitable papers, trimming, and binding and sequentially drawing the moving object against a scenic background.	Makes a simple flipbook by collating suitable papers, Trimming and binding, and sequentially drawing the moving object against a scenic background.	Makes a simple flipbook by collating suitable papers, trimming and binding, and sequentially drawing the moving object against a scenic background with some difficulty.	Makes a simple flipbook by collating suitable papers, trimming, binding, and drawing the moving object against a scenic background with support.
Ability to manipulate the flipbook to animate the moving object.	Adeptly manipulates the flipbook to animate the moving object.	Manipulates the flipbook to animate the moving object.	Manipulates the flipbook to animate the moving object with some difficulty.	Manipulates the flipbook to animate the moving object with assistance.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question

3.0 Multimedia Arts	3.2 Stencil Printing
	
	(10 hours)
		By the end of the sub strand, the learner should be able to:
		a) identify full repeats and alternate patterns in stencil printing,
		b) design a motif from organic and inorganic shapes,
		c) prepare a stencil with organic or inorganic motifs for fabric decoration,
		d) create a full repeat pattern by stencil printing on fabric,
		e) create an alternate repeat stencil print pattern on fabric,
		f) appreciate own, and others' stencil printed works.
			Learner is guided to;
			• study actual or virtual samples of stenciling, full repeats, and alternate patterns in stencil printing
			• design a motif from geometric (inorganic) shapes to be used in creating a full repeat pattern in stencil printing *(focusing on creativity and originality)*
			• preparation of the stencil based on the inorganic motif with a focus on:
			  - *selection of materials used in stenciling*
			  - *transferring of inorganic motif onto the stencil*
			  - *Cutting out the motif from the stencil (positive & negative space)*
			  - *making registration marks on the fabric*
			  - *preparation of printing ink and surface*
				1. Why do we need a motif in printing?
				2. What is the procedure for preparing a stencil for printing?
				3. How do we achieve full repeat and alternate patterns in stencil printing?

			- *printing of the full repeat pattern on fabric using the dabbing method*
			- *fixing the ink by ironing*
			• design a motif from organic (natural) shapes to be used in creating alternate repeat patterns in stencil printing *(focusing on creativity and originality)*
			• *preparation of the stencil based on the organic motif with a focus on:*
			  - *transferring of inorganic motif onto the stencil*
			  - *Cutting out the motif from the stencil (positive & negative space)*
			  - *making registration marks on the fabric*
			  - *preparation of printing ink and surface*
			  - *printing of the alternate repeat pattern on fabric using the dabbing method (and improvised printing paste)*	

			- *fixing the ink by ironing* • display and critique own and others' work, and make the necessary adjustments	

Core Competencies to be Developed

- Communication and collaboration: This is developed when learners interact during group work.
- Imagination and creativity: The learner develops motifs from organic and inorganic forms.
- Learning to learn: as the learners prepares stencils for printmaking.
- Digital literacy: This is developed as the learner interacts with digital devices to understand stenciling, full repeats, and alternate patterns.
- Self-efficacy: This is demonstrated when learners prepare prints and critique own and others' work.

Values:

- Unity**:** as the learners work in groups.
- Responsibility: learners take care while using catting tools and organising the working area neatly.

Pertinent and Contemporary Issues (PCIs)

- Hygiene: washing hands after handling materials.
- Safety: as the learners handle sharp cutting tools.

Links to other subjects

- Mathematics: learner uses knowledge of geometric forms learnt in mathematics when designing motifs using geometric shapes.

Assessment Rubric				
Indicators	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to identify full repeats and alternate patterns in stencil printing.	Correctly and comprehensively identifies full repeats and alternate patterns in stencil printing.	Correctly identifies full repeats and alternate patterns in stencil printing.	Identifies full repeats and alternate patterns in stencil printing with minimal difficulty.	Only with assistance identifies full repeats and alternate patterns in stencil printing.
Ability to design a motif from organic and inorganic shapes.	Correctly and consistently designs a motif from organic and inorganic shapes.	Correctly designs a motif from organic and inorganic shapes.	Designs a motif from organic and inorganic shapes with minimal difficulty.	Hardly able to design a motif from organic and inorganic shapes.
Ability to prepare a stencil with organic or inorganic motifs for fabric decoration.	Creatively and correctly prepares a stencil with organic or inorganic motifs for fabric decoration following the procedure.	Correctly prepares a stencil with organic or inorganic motifs for fabric decoration following the procedure.	Prepares a stencil with organic or inorganic motifs for fabric decoration with minimal difficulty.	Hardly able to prepare a stencil with organic or inorganic motifs for fabric decoration motif following the procedure
Ability to make a full repeat pattern in stencil printing on fabric.	Creatively, correctly and neatly makes a full repeat pattern in stencil printing on fabric.	Correctly makes a full repeat pattern in stencil printing on fabric.	Makes a full repeat pattern in stencil printing on fabric with minimal difficulty.	Attempts to make a full repeat pattern in stencil printing on fabric with support.
Ability to make an alternate repeat pattern in stencil printing on fabric.	Creatively and neatly makes an alternate repeat pattern in stencil printing on fabric.	Correctly makes an alternate repeat pattern in stencil printing on fabric.	Makes an alternate repeat pattern in stencil printing on fabric with minimal difficulty.	Attempts to make an alternate repeat pattern in stencil printing on fabric with assistance.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question
3.0 Multimedia Arts	**3.3 Photography** (6 Lessons)	By the end of the sub strand, the learner should be able to: a) explore aspects of traditional human portraiture in photography using samples, b) take a self-portrait using a digital device c) apply ICT skills to edit the captured photographs, d) appreciate own, and others' photographs taken using digital devices.	The learner is guided to: • analyse aspects of traditional human portraiture from actual or virtual samples with emphasis on*;* - *the portrayal of the subject's mood* - *the portrayal of the subject (chest upwards)* - *profile (front or side)* - *centering the subject within the grid* • pose in pairs, and take a portrait using a digital device from the chest upwards with emphasis on the following aspects; - *the mood of the subject* - *creative profile*	1. How do you develop a creative portrait in photography? 2. Why do we edit images?

			- *light effect* - *suitable background* - *clarity of image* • edit image by cropping and adding visual effects. • display and critique own and others' work.	

Core Competencies to be Developed
- Digital literacy: as the learner interacts with a digital device to take and edit self-image.
- Self-efficacy: as the learner sets targets, takes and edits own portrait to accomplish the task.
- Communication and collaboration: as the learners engage in pairs, and speak clearly as they take, edit, and present images.
- Imagination and creativity: as the learner creates an inspirational self-portrait by adding effects to the image.

Pertinent and Contemporary Issues (PCIs)
- Self-esteem: as the learner displays and talks about self-portrait photographs.

Values:
- Responsibility: as the learner takes care of own and others' materials during group activity.
- Unity: as the learners take photographs together.

Links to other subjects:
- English: Learners can use captured photographs to write creative stories/captions.

Assessment Rubric				
Indicators	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to explore aspects of traditional human portraiture using samples.	Comprehensively explores aspects of traditional human portraiture using samples.	Explores aspects of traditional human portraiture using samples.	Partially explores some aspects of traditional human portraiture using samples.	Hardly able to explore aspects of traditional human portraiture using samples
Ability to take a self-portrait using a digital device	Creatively poses and takes a portrait from the chest upwards using a digital device guided by the aspects of a good portrait.	Poses and takes a portrait from the chest upwards using a digital device guided by the aspects of a good portrait.	With some difficulty, poses and takes a portrait from the chest upwards using a digital device guided by the aspects of a good portrait.	Hardly able to pose and take a portrait from the chest upwards using a digital device guided by the aspects of a good portrait.
Ability to apply ICT skills to edit the captured photographs.	Creatively applies ICT skills of editing images by cropping and adding visual effects on the captured photographs.	Applies ICT skills in editing images by cropping and adding visual effects on the captured photographs.	Applies ICT skills in editing images by cropping and adding visual effects on the captured photographs with some difficulty.	Hardly able to apply ICT skills in editing images by cropping and adding visual effects on the captured photographs.

STRAND 4.0 INDIGENOUS CRAFTS

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question

4.0 Indigenous Crafts	4.1 Pottery (10 Lessons)	By the end of the sub strand, the learner should be able to:
		 a) observe a demonstration of the process of clay preparation,
		 b) prepare and store clay in readiness for modelling
		 c) analyse samples of coiled items for familiarization,
		 d) model a vessel using the coil technique for self-expression,
		 e) decorate the modelled vessel using appropriate techniques,
			Learner is guided to;
			 • observe and discuss a demonstration or watch a live or virtual demonstration on clay preparation.
			 • collect or mine clay, prepare it in readiness for modelling, focusing on;
			 - *drying the clay*
			 - *removal of impurities*
			 - *crushing clay*
			 - *sieving clay*
			 - *slaking clay*
			 - *sieving clay*
			 - *drying clay*
			 - *kneading and wedging*
			 - *storage methods*
			   o *shallow pit*
			   o *wrapping in banana fibres*
			   o *plastic buckets with lids*
				1. Why does one prepare clay?
				 2. Why are impurities removed from clay?
				 3. Why are items arranged with spacing between them in a kiln during firing?

		f) analyse the procedure of firing in an open pit kiln,
		g) construct an open pit kiln and fire the clay vessels,
		h) appreciate own and others' works.
			• analyse and discuss actual or virtual samples of coiled items
			• model a vessel using coil technique with a focus on:
			  - *uniformity of the coils*
			  - *joining of the coils*
			  - *smoothening of the coils (on the inside of the vessel-and parts of the outer surface)*
			• decorate the modelled vessel using a combination of the following techniques:
			  - *burnishing*
			  - *impressing*
			• watch a live or virtual demonstration of the process of firing in an open pit kiln and analyse:
			  - *the process of preparing it*
			  - *the process of loading the items*
			  - *the process of firing it*	

			• construct an open pit kiln and fire the vessels with a focus on: - *digging the shallow pit* - *preparing the base (twigs, firewood)* - *arranging the items into the pit* - *arranging the fuelling material over the items* - *firing* - *removal of fired items* • critique own and others' artwork.	

Core competencies to be developed

- Communication and collaboration: as the learner speaks clearly and effectively using appropriate language with others during group work.
- Critical thinking and problem solving: as the learner explores options of building an open pit kiln, loading and firing the clay items.
- Digital literacy: as the learner interacts with and accesses online resources.
- Learning to learn: as the learners model the clay vessels, decorate and construct an open pit kiln, and fire clay items.
- Creativity and imagination: as the learner models and decorates coil vessels.

Values:
• Love and unity: as the learners share materials and tools during the group tasks.
• Responsibility: the learner handles and takes care of the materials and tools used in open pit firing.

Pertinent and Contemporary Issues (PCIs)
• Health and safety: learners handle sharp tools and wash hands after handling the materials.
• Environmental conservation: as the learner sources for fuel for open pit firing.

Links to other subjects
• Agriculture: learners to use knowledge about characteristics of soil types when using clay to model.
• Social studies: learners to use information about cultural heritage in regards to pottery making among Kenyan communities.

Assessment rubric

Indicators	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to observe a demonstration of the process of clay preparation.	Keenly observe a demonstration of the process of clay preparation.	Observe a demonstration of the process of clay preparation.	Partially observe a demonstration of the process of clay preparation.	Hardly observes a demonstration of the process of clay preparation.
Ability to prepare and store clay in readiness for modelling.	Competently prepares and stores clay in readiness for modelling using correct procedures.	Prepares and stores clay in readiness for modelling using correct procedures	Prepares and stores clay in readiness for modelling with minimal difficulty.	Prepares and stores clay in readiness for modelling using correct procedures with support.
Ability to analyse samples of coiled items for familiarisation.	Comprehensively analyses samples of coiled items for familiarisation.	Analyses samples of coiled items for familiarisation.	Analyses samples of coiled items for familiarisation with minimal difficulty	Analyses samples of coiled items for familiarisation with support.

Ability to model a vessel using coil technique for self-expression.	Creatively models a vessel that has uniform, neatly joined, and smoothened coils.	Models a vessel that has uniform, neatly joined, and smoothened coils.	Models a vessel that has uniform, joined, and smoothened coils with minimal difficulty.	Hardly able to model a vessel that has uniform, neatly joined, and smoothened coils.
Ability to decorate the modelled vessel using appropriate techniques.	Creatively decorates the modelled vessel using burnishing and impressing techniques.	Decorates the modelled vessel using burnishing and impressing techniques.	Decorates the modelled vessel using burnishing and impressing techniques with minimal difficulty.	Hardly able to decorate the modelled vessel using burnishing and impressing techniques.
Ability to analyse the procedure of firing in an open pit kilns.	Keenly analyses the procedures of preparing, loading, and firing an open pit kiln.	Analyses the procedures of preparing, loading, and firing an open pit kiln.	Analyses some procedures of preparing, loading, and firing an open pit kiln with minimal difficulty	Analyses the procedures of preparing, loading, and firing an open pit kiln with support
Ability to construct an open pit kiln and fire the clay vessels.	Skillfully and procedurally fires all coil items using an open pit kiln for durability with ease.	Procedurally fires all coil items using an open pit kiln for durability.	Fires some coil items using an open pit kiln for durability with minimal difficulty.	Fires coil items using an open pit kiln for durability only with support.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question
4.0 Indigenous Crafts	4.2 Sculpture (10 Lessons)	By the end of the sub strand, the learner should be able to: a) discuss samples of relief sculptures, b) prepare papier maché for modelling a mask, c) design mask in low relief using papier maché, d) create a mask in low relief using papier maché, e) discuss virtual and actual samples of clay models in the round, f) create an animal form sculpture in the round using clay, g) appreciate own and others' sculptural work.	Learner is guided to; • observe and discuss actual or virtual samples of relief sculptures made from papier maché focusing on; - *the process* - *materials and tools* • sketch the mask on paper • prepare a template of a face on paper; - *draw a face* - *perforate the eyes, nose, and mouth areas* • prepare the pulp with emphasis on; - *selection of paper (recycled paper)* - *shredding* - *soaking* - *pounding* - *addition of adhesive*	1. How is stability achieved in sculpture? 2. How does one create 3D models using clay? 3. Why is an armature important in creating clay models?

			• create a mask in low relief with emphasis on; - *balance* - *drying in a dry, cool, and well* *aerated place* - f*inishing (decorate by painting)* • analyse and discuss models of clay in the round from actual or virtual sources in regard to decorative techniques *(burnishing, incising embossing)* • sketch an animal form and construct an armature with emphasis on; - *size* - *materials (paper and strings)* - *balance* • model a sculpture in the round based on animal forms, using clay with emphasis on:	

			- *balance* - *solids* - *voids* - *planes* - *finishing (texturing)* - *drying in a dry, cool, and well-aerated place* • display and critique own and others' work	

Core Competencies to be Developed
- Communication and collaboration: as the learner showcases their models, and talks confidently about their work and experiences as they interact with others in groups.
- Learning to learn: as the learner experiments with materials used in preparing papier maché.
- Imagination and creativity: as the learner designs and produces original sculptures.
- Digital literacy: as the learner interacts with online resources for information on sculpture.
- Self-efficacy: as the learner displays and appreciates own and others' works, as well as accomplishing the task.

Pertinent and Contemporary Issues (PCIs):
- Re-using old paper to make papier maché sculpture.
- Health and safety: as the learners are sensitised on measures to take when handling resources collected and recycled for making artworks.
- Animal welfare: The learners create awareness of animal welfare as they make sculptures in the round based on animal forms

Links to other subjects:				
• Agriculture: learners will reference on the anatomy of animals as they model animal forms				

Values:				
• Respect: as the learner appreciates own and others' works.				
• Love: as the learner shares resources with others during group work.				

Assessment Rubric

Indicators	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to study and discuss virtual and actual samples of relief sculptures.	Comprehensively discusses the process of making relief sculptures and the tools and materials used.	Discusses the process of making relief sculptures and the tools and materials used.	Discusses the process of making relief sculptures and the tools and materials used with some difficulty.	Hardly able to discuss the process of making relief sculptures and the tools and materials used.
Ability to prepare papier maché for modelling a mask.	Procedurally prepares papier maché with ease.	Procedurally prepares papier maché.	Procedurally prepares papier maché with some difficulty.	Prepares papier maché with support.
Ability to design and make a mask in low relief using papier maché	Creatively designs and neatly makes a mask in low relief using papier maché, emphasising on balance, drying, and finishing.	Designs and makes a mask in low relief using papier maché with emphasis on balance, drying, and finishing.	Makes a mask in low relief using papier maché with emphasis on balance, drying, and finishing with some difficulty.	Hardly able to make a mask in low relief using papier maché with emphasis on balance, drying, and finishing.

Ability to study and discuss virtual and actual samples of clay models in the round	Keenly studies and comprehensively discusses virtual and actual samples of clay models in the round regarding decorative techniques.	Studies and discusses virtual and actual samples of clay models in the round regarding decorative techniques	Studies and discusses some virtual and actual samples of clay models in the round regarding decorative techniques.	Studies and discusses some virtual and actual samples of clay models in the round regarding decorative techniques with difficulty.
Ability to design and produce a sculpture in the round using clay.	Creatively designs and produces a sculpture by constructing an armature taking into consideration size, materials, and balance.	Designs and produces a sculpture by constructing an armature taking into consideration size, materials, and balance.	Designs and produces a sculpture by constructing an armature taking into consideration size, materials, and balance with minimal difficulty.	Hardly able to design and produce a sculpture by constructing an armature taking into consideration size, materials, and balance.
Ability to make an animal form sculpture in the round using clay.	Creatively makes an animal form sculpture in the round using clay with emphasis on *balance, solids, voids, plane,* and procedurally dries and decorates it with ease.	Makes an animal sculpture in the round using clay with emphasis on *balance, solids, voids, plane*, procedurally dries, and decorates it.	Makes an animal sculpture in the round using clay with emphasis on *balance, solids, voids, plane,* and dries and with minimal difficulty.	Hardly able to make an animal form sculpture in the round using clay with emphasis on *balance, solids, voids, plane,* and procedurally dries and decorates it.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question
4.0 Indigenous Crafts	**4.3 Ornaments** (8 Lessons)	By the end of the sub strand, the learner should be able to: a) distinguish between ornaments and jewellery from samples, b) analyse materials and tools used in making wire armlets, c) create an armlet using wires for self-expression, d) analyse earrings made using natural materials for inspiration to create own, e) make earrings using natural materials, f) appreciate own and others' armlets and earrings.	The learner is guided to: • distinguish between ornaments and jewellery from virtual and actual sources with a focus on; - *function* - *materials* - *Tools* • analyse materials and tools used in making a wire armlet with emphasis on; - *suitable wire (pliable*) - *appropriate tools, scissors*, *tin snips*, *hamme*r, *pliers-*, *flat nose pliers, round nose pliers* and wire cutters, *pencil* • design and create an armlet using wires with a focus on; - *design* - *size of the armlet* - *making the armlet*	1. Why is it important to consider the choice of materials and tools while making jewellery? 2. What is the importance of finishing as a process in jewellery making? 3. How can one display the finished armlet? 4. Why is it important to consider the finish and design while

			- *appropriate finishing (filing of the edges)*
			• study and analyse samples of earrings from virtual or actual sources made using natural materials with a focus on;
			  -design
			  -materials used (inedible seeds, wood, horn, shells and animal hide)
			  -finishing techniques
			• design and create earrings with emphasis on:
			  - *design*
			  - *preparation of the materials (cleaning, cutting/ drilling holes twisting, folding, sanding)*
			  - *decoration (painting, incising, burning, varnishing, staining)*
			  - *stringing the materials*
				making earrings?
				5. How would one effectively display earrings for self-expression?

			- *finishing (clasps, hooks, stoppers, spacers,)* • display and critique own and others' armlets and earrings.	

Core Competencies to be Developed
- Creativity and imagination: as the learner makes ornaments
- Communication and collaboration: as the learner discusses in groups during virtual and actual research.
- Critical thinking and problem solving: as the learner creates different options to improvise local resources to make jewellery.
- Digital literacy: as the learner observes netiquette when interacting with online resources and researching on materials and tools in jewellery making.

Pertinent and Contemporary Issues (PCIs)
- Health and safety: as the learner handles sharp materials and tools and observes hygiene as they recycle materials or use found objects from the environment.
- Environmental conservation: as the learners re-use paper in making papier maché.

Values:
- Unity: As the learners work and share in groups, the varied types of local jewellery from the actual and virtual environment.
- Patriotism: as the   learner displays constructed jewellery from diverse Kenyan communities, share knowledge and skills used in jewellery making from local communities.
- Respect: as the learners appreciate each other's jewellery pieces during display and critiquing sessions.

Links to other subjects:
- Mathematics: learner measures the fitting sizes of the jewellery they make.

Assessment rubric				
Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to analyse materials and tools used in making wire armlet.	Accurately and correctly identifies materials and tools for making wire armlet.	Correctly identifies materials tools for making wire armlet.	Partially identifies some materials and tools for making wire armlet.	Identifies some materials and tools for making wire armlet with a lot of difficulty.
Ability to distinguish between ornaments and jewellery from samples.	Correctly and comprehensively distinguishes between ornaments and jewellery from samples.	Correctly distinguishes between ornaments and jewellery from samples.	Partially distinguishes between ornaments and jewellery from samples.	Hardly able to distinguish between ornaments and jewellery from samples
Ability to create an armlet using wires for self-expression.	Creatively makes a well-designed armlet of an appropriate size, craftsmanship and finish.	Creates a well-designed armlet of an appropriate size, craftsmanship and finish.	Partially creates an armlet.	Attempts to create an armlet with support.
Ability to analyse earrings made using natural materials for inspiration.	Meticulously analyses earrings made using natural materials for inspiration.	Analyses earrings made using natural materials for inspiration.	Partially analyses earrings made using natural materials for inspiration.	Analyse earrings made using natural materials for inspiration with support.
Ability to make earrings using natural materials.	Well executed with a unique choice of natural material, creatively and accurately strung the beads, neatly decorated and clasps attached.	Natural material used, strung and secured the beads correctly, neatly decorated, and clasps attached.	Natural material used, inconsistency in stringing the beads, clasp loosely attached.	Attempts to construct the earring using natural materials with support / the earring is falling to pieces or not completed.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question
4.0 Indigenous Crafts	**4.4 Weaving on a Frame loom** (8 Lessons)	By the end of the sub strand, the learner should be able to: a) analyse samples of 2/2 twill weave structure, b) make a frame loom using mitre joints, c) prepare recyclable materials for weaving, d) create a scarf in 2/2 twill weave using two colours, e) apply finishing techniques to the woven scarf, f) appreciate own and others' woven artwork.	The learner is guided to: • analyse virtual or actual 2/2 twill weave samples with a focus on: - *materials and tools used* - *weave structure* - *weaving device (frame loom)* • make a frame loom using mitre joints to be used in weaving with emphasis on: - *alignment joints* - *nail spacing* - *sturdiness of the frame* • select and re-use flexible weaving materials available in the locality, namely; - *woolen yarn* - *Plain coloured cloth* • warp the loom in pairs, with emphasis on:	1. What does one consider when choosing weaving material? 2. How does waisting differ from sagging? 3. Why is a frame loom necessary for weaving? 4. Why should one *finish* a woven scarf?

			- *equal tension of warps*
			 • weave (2/2) a scarf in two colours on a frame loom, in pairs, taking into account the following weaving defects*:*
			     - *Waisting*
			     - *Sagging*
			 • explore and apply finishing techniques on the woven scarf with emphasis on;
			 - *knotting*
			 - *tasseling (trimming /alignment, uniformity, colour alternation)*
			 • display and critique own and others' work.	

Core Competencies to be Developed:
- Communication: The learner shares resources and speaks clearly and effectively in a logical flow during group interactions.
- Collaboration: The learner demonstrates self–discipline as they work collaboratively when making the loom in pairs and use it for weaving.
- Imagination and creativity: as the learner explores ideas for weaving from recyclable objects.

• Digital literacy: the learners effectively and creatively interact with online resources in weaving while observing netiquette. • Learning to learn: as the learner shares learnt knowledge while making the loom in pairs.	

Pertinent and Contemporary Issues (PCIs)
- Health and safety as learner handles sharp cutting tools.
- Re-use of wool or cloth as weaving materials

Values:
- Love: as the learners share ideas and resources as they work in groups and in pairs.
- Unity and inclusivity: as the learners work in groups in the physical or online environment.

Links to other subjects
- English: learners to use new terminology such as twill weave and sagging when discussing.

Assessment Rubric

Indicators	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to analyse samples of 2/2 twill weave structure.	Comprehensively analyses the weave structure, materials, tools, and weaving device used.	Analyses the weave structure materials, tools, and weaving device used.	Analyses the weave structure materials, tools, and weaving device used with minimal difficulty.	Hardly able to analyse the materials, tools, and weaving device used.
Ability to make a frame loom using mitre joints to be used in 2/2 twill weaving.	Creatively and appropriately makes a frame loom using mitre joints.	Appropriately makes a frame loom using mitre joints.	Partially makes a frame loom using mitre joints.	Attempts to make a frame loom with support.

Ability to prepare recyclable materials for weaving.	Meticulously selects and prepares flexible weaving materials sourced from the locality.	Selects and prepares flexible weaving materials sourced from the locality.	Selects and prepares flexible weaving materials with some difficulty.	Attempts to select and prepare flexible weaving materials with support.
Ability to create a scarf in 2/2 twill weave using 2 colours with no defects.	Creatively weaves a scarf in 2/2 twill using 2 colours that have no defects, have visible diagonal patterns and colours are vividly depicted.	Weaves a scarf in 2/2 twill weave using 2 colours that have no defects, have visible diagonal patterns, and colours are vividly depicted.	Weaves a scarf in 2/2 twill weave using 2 colours that have some defects, have inconsistent diagonal patterns, and no colour contrast.	Attempts to weave a scarf in 2/2 twill weave using 2 colours but have some defects, have inconsistent diagonal pattern and no colour contrast.
Ability to apply finishing techniques on the woven scarf.	Creatively and correctly finishes the scarf using knotting /tasseling.	Correctly finishes the scarf using knotting /tasseling.	Finishes the scarf using knotting /tasseling with some difficulty.	Hardly able to finish the scarf using knotting /tasseling.

GUIDELINES ON COMMUNITY SERVICE LEARNING CLASS ACTIVITY

Community Service Learning (CSL) is an experiential learning strategy that integrates classroom learning and community service to enable learners to reflect, experience, and learn from the community. CSL is expected to benefit the learner, the school, and the local community. Knowledge and skills on how to carry out a CSL project have been covered in Life Skills Education (LSE).

All learners in Grade 7 will be expected to participate in only one CSL class activity. The activity will allow learners to practise the CSL project skills covered under LSE. This activity will be undertaken in groups for purposes of learning. Learners will be expected to apply knowledge and skills on the steps of the CSL project to carry out an activity of their choice as per the guidelines provided in the template. The learning approach will take the form of a whole school approach, where the entire school community will be engaged in the learning process. Teachers will guide learners to execute a simple school-based integrated CSL class activity. This activity can be done in 4 to 6 weeks outside the classroom time.

CSL Skills to be covered:
  i) **Research:** Learners will develop research skills as they investigate PCIs to address the activity, ways, and tools to collect the data. They will also learn to analyse information and present their findings.
  ii) **Communication:** Learners will develop effective communication skills as they engage with peers and school community members. These will include listening actively, asking questions, presentation skills using varied modes, etc.
 iii) **Citizenship:** Learners will explore opportunities for engagement as members of the school community and provide a service for the common good.
  iv) **Leadership**: Learners develop leadership skills as they take up various roles within the CSL activity.
   v) **Financial Literacy Skills:** Learners consider how they can undertake the project, as well as sourcing and utilising resources effectively and efficiently.
  vi) **Entrepreneurship**: Learners consider ways of generating income through innovation for the CSL class activity.

Suggested PCIs	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
The learners will be guided to consider the various PCIs provided in the various subjects in Grade 7 and choose one suitable to their context and reality	By the end of the CSL class activity, the learner should be able to: a) identify a problem in the school community through research, b) plan to solve the identified problem in the community, c) design solutions to the identified problem, d) implement solutions to the identified problem, e) share the findings with relevant actors, f) reflect on own learning and relevance of the project, g) appreciate the need to belong to a community	The learner is guided to: • brainstorm on issues/pertinent and contemporary issues in their school that need attention • choose a PCI that needs immediate attention and explain why • discuss possible solutions to the identified issue • propose the most appropriate solution to the problem • discuss ways and tools they can use to collect information on a problem (questionnaires, interviews, observation) • develop tools for collecting the information/data • identify resources they need for the activity • collect the information/data using various means • develop various reporting documents on their findings	1. How does one determine community needs? 2. Why is it necessary to be part of a community? 3. What can one do to demonstrate a sense of belonging

| | | use the developed tools to report on their findings implement project collect feedback from peers and the school community regarding the CSL activity share the report on activity through various media to peers and the school community discuss the strengths and weaknesses of the implemented project and lessons learnt reflect on how the project enhanced own learning while at the same time facilitated service on an issue in the school community. | |

Assessment Rubric				
Indicator	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
The ability to identify and analyse a pertinent issue in society to be addressed.	Learner critically defines and elaborately discusses a pertinent issue to be addressed.	Learner defines and discusses a pertinent issue to be addressed.	Learner defines and discusses a pertinent issue to be addressed with minimal support.	Learner requires support to critically examine and select the appropriate issue.
The ability to plan to solve the identified problem	Learner correctly and systematically establishes resources needed, develops plans, assigns responsibilities, and generates data on the CSL project.	Learner correctly establishes resources needed, develops plans, assigns responsibilities, and generates data on the CSL project.	Learner sometimes establishes resources needed, develops plans, assigns responsibilities, and generates data on the CSL project.	Learner has difficulty establishing resources needed, developing plans, assigning responsibilities, and generating data on the CSL project.
The ability to design solutions to the identified problem and implement them.	Learner constantly applies the knowledge and skills gained in subjects to address the identified issue.	Learner applies the knowledge and skills gained in subjects to address the identified issue.	Learner applies the knowledge and skills gained in subjects to address the identified issue with some support.	Learner requires a lot of probing to apply the knowledge and skills gained in subjects to address the identified issue.

Ability to share findings with relevant actors.	Learner comprehensively and confidently shares findings of the issue addressed in the activity.	Learner confidently shares findings of the issue addressed in the activity.	Learner shares some of the findings of the issue addressed in the activity.	Learner briefly shares findings of the issue addressed in the activity, but lacks the necessary details.
The ability to reflect on own learning and relevance of the activity.	Learner distinctively and clearly outlines the benefits of the CSL activity on the target community and own learning.	Learner clearly outlines the benefits of the CSL activity on the target community and own learning.	Learner outlines the benefits of the CSL activity on the target community and own learning, a few unclear.	Learner struggles to outline the benefits of the CSL activity on the target community and own learning.

SUGGESTED NON-FORMAL ACTIVITIES TO SUPPORT LEARNING
1. In-house/inter-school exhibitions of learners' artwork.
2. Art clubs to enhance practise of skills.

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

SUGGESTED LEARNING RESOURCES

Strand	Sub Strand	Resources
1.0 The Arts and Entrepreneurship	1.1 Categories of the Arts	Sample 2D and 3D artworks, books, pencils, digital devices, and projectors.
	1.3 Career pathways related to the Arts	
	1.4 Categories of the visual arts	
2.0 Picture Making	1.1 One-point Perspective Drawing	Pencils, eraser, ruler, drawing book, assorted geometric forms, internet connectivity, computer, samples of one-point perspective drawings of cuboids.
	2.2 Painting	Paint, brushes, water, drawing book, internet connectivity, sample colour wheel, and colours.
3.0 Multimedia Arts	3.1 Traditional 2D Animation	Pencils, paper, cutting tools, strings, staples, video clips on flipbooks, internet connectivity
	3.2 Stencil Printing	Manilla paper, tracing paper or carbon paper, masking tape, cutter, sponge, glossy calendar paper or used x-ray film, newsprint, cutters, paint, dye, and glue.
	3.3 Photography	Digital camera, laptop, projector, paper, pencils.

4.0 Indigenous Crafts	4.1 Pottery	Clay, firewood, matchbox buckets, cutting tools, decorative tools
	4.2 Sculpture	Clay, recycled paper, modeling tools, adhesives, buckets, water, sponge, pencils, drawing paper, and digital tools.
	4.3 Ornaments	Wires, pliers, file, drill, saw, scissors, sandpaper, seeds, wood, horn, shells and animal hide, paint, stain and varnish *tin snips*, *hamme*r, pliers; *flat nose pliers, round nose pliers, wire (pliable), inedible seeds, wood, horn, shells and animal hide.*
	4.4 Weaving on a Frame loom	Nails, hammer, nails, planned pieces of timber, recycled wool, pieces of cloth, shuttle, shed stick.