



REPUBLIC OF KENYA

MINISTRY OF EDUCATION

JUNIOR SECONDARY SCHOOL CURRICULUM DESIGN

GRADE 7

VISUAL ARTS



KENYA INSTITUTE OF CURRICULUM DEVELOPMENT

2021

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FOREWORD

Curriculum is a tool which a country employs to empower its citizens. The Kenya Institute of Curriculum Development in meeting its core mandate *'to develop curriculum and curriculum support materials'* has spearheaded curriculum reforms in the education sector. The reforms are based on rigorous research, monitoring and evaluation activities conducted on the 8-4-4 system of education to inform the Competency-Based Curriculum through a phase-in phase-out model. The reforms were informed by the Summative Evaluation Survey (2009), Needs Assessment Study (2016) and the Task Force Report on Re-alignment of Education Sector (2012), 21st century learning and approaches, the East Africa Protocol on harmonisation of education, among many others.

The curriculum reforms aim at meeting the needs of the Kenyan society by aligning the curriculum to the Constitution of Kenya 2010, the Kenya Vision 2030 and the East African Protocol, among other policy requirements as documented by the Sessional Paper No. 1 of 2019 on 'Reforming Education and Training in Kenya for Sustainable Development'. The reforms adopted the Competency-Based Curriculum (CBC) to achieve development of requisite knowledge, skills, values and attitudes that will drive the country's future generations as documented by the Basic Education Curriculum Framework (BECF). Towards achieving the mission of the Basic Education, the Ministry of Education has successfully and progressively rolled out curriculum implementation for Early Years Education, Grades 4 and 5. The roll out for Grade 6 and Junior Secondary (Grade 7-9) will subsequently follow.

It is my hope that the curriculum designs for Grade 7 will guide the teachers, among other educational stakeholders, for progressive achievement of the curriculum vision which seeks to have engaged, empowered and ethical citizens.

PROF. GEORGE A. O. MAGOHA, MBS, EBS, CBS
CABINET SECRETARY
MINISTRY OF EDUCATION



PREFACE

The Government of Kenya embarked on the national implementation of the Competency Based Curriculum in January, 2019 for Early Years Education (Pre-Primary 1 and 2, and Lower Primary Grade 1, 2 and 3). The implementation progressed to Upper Primary (Grade 4, 5 and 6) based on the reorganization of the Basic Education structure. Grade 7 curriculum furthers implementation of the Competency-Based curriculum to Junior Secondary education level. This level marks the zenith of Middle School education whose main feature is to offer a broad opportunity for the learner to explore talents, interests and abilities before selection of pathways and tracks in Senior Secondary education level.

The Grade 7 curriculum designs for the respective learning areas will enable the development of twenty first century competencies. Ultimately, this will lead to the realization of the vision and mission of the Competency-Based curriculum as documented in the Basic Education Curriculum Framework (KICD, 2017).

It is my hope that all government agencies among other stakeholders in education will use the designs to guide effective and efficient implementation of the learning activities as well as provide relevant feedback on various aspects of the curriculum. Successful implementation of the Grade 7 curriculum will be a significant milestone towards realization of the curriculum mission ‘Nurturing Every Learner’s Potential’.

JULIUS JWAN, MBS, (PhD)
PRINCIPAL SECRETARY
STATE DEPARTMENT OF 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, 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, KICD conceptualised the Competency Based Curriculum (CBC) as captured in the Basic Education Curriculum Framework (BECF). The CBC responds to the demands of the 21st Century and the aspirations captured in the Constitution of Kenya 2010, Kenya Vision 2030, East African Commission Protocol and the United Nations Sustainable Development Goals.

The Kenya Institute of Curriculum Development has developed the Grade 7 curriculum designs taking cognisance of the tenets of the CBC, key among them being the need to ensure that learners are provided with learning experiences that call for higher order thinking, thereby ensuring they become engaged, empowered and ethical citizens as articulated in the BECF Vision. The Grade 7 designs also provide opportunities for learners to develop the core competencies as well as engage in Community Service Learning. The designs present assessment rubrics linked to sub strands in the individual subjects. Teachers are encouraged to use varied assessment tools when assessing learners.

KICD obtains its funding from the Government of Kenya to enable the achievement of its 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. The Institute is grateful for the support accorded to the process by the Government of Kenya, through the MoE and the development partners for the policy, resource, and logistical support.



I acknowledge the KICD curriculum developers and other staff, teachers and all the educators who participated, as panelists, in the development of the designs. I also appreciate the contribution of the Semi-Autonomous Government Agencies (SAGAs) and representatives of various stakeholders for their various roles in the development of the Grade 7 curriculum designs.

My special thanks to the Cabinet Secretary, Ministry of Education; the Principal Secretary State Department of Early Learning and Basic Education; the Secretary, Teachers' Service Commission (TSC) and the Chief Executive Officer, Kenya National Examinations Council (KNEC) for their support in the process. Finally, I am grateful to the KICD Governing Council for their consistent guidance during the development of the curriculum designs. The Institute assures all curriculum implementers, parents, and other stakeholders that the designs will ensure effective implementation of the CBC at Grade 7.

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



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TIMEALLOCATION

	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 and Pre-Career	5
7.	Social Studies	3
8.	Religious Education (CRE/IRE/HRE)	2
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. It is a paramount duty of education to help young people acquire this sense of nationhood by removing conflicts and promoting positive attitudes of mutual respect which 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 which are 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 modernization. Education should assist our youth to adapt to this change.

b) Economic Needs

Education in Kenya should produce citizens with the skills, knowledge, expertise and personal qualities that are required to support a growing economy. Kenya is building up a modern and independent economy which is in need of 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 recognizes the rapid industrial and technological changes taking place, especially in the developed world. We can only be part of this development if our education system is deliberately focused 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 personality. 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 to grow up 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 which provides equal educational opportunities for all. 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 in order 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 of this international community with all the obligations and 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 in order 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.

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LEARNING OUTCOMES FOR MIDDLE SCHOOL

By 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, 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 give the learner an opportunity 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, with a focus on entrepreneurial skills. This subject lays a foundation for the study of visual and applied arts at 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: <ol style="list-style-type: none"> 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: <ul style="list-style-type: none"> • research and discuss categories of the Arts, namely; <ul style="list-style-type: none"> - <i>visual arts</i> - <i>applied arts</i> - <i>performing arts</i> - <i>written/literary arts</i> • prepare a presentation on the categories of the Arts with emphasis on: <ul style="list-style-type: none"> - <i>relevance of content</i> - <i>oral presentation (using appropriate language, expressions, and eye contact)</i> - <i>teamwork (actively participates in group activity with a focus on behaviour modelling of respect and unity)</i> • talk about own and others' presentations on the categories of the Arts. 	<ol style="list-style-type: none"> 1. How are the Arts classified? 2. What differentiates the visual from 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 activities entailed in the arts careers.

Values:

- Practise unity and respect: as the learner discusses harmoniously in groups and pairs.

Pertinent and Contemporary Issues (PCIs):

- Self-efficacy: as the learner relate 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 as 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	Meticulously prepares a presentation on categories of the Arts taking into consideration	Prepares a presentation on categories of the Arts taking into	Prepares a presentation on categories of the Arts taking into consideration relevance	Prepares a presentation on categories of the Arts taking into consideration relevance of content and



Arts	relevance of content and oral presentation.	consideration relevance of content and oral presentation.	of content and oral presentation with some difficulty.	oral presentation only with support.
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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: <ol style="list-style-type: none"> 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: <ul style="list-style-type: none"> • search for information on career pathways related to the Arts: <ul style="list-style-type: none"> - <i>Advertising</i> - <i>Architecture</i> - <i>Computer Graphics</i> - <i>Education</i> - <i>Fashion</i> - <i>Fine Arts</i> - <i>Museum/Gallery</i> - <i>Photography/Film</i> - <i>Publishing</i> Other areas: <ul style="list-style-type: none"> - <i>Art Therapist</i> - <i>Cake Decorator</i> - <i>Caricaturists</i> - <i>Courtroom Sketch Artist</i> - <i>Event Planner</i> - <i>Food Stylist</i> - <i>Industrial Product Designer</i> 	<ol style="list-style-type: none"> 1. Why is knowledge on the pathways and careers related to Arts important? 2. How can the arts contribute to the economy of the nation?



			<ul style="list-style-type: none"> - <i>Police Sketch Artist</i> • prepare a presentation on the information about career pathways in the Arts with emphasis on: <ul style="list-style-type: none"> - <i>relevance of content</i> - <i>oral presentation (using appropriate language, expressions, and eye contact with the audience)</i> • reflect on career opportunities related to the Arts. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • 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. 				
<p>Values:</p> <ul style="list-style-type: none"> • Unity and respect: These are practised as the learners discuss harmoniously in groups and pairs. 				
<p>Pertinent and Contemporary Issues (PCIs):</p> <ul style="list-style-type: none"> • Intrapersonal skills during friendship formation: Exemplified during improvisation of small kitchen equipment by learners. • 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: <ol style="list-style-type: none"> 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: <ul style="list-style-type: none"> • observe and classify, actual or virtual samples of 2D and 3D artworks, • prepare a presentation on categories of 2D and 3D artworks with emphasis on: <ul style="list-style-type: none"> - <i>relevance of content</i> - <i>oral presentation (using appropriate language, expressions and eye contact with the audience)</i> - <i>teamwork (active participation in group activity, modelling respect and unity)</i> • critique own and others' presentations on the categories of visual arts. 	<ol style="list-style-type: none"> 1. What differentiates 2D and 3D art forms? 2. Why should one have eye contact with the audience when presenting a power point presentation?



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 activities entailed in the arts careers.

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 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:

- 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 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: <ul style="list-style-type: none"> • observe and discuss actual or virtual sample drawings of cuboids and identify the components of perspective: <ul style="list-style-type: none"> - <i>projection lines /convergence lines</i> - <i>vanishing point</i> - <i>horizon</i> • draw cuboids in one point perspective and explore; <ul style="list-style-type: none"> - <i>normal eye view</i> - <i>bird's eye view</i> - <i>worms' eye view</i> with emphasis on; <ul style="list-style-type: none"> - <i>projection lines/convergence lines</i> - <i>vanishing point</i> - <i>horizon</i> <ul style="list-style-type: none"> • set up a still life composition of 	<ol style="list-style-type: none"> 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?



			<p>cuboid forms with emphasis on;</p> <ul style="list-style-type: none"> - <i>selection of variety of cuboid forms</i> - <i>placement of forms</i> <ul style="list-style-type: none"> • draw the still life composition comprising of cuboid forms with emphasis on; <ul style="list-style-type: none"> - <i>one point perspective</i> - <i>normal eye view</i> - <i>Line</i> - <i>shape and form</i> - <i>overlap of forms</i> - <i>size of objects (near and far)</i> - <i>proportion of forms</i> - <i>placement of forms</i> - <i>balance of forms</i> • display and talk about own and others' work. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Communication: The learner speaks clearly and effectively about own and others' work. • Learning to learn: The learner explores various eye view in 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 for virtual samples using digital devices. 				



<p>Values:</p> <ul style="list-style-type: none"> • Respect: This is seen as the learners express their opinions during group discussions. • Unity: Learners learn to work together during group discussions.
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • 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 for information on one point perspective.
<p>Links to other subjects</p> <ul style="list-style-type: none"> • English: Learners relate to vocabulary such as perspective, horizon, vanishing point, 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 in 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	Correctly draws cuboids in varied views with all lines projected and	Draws some cuboids correctly from varied views with some lines not well projected, nor	Has challenges drawing cuboids from varied views with none having lines projected



	all lines projected, converging neatly at vanishing point on the horizon.	converging at vanishing point on the horizon.	converging at vanishing point on the horizon.	and converging at 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 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 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 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 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 (8 Lessons)	By the end of the sub strand, the learner should be able to: a) observe samples of a colour wheel to identify analogous colours 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: <ul style="list-style-type: none"> • observe and identify analogous colours and complementary colours from actual or virtual samples of a colour wheel • draw a colour wheel and; <ul style="list-style-type: none"> - <i>Mix primary colours and apply them on the colour wheel</i> - <i>Mix sets of primary colours to create secondary colours and apply them on the colour wheel</i> - <i>Mix sets of primary and secondary colours to create tertiary colours and apply them on the colour wheel</i> • label the analogous colours and complementary colours • explore the concepts of hue, intensity and value as they observe objects in the environment <ul style="list-style-type: none"> - <i>plants</i> - <i>animals</i> 	<ol style="list-style-type: none"> 1. Why is the chromatic grey used in creation of colour intensity? 2. Why do we have analogous and complementary colours? 3. How does one colour complement another?



			<ul style="list-style-type: none"> - <i>manmade forms</i> • draw a gradation strip (7 x 1 cm) on paper • mix the three primary colours in equal proportions to get a chromatic grey <ul style="list-style-type: none"> - <i>red + yellow + blue</i> • experiment mixing of hues to create intensity scales using the chromatic grey on one pure colour e.g. <ul style="list-style-type: none"> - <i>chromatic grey + blue etc</i> • experiment mixing of hues to create value gradation strips by adding neutral e.g. <ul style="list-style-type: none"> - <i>white + red (tinting)</i> - <i>black + red (shading)</i> • display and critique own and others' work. 	
<p>Core competencies to be developed</p> <ul style="list-style-type: none"> • 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 learners investigate the effect of mixing colours to create new ones. • Self-efficacy: as the learner clearly talks about their own limitations and strengths with regard to their completed artworks. 				



Values:

- Practice respect: when critiquing other’s work during the mixing of colours

Pertinent and Contemporary Issues (PCIs)

- Personal hygiene: as the learner practices 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 colours and complementary colours	Correctly creates a colour wheel and precisely illustrate analogous colours and complementary colours	Correctly creates a colour wheel to illustrate analogous colours and complementary colours	Creates a colour wheel to illustrate analogous colours and complementary colours with minimal difficulty.	Creates a colour wheel to illustrate analogous colours 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: <ol style="list-style-type: none"> analyse aspects of flip books with simple scenic backgrounds make a flip book of a moving object against a simple scenic background manipulate the flip book to animate the moving object appreciate own and others' flip book animations. 	Learner is guided to: <ul style="list-style-type: none"> observe and discuss actual or virtual sample flip books having simple scenic backgrounds with emphasis on: <ul style="list-style-type: none"> <i>materials and tools used</i> <i>Sequencing of objects image(s) (positioning of objects on subsequent pages).</i> <i>frequency of image(s)-(speed of flick per second).</i> prepare the flip book by: <ul style="list-style-type: none"> <i>collating the papers</i> <i>trimming the papers</i> draw a sequence of a moving object focusing on; <ul style="list-style-type: none"> <i>creation of simple scenic background</i> <i>creation of sequence of one moving object</i> <i>creativity (storyline),</i> 	<ol style="list-style-type: none"> How do you create background for flip book animation? Why is frequency important when making a flip book?



			<ul style="list-style-type: none"> - <i>craftsmanship in use of materials and tools</i> - <i>binding of papers (using string/stapling)</i> • manipulate the flip book to animate the moving object against the scenic background. • critique, in groups, own and others' work. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Communication and collaboration: The learner interacts with others during the making of flip book animations. • Self- efficacy: The learner critiques and reflects on own and others' flip book animations, as well as recognising the value of peers' ideas. • Imagination and creativity: as the learner creates a flip book with a linear background. • Learning to learn: The learner explores the online environment for information on flip book animation. • Digital literacy: The learners interact with online resources to observe actual and virtual samples of flip book animations with linear backgrounds. 				
<p>Values:</p> <ul style="list-style-type: none"> • Respect others' works during the display session. • Unity as they work together in groups. • Responsibility and integrity when using online sites. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • Re-use of materials: The learner recycles paper in making flip books. • Personal hygiene: The learner washes hands after handling materials and tools. 				



- Safety: The learner exercises safety during handling of sharp tools.

Links to other subjects:

- Performing arts : flip book animation can be used to communicate pertinent message during performances

Assessment Rubric

Indicators	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to analyse aspects of flip books with simple scenic backgrounds	Comprehensively analyses aspects of flip books with simple scenic backgrounds	Analyses aspects of flip books with simple scenic backgrounds	Analyses some aspects of flip books with simple scenic backgrounds	With support analyses aspects of flip books with simple scenic backgrounds
Ability to make a flip book of a moving object against a simple scenic background	Creatively makes a simple flip book by collating suitable papers, trimming and binding and sequentially drawing the moving object against a scenic background	Makes a simple flip book by collating suitable papers, trimming and binding and sequentially drawing the moving object against a scenic background	Makes a simple flip book by collating suitable papers, trimming and binding and sequentially drawing the moving object against a scenic background with some difficulty.	Attempts to make a simple flip book by collating suitable papers, trimming, binding and drawing the moving object against a scenic background with support.
Ability to manipulate the flip book to animate the	Adeptly manipulates the flip book to animate the moving object	Manipulates the flip book to animate the moving object	Manipulates the flip book to animate the moving object with some difficulty.	Attempts to manipulate the flip book to animate the moving object with



moving object.				assistance.
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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: <ol style="list-style-type: none"> identify full repeats and alternate patterns in stencil printing design a motif from organic and inorganic shapes prepare a stencil with organic or inorganic motifs for fabric decoration create a full repeat pattern by stencil printing on fabric create an alternate repeat stencil print pattern on fabric appreciate own and others' stencil printed works 	Learner is guided to; <ul style="list-style-type: none"> • 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 (<i>focusing on creativity and originality</i>) • preparation of the stencil based on the inorganic motif with focus on: <ul style="list-style-type: none"> - <i>selection of materials used in stenciling</i> - <i>transferring of inorganic motif onto the stencil</i> - <i>Cutting out of the motif from the stencil (positive & negative space)</i> - <i>making of registration marks on the fabric</i> - <i>preparation of printing ink and</i> 	<ol style="list-style-type: none"> Why do we need a motif in printing? What is the procedure of preparing a stencil for printing? How do we achieve full repeat and alternate patterns in stencil printing?



			<p><i>surface</i></p> <ul style="list-style-type: none"> - <i>printing of the full repeat pattern on fabric using dabbing method</i> - <i>fixing the ink by ironing</i> <ul style="list-style-type: none"> • <i>design a motif from organic (natural) shapes to be used in creating alternate repeat patterns in stencil printing (focusing on creativity and originality)</i> • <i>preparation of the stencil based on the organic motif with focus on:</i> <ul style="list-style-type: none"> - <i>transferring of inorganic motif onto the stencil</i> - <i>Cutting out of the motif from the stencil (positive & negative space)</i> - <i>making of registration marks on the fabric</i> - <i>preparation of printing ink and surface</i> - <i>printing of the alternate repeat pattern on fabric using dabbing method (and improvised</i> 	
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			<p><i>printing paste)</i></p> <p>- <i>fixing the ink by ironing</i></p> <ul style="list-style-type: none"> display and critique own and others' work, and make the necessary adjustments 	
<p>Core Competences to be Developed</p> <ul style="list-style-type: none"> Communication and collaboration: This is developed when learners interact during group work. Imagination and creativity: The learner develops motifs form organic and inorganic forms. Learning to learn: Learners prepare 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 demonstrated when learners prepare prints and critique own and others' work. 				
<p>Values:</p> <ul style="list-style-type: none"> Unity: as the learners work in groups Responsibility: learners take care while using catting tools and organising the working area neatly. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> Hygiene: washing hands after handling materials. Safety : as the learners handle sharp cutting tools 				
<p>Links to other subjects</p> <ul style="list-style-type: none"> Mathematics: learner uses knowledge on geometric forms learnt in mathematics when designing motifs using geometric shapes 				



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	Creatively and neatly makes an alternate	Correctly makes an alternate repeat	Makes an alternate repeat pattern in	Attempts to make an alternate repeat



pattern in stencil printing on fabric.	repeat pattern in stencil printing on fabric.	pattern in stencil printing on fabric.	stencil printing on fabric with minimal difficulty.	pattern in stencil printing on fabric with assistance.
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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: <ol style="list-style-type: none"> explore aspects of traditional human portraiture using samples take self-portrait using a digital device apply ICT skills to edit the captured photographs appreciate own and others photographs taken using digital devices. 	The learner is guided to: <ul style="list-style-type: none"> analyse aspects of traditional human portraiture from actual or virtual samples with emphasis on; <ul style="list-style-type: none"> <i>portrayal of subject's mood</i> <i>portrayal of the subject (chest upwards)</i> <i>profile (front or side)</i> <i>centering the subject within the grid</i> pose in pairs, and take a portrait using a digital device from the chest upwards with emphasis on the following aspects; <ul style="list-style-type: none"> <i>mood of the subject</i> <i>creative profile</i> <i>light effect</i> <i>suitable background</i> <i>clarity of image</i> edit image by cropping and adding visual effects. 	<ol style="list-style-type: none"> How do you develop a creative portrait? Why do we edit images?



			<ul style="list-style-type: none"> display and critique own and others' work. 	
Core Competencies to be Developed <ul style="list-style-type: none"> 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 speaks clearly as they take, edit, and present images. Imagination and creativity: as the learner creates inspirational self- portrait by adding effects on the image. 				
Pertinent and Contemporary Issues (PCIs) <ul style="list-style-type: none"> Self-esteem: as the learner displays and talks about self-portrait photographs. 				
Values: <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> 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 self-portrait using a	Creatively poses and takes a portrait from	Poses and takes a portrait from the	With some difficulty poses and takes a	Hardly able to pose and take a portrait



digital device	the chest upwards using a digital device guided by the aspects of a good portrait	chest upwards using a digital device guided by the aspects of a good portrait	portrait from the chest upwards using a digital device guided by the aspects of a good 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 of editing images by cropping and adding visual effects on the captured photographs	Applies ICT skills of editing images by cropping and adding visual effects on the captured photographs with some difficulty.	Hardly able to apply ICT skills of editing image by cropping and adding visual effects on the captured photographs.



COMMUNITY SERVICE LEARNING (CSL) PROJECT

The CSL project is based on the strand of photography. The project seeks to deepen the understanding of the concepts and skills learnt in photography by providing an opportunity to apply them in solving a problem in the school community.

The project will be based on pertinent issues that affect the school community. For purposes of this project, the learners will deliberate on a number of pertinent issues that culminate into a simple project. It is further suggested that learners undertake the project in groups and be carried out in the formal and non-formal dimensions to cater for the planning and implementation processes.

Strand	Sub-Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question
3.0 Multimedia Arts	3.4 Community Service Learning Photography Project (4 Lessons)	By the end of the sub-strand the learner should be able to: a) identify some issues facing the school community b) categorise the issues into PCI themes c) explore strategies of addressing the identified PCI through photography	Learner is guided to; <ul style="list-style-type: none"> • discuss and identify some issues facing the school community • analyse and categorise the issues into PCI themes • discuss strategies of addressing the issues based on; <ul style="list-style-type: none"> - <i>selection of a PCI theme on an issue facing the school community</i> - <i>organisation of information to communicate the issues</i> 	<ol style="list-style-type: none"> 1. What makes a situation to qualify as a PCI? 2. How can one use photography to highlight a PCI in the school community? 3. How can one collect the views of the school community on issues affecting them?



		<p>d) use the skill of photography to capture images to sensitise the school community on identified PCI</p> <p>e) employ editing skills to enhance the captured photographic images</p> <p>f) use ICT to prepare a presentation for sensitising the school community on the identified PCI</p> <p>g) appraise the effectiveness of the CSL project in sensitising the school community.</p>	<p><i>effectively</i></p> <ul style="list-style-type: none"> - <i>mapping of resources needed for the project (digital device for photography eg mobile phones, digital camera, laptops)</i> • use digital devices to take photographic images from the school environment that capture the issues. • edit the captured photographs (cropping, visual effects) • show case captured photographs through a photo-speak (photo story line) to sensitise the school community on the pertinent and contemporary issue. • reflect on the successes and challenges of implementing the project. 	
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Core competencies to be developed

- Digital literacy: as the learner interacts with a digital device to take and synthesise photos into a logical PowerPoint presentation.
- Learning to learn: as the learner carries out research on a PCI, and share learnt knowledge as they build on their learning experiences.
- Critical thinking and problem solving: as the learner identifies and develops a picture story on a PCI affecting the school community.
- Imagination and creativity: the learner creates a presentation to highlight a PCI using a photo -story.

Pertinent and Contemporary Issues (PCIs)

Environmental conservation: as the learners take photographs on issues facing the school environment

Values:

- Responsibility: the learner takes care of own and others' materials during the group activity
- Patriotism: as the learner together with others, show concern over environmental degradation in their school community

Links to other subjects:

English: learners use photos to write creative stories and to illustrate a phenomena

Computer Science : learners to use computing skills to edit the photographs and prepare presentations

Assessment Rubric

Indicators	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to identify some issues facing the school community.	Aptly identifies some issues facing the school community.	Correctly identifies some issues facing the school community.	Identifies some issues facing the school community with difficulty.	Hardly able to identify any issues facing the school community.



Ability to categorise the issues into PCI themes.	Comprehensively and correctly categorises the issues into PCI themes.	Correctly categorises the issues into PCI themes.	Correctly categorise some of the issues into PCI themes.	Categorises the issues raised into PCI themes only with support.
Ability to explore strategies of addressing the identified PCI through photography	Exhaustively explores strategies of addressing the identified PCI through photography	Explores strategies of addressing the identified PCI through photography	Explores some strategies of addressing the identified PCI through photography	Explores strategies of addressing the identified PCI through photography with assistance
Ability to use the skill of photography to capture images to sensitise the school community on identified PCI	Competently uses the skill of photography to capture images to sensitise the school community on identified PCI	Correctly uses the skill of photography to capture images to sensitise the school community on identified PCI	Uses the skill of photography to capture images to sensitise the school community on identified PCI with some difficulty	Hardly able to use the skill of photography to capture images to sensitise the school community on identified PCI
Ability to employ editing skills to enhance the captured photographic images	Competently and correctly employs editing skills to enhance the captured photographic images.	Correctly employs editing skills to enhance the captured photographic images.	Employs editing skills to enhance the captured photographic images with some difficulty.	Employs editing skills to enhance the captured photographic images with assistance.



Ability to use ICT to prepare a presentation for sensitising the school community on the identified PCI	Creatively use ICT to prepare a presentation for sensitising the school community on the identified PCI	Uses ICT to prepare a presentation for sensitising the school community on the identified PCI	With some difficulty uses ICT to prepare a presentation for sensitising the school community on the identified PCI	Hardly able to use ICT to prepare a presentation for sensitising the school community on the identified PCI
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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: <ol style="list-style-type: none"> observe a demonstration on the process of clay preparation prepare and store clay in readiness for modelling analyse samples of coiled items for familiarization model a vessel using coil technique for self-expression decorate the modelled vessel using appropriate techniques analyse the procedure of firing in an open pit kiln construct an open pit kiln and fire the clay 	Learner is guided to; <ul style="list-style-type: none"> • 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; <ul style="list-style-type: none"> - <i>drying the clay</i> - <i>removal of impurities</i> - <i>crushing clay</i> - <i>sieving clay</i> - <i>slaking clay</i> - <i>drying clay</i> - <i>kneading and wedging</i> - <i>storage methods</i> <ul style="list-style-type: none"> ○ <i>shallow pit</i> ○ <i>banana fibres</i> ○ <i>plastic buckets</i> 	<ol style="list-style-type: none"> Why does one prepare clay? Why are impurities removed from clay? Why are items arranged with spacing between them in a kiln during firing?



		<p>vessels</p> <p>h) appreciate own and others' works.</p>	<ul style="list-style-type: none"> • analyse and discuss, actual or virtual samples of coiled items • model a vessel using coil technique with focus on: <ul style="list-style-type: none"> - <i>uniformity of the coils</i> - <i>joining of the coils</i> - <i>smoothing of the coils (on the inside of the vessel-and parts of the outer surface)</i> • decorate the modelled vessel using a combination of the following techniques: <ul style="list-style-type: none"> - <i>burnishing</i> - <i>impressing</i> • watch a live or virtual demonstration on process of firing in an open pit kiln and analyse: <ul style="list-style-type: none"> - <i>the process of preparing it</i> - <i>the process of loading the items</i> 	
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			<ul style="list-style-type: none"> - <i>the process of firing it</i> • construct an open pit kiln and fire the vessels with focus on: <ul style="list-style-type: none"> - <i>digging the shallow pit</i> - <i>preparing the base (twigs, firewood)</i> - <i>arranging the items into the pit</i> - <i>arranging the fuelling material over the items</i> - <i>firing</i> - <i>removal of fired items</i> • critique own and others' artwork. 	
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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 on the process of clay preparation	Keenly observe a demonstration on the process of clay preparation	observe a demonstration on the process of clay preparation	Partially observe a demonstration on the process of clay preparation	Hardly observes a demonstration on 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 familiarization	Comprehensively analyses samples of coiled items for familiarization	Analyses samples of coiled items for familiarization	Analyses samples of coiled items for familiarization with minimal difficulty	Analyses samples of coiled items for familiarization with support



Ability to model a vessel using coil technique for self-expression	Creatively models a vessel that has uniform, neatly joined and smoothed coils.	models a vessel that has uniform, neatly joined and smoothed coils.	models a vessel that has uniform, joined and smoothed coils with minimal difficulty.	Hardly able to model a vessel that has uniform, neatly joined and smoothed 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 open pit kiln for durability with ease.	Procedurally fires all coil items using open pit kiln for durability.	Fires some coil items using open pit kiln for durability with minimal difficulty.	Fires coil items using open pit kiln for durability only with support.

Strand	Sub Strand	Specific Learning	Suggested Learning	Key Inquiry
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		Outcomes	Experiences	Question
4.0 Indigenous Crafts	4.2 Sculpture (8 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 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; <ul style="list-style-type: none"> • observe and discuss actual or virtual samples of relief sculptures made from papier maché focusing on; <ul style="list-style-type: none"> - <i>the process</i> - <i>materials and tools</i> • sketch the mask on paper • prepare a template of a face on paper; <ul style="list-style-type: none"> - <i>draw a face</i> - <i>perforate the eyes, nose and mouth areas</i> • prepare the pulp with emphasis on; <ul style="list-style-type: none"> - <i>selection of paper (recycled paper)</i> - <i>shredding</i> - <i>soaking</i> - <i>pounding</i> - <i>addition of adhesive</i> • create a mask in low relief with emphasis on; <ul style="list-style-type: none"> - <i>balance</i> 	<ol style="list-style-type: none"> 1. How is stability achieved in sculpture? 2. How does one create models, using clay? 3. Why is an armature important in the creating clay models?



			<ul style="list-style-type: none"> - <i>drying in a dry, cool and well aerated place</i> - <i>finishing (decorate by painting)</i> • analyse and discuss models of clay in the round from actual or virtual sources in regard to decorative techniques (<i>burnishing, incising embossing</i>) • make a sketch of an animal form and construct an armature with emphasis on; <ul style="list-style-type: none"> - <i>size</i> - <i>materials (paper and strings)</i> - <i>balance</i> • model a sculpture in the round based on animal forms, using clay with emphasis on: <ul style="list-style-type: none"> - <i>balance</i> - <i>solids</i> - <i>voids</i> 	
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			<ul style="list-style-type: none"> - <i>planes</i> - <i>finishing (texturing)</i> - <i>drying in a dry, cool and well aerated place</i> • display and critique own and others' work 	
<p>Core Competencies to be Developed</p> <ul style="list-style-type: none"> • Communication and collaboration: as the learner show cases their models, 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. 				
<p>Pertinent and Contemporary Issues (PCIs):</p> <ul style="list-style-type: none"> • Re-using of old paper to make papier maché sculpture. • Health and safety: as the learners are sensitised on measures to take when handling resources collected and re-cycled for making art works. • Animal welfare: The learners create awareness on animal welfare as they make sculptures in the round based on animal forms 				
<p>Links to other subjects:</p> <ul style="list-style-type: none"> • Agriculture: learners will reference on anatomy of animal as they model animal forms 				
<p>Values:</p> <ul style="list-style-type: none"> • Respect: as the learner appreciates own and others' works. • Responsibility: as the learner clears a work surface at the end of a working session. • 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 with emphasis 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 in regards to decorative techniques.	Studies and discusses virtual and actual samples of clay models in the round in regards to decorative	Studies and discusses some virtual and actual samples of clay models in the round in regards to decorative techniques.	Studies and discusses some virtual and actual samples of clay models in the round in regards to decorative techniques with difficulty.



		techniques.		
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 <i>balance, Solids, voids, plane</i> , and procedurally dries and decorates it with ease.	Makes an animal sculpture in the round using clay with emphasis on <i>balance, Solids, voids, plane</i> and procedurally dries and decorates it.	Makes an animal sculpture in the round using clay with emphasis on <i>balance, Solids, voids, plane</i> and dries and with minimal difficulty.	Hardly able to make an animal form sculpture in the round using clay with emphasis on <i>balance, Solids, voids, plane</i> and procedurally dries and decorates it

Strand	Sub Strand	Specific Learning	Suggested Learning	Key Inquiry
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		Outcomes	Experiences	Question
4.0. Indigenous Crafts	4.3 Ornaments (8 Lessons)	<p>By the end of the sub strand, the learner should be able to:</p> <ol style="list-style-type: none"> distinguish between ornaments and jewellery from samples analyse materials and tools used in making wire armlet create an armlet using wires for self-expression analyse earrings made using natural materials for inspiration to create own make earrings using natural materials appreciate own and others' armlets and earrings. 	<p>The learner is guided to:</p> <ul style="list-style-type: none"> • distinguish between ornaments and jewellery from virtual and actual sources with focus on; <ul style="list-style-type: none"> - <i>function</i> - <i>materials</i> - <i>Tools</i> • analyse materials and tools used in making a wire armlet with emphasis on; <ul style="list-style-type: none"> - <i>suitable wire (pliable)</i> - <i>appropriate tools scissors, tin snips, hammer, pliers-, flat nose pliers, round nose pliers and wire cutters, pencil</i> • design and create an armlet using wires with focus on; <ul style="list-style-type: none"> - <i>design</i> - <i>size of the armlet</i> - <i>making the armlet</i> - <i>appropriate</i> 	<ol style="list-style-type: none"> Why is it important to consider choice of materials and tools while making jewellery? What is the importance of finishing as a process in jewellery making? How can one display the finished armlet? Why is it important to consider the finish and design while making earrings? How would one effectively display earrings?



			<p><i>finishing (filing of the edges)</i></p> <ul style="list-style-type: none"> • study and analyse samples of earrings from virtual or actual sources made using natural materials with focus on; <ul style="list-style-type: none"> -<i>design</i> -<i>materials used (inedible seeds, wood, horn, shells and animal hide)</i> -<i>finishing techniques</i> • design and create earrings with emphasis on: <ul style="list-style-type: none"> - <i>design</i> - <i>preparation of the materials (cleaning, cutting/drilling holes twisting, folding, sanding)</i> - <i>decoration (painting, incising, burning, varnishing, staining)</i> - <i>stringing the materials</i> - <i>finishing (clasps,</i> 	for self-expression?
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			<p><i>hooks, stoppers, spacers,)</i></p> <ul style="list-style-type: none"> display and critique own and others' armlets and earrings. 	
<p>Core Competencies to be Developed</p> <ul style="list-style-type: none"> 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. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> Health and Safety: as the learner handles sharp materials and tools and observe hygiene as they recycle materials or use found objects from the environment. Environmental conservation: as the learners reuse paper in making papier maché. 				
<p>Values:</p> <ul style="list-style-type: none"> Unity: as the learners work and share in groups the varied types of local jewellery from 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. 				
<p>Links to other subjects:</p> <p>Mathematics: learner measure the fitting sizes of the jewellery they make</p>				



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	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



for inspiration				support
Ability to make earrings using natural materials.	Well executed with 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.

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Strand	Sub-Strand	Specific Learning	Suggested Learning	Key Inquiry Question
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		Outcomes	Experiences	
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 on the woven scarf f) appreciate own and others' woven artwork.	The learner is guided to: <ul style="list-style-type: none"> • analyse virtual or actual 2/2 twill weave samples with focus on: <ul style="list-style-type: none"> - <i>materials and tools used</i> - <i>weave structure</i> - <i>weaving device (frame loom)</i> • make a frame loom using mitre joints to be used in weaving with emphasis on: <ul style="list-style-type: none"> - <i>alignment joints</i> - <i>nail spacing</i> - <i>sturdiness of the frame</i> • select and reuse flexible weaving materials available in the locality, namely; <ul style="list-style-type: none"> - <i>woolen yarn</i> - <i>Plain coloured cloth</i> • warp the loom in pairs, with emphasis on: <ul style="list-style-type: none"> - <i>equal tension of warps</i> • weave (2/2) a scarf in two colours on a frame loom, in 	<ol style="list-style-type: none"> 1. What does one consider as they choose material for weaving? 2. How does waisting differ from sagging? 3. Why is a frame loom necessary for weaving? 4. Why should one <i>finish</i> a woven scarf?



			<p>pairs, taking into account the following weaving defects:</p> <ul style="list-style-type: none"> - <i>Waisting</i> - <i>Sagging</i> <ul style="list-style-type: none"> • explore and apply finishing techniques on the woven scarf with emphasis on; <ul style="list-style-type: none"> - <i>knotting</i> - <i>tasseling (trimming /alignment, uniformity, colour alternation)</i> • display and critique own and others' work. 	
<p>Core Competences to be Developed:</p> <ul style="list-style-type: none"> • 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. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • Health and safety as learner handles sharp cutting tools. 				



<ul style="list-style-type: none"> • Reuse of wool or cloth as weaving materials
Values: <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 has no defects, has visible diagonal pattern and colours are vividly depicted.	Weaves a scarf in 2/2 twill weave using 2 colours that has no defects, has visible diagonal pattern and colours are vividly depicted.	Weaves a scarf in 2/2 twill weave using 2 colours that has some defects, has inconsistent diagonal pattern and no colour contrast.	Attempts to weave a scarf in 2/2 twill weave using 2 colours but it has some defects, has 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.



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
2.0 The Arts and Entrepreneurship	1.1 Categories of the Arts	Sample 2D and 3D artworks, books, pencils, digital devices, projectors.
	1.3 Career pathways related to the Arts	
	1.4 Categories of the visual arts	



3.0 Picture Making	2.1 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 flip books, 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, manila paper, newsprint, cutters, paint, dye, glue
	3.3 Photography	Digital camera, laptop, projector, paper, pencils.
	3.4 Community Service Learning Photography Project	
4.0 Indigenous Crafts	4.1 Pottery	Clay, firewood, match box buckets, cutting tools, decorative tools
	4.2 Sculpture	Clay, recycled paper, modeling tools, adhesives, buckets, water, sponge, pencils, drawing paper, digital tools.
	4.3 Ornaments	wires, pliers, file, drill, saw ,scissors, sand paper, seeds ,wood, horn, shells and animal hide, paint, stain and varnish <i>tin snips, hammer, pliers; flat nose pliers, round nose pliers, wire (pliable), inedible seeds, wood, horn, shells and animal hide</i>
	4.4 Weaving on a Frame	Nails, hammer, nails ,planned pieces of timber ,



	loom	recycled wool, pieces of cloth, shuttle, shed stick.
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