



MINISTRY OF EDUCATION

UPPER PRIMARY LEVEL DESIGNS

LEARNING AREA: ART AND CRAFT

GRADE 5

NOVEMBER 2019



KENYA INSTITUTE OF CURRICULUM DEVELOPEMENT

ESSENCE STATEMENT

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

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

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

Presentation and exhibition skills will equip the learner with relevant and appropriate competences to enhance finished art products. This competence will aid in value addition of 2D and 3D artworks which in turn will promote their aesthetic appeal.

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

GENERAL LEARNING OUTCOMES

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

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

STRAND	SUB STRAND	SPECIFIC LEARNING OUTCOMES	SUGGESTED LEARNING EXPERIENCES	KEY INQUIRY QUESTIONS
1.0 PICTURE MAKING TECHNIQUES	1.1 Drawing 1.1.1 Still-life drawing (4 lessons)	By the end of the sub strand , the learner should be able to; a) observe actual and virtual samples of still life compositions b) create a still life composition using smudge technique to show light and dark effect. c) talk about own and others' still life compositions.	The learner is guided: <ul style="list-style-type: none"> • In groups, to observe actual and virtual samples of still life compositions. • Individually to create a still life composition comprising of assorted fruits (three) using smudge technique to show light and dark effect. With emphasis on the following principles: -Balance -Proportion -Rhythm and movement (overlapping) Elements of art: -Line -Texture -Value -Form • Talk about own and others' still life compositions. 	<ol style="list-style-type: none"> 1. How do one create 3D effect in drawing using smudging? 2. How does one create texture in drawing? 3. What determines the paper layout in still life drawing?
	1.1 Drawing 1.1.2 Cross hatching technique (4 Lessons)	By the end of the sub strand the learner should be able to; a) observe and identify actual or virtual samples of cross hatching techniques used in drawing cylindrical forms. b) draw two overlapped cylindrical forms and shade using cross hatching technique to create light and dark effect. c) appreciate own and others' work.	The learner is guided: <ul style="list-style-type: none"> • In groups to observe and identify actual/ virtual samples of cross hatching techniques used in drawing cylindrical forms. • Individually to draw two overlapping cylindrical forms from memory with emphasis on: - Use of space - Balance of forms - Proportion of forms - Variation of lines 	<ol style="list-style-type: none"> 1. How do you overlap objects when drawing? 2. What is the effect of cross hatching lines <ul style="list-style-type: none"> ▪ Closely? ▪ Sparsely?

			<ul style="list-style-type: none"> To use varied lines in creating light and dark effect on the cylindrical forms by cross hatching; <ul style="list-style-type: none"> - closely spaced lines for dark effect - scarcely spaced lines for light effect. Display and discuss own and others' work. 	
Core competences to be developed: <ul style="list-style-type: none"> Digital literacy as the learner observes and identifies virtual samples of cross hatching techniques. Communication and collaboration as the learner interacts with others during the learning experiences. Learning to learn as they apply the skill of cross hatching. Self efficacy as the learner displays and talks about own and others' work. 				
Pertinent and contemporary issues (PCIs) The learner sensitized on reduce, reuse and recycling of materials such as paper			Values: <ul style="list-style-type: none"> The learners to respect each other and others' work during display and discussion The learners to show responsibility for care of own and others' materials Learners will learn how to co-exist together in peace as they work in groups 	
Links to other subjects: English – To learn the term; cross hatching Mathematics : To learn the concept of of cylinder			Community service learning Make Artworks and sell to help needy students.	
ASSESSMENT RUBRICS: CYLINDRIAL FORMS (CROSS HATCHING TECHNIQUE)				
Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Cross hatching technique	The cross hatching lines are crisp, consistent and within the shape, creating an illusion of 3-D effect.	The cross hatched lines are consistent and within the shape, creating tonal value.	The cross hatched lines are not consistent and go beyond the shape.	Cross hatching lines are random and not within the shape.
Shape of cylindrical forms	Creatively and accurately drawn cylindrical forms	Both forms are cylindrical	One cylindrical form not appropriately drawn	None of the two shapes is cylindrical

Overlapping of cylinders	The two cylindrical are creatively overlapped	The two cylindrical are overlapped	The two cylindrical are not appropriately overlapped	The two cylindrical are not overlapped
ASSESSMENT RUBRIC:STILL LIFE DRAWING OF FRUITS				
Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Proportion and Shape (size relationship of the two forms and correct shapes)	Accurate and precise proportions of both forms and the shapes of the objects are flawlessly drawn.	Both forms are proportional and shapes of the objects are appropriately drawn	One form is not proportional Or One shape is inaccurately drawn	One form drawn is too large or too small while the shapes are unrecognizable.
Use of Space (Overlapping of forms)	The two forms overlap with creatively balanced positive and negative spaces.	The two forms overlap with balanced positive and negative spaces.	Inappropriate overlap of the two forms with unbalanced positive and negative spaces.	Forms are not overlapped and positive and negative spaces are unbalanced.
Execution of smudge technique	The smudge shading is crisp, well smeared and smoothly blended.	The smudge shading is well smeared and blended.	The smudges are fairly smeared and not well blended.	Poorly smeared and not blended

STRAND	SUB STRAND	SPECIFIC LEARNING OUTCOMES	SUGGESTED LEARNING EXPERIENCES	KEY INQUIRY QUESTIONS
1.0 PICTURE MAKING TECHNIQUES	1.2 Crayon etching 1.2.1 Making wax crayons 1.2.2 Pictorial composition (4 lessons)	By the end of the sub strand, the learner should be able to; <ol style="list-style-type: none"> identify samples of crayon etching compositions in the actual or virtual environment make wax crayons using bees wax or paraffin wax and pigment to use in creating crayon etched pictorial compositions. create a crayon etched pictorial composition for self-expression appraise own and others' artwork. 	Learner guided: <ul style="list-style-type: none"> In groups to observe and identify crayon etched samples in the physical and virtual environment. In groups to make crayons using bees wax or paraffin wax and pigment. Individually create a simple pictorial composition using the prepared crayons , Indian ink or black pigment. Individually create simple crayon etched pictorial composition using the improvised crayons and Indian ink or black pigment focusing on value and texture. Display and talk about own and others work. 	<ol style="list-style-type: none"> What can you use to scratch off ink/paint in crayon etching? How can you create depth in crayon etching? How can one 'overlay' in crayon etching? How can one make wax crayons using locally available materials? Why should black and white wax crayons not be used in the crayon etching background?
Core competences to be developed: <ol style="list-style-type: none"> Digital literacy as the learner observes and identifies samples of crayon etching compositions in the virtual environment. Communication and collaboration as the learner interacts with others during the learning experiences. Imagination and creativity as the learner improvises wax crayons. Learning to learn as they apply the skill of crayon etching Self efficacy as the learner appraises own and others' work 				
Pertinent and contemporary issues (PCIs) The learner to be sensitized on; <ul style="list-style-type: none"> Reduce, reuse, recycle and improvisation of materials Conservation of the environment as a source of art materials Learner to observe safety precautions while handling materials and tools 			Values: <ul style="list-style-type: none"> The learners to respect each other and others' work during display and discussion The learners to show accountability for own and others materials 	
Links to other subjects: English: To learn new vocabulary: etching, overlay , pattern texture			Community service learning Create crayon etched pictures to grace children's homes	

ASSESSMENT RUBRIC: CRAYON ETCHING TECHNIQUE				
Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Making wax crayons	Melts the wax at correct temperature and precisely mixes pigment and wax without lumps while observing safety precautions and pouring into mould correctly	Melts the wax at correct temperature and mixes pigment and wax without lumps while observing safety precautions and pouring into mould correctly	Melts the wax at correct temperature while observing safety precautions but mixture of pigment and wax is lumpy and poured into mould incorrectly	Melts the wax at correct temperature without observing safety precautions while mixture of pigment and wax is lumpy and poured into mould incorrectly
Pictorial Composition	Proportionate and clearly recognizable shapes and forms	Proportionate and recognizable and forms and shapes	Some forms are not proportional nor recognizable	Shapes and forms neither proportionate nor recognizable
Crayon control in application	Even, consistent, firm pressure in the application of the crayon in all areas of the pictorial ground	Firm pressure of the crayon application in all areas of the pictorial ground	Pressure of crayon application is uneven and inconsistent some areas of the pictorial ground	Pressure of crayon application is uneven and inconsistent across the pictorial ground

STRAND	SUB STRAND	SPECIFIC LEARNING OUTCOMES	SUGGESTED LEARNING EXPERIENCES	KEY INQUIRY QUESTIONS
1.0 PICTURE MAKING TECHNIQUES	1.3 Painting 1.3.1 Colour classification (6 Lessons)	By the end of the sub strand, the learner should be able to; a) identify actual and virtual samples of primary , secondary and tertiary colours on a colour wheel. b) mix two primary colours proportionately to get a secondary colour. c) mix a primary and a secondary colour proportionately to get a tertiary colour d) draw and paint a colour wheel to show primary, secondary and tertiary colours. e) critique own and others' work.	Learner guided : <ul style="list-style-type: none"> • In groups to identify actual and virtual samples of primary , secondary and tertiary colours on a colour • Individually mix two primary colours proportionately to get a secondary colour as follows: <ul style="list-style-type: none"> - Red+ Yellow = Orange - Yellow + Blue = Green - Blue + Red = Violet • Mix a primary and a secondary colour proportionately to get a tertiary colour as follows: <ul style="list-style-type: none"> - Red + Orange =Red-Orange - Yellow + Green = Yellow-Green - Red +Violet= Red -Violet • Draw and paint a colour wheel to show primary, secondary and tertiary colours • Display and critique their own and others' work. 	<ol style="list-style-type: none"> 1. How do you create a secondary colour? 2. How do you create a tertiary colour? 3. In which order do you name tertiary colours?
<p>Core competences to be developed:</p> <ul style="list-style-type: none"> • Digital literacy as the learner observes samples of colour wheel online • Communication and collaboration as the learner interact with others during the learning experiences • Learning to learn as the learner mixes colours • Self efficacy as the learner displays and talks about own and others' work 				
<p>Pertinent and contemporary issues (PCIs) The learner to be sensitized on;</p> <ul style="list-style-type: none"> • Reduce, re-use and recycling of paper • conservation of the environment as a source of art materials. <p>The learner to clean their hands after handling the materials</p>			<p>Values</p> <ul style="list-style-type: none"> • Learners to show responsibility by caring cleaning up working area • Learners will learn how to co-exist together in peace as they talk about each other's work and say how they feel about it. 	
<p>Links to other subjects: English- To enhance acquisition of vocabulary - tonal gradation</p>			<p>Community service learning</p>	

Mathematics – Concept of measurement of portions to be taught in mathematics			Paint pictures on PCI themes and place them on display boards in school to sensitize them	
ASSESSMENT RUBRIC: COLOUR CLASSIFICATION				
Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Mixing primary colours to create secondary colours	Accurately mixes two primary colours in equal measure to get a secondary colour	Mixes two primary colours in equal measure to get a secondary colour	Mixes two primary colours with no equal measure	Has challenges in mixing primary colours
Mixing primary and secondary colours to create tertiary colours	Accurately mixes primary and secondary colours in equal measure to create tertiary colours	Mixes primary and secondary colours in equal measure to create tertiary colours	Mixes primary and secondary colours with no equal measure	Has challenges in mixing primary and secondary colours
Representing classes of colour on the colour wheel	Neatly and accurately represents primary, secondary and tertiary colours on the colour wheel	Represents primary, secondary and tertiary colours on the colour wheel	Primary and secondary colours well represented but not the tertiary colours	Inappropriately represents the primary, secondary and tertiary colours on the colour wheel

STRAND	SUB STRAND	SPECIFIC LEARNING OUTCOMES	SUGGESTED LEARNING EXPERIENCES	KEY INQUIRY QUESTIONS
1.0 PICTURE MAKING TECHNIQUES	1.4 Collage 1.4.1 Pictorial composition (4 lessons)	By the end of the sub strand , the learner should be able to; a) identify actual and virtual samples of collage pictures for motivation to create their own. b) create a mixed media collage composition based on a landscape for self-expression. c) appreciate own and others' collage compositions.	Learner guided ; • In groups to observe and identify actual and virtual samples of collage pictures. • Individually collect varied textured materials from the environment for example; - sand - grass - leaves - tree bark - inedible seeds • Arrange, paste and stick the materials to create a composition on a landscape. • Display and critique about own and others' work.	1. What should be considered when selecting adhesives to stick heavy or light material in collage? 2. What should be considered when selecting a support to stick on heavy or light material in collage?
<p>Core competencies to be developed</p> <ul style="list-style-type: none"> • Communication and collaboration as the learner interact with others during group activity • Learning to learn when making the collage composition • Imagination and creativity as the learner makes the collage • Critical thinking when selecting the adhesives to stick light and heavy materials. • Self efficacy as the learner displays and talks about own and others' work 				
<p>Pertinent and contemporary issues (PCIs)</p> <p>The learner to be sensitized on;</p> <ul style="list-style-type: none"> • reducing , reusing and recycling of materials • conservation of the environment as a source of art materials <p>The learner to clean their hands after handling the materials</p> <p>Safety measures to be emphasised while handling adhesives</p>			<p>Values:</p> <ul style="list-style-type: none"> • Learners will learn how to co-exist together in unity as they talk about each other's work and say how they feel about it. 	
<p>Links to other subjects:</p> <p>Social studies: as they learn on types of landscapes under natural features</p>			<p>Community service learning</p> <p>Create collages and sell to raise money for needy students</p>	

ASSESSMENT RUBRICS: COLLAGE ON LANDSCAPE

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Interpretation of theme	Accurately and creatively depicts detailed features of a landscape	Depicts landscape features correctly	Some recognizable landscape features	Landscape features not recognizable
Balance of forms in the composition	Accurately and creatively balances the forms in the composition	Balanced the forms in the composition	Some forms not balanced in the composition	Unbalanced forms in the composition
Overlapping of forms in the composition	Accurately and creatively overlaps forms within the collage composition	Overlaps forms within the collage composition	Some forms not overlapped within the collage composition	Forms not overlapped
Finishing of the collage	Neat, accurately pasted objects, adhesive applied evenly and objects firmly stuck across the composition	Neatly pasted , adhesive applied evenly and objects stuck firmly across the composition.	Adhesive unevenly applied and objects loosely stuck in some areas	Adhesive unevenly applied and pictures loosely stuck all over the composition

STRAND	SUB STRAND	SPECIFIC LEARNING OUTCOMES	SUGGESTED LEARNING EXPERIENCES	KEY INQUIRY QUESTIONS
2.0 INDIGENOUS KENYAN CRAFTS	2.1 Weaving 2.1.1 Plain and Twine techniques (6 lessons)	By the end of the sub strand , the learner should be able to; a) observe actual and virtual samples of items made using plain and twine weave techniques. b) select and prepare appropriate natural materials from the locality for weaving. c) weave a two-colour floor mat using plain and twine techniques for appreciation of indigenous weaving techniques d) critique own and others' work.	Learner guided: <ul style="list-style-type: none"> • In groups to observe actual and virtual samples of items made using plain and twined techniques. • In groups to select appropriate natural weaving materials from the locality. • In groups to prepare the selected natural weaving materials (stiff materials or flexible materials) in groups. • Individually weave a two colour floor mat using plain and twine techniques. • Display and talk about own and others' work. 	<ol style="list-style-type: none"> 1. How do you prepare stiff materials for weaving? 2. How do you prepare flexible materials for weaving? 3. How do you ensure the weave structure is compacted during the weaving process?
Core competences to be developed: <ul style="list-style-type: none"> • Digital literacy as the learner observes and identifies samples of woven items in the virtual environment • Communication and collaboration as the learner interact with others during the learning experiences. • Imagination anand creativity as the learner weaves the floor mat • Learning to learn as they apply the skill of weaving. • Self efficacy as the learner displays and talks about own and others' work. 				
Pertinent and contemporary issues (PCIs) The learner to be guided to clean their hands after handling the materials			Values <ul style="list-style-type: none"> • Learners to democracy when electing group leaders. • Learners will learn how to co-exist together in peace as they talk about each other's work and say how they feel about it. 	

Links to other subjects: English- enhanced vocabulary -weaving ,twine	Community service learning Weaving floor mats to sell and raise money for needy students.
--	---

ASSESSMENT RUBRIC: PLAIN AND TWINNING TECHNIQUE

Indicator	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Preparation of weaving materials (in regards to functionality)	Appropriate materials selected and thoroughly prepared	Appropriate materials selected and prepared	Appropriate materials selected but not well prepared	Inappropriate materials selected and not well prepared
Execution of plain and twine technique	The wefts interlace around each warp with consistent tension	The wefts interlace around each warp	Some wefts not interlaced around the warps	Most wefts not interlaced around the warps
Finishing of the woven item	Very neat and tightly woven, Weft pieces close together	Woven tightly Weft pieces close together	Some gaps in weaving	Large gaps between the weft pieces Sloppy appearance

STRAND	SUB STRAND	SPECIFIC LEARNING OUTCOMES	SUGGESTED LEARNING EXPERIENCES	KEY INQUIRY QUESTIONS
2.0 INDIGENOUS KENYAN CRAFTS	2.2 Leather work 2.2.1 Thonging method (5 lessons)	By the end of the sub strand , the learner should be able to be able to; a) observe actual or virtual items made from leather and finished using thonging for inspiration. b) design and make pencil case from leather and finish using thonging and beading for appreciation of indigenous crafts c) appraise own and others' traditional leather work crafts.	Learner guided: <ul style="list-style-type: none"> • in groups to observe actual and virtual craft items made from leather and finished using thonging method. • Individually design a pencil case, transfer the design onto the leather and cut along the edges. • Prepare the leather thongs to be used in finishing the pencil case. • Punch holes as required and join the leather pieces using the thongs. • Decorate the leather pencil case by beading • Display and talk about own and others' work 	<ol style="list-style-type: none"> 1. Why should the thonging strips be cut to even thickness? 2. How can one ensure even tension during thonging process? 3. Why should the holes on the leather pieces to be joined be evenly spaced? 4. How does one ensure the thongs do not unravel after knotting?
Core competences to be developed: <ul style="list-style-type: none"> • Communication and collaboration as the learner interacts with others during the activity • Imagination and creativity as the learner designs the pencil case • Learning to learn as they apply the skill of thonging • Self efficacy as the learner displays and talks about own and others' work 				
Pertinent and contemporary issues (PCIs) Self-awareness, self-esteem and assertiveness as they display and talk about their work. Learner to be sensitized on re-use of leather			Values: <ul style="list-style-type: none"> • The learners to respect each other's work during display and discussion • The learners to show responsibility for own and others materials when working 	
Links to other subjects: Social Studies and Agriculture : as they learn uses and products of leather			Community service learning Make pencil cases and sell them to generate money to buy art resources for their class.	

ASSESSMENT RUBRIC: THONGING TECHNIQUE - BEADED LEATHER PENCIL CASE				
Indicator	Exceeds expectation	Meets expectation	Approaches Expectation	Below expectation
Design of pencil case	Creative and functional design	Appropriate and functional design	Inappropriate but functional design	Inappropriate and dysfunctional design
Craftsmanship	Neatly trimmed edges, even thonging strips	Well-trimmed edges and even thonging strips	Trimmed edges and un even thonging strips.	Untrimmed edges and uneven thonging strips
Thonging and beading process	Accurate, consistent, even thonging stitches and even beading	Consistent, firm thonging stitches and even beading	Some inconsistent thonging stitches but even beading Or Consistent thonging stitches but uneven beading	Inconsistent thonging stitches and beading

STRAND	SUB STRAND	SPECIFIC LEARNING OUTCOMES	SUGGESTED LEARNING EXPERIENCES	KEY INQUIRY QUESTIONS
2.0 INDIGENOUS KENYAN CRAFTS	2.3 Pottery 2.3.1 Coil technique (4 lessons)	By the end of the sub strand, the learner should be able to; a) discuss actual and virtual articles made from clay using coil technique to appreciate indigenous pottery b) model a pot (s) using coil technique to acquire indigenous pottery skills c) decorate the pot (s) using traditional methods drawn from the locality d) critique own and others' work.	Learner guided: • In groups to discuss actual and virtual articles made from clay using coil technique. • Individually to model a pot (s) using coil technique • Individually decorate the coil pot (s) using indigenous techniques drawn from the locality. • Display and talk about and own and others' work.	1. What techniques are used to decorate indigenous pottery? 2. How are coils joined when making pots? 3. How are coils made even in pottery making ? 4. What determines the shape of a traditional pot? 5. What determines the choice of decoration made on a pot?
<p>Core competences to be developed:</p> <ul style="list-style-type: none"> • Communication and collaboration as the learner interacts with others during the activity • Self efficacy as the learner displays and talks about own and others' work • Imagination and creativity as the learner models pots • Learning to learn as they model pots using coil technique • Self efficacy as the learner displays and talks about own and others' work 				
<p>Pertinent and contemporary issues (PCIs) Self-awareness, self-esteem and assertiveness as they display and talk about their work. The learner to clean their hands after handling the materials</p>			<p>Values:</p> <ul style="list-style-type: none"> • The learners to respect each other's work during display and discussion • The learners to care for own and others materials when working 	
<p>Links to other subjects: English: to teach new words: indigenous scoring, slip, coils, spiral, rolling, smoothening, blending</p>			<p>Community service learning Make pottery items to sell and raise funds for buying sports tools for their school</p>	

ASSESSMENT RUBRIC: COIL TECHNIQUE				
Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Coil Technique	Technique creatively executed , wall/coils are intact and of a uniform thickness.	Technique executed well ,wall/coils are intact and of uniform thickness.	Technique executed, the coils are not intact, wall/coils are of uneven thickness.	Technique not executed
Execution of decorative technique	Intricate, detailed, original designs based on indigenous motifs.	Detailed, original designs based on indigenous motifs.	Limited designs with no details and not based on indigenous motifs.	Neither detail nor any design. The indigenous motifs not clear.
Finishing	Neat crisp finish, clay intricately smoothed	Neat finish, clay well smoothed	Rough finish, no attention paid to smoothing.	No finishing done

STRAND	SUB STRAND	SPECIFIC LEARNING OUTCOMES	SUGGESTED LEARNING EXPERIENCES	KEY INQUIRY QUESTIONS
2.0 INDIGENOUS KENYAN CRAFTS	2.4 Sculpture 2.4.1 Carving (4 lessons)	By the end of the sub strand, the learner should be able to; <ol style="list-style-type: none"> identify actual and virtual articles carved from soft wood carve a wooden cooking stick/ladle using soft wood to acquire traditional carving skills decorate the cooking stick/ladle using techniques drawn from the locality display and appreciate own and other' s work . 	Learner guided : <ul style="list-style-type: none"> In groups to observe and identify actual and virtual articles carved from wood . Individually use available materials and tools to carve a cooking stick. Decorate the cooking stick/ladle using any two appropriate traditional techniques such as; <ul style="list-style-type: none"> Smoking Polishing Texturing Burning Polishing Incising Embossing Display, talk about and appreciate their own and others' work 	<ol style="list-style-type: none"> Which technique can we use to decorate a cooking stick/ladle What determined the choice of decoration made on a cooking stick/ladle ?
Core competences to be developed: <ul style="list-style-type: none"> Self-efficacy as the learner displays and talks about their artwork Critical thinking and problem solving as they carve the cooking stick /ladle using soft wood Communication and collaboration as the learner works in groups Learning to learn as they carve the cooking stick /ladle using soft wood 				
Pertinent and contemporary issues (PCIs) Self-awareness, self-esteem and assertiveness as they display and talk about their work. The learner to clean their hands after handling the materials			Values: <ul style="list-style-type: none"> The learners to respect each other's work during display and discussion The learners to show responsibility for own and others materials when working 	
Links to other subjects: Home science : as they learn uses of cooking implements			Community service learning Make sculptures and sell to generate money to help the needy in society	

ASSESSMENT RUBRIC: CARVING TECHNIQUE				
Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Carving Technique	Technique creatively executed with solids and voids clearly brought out	Technique well executed, solids and voids clearly brought out	Technique executed, but solids and voids not clearly brought out	Has challenges in executing the carving technique
Design of cooking stick/ladle	Creative and functional design	Appropriate and functional design	Appropriate but dysfunctional design Or Inappropriate but functional design	In appropriate and dysfunctional design
Execution of decorative technique	Intricate, detailed, original designs based on indigenous motifs.	Detailed, original designs based on indigenous motifs.	Limited designs with no details and not based on indigenous motifs.	Neither detail nor any design. The indigenous motifs not clear.
Finishing of the item	creatively crisp finish, wood intricately smoothed	Crisp finish, wood smoothed .	Rough finish, no attention paid to smoothing.	No attempt at finishing

STRAND	SUB STRAND	SPECIFIC LEARNING OUTCOMES	SUGGESTED LEARNING EXPERIENCES	KEY INQUIRY QUESTIONS
3.0 DESIGN, MIXED MEDIA AND TECHNOLOGY	3.1 Graphic Design 3.1.1 Letter construction (6 lessons)	By the end of the sub strand , the learner should be able to; a) observe actual or virtual samples of constructed 3D Roman block letters for familiarization b) design and construct 3D Roman block letters to acquire lettering skill. c) decorate the Roman block letters to create a 3D effect for self expression d) appreciate own and others' lettering.	Learner is guided : <ul style="list-style-type: none"> • In groups to observe different types of letters in groups design and cut out stencils of lowercase and uppercase letters • Individually design and construct Roman block letters to write out their names. • Decorate the letter to create a 3D effect using varied techniques, for example; <ul style="list-style-type: none"> - Colouring - Painting - Cross hatching - Dotting - Texturing - Shading - Sticking objects • Display and talk about own and others' work. 	<ol style="list-style-type: none"> 1.How are Roman block etters constructed? 2.Which tools are used in construct letters? 3.What do you understand by 3D letters? 4.What methods can be used in decorating letters to enhance 3 dimensional effect?
Core competences to be developed: <ul style="list-style-type: none"> • Communication and collaboration as the learner interacts with others during the activity • Critical thinking and problem solving as the learner designs posters. • Crativity and imagination as the learner deocrate the letters • Self efficacy as the learner displays and talks about own and others' work 				
Pertinent and contemporary issues (PCIs) Self-awareness, self-esteem and assertiveness as they display and talk about their work.			Values: <ul style="list-style-type: none"> • The learners to respect each other's work during display and discussion • The learners to show responsibility for own and others materials when working 	

Links to other subjects: English – as they learn good handwriting		Community service learning Design cards with encouraging messages for children in hospitals		
ASSESSMENT RUBRIC: BLOCK LETTERING				
Indicator	Exceeds Expectation	Meets expectation	Approaches expectation	Below expectation
Lettering	All Roman block letters have correct shapes, are proportional and are consistent	All Roman block letters have correct shapes and are proportional	Some Roman block letters do not have correct shapes and are proportional	Letters have incorrect shapes, and are unproportional
Decoration of letters	All letters neatly, creatively and consistently decorated	All letters are decorated consistently	Few letters were decorated	None of the letters were decorated
Craftsmanship	Letters drawn with accurate precision	Letters are drawn with precision	Some letters not drawn with precision	None of the letters drawn with precision

STRAND	SUB STRAND	SPECIFIC LEARNING OUTCOMES	SUGGESTED LEARNING EXPERIENCES	KEY INQUIRY QUESTIONS
3.0 DESIGN, MIXED MEDIA AND TECHNOLOGY	3.2 Book Craft 3.2.1 Book jacket (6 lessons)	By the end of the sub strand , the learner should be able to; a) observe actual and digital samples of book jackets for motivation in making their own. b) design and make a book jacket to cover a book of own choice. c) create an appliqué design for decorating the book jacket d) decorate the book jacket using appliqué technique. e) appraise own and other’s work.	Learner is guided; <ul style="list-style-type: none"> In groups to observe actual and digital samples of book jackets.in groups. Measure, mark and cut the dimensions of the book jacket. Create a design on fabric using appliqué method (stitching and sticking). Attach the decorative appliqué design onto the book jacket. Display and talk about own and others’ work. 	<ol style="list-style-type: none"> What fabric decoration methods can we use to decorate book jackets? How can we attach decorated fabric onto the book jacket?
Core competences to be developed:				
<ul style="list-style-type: none"> Communication and collaboration as the learner interacts with others during the activity Creativity and imagination as the learner designs the book jacket and enhances it with appliqué design Critical thinking and problem solving as the learner designs book jacket Self efficacy as the learner displays and talks about own and others’ work 				
Pertinent and contemporary issues (PCIs)			Values:	
ESD -the learner to be sensitized on; <ul style="list-style-type: none"> Re-use of materials Conservation of the environment as a source of art materials Safety as they handle sharp cutting tools Cleaning of hands after handling the adhesives 			<ul style="list-style-type: none"> The learners to respect each other’s work during display and discussion The learners to demonstrate unity as they work in groups 	
Links to other subjects:			Community service learning	
English – as they learn the term book jacket			Make and sell book jackets to generate money to buy food for the less privileged	
ASSESSMENT RUBRIC: DESIGNING A BOOK JACKET ENHANCED WITH APPLIQUE				
Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation

Measuring, marking and cutting of Book Jacket	All parts accurately measured, marked and cut with precision to size	All parts accurately measured, marked and cut to size	Some parts not accurately measured, marked or cut to size	All parts are not accurately measured, marked or cut to size
Execution of applique method	Neat, firm stitches in attaching objects on fabric Neat, firm glueing of objects on fabric	Firm stitches in attaching objects on fabric Firm glueing of objects on fabric	Loose stitches in attaching objects on fabric Or Loosely glued of objects on fabric	Loose stitches in attaching objects on fabric Loosely glued of objects on fabric
Creativity in applique design	Clear crisp creative design with intricate details	Clear design with details	Design with some details	Design lacking details
Craftsmanship (Mounting of fabric onto jacket)	Appliqued fabric neatly, appealingly mounted onto the book jacket	Appliqued fabric neatly mounted onto the book jacket	Some parts of appliqued fabric not neatly mounted	Appliqued fabric not neatly mounted

STRAND	SUB STRAND	SPECIFIC LEARNING OUTCOMES	SUGGESTED LEARNING EXPERIENCES	KEY INQUIRY QUESTIONS
3.0 DESIGN, MIXED MEDIA AND TECHNOLOGY	3.3 Puppetry 3.3.1 Marionette (4 lessons)	By the end of the sub strand , the learner should be able to; a) identify samples of marionettes and samples from e-resources to differentiate the types of puppets b) make a marionette using carving, construction and assemblage techniques to be used for entertainment perform a singing game using a marionette for enjoyment c) critique own and others' marionettes and performance.	Learner is guided; <ul style="list-style-type: none"> • In groups to observe and identify actual or digital samples of marionettes in groups. • In groups make a marionette using construction and assemblage techniques • Perform a singing game using a marionette. • Critique own and other groups' marionette performance of a singing game. 	<ol style="list-style-type: none"> 1. How does one join the movable parts of a marionette? 2. How are marionettes operated? 3. What is the difference between marionettes and glove puppets ?
Core competences to be developed: <ul style="list-style-type: none"> • Communication and collaboration as the learner interacts with others during the activity • Learn to learn as the learner designs and makes a marionette • Critical thinking and problem solving as the learner assembles the puppets • Self-efficacy as the learner performs a singing game using a marionette. 				
Pertinent and contemporary issues (PCIs) ESD -the learner to be sensitized on; <ul style="list-style-type: none"> • Reduce, re-use and recycle of materials used in making marionettes. 			Values: <ul style="list-style-type: none"> • The learners to respect each other's work during display and discussion • The learners to share materials during group work • The learners to turn take during performance with marionettes. 	
Links to other subjects: English – when they are learning the term, puppetry, marionette			Community service learning To perform for children in orphanages using the marionettes	
ASSESSMENT RUBRIC:MARIONETTE				
Design and construction (Execution of carving, construction and assembling techniques	Creatively carved and assembled parts	Parts well carved and assembled	Some parts not well carved nor assembled	All parts not well carved nor assembled

Manipulation of puppet	All marionette's parts are easily manipulated (movable)	All marionette's parts can be manipulated (movable)	Some marionette's parts are difficult to manipulate (movable)	Most marionette's parts are difficult to manipulate (movable)
Group Performance of singing games using marionette	Has confidence and creatively able to perform a singing game using a marionette	Has confidence and able to perform a singing game using a marionette	Has some confidence in performing a singing game using a marionette	Has no confidence in performing a singing game using a marionette

STRAND	SUB STRAND	SPECIFIC LEARNING OUTCOMES	SUGGESTED LEARNING EXPERIENCES	KEY INQUIRY QUESTIONS
3.0 DESIGN, MIXED MEDIA AND TECHNOLOGY	3.4 Photography 3.4.1 Photographs on PCI themes (2 lessons)	By the end of the sub strand , the learner should be able to; <ol style="list-style-type: none"> study photographs from actual and virtual sources to identify the elements of photography take photographs on themes based on pertinent and contemporary issues with emphasis on the elements of photography critique own and others' photographs. 	Learner is guided: <ul style="list-style-type: none"> In groups to study photographs from actual and virtual environment to identify centre of interest, appropriate background and creative view point. Individually take photographs on PCI themes with emphasis on the elements of photography , for example; <ul style="list-style-type: none"> Focus <ul style="list-style-type: none"> background image quality centre of interest Viewpoint <ul style="list-style-type: none"> 3 views perspective Lighting Framing (placement of forms within the frame) Composition <ul style="list-style-type: none"> Display and critique own and other's photographs 	<ol style="list-style-type: none"> What makes a good photograph? Why should one focus when taking a photograph? How does lighting affect photography? What happens when you change the view point when taking a photograph?
Core competences to be developed: <ul style="list-style-type: none"> Communication and collaboration as the learner interacts with others during the activity Self efficacy as the learner displays and talks about own and others' work. Imagination and creativity as they use centre of interest ,focus, background,view point and lighting in taking photographs. Learning to learn as they as they do placement of forms in the frame. 				

<p>Pertinent and contemporary issues (PCIs) Self-awareness, self-esteem and assertiveness as they display and talk about their work.</p>	<p>Values:</p> <ul style="list-style-type: none"> • The learners to respect each other’s work during display and discussion • The learners to show responsibility for own and others materials when working
<p>Links to other subjects: English: When they are learning the terms photography, focal point, viewpoint</p>	<p>Community service learning Take photographs of colleagues and others to make money and buy digital cameras for the class</p>

ASSESSMENT RUBRIC: PHOTOGRAPHY

Indicator	Exceeds expectation	Meets expectation	Approaches Expectation	Below expectation
Effect of lighting on subject matter	Sharp detailed forms.	Detailed forms.	Some blurred forms	Blurred forms
Placement of forms (in terms of positive and negative space)	Creative placement of forms in the frames	Balanced placement of forms in the frame	Some forms not well balanced in the pictorial ground	Unbalanced placement of forms on the pictorial ground
Centre of interest	Extraordinary clarity of forms with no shadows	Clear centre of interest	Unclear centre of interest	No clear centre of interest
Selection of viewpoint	Selected a creative viewpoint that emphasised the PCI theme	Selected an appropriate viewpoint suitable to the PCI theme	Selected a viewpoint that did wholly emphasise the PCI theme	Selected a viewpoint not suitable to the PCI theme
Appropriate background	Creative and appropriate background selected	Appropriate background selected	Inappropriate background selected	No distinction between subject and background

4.0 PRESENTATION AND EXHIBITION	4.1 Mounting Artwork 4.1.1 Window mounting (3 lessons)	By the end of the sub strand the learner should be able to; <ol style="list-style-type: none"> discuss samples of mounted work to demonstrate the process of window mounting technique. mount two dimensional Artwork on unconventional and conventional surfaces using window mounting technique for aesthetic presentation. discuss jobs opportunities associated with talent in Art and Craft. critique own and others works. 	Learners is guided : <ul style="list-style-type: none"> In groups to discuss samples of mounted work to demonstrate understanding of the process of window mounting technique. In groups to identify and select conventional and unconventional surfaces and use them for mounting 2D Artwork which include; <ul style="list-style-type: none"> -Conventional-various papers -Unconventional- Hessian, plastic, hardboard, soft board or canvas. Mount 2D Artworks on unconventional surfaces using window techniques for aesthetics and preservation of their work. In groups to discuss possible job opportunities associated with talent in Art and Craft. Display and critique about own and other works. 	<ol style="list-style-type: none"> What unconventional surfaces can be used to mount 2D artwork? Where can one display artwork? How can art contribute to the economic development of the nation?
4.0 PRESENTATION AND EXHIBITION	4.2 Exhibition Skills 4.2.1 2D and 3D artwork exhibition (2 lessons)	By the end of the sub strand the learner should be able to; <ol style="list-style-type: none"> discuss samples to demonstrate understanding of placement and labelling of two and three dimensional artworks display own two or three dimensional artworks considering use of space, placement and labelling for aesthetic presentation identify Art business ideas and opportunities to generate income appreciate own and others' works. 	Learner is guided to: <ul style="list-style-type: none"> Discuss samples to demonstrate understanding of placement and labelling of 2D and 3D artworks Display own artwork paying attention to; <ul style="list-style-type: none"> - use of space/- placement of artwork -colour contrast of background - labelling for aesthetic presentation In groups to identify Art business ideas and opportunities to generate income. Comment on own and others' work 	<ol style="list-style-type: none"> How do we display artwork? Why do we consider the space during exhibition Which businesses can one start to generate income using art skills?
Core competences to be developed: <ul style="list-style-type: none"> Digital literacy as the learner observes virtual samples of mounted artworks Communication and collaboration as the learner interacts with others during the activity 				

<ul style="list-style-type: none"> • Critical thinking and problem solving as the learner discusses business opportunities related to art. • Self efficacy as the learner displays and talks about own and others' work 				
Pertinent and contemporary issues (PCIs) Self-awareness, self-esteem and assertiveness as they display and talk about their work. Learner sensitized on safety as they handle and use materials Learner guided on how to market their crafts		Values: <ul style="list-style-type: none"> • The learners to respect each other's work during display and discussion • The learners to demonstrate fairness as they share material and tools 		
Links to other subjects: English: as they learn the term placement		Community service learning To host an exhibition and make sales to generate funds for buying tree seedlings to be planted around the school compound		
ASSESSMENT RUBRICS: MOUNTING 2D ARTWORK				
Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Safety/ safe use of media/equipment	Effective display of safety when handling media/equipment	Reasonable display of safety when handling media equipment.	Adequate use of media/equipment, possible safety violation.	Poor or wasteful use of media/equipment, and observes no safety measures
Suitability of adhesives used in mounting	Appropriately selects and effectively uses adhesives in regards to weight of material	Appropriately selects and uses adhesives in regards to weight of material	Inconsistently selects and uses adhesives in regards to weight of material	Neither selects nor uses adhesives in regards to weight of material
Craftsmanship in the mounted art work	2 D Art work is neatly pasted and creatively balanced on the mounting surface	2 D Art work is pasted and balanced on the mounting surface	2 D Art work is pasted but not balanced on the mounting surface	2 D Art work is neither neatly pasted nor balanced on the mounting surface

ASSESSMENT RUBRIC: EXHIBITION SKILLS				
Indicator	Exceeds expectation	Meets expectations	Approaches Expectation	Below expectation
Placement /Use of space allocated for display	Creatively balanced and displayed appropriate number of artwork in the space allocated	Displayed appropriate number of artworks in the space allocated	Displayed either too many (or few) artworks in the space allocated	Scanty artwork displayed in the space allocated
Labelling of artwork	The artwork is creatively and clearly labelled	The artwork is clearly labelled	The labeling not clear	There is no labelling
Colour contrast in background	The artworks are creatively contrasted to the background	The artworks contrasted from the background	Some artworks are not contrast from the background	Artworks not contrasted with the colour of the background
Art business ideas and opportunities to generate income.	Identifies appropriate Art business ideas and opportunities to generate income.	Identifies Art business ideas and opportunities to generate income.	Identifies some Art business ideas and opportunities to generate income.	Unable to identify Art business ideas or opportunities to generate income.