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| | 2 | | Human forms (smudge technique) | By the end of the sub-strand, the learner should be able to; a) Observe each other's body features for motivation in drawing the human form. b) Draw human forms from memory and create value gradation using smudge technique for self expression. c) Talk about own and others' drawings of human forms. | 1. Why do some parts of an object appear darker or lighter? | Learners are guided to; • Observe and identify each other's body features for motivation in drawing the human form • Individually draw human forms from memory and create value gradation through smudge technique. • Display and talk about own and others' work. | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |
| | 3 | | Human forms (smudge technique) | | 1. Why do some parts of an object appear darker or lighter? | | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |
| 4 | 1 | | Crayon Etching : Pictorial composition in crayon etching | By the end of the sub-strand the learner should be able to; a) Observe actual or virtual pictorial compositions created using crayon etching technique b) Create a pictorial composition using crayon etching technique for self-expression. c) Talk about own and others' crayon etching composition. | 1. Why is oil based ink/paint used to cover the waxy crayons? 2. What is the importance of using bright colours in crayon etching? 3. Why shouldn't one work in direct sunlight when doing crayon etching? | Learners are guided to; • Observe and discuss actual or virtual pictorial compositions created using crayon etching technique • Identify and name materials and tools used in crayon etching compositions in groups | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |
| | 2 | | Crayon Etching : Pictorial composition in crayon etching | b) Create a pictorial composition using crayon etching technique for self-expression. c) Talk about own and others' crayon etching composition. By the end of the sub-strand the learner should be able to; | | Learners are guided to; • Observe and discuss actual or virtual pictorial compositions created using crayon etching technique • Identify and name materials and tools used in crayon etching compositions in groups | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |
| | 3 | | Crayon Etching : Pictorial composition in crayon etching | a) Observe actual or virtual pictorial compositions created using crayon etching technique b) Create a pictorial composition using crayon etching technique for self-expression. c) Talk about own and others' crayon etching composition. | 1. Why is oil based ink/paint used to cover the waxy crayons? 2. What is the importance of using bright colours in crayon etching? 3. Why shouldn't one work in direct sunlight when doing crayon etching? | • Individually, create pictorial composition using crayon etching technique • Display and talk about own and others' crayon etching compositions. | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |

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| 5 | 1 | | Painting: Tonal variation strip | By the end of the sub-strand, the learner should be able to; a) Observe samples of black and white tonal variation/gradation strips, from the actual and or virtual learning environment. b) Create black and white tonal variation strips to show effect of light and dark. c) Talk about their own and others' tonal variation strips. | 1. What change in colour can you see on the gradation paper strip? 2. How best should one add black to another colour when toning a colour? | Learners are guided to; • Observe and distinguish black and white tonal variation strips from the actual and or virtual learning environment. • Experiment in groups with black and white in creating tonal variation strips. | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |
| | 2 | | Painting: Tonal variation strip | b) Create black and white tonal variation strips to show effect of light and dark. c) Talk about their own and others' tonal variation strips. | 1. What change in colour can you see on the gradation paper strip? 2. How best should one add black to another colour when toning a colour? | • Individually create tonal variation strips. • Display and talk about own and others' tonal variation strips. | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |
| | 3 | | Painting: Tonal value using white | By the end of the sub-strand, the learner should be able to; a) Observe actual/virtual pictures of cylindrical forms with tonal values created in white and another colour. b) Create tonal value on cylindrical forms using white and another colour to show light and dark effect. | 1. What happens when you add white to another colour? 2. Why do some parts of the cylinder look lighter than others when painting? | Learners are guided to; • Observe and identify actual /virtual pictures of cylindrical forms with ton values created in white and another colour to motivate them create their own. • Experiment individually with white and another colour to create tonal value on cylindrical forms • Display and talk about own and others' work. | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |
| 6 | 1 | | Painting: Tonal value using white | By the end of the sub-strand, the learner should be able to; a) Observe actual/virtual pictures of cylindrical forms with tonal values created in white and another colour. b) Create tonal value on cylindrical forms using white and another colour to show light and dark effect. | 1. What happens when you add white to another colour? 2. Why do some parts of the cylinder look lighter than others when painting? | Learners are guided to; • Observe and identify actual /virtual pictures of cylindrical forms with ton values created in white and another colour to motivate them create their own. • Experiment individually with white and another colour to create tonal value on cylindrical forms • Display and talk about own and others' work. | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |

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| | 2 | | Painting: Tonal value using white | c) Talk about the effect of adding white to another colour. | <ol style="list-style-type: none"> 1. What happens when you add white to another colour? 2. Why do some parts of the cylinder look lighter than others when painting? | <p>Learners are guided to;</p> <ul style="list-style-type: none"> • Observe and identify actual /virtual pictures of cylindrical forms with ton values created in white and another colour to motivate them create their own. • Experiment individually with white and another colour to create tonal value on cylindrical forms • Display and talk about own and others' work. | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration |
| | 3 | | Painting: Tonal value using white | c) Talk about the effect of adding white to another colour. | <ol style="list-style-type: none"> 1. What happens when you add white to another colour? 2. Why do some parts of the cylinder look lighter than others when painting? | <p>Learners are guided to;</p> <ul style="list-style-type: none"> • Observe and identify actual /virtual pictures of cylindrical forms with ton values created in white and another colour to motivate them create their own. • Experiment individually with white and another colour to create tonal value on cylindrical forms • Display and talk about own and others' work. | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration |
| 7 | 1 | | Painting: Tonal value using white | <ol style="list-style-type: none"> a) By the end of the sub-strand, the learner should be able to; b) Observe actual/virtual pictures of simple 2-D objects in the locality. | <ol style="list-style-type: none"> 1. What effect do you get when you add black to another colour? 2. Why shouldn't one add too much black to another colour when toning? | <p>Learners are guided to;</p> <ul style="list-style-type: none"> • Observe and identify actual /virtual pictures of cylindrical forms with ton values created in black and another colour to motivate them create their own. • Individually paint a cylindrical form using one colour while varying its shades by adding black colour | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration |

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| | 2 | | Painting: Tonal value using white | <p>a) By the end of the sub-strand, the learner should be able to;</p> <p>b) Observe actual/virtual pictures of simple 2-D objects in the locality.</p> | <p>1. What effect do you get when you add black to another colour?</p> <p>2. Why shouldn't one add too much black to another colour when toning?</p> | <p>Learners are guided to;</p> <ul style="list-style-type: none"> Observe and identify actual /virtual pictures of cylindrical forms with ton values created in black and another colour to motivate them create their own. Individually paint a cylindrical form using one colour while varying its shades by adding black colour | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |
| | 3 | | Painting: Tonal value using white | <p>c) Create tonal value on cylindrical forms using black and another colour to show light and dark effect.</p> <p>d) Discuss the effect of adding black to another colour.</p> | <p>1. What effect do you get when you add black to another colour?</p> <p>2. Why shouldn't one add too much black to another colour when toning?</p> | <ul style="list-style-type: none"> Display and talk about own and others' work. | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |
| 8 | 1 | | Painting: Tonal value using white | <p>c) Create tonal value on cylindrical forms using black and another colour to show light and dark effect.</p> <p>d) Discuss the effect of adding black to another colour.</p> | <p>1. What effect do you get when you add black to another colour?</p> <p>2. Why shouldn't one add too much black to another colour when toning?</p> | <ul style="list-style-type: none"> Display and talk about own and others' work. | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |
| | 2 | | Montage: cutting and pasting techniques | <p>By the end of the sub-strand, the learner should be able to;</p> <p>a) Observe virtual samples of montage in order to create their own.</p> <p>b) Create montage composition based on theme of foods and nutrition.</p> <p>c) Appreciate own and others' montage pictures.</p> | <p>1. Which of the foods you like to eat can make a balanced diet?</p> <p>2. What local adhesives can be used to stick cut-out pictures on the paper?</p> | <p>Learners are guided to;</p> <ul style="list-style-type: none"> Observe and give views on teacher's and/or virtual samples of montage Cut and paste pictures on theme of food to create a montage composition of a balanced diet Display and talk about own and others' work. | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |
| | 3 | | Montage: cutting and pasting techniques | <p>By the end of the sub-strand, the learner should be able to;</p> <p>a) Observe virtual samples of montage in order to create their own.</p> <p>b) Create montage composition based on theme of foods and nutrition.</p> <p>c) Appreciate own and others' montage pictures.</p> | <p>1. Which of the foods you like to eat can make a balanced diet?</p> <p>2. What local adhesives can be used to stick cut-out pictures on the paper?</p> | <p>Learners are guided to;</p> <ul style="list-style-type: none"> Observe and give views on teacher's and/or virtual samples of montage Cut and paste pictures on theme of food to create a montage composition of a balanced diet Display and talk about own and others' work. | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |

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| 9 | 1 | | Montage: cutting and pasting techniques | | <ol style="list-style-type: none"> Which of the foods you like to eat can make a balanced diet? What local adhesives can be used to stick cut-out pictures on the paper? | <p>Learners are guided to;</p> <ul style="list-style-type: none"> Observe and give views on teacher's and/or virtual samples of montage Cut and paste pictures on theme of food to create a montage composition of a balanced diet Display and talk about own and others' work. | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |
| | 2 | Indigenous Kenyan Craft | Basketry : Traditional Twine technique | By the end of the sub-strand, the learner should be able to; | <ol style="list-style-type: none"> Which plants in the locality have fibres that can be used in weaving? How can we prepare fibres from these plants in readiness for weaving? How do we interlace the wefts around the warp in twining? | <p>Learners are guided to;</p> <ul style="list-style-type: none"> Interact with teacher's actual/virtual samples and or community resource person's twined items for motivation to weave. Select and prepare plant fibres from the locality for twine weaving. | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |
| | 3 | | Basketry : Traditional Twine technique | <ol style="list-style-type: none"> Interact with actual/virtual samples of twined items for motivation to weave their own. Weave functional circular items with plant fibres using traditional twine technique. Appreciate own and others' woven items. | <ol style="list-style-type: none"> Which plants in the locality have fibres that can be used in weaving? How can we prepare fibres from these plants in readiness for weaving? How do we interlace the wefts around the warp in twining? | <p>Learners are guided to;</p> <ul style="list-style-type: none"> Interact with teacher's actual/virtual samples and or community resource person's twined items for motivation to weave. Select and prepare plant fibres from the locality for twine weaving. | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |
| 10 | 1 | | Basketry : Traditional Twine technique | By the end of the sub-strand, the learner should be able to; | <ol style="list-style-type: none"> Which plants in the locality have fibres that can be used in weaving? How can we prepare fibres from these plants in readiness for weaving? How do we interlace the wefts around the warp in twining? | <ul style="list-style-type: none"> Weave functional items with natural fibres using twinning technique Display and talk about own and others' work. | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |
| | 2 | | Basketry : Traditional Twine technique | <ol style="list-style-type: none"> Weave functional circular items with plant fibres using traditional twine technique. Appreciate own and others' woven items. | <ol style="list-style-type: none"> Which plants in the locality have fibres that can be used in weaving? How can we prepare fibres from these plants in readiness for weaving? How do we interlace the wefts around the warp in twining? | <ul style="list-style-type: none"> Weave functional items with natural fibres using twinning technique Display and talk about own and others' work. | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |

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| | 3 | | Leatherwork: Thonging technique | By the end of the sub-strand, the learner should be able to; a) Interact with actual /virtual samples and select leather items made by thonging. b) Make a simple drum using thonging technique Appreciate own and others' drums | 1. Which animals in our locality give us hides and skins? 2. Where can one get leather for re-use in our locality? 3. Why is thonging done in the making of drums? | Learners are guided to; • Interact with teacher's actual /virtual samples and or community resource person's select leather items made by thonging for motivation to make their own • Select materials and tools used in thonging technique. | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |
| 11 | 1 | | Leatherwork: Thonging technique | By the end of the sub-strand, the learner should be able to; a) Interact with actual /virtual samples and select leather items made by thonging. b) Make a simple drum using thonging technique Appreciate own and others' drums | 1. Which animals in our locality give us hides and skins? 2. Where can one get leather for re-use in our locality? 3. Why is thonging done in the making of drums? | Learners are guided to; • Interact with teacher's actual /virtual samples and or community resource person's select leather items made by thonging for motivation to make their own • Select materials and tools used in thonging technique. | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |
| | 2 | | Leatherwork: Thonging technique | By the end of the sub-strand, the learner should be able to; a) Interact with actual /virtual samples and select leather items made by thonging. b) Make a simple drum using thonging technique Appreciate own and others' drums | 1. Which animals in our locality give us hides and skins? 2. Where can one get leather for re-use in our locality? 3. Why is thonging done in the making of drums? | • Use re-used leather in groups to make simple drums through thonging technique. • Perform a traditional dance using the drum | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |
| | 3 | | Pottery : Modelling pinch technique | By the end of the sub strand, the learner should be able to; a) Interact with actual and / or virtual samples of indigenous pottery items for motivation b) Model pinch pots using traditional pottery techniques c) Discuss about own and others' work | 1. What materials can be used for modelling from the immediate environment? 2. How can you make your pot of even thickness as you pinch? | Learners are guided to; • Observe and identify actual and / or virtual samples of indigenous pots from the teacher and or community resource person for motivation model make their own. • Model pots of different shapes individually using indigenous pinch techniques • Display and talk about own and others' work | Card making, creating paintings, puppetry and animation, photo stories. | Question and answer Portfolio Discussion, Observation Demonstration | |

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End Term Assesment