



**REPUBLIC OF KENYA  
MINISTRY OF EDUCATION**

## **JUNIOR SECONDARY SCHOOL CURRICULUM DESIGN**

**VISUAL ARTS FOR LEARNERS  
WITH PHYSICAL IMPAIRMENT**

**GRADE 7**



**KENYA INSTITUTE OF CURRICULUM DEVELOPMENT**

First Published in 2022

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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), 21<sup>st</sup> 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 and Foundation level, Grades 4, 5 and Intermediate Level . The roll out for Grade 6, Junior Secondary (Grade 7-9), and Prevocational Level will subsequently follow.

It is my hope that the curriculum designs for learners with Physical Impairment in 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.

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## **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) and Foundation Level. The implementation progressed to Upper Primary (Grade 4, 5 and 6) and Intermediate Level 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. This is similar to the Pre-vocational and Vocational Level.

The Grade 7 curriculum designs for learners with Physical Impairment in the respective learning areas will enable the development of 21<sup>st</sup> 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 for learners with Physical Impairment will be a significant milestone towards realization of the curriculum mission ‘Nurturing Every Learner’s Potential’.

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**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 21<sup>st</sup> 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 and adapted the Grade 7 curriculum designs for learners with physical Impairment 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 for learners with Physical Impairment also provide opportunities for learners to develop the core competencies as well as engage in Community Service Learning. The designs present assessment rubric 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 and adapted 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 and adaption 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 and adaptation 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 and adaptation 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, PhD, MBS**  
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## TIME ALLOCATION

|     | <b>Subject</b>                            | <b>Number of Lessons Per Week<br/>(40 minutes per lesson)</b> |
|-----|---|---|
| 1.  | English                                   | 5   |
| 2.  | Kiswahili/KSL                             | 4   |
| 3.  | Mathematics                               | 5   |
| 4.  | Integrated Science                        | 4   |
| 5.  | Health Education                          | 2   |
| 6.  | Pre technical and Pre Career Education    | 4   |
| 7.  | Social Studies                            | 3   |
| 8.  | Religious Education (CRE/IRE/HRE)         | 3   |
| 9.  | Business Studies                          | 3   |
| 10. | Agriculture                               | 3   |
| 11. | Life Skills Education                     | 1   |
| 12. | Sports and Physical Education             | 2   |
| 13. | Optional Subject including Braille skills | 3   |
| 14. | Optional Subject                          | 3   |
|     | <b>Total</b>                              | <b>45</b>   |

## 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.

## **LEARNING OUTCOMES FOR MIDDLE SCHOOL**

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

1. Apply literacy, numeracy and logical thinking skills for appropriate self-expression.
2. Communicate effectively, verbally and non-verbally, in diverse contexts.
3. Demonstrate social skills, spiritual and moral values for peaceful co-existence.
4. Explore, manipulate, manage and conserve the environment effectively for learning and sustainable development.
5. Practice 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 with physical impairment 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 with physical impairment an opportunity to articulate their thoughts and feelings. Through creativity and collaboration, the learner with physical impairment 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  |
|---|---|---|--|---|
| <p><b>1.0 The Arts and Entrepreneurship</b></p> | <p><b>1.1 Categories of the Arts</b><br/><br/>(4 Lessons)</p> | <p><b>By the end of the sub strand, the learner should be able to:</b></p> <ul style="list-style-type: none"> <li>a) research on the categories of the Arts</li> <li>b) create a presentation on the categories of Arts</li> <li>c) appreciate the various categories of the Arts.</li> </ul> | <p><b>The learner is guided individually or in purposive pair /group to:</b></p> <ul style="list-style-type: none"> <li>• research and discuss categories of the Arts, namely;               <ul style="list-style-type: none"> <li>- <i>visual arts</i></li> <li>- <i>applied arts</i></li> <li>- <i>performing arts</i></li> <li>- <i>written/literary arts</i>, and share with peers.</li> </ul> </li> </ul> <p><i>Learners with manipulation difficulties could use alternative functional part of the body to operate a digital device or assistive technology like head controlled input devices (head wand) or mouse with grip or keyboard with sunken keys or filter keys as they research categories of the Art. Also they could use assistive technology like universal cuffs, wrist braces, arm braces for support when writing, page turners as they open and close the books as they do research.</i></p> <p><i>Learners with speech difficulties could sign , point ,type, write, mime or use multipurpose communication board, text-to-speech software or use residual speech as they are lip-read by peers, learner support assistance or teacher as they discuss categories of the arts.</i></p> <p><i>(This adaptations could be used in the</i></p> | <ul style="list-style-type: none"> <li>1. How are the Arts classified?</li> <li>2. Why is visual arts and performing arts different?</li> </ul> |

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|  |  |  | <p><i>sub-sequent learning experiences where speech is involved in this sub strand)</i></p> <ul style="list-style-type: none"> <li>• prepare a presentation on the categories of the Arts with emphasis on: <ul style="list-style-type: none"> <li>- <i>relevance of content</i></li> <li>- <i>oral presentation (using appropriate language, expressions, and eye contact)</i></li> <li>- <i>teamwork (actively participates in group activity with a focus on behaviour modelling of respect and unity), and present</i></li> </ul> </li> </ul> <p><i>Learners with manipulation difficulties could use alternative functional part of the body to operate a digital device or assistive technology like large mouse, mouse with grip, head-controlled input devices or adapted digital devices such as a keyboard with sunken keys or filter keys as they prepare a presentation on the categories of the Arts. Also they could use assistive technology like page turners as they open and close the books as they present.</i></p> <ul style="list-style-type: none"> <li>• talk about own and others' presentations on the categories of the Arts.</li> </ul> |  |
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| <p><b>Core competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>• <b>Communication and collaboration:</b> as learners share information during group work and point on the categories of the Arts</li> <li>• <b>Learning to learn:</b> as learners research on the activities entailed in the arts careers.</li> <li>• <b>Self-efficacy:</b> as learners relate own talents and abilities to the career opportunities in the Arts.</li> <li>• <b>Digital literacy:</b> as learners use digital devices to do research, prepare and do a presentation on the categories of the arts.</li> </ul> |  |
| <p><b>Pertinent and Contemporary Issues (PCIs):</b></p> <ul style="list-style-type: none"> <li>• <b>Effective communication:</b> as learners engage in group discussions and presentations.</li> <li>• <b>Self-esteem:</b> as learners discuss various categories of art and present.</li> <li>• <b>Social cohesion:</b> as learners discuss in groups and do presentations on various categories of the art.</li> </ul>   | <p><b>Values:</b></p> <ul style="list-style-type: none"> <li>• <b>Unity:</b> is promoted as learners discuss harmoniously in groups and pairs.</li> <li>• <b>Respect:</b> is nurtured as learners respect other opinions as they discuss in groups.</li> <li>• <b>Responsibility :</b> is demonstrated as learners take charge in groups as leaders and as they take care of the learning resources</li> </ul> |
| <p><b>Link to other Subjects:</b></p> <ul style="list-style-type: none"> <li>• <b>Performing arts:</b> as learners discuss the genres of the performing arts.</li> <li>• <b>English:</b> as learners discuss using the new terminologies like visual arts, performing arts, applied arts , literary arts</li> <li>• <b>Computer Science:</b> as learner uses digital devices to research, prepare and do presentations.</li> <li>• <b>Pre-technical and pre-career studies:</b> as learners relate own talents and abilities to the career opportunities in the Arts.</li> </ul>                                       |  |
| <p><b>Non formal Activities to support Learning:</b></p> <ul style="list-style-type: none"> <li>• <b>Career day:</b> Learners enlighten other learners on categories of the Arts.</li> <li>• <b>Art club and debate clubs:</b> Learners discuss /debate on various categories of the arts.</li> </ul>  | <p><b>Suggested Modes of Assessment:</b></p> <ul style="list-style-type: none"> <li>• Oral questions</li> <li>• Written assignments</li> <li>• Observation</li> <li>• Peer assessment</li> </ul>   |
| <p><b>Suggested Learning Resources:</b><br/>Books, pencils, digital devices, projectors, adapted digital devices, page turners, universal cuffs, pencils with grip, head wand, multipurpose communication board , text-to-speech software</p> <p><b>Other Related Service Providers:</b> Resource person ,Speech therapist , Learner support assistance, Occupational Therapist, Physiotherapist,</p>  |  |

| <b>Suggested Assessment Rubric</b>                         |  |   |  |   |
|--|--|---|--|---|
| <b>Criteria</b>  | <b>Exceeds expectation</b>   | <b>Meets expectation</b>                                  | <b>Approaches expectation</b>                              | <b>Below expectation</b>  |
| Researching on four categories of the Arts.                | Researches on four categories of the Arts and giving examples of each of the categories.             | Researches on four categories of the Arts.                | Researches on three categories of the Arts                 | Researches on below three categories of the Arts with guidance. |
| Creating a presentation on the four categories of the Arts | Creates a presentation on the four categories of the Arts giving examples of each of the categories. | Creates a presentation on the four categories of the Arts | Creates a presentation on three the categories of the Arts | Creates a presentation on one of the categories of the Arts.    |

| <b>Strand</b>                            | <b>Sub-Strand</b>                                     | <b>Specific Learning Outcomes</b>  | <b>Suggested Learning Experiences</b>  | <b>Key Inquiry Question</b>  |
|--|---|--|--|--|
| <b>1.0 The Arts and Entrepreneurship</b> | <b>1.2 Career pathways in the Arts</b><br>(4 Lessons) | <b>By the end of the sub-strand, the learner should be able to:</b><br>a) research on the career pathways related to the Arts<br>b) create a presentation on the careers in the Arts<br>c) appreciate career pathways related to the Arts. | <b>The learner is guided individually or in purposive pair/group to:</b><br><ul style="list-style-type: none"> <li>• search for information on career pathways related to the Arts: <ul style="list-style-type: none"> <li>- Advertising</li> <li>- Architecture</li> <li>- Computer Graphics</li> <li>- Education</li> <li>- Fashion</li> <li>- Fine Arts</li> <li>- Museum/Gallery</li> <li>- Photography/Film</li> <li>- Publishing</li> </ul> </li> <li>Other areas: <ul style="list-style-type: none"> <li>- Art Therapist</li> <li>- Cake Decorator</li> </ul> </li> </ul> | <ol style="list-style-type: none"> <li>1. Why is knowledge on the pathways and careers related to Arts important?</li> <li>2. How can the arts contribute to the economy of the nation?</li> </ol> |

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|  |  |  | <ul style="list-style-type: none"> <li>- <i>Caricaturists</i></li> <li>- <i>Courtroom Sketch Artist</i></li> <li>- <i>Event Planner</i></li> <li>- <i>Food Stylist</i></li> <li>- <i>Industrial Product Designer</i></li> <li>- <i>Police Sketch Artist, and share with others.</i></li> </ul> <p><i>Learners with manipulation difficulties could use alternative functional part of the body to operate a digital device or assistive technology like head controlled input devices (head wand) or mouse with grip or keyboard with sunken keys as they search for information on career pathways related to the Arts. Also they could use assistive technology like universal cuffs when writing, page turners as they open and close the books as they search.</i></p> <p><i>Learners with speech difficulties could point, sign, type, write, mime or use multipurpose communication board, text-to-speech software or use residual speech as they are lip-read by peers, learner support assistance or teacher to express their views. (These adaptations could be used in the sub-sequent learning experiences where speech is</i></p> |  |
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|  |  |  | <p><i>involved)</i></p> <ul style="list-style-type: none"> <li>• prepare a presentation on the information about career pathways in the Arts with emphasis on: <ul style="list-style-type: none"> <li>- <i>relevance of content</i></li> <li>- <i>oral presentation (using appropriate language, expressions, and eye contact with the audience), and present.</i></li> </ul> </li> </ul> <p><i>Learners with manipulation difficulty can use alternative functional part of the body to operate a digital device or assistive technology like mouth and head pointers or large mouse or mouse with grip, head-controlled input devices or adapted digital devices such as a keyboard with sunken keys or filter keys as they prepare a presentation on information about career pathways related to the Arts. Also they could use assistive technology like page turners as they open and close the books as they present.</i></p> |  |
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|  |  |   | <ul style="list-style-type: none"> <li>reflect on career opportunities related to the Arts.</li> </ul> |  |
| <b>Core competencies to be developed:</b> <ul style="list-style-type: none"> <li><b>Communication and collaboration:</b> as the learner shares information to support own points on the careers related to visual Arts.</li> <li><b>Learning to learn:</b> as the learner researches on careers related to the Arts.</li> <li><b>Digital literacy:</b> as learners use digital devices to search for information on career pathways related to Art.</li> </ul> |  |   |  |  |
| <b>Pertinent and Contemporary Issues (PCIs):</b> <ul style="list-style-type: none"> <li><b>Self-awareness:</b> as learner relates own talents and abilities to the career pathways in the Arts.</li> <li><b>Self-esteem:</b> as learner discuss and present on various career pathways in the Arts.</li> <li><b>Social cohesion:</b> as learners discuss in groups and do presentations on career pathways in the Arts.</li> </ul>                             |  | <b>Values:</b> <ul style="list-style-type: none"> <li><b>Unity:</b> is promoted as learners discuss harmoniously in pairs and groups.</li> <li><b>Respect:</b> is nurtured as learners appreciate and respect others opinion.</li> <li><b>Responsibility:</b> is enhanced as learners offer leadership in various groups and they take care of the learning resources.</li> </ul> |  |  |
| <b>Links to other subjects:</b> <ul style="list-style-type: none"> <li><b>Performing arts:</b> as learners discuss and correlate the disciplines under this subject.</li> <li><b>English:</b> as learners discuss new terminologies related to the career pathways in the Arts</li> <li><b>Pre-technical and pre-career studies:</b> as learners learn about career pathways related to the Arts</li> </ul>  |  |   |  |  |
| <b>Non formal Activities to support Learning:</b> <ul style="list-style-type: none"> <li><b>Career day:</b> learners sensitize other learners on career pathways in Art.</li> <li><b>Art club:</b> Learners enhance the understanding of career pathways in Art.</li> </ul>  |  | <b>Suggested Modes of Assessment:</b> <ul style="list-style-type: none"> <li>Oral questions</li> <li>Written assignments</li> <li>Observation</li> <li>Peer assessment</li> </ul>   |  |  |
| <b>Suggested Learning Resources:</b><br>Books, pencils, digital devices, projectors, adapted digital devices, book holders, page turners, universal cuffs, pencils with grip, head wand, multipurpose communication board , text-to-speech software<br><b>Other Related Service Providers:</b> Resource Person , Learner Support Assistance, Speech therapist, Occupational Therapist, Physiotherapist,  |  |   |  |  |

| <b>Suggested Assessment Rubric</b>                          |   |  |  |  |
|---|---|--|--|--|
| <b>Criteria</b>   | <b>Exceeds expectation</b>  | <b>Meets expectation</b>                               | <b>Approaches expectation</b>                                    | <b>Below expectation</b>   |
| Researching on the career pathways related to the Arts.     | Researches on the career pathways related to Art and explain each of the career pathways. | Researches on the career pathways related to the Arts. | Describes career pathways related to Arts with prompts.          | Identifies any career pathways related to Arts.                          |
| Creating 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 cues. | Creates a presentation on any career pathways in the Arts with guidance. |

| <b>Strand</b>                            | <b>Sub-Strand</b>                                       | <b>Specific Learning Outcomes</b>  | <b>Suggested Learning Experiences</b>  | <b>Key Inquiry Question</b>  |
|--|---|--|--|--|
| <b>1.0 The Arts and Entrepreneurship</b> | <b>1.3 Categories of the visual arts</b><br>(4 Lessons) | <b>By the end of the sub strand, the learner should be able to:</b><br>a) Explore samples of 2D and 3D artworks<br>b) create a presentation on the categories of the visual arts<br>c) appreciate the categories of the visual arts. | <b>The learner is guided individually or in purposive pair/groups to:</b><br><ul style="list-style-type: none"> <li>observe and classify, actual or virtual samples of 2D and 3D artworks, <i>Light intensity/glare should be controlled for learners with epilepsy and low vision. Learners with spinal curvature and those with floppiness should be positioned appropriately while watching virtual samples of 2D and 3D artworks. Learners with manipulation difficulties could use alternative functional part of the body to classify actual samples or assistive technology like universal cuffs, wrist braces and arm braces or be assisted by peers, learner support assistant or teacher to classify actual samples.</i></li> <li>prepare a presentation on categories of</li> </ul> | 1. Why is 2D and 3D art forms different from each other?<br>2. Why should one have eye contact with the audience when presenting a power point presentation? |

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|  |  |  | <p>2D and 3D artworks with emphasis on:</p> <ul style="list-style-type: none"> <li>- <i>relevance of content</i></li> <li>- <i>oral presentation (using appropriate language, expressions and eye contact with the audience)</i></li> <li>- <i>teamwork (active participation in group activity, modelling respect and unity) and present.</i></li> </ul> <p><i>Learners with manipulation difficulties could use alternative functional part of the body or mouth to operate a digital device or assistive technology like a large mouse or a mouse with a grip, head-controlled input devices (head wand) or adapted digital devices such as a keyboard with sunken keys or filter keys as they prepare a presentation on categories of 2D and 3D artworks. Also they could use assistive technology like page turners as they open and close the books as they present.</i></p> <p><i>Learners with speech difficulties could point, sign, type, write, mime or use multipurpose communication board, text-to-speech software or use residual speech as they are lip-read by peers, learner support assistance or teacher as they present on categories of 2D and 3D artworks.</i></p> |  |
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|   |  |  | <p><i>(Apply these adaptations in the next learning experiences below.</i></p> <ul style="list-style-type: none"> <li>critique own and others' presentations on the categories of visual arts.</li> </ul> |  |
| <p><b>Core competencies to be developed:</b></p> <ul style="list-style-type: none"> <li><b>Communication and collaboration:</b> as the learner shares information during group work by using facts and examples to support own points on the categories of the visual Arts.</li> <li><b>Learning to learn:</b> as the learner explore and classify samples of 2D and 3D Artworks.</li> <li><b>Digital literacy:</b> as learners use digital devices as they present categories of 2D and 3D artworks</li> <li><b>Self-efficacy:</b> as learners do the presentations about 2D and 3D Artworks.</li> </ul> |  |  |   |  |
| <p><b>Pertinent and Contemporary Issues (PCIs):</b></p> <ul style="list-style-type: none"> <li><b>Self-esteem:</b> as learners classify and present on 2D and 3D Artworks</li> <li><b>Effective communication:</b> as learner discuss and critique own and others' work.</li> </ul>   |  | <p><b>Values:</b></p> <ul style="list-style-type: none"> <li><b>Unity:</b> is demonstrated as learners discuss in pairs and in groups.</li> <li><b>Respect:</b> is nurtured as learners appreciate and respect others opinion.</li> <li><b>Responsibility:</b> is enhanced as learners carefully handle the actual 2D and 3D Art work and as they manipulate digital devices.</li> </ul> |   |  |
| <p><b>Links to other subjects:</b></p> <p><b>English:</b> as learners discuss using new art terminologies related to 2D and 3D artworks.</p> <p><b>Computer science:</b> as learners use digital devises to prepare a present a presentation on categories of 2D and 3D artworks.</p>   |  |  |   |  |
| <p><b>Non formal Activities to support Learning:</b></p> <ul style="list-style-type: none"> <li><b>Art club:</b> Learners to do more research on classification of 2D and 3D Artworks during art club</li> </ul>  |  | <p><b>Suggested Modes of Assessment:</b></p> <ul style="list-style-type: none"> <li>Oral questions</li> <li>Written assignments</li> <li>Observation</li> <li>Peer assessment</li> </ul>   |   |  |
| <p><b>Suggested Learning Resources:</b></p> <p>Samples of 2D and 3D Artworks, books, pencils, digital devices, projectors, adapted digital devices, page turners, universal cuffs, pencils with grip, head wand,</p> <p><b>Other related Service Providers:</b> Learner Support Assistance, Speech therapist, Occupational Therapist, Physiotherapist,</p>  |  |  |   |  |

| <b>Suggested Assessment Rubric</b>                            |  |   |   |   |
|---|--|---|---|---|
| <b>Criteria</b>   | <b>Exceeds expectation</b>   | <b>Meets expectation</b>                                      | <b>Approaches expectation</b>                                 | <b>Below expectation</b>  |
| Exploring samples of 2D and 3D artworks.                      | Examines samples of 2D and 3D artworks.                                      | Explores samples of 2D and 3D artworks.                       | Outlines samples of 2D and 3D artworks.                       | States samples of 2D and 3D artworks.                                       |
| Creating a presentation on the categories of the visual arts. | Creates a presentation giving examples on the categories of the visual arts. | Prepares a presentation on the categories of the visual arts. | Outlines a presentation on the categories of the visual arts. | Prepares a presentation on the categories of the visual arts with guidance. |

## STRAND 2.0 PICTURE MAKING

| Strand             | Sub-Strand  | Specific Learning Outcomes  | Suggested Learning Experiences  | Key Inquiry Question(s)  |
|--------------------|---|---|---|--|
| 2.0 Picture Making | <b>2.1 One-point Perspective Drawing</b><br><br>(8 Lessons) | <p><b>By the end of the sub-strand the learner should be able to:</b></p> <ul style="list-style-type: none"> <li>a) analyse components of perspectives in samples of cuboids drawn in one point perspective</li> <li>b) draw cuboids in varied views to depict one point perspective</li> <li>c) set up a still life composition of cuboid forms</li> <li>d) draw a still life composition of cuboid forms in one point perspective</li> <li>e) appreciate own and others' perspective drawings.</li> </ul> | <p><b>The learner is guided individually or in purposive pair/groups to:</b></p> <ul style="list-style-type: none"> <li>• observe and discuss actual or virtual sample drawings of cuboids and identify the components of perspective:               <ul style="list-style-type: none"> <li>- <i>projection lines /convergence lines</i></li> <li>- <i>vanishing point</i></li> <li>- <i>horizon</i>, and share with other.</li> </ul> </li> </ul> <p><i>Learners with speech difficulties could point, sign, type, write, mime or use multipurpose communication board, text-to-speech software or be lip-read by peers, learner support assistance or teacher to discuss actual or virtual sample drawings of cuboids and identify the components of perspective. (Apply this adaptation in the subsequent bullets where speech is involved).Learners with photophobia such as those with epilepsy or those with visual difficulties could be supported by adjusting the screen resolution or the light intensity/ glare when they are viewing virtual samples.</i></p> <p><i>Learners with spinal curvature and those with floppiness should be positioned appropriately for a clear view of virtual samples.</i></p> <ul style="list-style-type: none"> <li>• Draw/stamp/trace cuboids in one-point perspective and explore;               <ul style="list-style-type: none"> <li>- <i>normal eye view</i></li> </ul> </li> </ul> | <ol style="list-style-type: none"> <li>1. How is recession in a picture plane created in perspective drawing?</li> <li>2. Why are the different eye views important in perspective drawing?</li> <li>3. How does perspective affect picture making?</li> </ol> |

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|  |  |  | <ul style="list-style-type: none"> <li>- <i>bird's eye view</i></li> <li>- <i>worms' eye view</i></li> </ul> <p>with emphasis on;</p> <ul style="list-style-type: none"> <li>- <i>projection lines/convergence lines</i></li> <li>- <i>vanishing point</i></li> <li>- <i>horizon</i></li> </ul> <p><i>Learners with manipulation difficulties could use alternative functional part of the body , mouth or the assistive technology like the universal cuffs or wrist braces or arm braces as they draw/stamp/trace cuboids in one point perspective (Apply this adaptation in the next bullets where drawing is involved).</i></p> <ul style="list-style-type: none"> <li>• set up a still life composition of cuboid forms with emphasis on; <ul style="list-style-type: none"> <li>- <i>selection of variety of cuboid forms</i></li> <li>- <i>placement of forms</i></li> </ul> <p><i>Learners with short stature or those using wheel chair should be provided with low surfaces or adjustable tables so that they can effectively participate in setting up the life composition. (Apply this adaptation in the last bullet where display is involved in this sub strand).</i></p> </li> <li>• draw /stamp/trace the still life composition comprising of cuboid forms with emphasis on; <ul style="list-style-type: none"> <li>- <i>one point perspective</i></li> <li>- <i>normal eye view</i></li> <li>- <i>Line</i></li> <li>- <i>shape and form</i></li> <li>- <i>overlap of forms</i></li> </ul> </li> </ul> |  |
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|  |  |   | <ul style="list-style-type: none"> <li>- <i>size of objects (near and far)</i></li> <li>- <i>proportion of forms</i></li> <li>- <i>placement of forms</i></li> <li>- <i>balance of forms</i></li> <li>• Display and talk about own and others' work.</li> </ul> |  |
| <p><b>Core competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>• <b>Communication and collaboration:</b> as learner speaks clearly and effectively about own and others' work.</li> <li>• <b>Learning to learn:</b> as learner explores various eye view in one-point perspective.</li> <li>• <b>Imagination and Creativity:</b> as learner practices different ways of setting up a still life composition and drawing from observation.</li> <li>• <b>Digital literacy:</b> as learner sources for virtual samples using digital devices.</li> <li>• <b>Self-efficacy:</b> as the learners display their work and talk about own and others' work.</li> </ul> |  |   |   |  |
| <p><b>Pertinent and Contemporary Issues (PCIs)</b></p> <ul style="list-style-type: none"> <li>• <b>Self-esteem:</b> as learners display and talk about own and others' work.</li> <li>• <b>Assertiveness:</b> as learners talk about own work and others' work.</li> <li>• <b>Empathy:</b> as learners critique others' work.</li> <li>• <b>Safety:</b> as learners explore the school environment to observe and discuss actual or virtual sample drawings of cuboids.</li> <li>• <b>Cyber Security:</b> as learners manipulate digital devices and interact with online resources to search and observe virtual sample drawings of cuboids</li> </ul>                                  |  | <p><b>Values:</b></p> <ul style="list-style-type: none"> <li>• <b>Respect:</b> is nurtured as learners express their opinions during group discussions.</li> <li>• <b>Unity:</b> is promoted as learners learn to work together during group discussions.</li> <li>• <b>Social Justice:</b> is promoted as learners are provided with equal opportunities to display their work.</li> </ul> |   |  |
| <p><b>Links to other subjects</b></p> <ul style="list-style-type: none"> <li>• <b>English:</b> as learners relate to vocabulary such as perspective, horizon, vanishing point, eye view taught in English.</li> <li>• <b>Computer science:</b> as learners use digital devices to view virtual samples on one point perspective.</li> </ul>  |  |   |   |  |
| <p><b>Non formal Activities to support Learning:</b></p> <ul style="list-style-type: none"> <li>• <b>Class exhibitions:</b> learners display drawings on one- point perspective.</li> <li>• <b>Art club:</b> Learners practice and enhance the skill of drawing on one-point perspective.</li> </ul>   |  | <p><b>Suggested Modes of Assessment:</b></p> <ul style="list-style-type: none"> <li>• Oral questions</li> <li>• Written assignments</li> <li>• Observation</li> <li>• Practical assignment</li> </ul>   |   |  |

- Peer assessment

**Suggested learning resources:**

Books, pencils, digital devices, projectors, adapted digital devices, page turners, universal cuffs, pencils with grip, head wand, heavy gauge paper , tracing papers,

**Other Related Service Providers:** Learner support assistance, Physiotherapist, Occupational therapist, speech therapist

**Suggested Assessment Rubric**

| <b>Criteria</b>  | <b>Exceeds expectation</b>   | <b>Meets expectation</b>   | <b>Approaches expectation</b>  | <b>Below expectation</b>  |
|--|--|--|--|---|
| Analyzing components of perspectives in samples of cuboids drawn in one point perspective. | Appraises components of perspectives in samples of cuboids drawn in one point perspective.   | Analyses components of perspectives in samples of cuboids drawn in one point perspective.                | Outlines components of perspectives in samples of cuboids drawn in one point perspective.                        | Lists components of perspectives in samples of cuboids drawn in one point perspective.                            |
| Drawing cuboids in varied views to depict one point perspective.                           | Draws cuboids from varied views with all lines projected, converging neatly at vanishing point on the horizon and assist others.                     | Draws cuboids in varied views with all lines projected and converging at vanishing point on the horizon. | Draws cuboids from varied views with lines not well projected, nor converging at vanishing point on the horizon. | Sketches cuboids from single views with lines not projected and nor converging at vanishing point on the horizon. |
| Setting up a still life composition of cuboid forms.                                       | Sets up a still life composition of cuboid forms creatively arranges them.   | Sets up a still life composition of cuboid forms.  | Arranges a still life composition of cuboid forms.   | Places still life composition of cuboid forms.  |
| Drawing a still life composition of cuboid forms in one point perspective                  | 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 of cuboid forms in one point perspective                                  | Sketches a still life composition of cuboid forms in one point perspective                                       | Sketches a still life composition of cuboid forms in one point perspective with guidance                          |

| Strand             | Sub-Strand                   | Specific Learning Outcomes  | Suggested Learning Experiences   | Key Inquiry Question   |
|--------------------|------------------------------|---|--|--|
| 2.0 Picture Making | 2.2 Painting<br>(10 Lessons) | <p><b>By the end of the sub strand, the learner should be able to:</b></p> <ul style="list-style-type: none"> <li>a) observe samples of a colour wheel to identify analogous colours and complementary colours</li> <li>b) create a colour wheel to illustrate analogous and complementary colours</li> <li>c) analyse the concepts of hue, intensity and value as properties of colour</li> <li>d) create colour gradation strips to depict colour intensity</li> <li>e) illustrate tonal value using gradation strips</li> <li>f) appreciate own and others' works on properties of colour gradation strips.</li> </ul> | <p><b>Learner guided individually or in purposive pairs/groups to:</b></p> <ul style="list-style-type: none"> <li>• observe and identify analogous colours and complementary colours from actual or virtual samples of a colour wheel and share with others.</li> </ul> <p><i>Learners with photophobia such as those with epilepsy or those with visual difficulties could be supported by adjusting the screen resolution or the light intensity as they observe virtual samples.</i></p> <p><i>Learners with spinal curvature and those with floppiness should be positioned appropriately to have a clear view of the virtual samples.</i></p> <p><i>Learners with manipulation difficulty could use alternative functional part of the body when handling actual samples or assistive technology like universal cuffs or wrist braces or arm braces for support when handling actual samples of a colour wheel.</i></p> <p><i>Learners with speech difficulties could sign, point, type, write, mime or use multipurpose communication board, text-to-speech software or use residual speech as they are lip-read by peers, learner support assistance or teacher as they identify analogous colours and complementary colours from actual or virtual samples of a colour</i></p> | <ol style="list-style-type: none"> <li>1. Why is the chromatic grey used in creation of colour intensity?</li> <li>2. Why do we have analogous and complementary colours?</li> <li>3. How does one colour complement another?</li> </ol> |

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|  |  |  | <p><i>wheel</i></p> <p><i>(Apply this adaptation involving speech in the subsequent bullets in this sub-strand)</i></p> <ul style="list-style-type: none"> <li>• draw /mount/trace/copy paste/stamp a colour wheel and; <ul style="list-style-type: none"> <li>- <i>Mix primary colours and apply them on the colour wheel</i></li> <li>- <i>Mix sets of primary colours to create secondary colours and apply them on the colour wheel</i></li> <li>- <i>Mix sets of primary and secondary colours to create tertiary colours and apply them on the colour wheel</i></li> </ul> </li> </ul> <p><i>Learners with manipulation difficulties could use alternative functional part of the body to mix colours or assistive technology like universal cuffs for holding brushes or wrist braces and arm braces for support when handling apparatus used in mixing colours. While those learners with asthmatic conditions should use protective gears such as mask to protect them from colour scent.</i></p> <ul style="list-style-type: none"> <li>• label the analogous colours and complementary colours</li> <li>• explore the concepts of hue, intensity and value as they observe objects in the environment <ul style="list-style-type: none"> <li>- <i>plants</i></li> <li>- <i>animals</i></li> <li>- <i>manmade forms</i></li> </ul> </li> </ul> <p><i>Learners with mobility difficulties such as those</i></p> |  |
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|  |  |  | <p><i>with muscular dystrophy, brittle bones and cerebral palsy should be provided with safety measures while exploring the environment. While those learners with asthmatic conditions could use protective gears such as mask to protect them from flowers scent and dust.</i></p> <p><i>(Apply this adaptation involving manipulation in the sub-sequent bullets in this sub-strand)</i></p> <ul style="list-style-type: none"> <li>• draw /mount/stamp/trace/copy paste a gradation strip (7 x 1 cm) on paper</li> <li>• mix the three primary colours in equal proportions to get a chromatic grey<br/>-red +yellow+ blue</li> <li>• experiment mixing of hues to create intensity scales using the chromatic grey on one pure colour e.g.<br/>-chromatic grey + blue etc</li> <li>• experiment mixing of hues to create value gradation strips by adding neutral e.g. <ul style="list-style-type: none"> <li>- white + red (tinting)</li> <li>- black+ red (shading)</li> </ul> </li> <li>• display and critique own and others' work.</li> </ul> <p><i>Learners with short stature or those using wheel chair should be provided with low surfaces or adjustable tables so that they can effectively participate in the display of their work.</i></p> |  |
| <p><b>Core competencies to be developed</b></p> <ul style="list-style-type: none"> <li>• <b>Communication and collaboration:</b> as learners speak engagingly and effectively as they critique own and others' works as well as recognising the value of others' ideas.</li> </ul> |  |  |   |  |

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| <ul style="list-style-type: none"> <li>• <b>Learning to learn:</b> as learners investigate the effect of mixing colours to create new ones.</li> <li>• <b>Self-efficacy:</b> as learners clearly talk about their own strengths and limitations with regard to their completed artworks.</li> <li>• <b>Creativity and imagination:</b> as learners mix hues to create intensity scales using chromatic grey on one pure colour</li> </ul>                                   |  |
| <p><b>Pertinent and Contemporary Issues (PCIs)</b></p> <ul style="list-style-type: none"> <li>• <b>Personal hygiene:</b> as learners practice hand cleaning after mixing colours.</li> <li>• <b>Self-esteem:</b> as learners display and mix colours</li> <li>• <b>Effectively communication:</b> as learners discuss and critique own and others' work.</li> </ul>   | <p><b>Values:</b></p> <ul style="list-style-type: none"> <li>• <b>Respect:</b> is nurtured as learners critique other's work during the mixing of colours</li> <li>• <b>Unity:</b> is promoted as learners share apparatus and colours used in painting a colour wheel.</li> <li>• <b>Responsibility:</b> is demonstrated as learners collect the apparatus, store them and clean the working surfaces.</li> </ul> |
| <p><b>Links to other subjects</b></p> <ul style="list-style-type: none"> <li>• <b>Integrated science:</b> as learners undergo learning experiences on colour prism related to hue as a property of colour (perception of colour).</li> <li>• <b>English:</b> as learners relate to vocabulary such as hue, intensity and value.</li> <li>• <b>Computer science:</b> as learners search and watch virtual samples of analogous colours and complementary colours.</li> </ul> |  |
| <p><b>Suggested Non-formal activities:</b></p> <ul style="list-style-type: none"> <li>• <b>Class exhibitions:</b> Learners display painting artwork such as colour wheel, chromatic grey.</li> <li>• <b>Art club:</b> Learners practice and enhance skills in mixing of hues to create intensity scales using the chromatic grey on one pure colour.</li> </ul>   | <p><b>Suggested assessment modes:</b></p> <ul style="list-style-type: none"> <li>• Oral questions</li> <li>• Written test</li> <li>• Observation</li> <li>• Practical assignments</li> <li>• Peer assessment</li> </ul>  |
| <p><b>Suggested learning resources:</b><br/> Paint, brushes, water, drawing book, books, internet connectivity, sample colour wheel and colours, Heavy gauge papers, adapted brushes with grip, adapted digital devices, unscented paint, multipurpose communication board, text-to-speech software,<br/> <b>Other related service providers:</b> Learner support assistance, Physiotherapist, Occupational therapist ,Speech therapist</p>                                 |  |

| <b>Suggested Assessment Rubric</b>   |   |   |   |  |
|--|---|---|---|--|
| <b>Criteria</b>  | <b>Exceeds expectation</b>  | <b>Meets expectation</b>  | <b>Approaches expectation</b>   | <b>Below expectation</b>   |
| Observing samples of a colour wheel to identify analogous and complementary colours. | Observes samples of a colour wheel to identify analogous and complementary colours giving examples of each. | Observes samples of a colour wheel to identify analogous and complementary colours. | Observes samples of a colour wheel to identify either analogous or complementary colours. | Observes samples of a colour wheel and mentions either analogous or complementary colours. |
| Analysing the concepts of hue, intensity and value as properties of colour.          | Examines the concepts of hue, intensity and value as properties of colour.                                  | Analyses the concepts of hue, intensity and value as properties of colour.          | Outlines the concepts of hue, intensity and value as properties of colour with cues.      | Mentions the concepts of hue, intensity and value as properties of colour.                 |
| Creating colour gradation strips to depict colour intensity.                         | Creates colour gradation strips to depict colour intensity and assist others.                               | Creates colour gradation strips to depict colour intensity.                         | Creates colour gradation strips to depict colour intensity with prompts.                  | Attempts to create colour gradation strips to depict colour intensity with guidance.       |
| Illustrating tonal value using gradation strips.                                     | Evaluates tonal value using gradation strips.   | Illustrates tonal value using gradation strips.                                     | Describes tonal value using gradation strips.   | Identifies tonal value using gradation strips.   |

**STRAND 3.0: MULTIMEDIA ARTS**

| Strand                            | Sub-Strand   | Specific Learning Outcomes   | Suggested Learning Experiences   | Key Inquiry Question   |
|-----------------------------------|--|--|--|--|
| <p><b>3.0 Multimedia Arts</b></p> | <p><b>3.1 Traditional 2D Animation</b><br/>(8 Lessons)</p> | <p><b>By the end of the sub strand, the learner should be able to:</b></p> <ul style="list-style-type: none"> <li>a) analyse aspects of flip books with simple scenic backgrounds</li> <li>b) make a flip book of a moving object against a simple scenic background</li> <li>c) manipulate the flip book to animate the moving object</li> <li>d) appreciate own and others' flip book animations.</li> </ul> | <p><b>Learner is guided individually or in purposive pairs/groups to:</b></p> <ul style="list-style-type: none"> <li>• observe and discuss actual or virtual sample flip books having simple scenic backgrounds with emphasis on:               <ul style="list-style-type: none"> <li>- <i>materials and tools used</i></li> <li>- <i>Sequencing of objects image(s) (Positioning of objects on subsequent pages).</i></li> <li>- <i>Frequency of image(s)-(speed of flick per second) and share with others.</i></li> </ul> </li> </ul> <p><i>Learners with speech difficulties could point , sign , type, write, mime or use multipurpose communication board, text-to-speech software or use residual speech as they are lip-read by peers, learner support assistance or teacher as they display and critique own and others' work( Apply this adaptation in the subsequent learning experiences involving speech in this sub strand)</i></p> <p><i>Learners with photophobia such as those with epilepsy or those with visual difficulties could be supported by adjusting the screen resolution or the light intensity/glare as they observe virtual samples of flip books having</i></p> | <ul style="list-style-type: none"> <li>1. How do you create background for flip book animation?</li> <li>2. Why is frequency important when making a flip book?</li> </ul> |

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|  |  |  | <p><i>simple scenic backgrounds.</i></p> <p><i>Learners with spinal curvature and those with floppiness should be positioned appropriately to have a clear view of the virtual samples of flip books having simple scenic backgrounds</i></p> <p><i>Learners with manipulation difficulties could use alternative functional part of the body when handling actual samples or assistive technology like universal cuffs, wrist braces or arm braces for support when handling actual samples of flip books having simple scenic backgrounds.</i></p> <ul style="list-style-type: none"> <li>• prepare the flip book by: <ul style="list-style-type: none"> <li>- collating the papers</li> <li>- trimming the papers</li> </ul> </li> </ul> <p><i>Learners with manipulation difficulties could use alternative functional part of the body when preparing a flip book or assistive technology like universal cuffs, wrist braces or arm braces for support when handling adapted tools such looped scissors, scissors with grip, pencils / pens with grip to collate and trim the papers when preparing a flip book.(Apply this adaptation in the next two subsequent learning experiences in this sub strand)</i></p> |  |
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|  |  |  | <ul style="list-style-type: none"> <li>• Draw/trace /mount /stamp a sequence of a moving object focusing on; <ul style="list-style-type: none"> <li>- <i>creation of simple scenic background</i></li> <li>- <i>creation of sequence of one moving object</i></li> <li>- <i>creativity (storyline),</i></li> <li>- <i>craftsmanship in use of materials and tools</i></li> <li>- <i>binding of papers (using string/stapling)</i></li> </ul> </li> <li>• manipulate the flip book to animate the moving object against the scenic background.</li> <li>• critique, in purposive groups, own and others' work..</li> </ul> |  |
| <p><b>Core competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>• <b>Communication and collaboration:</b> as learners interact with others during the making of flip book animations.</li> <li>• <b>Self- efficacy:</b> as learners critique and reflects on own and others' flip book animations, as well as recognising the value of peers' ideas.</li> <li>• <b>Imagination and creativity:</b> as learners create a flip book with a linear background.</li> <li>• <b>Learning to learn:</b> as learners explore the online environment for information on flip book animation.</li> <li>• <b>Digital literacy:</b> as learners interact with online resources to observe actual and virtual samples of flip book animations with linear backgrounds.</li> </ul> |  |  |   |  |
| <p><b>Pertinent and Contemporary Issues (PCIs)</b></p> <ul style="list-style-type: none"> <li>• <b>Environmental issues in education:</b> as learners re-use and recycle materials such as used papers (calendars) in making flip books.</li> <li>• <b>Personal hygiene:</b> as learners wash hands after handling materials and tools.</li> <li>• <b>Safety:</b> as learners handle sharp tools in making a flip book.</li> <li>• <b>Cyber security:</b> as learners manipulate digital devices and interact with online resources to search and observe virtual sample of flip books having simple scenic backgrounds</li> </ul>   |  |  | <p><b>Values:</b></p> <ul style="list-style-type: none"> <li>• <b>Respect:</b> is nurtured as learners critique others' works during the display session.</li> <li>• <b>Unity:</b> is promoted as learners work together in groups.</li> <li>• <b>Responsibility:</b> is demonstrated as learners handle learning resources and express leadership skills in groups.</li> <li>• <b>Integrity:</b> is upheld as learners use online sites.</li> </ul>  |  |

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| <p><b>Links to other subjects:</b></p> <ul style="list-style-type: none"> <li>• <b>Performing arts:</b> as learners use flip book animation to communicate pertinent message during performances.</li> <li>• <b>English:</b> as learners relate to vocabulary such as animate and flip book.</li> <li>• <b>Computer science:</b> as learners use digital devices to search and view virtual samples.</li> </ul>  |  |
| <p><b>Suggested Non-formal activities:</b></p> <ul style="list-style-type: none"> <li>• <b>Class exhibitions:</b> learners display and manipulate a flip book to animate the moving object.</li> <li>• <b>Art club:</b> Learners practice and enhance skills in making a flip book.</li> </ul>   | <p><b>Suggested assessment modes:</b></p> <ul style="list-style-type: none"> <li>• Oral questions</li> <li>• Written assignments</li> <li>• Observation</li> <li>• Peer assessment</li> <li>• Practical assignment</li> <li>• Project</li> </ul> |
| <p><b>Suggested learning resources:</b><br/>Pencils, books, paper, cutting tools, strings, staples, video clips on flip books, internet connectivity, pencils with grips, weighted pencils looped scissors, scissors with grip, heavy gauge paper, universal cuffs adapted digital devices, multipurpose communication board, text-to-speech software,<br/><b>Other Related Service Providers:</b> Learner support assistance, Physiotherapist, Occupational therapist, Speech therapist</p> |  |

| <b>Suggested Assessment Rubric</b>   |  |  |   |  |
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| <b>Criteria</b>  | <b>Exceeds expectation</b>   | <b>Meets expectation</b>   | <b>Approaches expectation</b>   | <b>Below expectation</b>   |
| Analyzing aspects of flip books with simple scenic backgrounds   | Examines aspects of flip books with simple scenic backgrounds  | Analyses aspects of flip books with simple scenic backgrounds  | Describes aspects of flip books with simple scenic backgrounds  | Mentions aspects of flip books with simple scenic backgrounds  |
| Making a flip book by collating suitable papers, trimming and binding and sequentially drawing the moving object against a simple scenic background. | Makes a flip book by collating suitable papers, trimming and binding and sequentially drawing the moving object against a simple scenic background and assist others | Makes a flip book by collating suitable papers, trimming and binding and sequentially drawing the moving object against a simple scenic background | Makes a flip book by collating suitable papers, trimming and binding and drawing the moving object against a simple scenic background | Makes a flip book by collating suitable papers, not trimming and binding and drawing an unmoving object against a simple scenic background |

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| Manipulating the flip book to animate the moving object. | 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 cues | Attempts to manipulate the flip book to animate the moving object with guidance. |
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| Strand                      | Sub Strand   | Specific Learning Outcomes  | Suggested Learning Experiences  | Key Inquiry Question   |
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| <b>3.0 Multi-Media Arts</b> | <b>3.2 Stencil Printing</b><br><br><b>(10 hours)</b> | <b>By the end of the sub strand, the learner should be able to:</b> <ol style="list-style-type: none"> <li>identify full repeats and alternate patterns in stencil printing</li> <li>design a motif from organic and inorganic shapes</li> <li>prepare a stencil with organic or inorganic motifs for fabric decoration</li> <li>create a full repeat pattern by stencil printing on fabric</li> <li>create an alternate repeat stencil print pattern on fabric</li> <li>appreciate own and others' stencil printed works.</li> </ol> | <b>Learner is guided individually and in purposive pairs /groups to:</b> <ul style="list-style-type: none"> <li>study actual or virtual samples of stenciling, full repeats, and alternate patterns in stencil printing and peer review.</li> </ul> <p><i>Learners with speech difficulties could point, sign, type, write, mime or use multipurpose communication board, text-to-speech software or use residual speech as they are lip-read by peers, learner support assistance or teacher as they study actual or virtual samples of stenciling, full repeats, and alternate patterns in stencil printing and peer review.</i></p> <p><i>(Apply this adaptation in the subsequent learning experience where speech is involved in this sub strand).</i></p> <p><i>Learners with photophobia such as those with epilepsy or those with visual difficulties could be supported by adjusting the screen resolution or the light intensity/ glare when they are using digital devices to study virtual samples.</i></p> <p><i>Learners with manipulation difficulties</i></p> | <ol style="list-style-type: none"> <li>Why do we need a motif in printing?</li> <li>How do you prepare a stencil for printing?</li> <li>How do we achieve full repeat and alternate patterns in stencil printing?</li> </ol> |

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|  |  |  | <p><i>could use alternative functional part of the body or use assistive technology like large mouse , mouse with grip, head-controlled input devices (head wand and head pointers ) , keyboard with sunken keys , filter keys or universal cuffs , wrist braces or arm braces as they study actual and virtual samples</i></p> <ul style="list-style-type: none"> <li>• <i>design a motif from geometric (inorganic) shapes to be used in creating a full repeat pattern in stencil printing (focusing on creativity and originality)</i></li> </ul> <p><i>Learners with manipulation difficulties could use alternative functional part of the body when designing a motif from geometric (inorganic) shapes or assistive technology like universal cuffs, wrist braces or arm braces for support when handling adapted cutting tools such looped scissors, scissors with grip, pencils / pens with grip to design a motif from geometric (inorganic) shapes.</i><br/> <i>(Apply this adaptation in the next two subsequent learning experiences in this sub strand)</i></p> <ul style="list-style-type: none"> <li>• <i>preparation of the stencil based on the inorganic motif with focus on:</i> <ul style="list-style-type: none"> <li>- <i>selection of materials used in stenciling</i></li> <li>- <i>transferring of inorganic motif onto</i></li> </ul> </li> </ul> |  |
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|  |  |  | <p><i>the stencil</i></p> <ul style="list-style-type: none"> <li>- <i>Cutting out of the motif from the stencil (positive &amp; negative space)</i></li> <li>- <i>making of registration marks on the fabric</i></li> <li>- <i>preparation of printing ink and surface</i></li> <li>- <i>printing of the full repeat pattern on fabric using dabbing method</i></li> <li>- <i>fixing the ink by ironing</i></li> <li>• <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></li> <li>• <i>preparation of the stencil based on the organic motif with focus on:</i> <ul style="list-style-type: none"> <li>- <i>transferring of inorganic motif onto the stencil</i></li> <li>- <i>Cutting out of the motif from the stencil (positive &amp; negative space)</i></li> <li>- <i>making of registration marks on the fabric</i></li> <li>- <i>preparation of printing ink and surface</i></li> <li>- <i>printing of the alternate repeat pattern on fabric using dabbing method (and improvised printing paste)</i></li> <li>- <i>fixing the ink by ironing</i></li> </ul> </li> </ul> <p>display and critique own and others' work, and make the necessary adjustments</p> |  |
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|  |  |  | <i>Learners with short stature or those using wheel chair could be provided with low surfaces or adjustable tables so that they can effectively participate in the display of their work.</i>  |  |
| <b>Core Competences to be Developed</b> <ul style="list-style-type: none"> <li>• <b>Communication and collaboration:</b> as learners interact during group work.</li> <li>• <b>Imagination and creativity:</b> as learners develop motifs from organic and inorganic forms.</li> <li>• <b>Learning to learn:</b> as learners prepare stencils for printmaking.</li> <li>• <b>Digital literacy:</b> as learners interact with digital devices to understand stenciling, full repeats, and alternate patterns.</li> <li>• <b>Self-efficacy:</b> as learners prepare prints and critique own and others' work.</li> </ul> |  |  |  |  |
| <b>Pertinent and Contemporary Issues (PCIs)</b> <ul style="list-style-type: none"> <li>• <b>Personal Hygiene:</b> as learners wash hands after handling materials.</li> <li>• <b>Safety:</b> as learners handle sharp cutting tools with care.</li> </ul>  |  |  | <b>Values:</b> <ul style="list-style-type: none"> <li>• <b>Unity:</b> is promoted as learners work in groups</li> <li>• <b>Responsibility:</b> is demonstrated as learners take care of cutting tools and clean the working area.</li> <li>• <b>Respect:</b> is nurtured as learners critique others' work.</li> </ul> |  |
| <b>Links to other subjects</b> <ul style="list-style-type: none"> <li>• <b>Mathematics:</b> as learners use knowledge in geometric forms to design motifs using geometric shapes</li> <li>• <b>English:</b> as learners relate to vocabulary such motif, stencil, organic and inorganic shapes.</li> <li>• <b>Computer science:</b> as learners use digital devices to search and view samples of stenciling, full repeats, and alternate patterns.</li> </ul>   |  |  |  |  |
| <b>Suggested Non-formal activities:</b> <ul style="list-style-type: none"> <li>• <b>Class exhibitions:</b> Learners display stencil made from organic motif and inorganic motif.</li> <li>• <b>Art clubs:</b> learners practice and enhance skills in making stencil from organic motif and in organic motif.</li> </ul>   |  |  | <b>Suggested assessment modes:</b> <ul style="list-style-type: none"> <li>• Oral questions</li> <li>• Written assignments</li> <li>• Observation</li> <li>• Peer assessment</li> <li>• Practical assignment</li> <li>• Project</li> </ul>  |  |
| <b>Suggested learning resources:</b><br>Manilla paper, Tracing paper or carbon paper, books, masking tape, cutter, sponge. glossy calendar paper or used x-ray film, newsprint, paint, dye, heavy gauge paper, adapted cutting tools, universal cuffs, adapted digital devices, unscented paints /dye, multipurpose communication board, text-to-  |  |  |  |  |

speech software

**Other Related Service Providers:** Learner support assistance, Physiotherapist, Occupational therapist, Speech therapist, Resource person

| <b>Criteria</b>   | <b>Exceeds expectation</b>   | <b>Meets expectation</b>   | <b>Approaches expectation</b>   | <b>Below expectation</b>  |
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| Identifying full repeats and alternate patterns in stencil printing.        | Compares full repeats and alternate patterns in stencil printing.  | Identifies full repeats and alternate patterns in stencil printing.                                | Outlines full repeats and alternate patterns in stencil printing.                       | Names full repeats and alternate patterns in stencil printing.  |
| Designing a motif from organic and inorganic shapes.                        | Designs a motif from organic and inorganic shapes with explanations.   | Designs a motif from organic and inorganic shapes.   | Outlines a motif from organic and inorganic shapes with cues                            | Sketches a motif from organic and inorganic shapes.   |
| Preparing a stencil with organic or inorganic motifs for fabric decoration. | Prepares a stencil with organic or inorganic motifs for fabric decoration following the procedure and assist others. | 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 prompts. | Attempts to prepare a stencil with organic or inorganic motifs for fabric decoration motif following the procedure with guidance. |
| Creating a full repeat pattern in stencil printing on fabric.               | Creates a full repeat pattern in stencil printing on fabric and assist others.                                       | Creates a full repeat pattern in stencil printing on fabric.                                       | Creates a full repeat pattern in stencil printing on fabric with prompts.               | Attempts to create a full repeat pattern in stencil printing on fabric with guidance.   |
| Creating an alternate repeat pattern in stencil printing on fabric.         | Creates an alternate repeat pattern in stencil printing on fabric and assist others.                                 | Creates an alternate repeat pattern in stencil printing on fabric.                                 | Create an alternate repeat pattern in stencil printing on fabric with prompts.          | Attempts to create an alternate repeat pattern in stencil printing on fabric with guidance.                                       |

| Strand              | Sub Strand                         | Specific Learning Outcomes  | Suggested Learning Experiences  | Key Inquiry Question  |
|---------------------|------------------------------------|---|---|---|
| 3.0 Multimedia Arts | 3.3 Photography<br><br>(6 Lessons) | <p><b>By the end of the sub-strand, the learner should be able to:</b></p> <ul style="list-style-type: none"> <li>a) explore aspects of traditional human portraiture using samples</li> <li>b) take self-portrait using a digital device</li> <li>c) apply ICT skills to edit the captured photographs</li> <li>d) appreciate own and others photographs taken using digital devices.</li> </ul> | <p><b>The learner is guided individually and in purposive pairs/groups to:</b></p> <ul style="list-style-type: none"> <li>• analyse aspects of traditional human portraiture from actual or virtual samples with emphasis on; <ul style="list-style-type: none"> <li>- <i>portrayal of subject's mood</i></li> <li>- <i>portrayal of the subject (chest upwards)</i></li> <li>- <i>profile (front or side)</i></li> <li>- <i>centering the subject within the grid, and peer review.</i></li> </ul> </li> </ul> <p><i>Learners with speech difficulties could point, sign , type , write, mime or use multipurpose communication board , text-to-speech software or use residual speech as they are lip-read by peers, learner support assistance or teacher as they analyse aspects of traditional human portraiture from actual or virtual samples.( Apply this adaptation in the subsequent learning experiences in this sub strand)</i></p> <p><i>Learners with photophobia such as those with epilepsy or those with visual difficulties could be supported by adjusting the screen resolution or the light intensity/ glare when they are using digital devices to analyses aspects of traditional human portraiture from virtual samples.</i></p> <p><i>Learners with manipulation difficulties could use alternative functional part of the</i></p> | <ol style="list-style-type: none"> <li>1. How do you develop a creative portrait?</li> <li>2. Why do we edit images?</li> </ol> |

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|  |  |  | <p><i>body or mouth to operate a digital device or use assistive technology like large mouse, mouse with grip, head-controlled input devices (head wand and head pointers), keyboard with sunken keys, filter keys or universal cuffs, wrist braces or arm braces as they analyse aspects of traditional human portraiture from actual and virtual samples. (Apply this adaptation in the learning experience of bullets 3 in this sub strand)</i></p> <ul style="list-style-type: none"> <li>• pose in <i>purposive</i> 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"> <li>- <i>mood of the subject</i></li> <li>- <i>creative profile</i></li> <li>- <i>light effect</i></li> <li>- <i>suitable background</i></li> <li>- <i>clarity of image, and peer review</i></li> </ul> </li> </ul> <p><i>Learners with manipulation difficulties could use alternative functional part of the body to take a portrait using a camera or use assistive technology like universal cuffs, wrist braces or arm braces for support when handling adapted cameras such as camera with grip, handles to take a portrait.</i></p> <ul style="list-style-type: none"> <li>• edit image by cropping and adding visual effects.</li> </ul> |  |
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|  |  | <ul style="list-style-type: none"> <li>display and critique own and others' work.</li> </ul> <p><i>Learners with short stature or those using wheel chair should be provided with low surfaces or adjustable tables so that they can effectively participate in the display of their work.</i></p>  |  |
| <b>Core Competencies to be Developed</b> <ul style="list-style-type: none"> <li><b>Digital literacy:</b> as learners interact with a digital device to take and edit self-image.</li> <li><b>Self-efficacy:</b> as learners set targets, takes and edits own portrait to accomplish the task.</li> <li><b>Communication and collaboration:</b> as learners engage in pairs to take, edit, and present images.</li> <li><b>Imagination and creativity:</b> as learners create inspirational self- portrait by adding effects on the image.</li> </ul> |  |   |  |
| <b>Pertinent and Contemporary Issues (PCIs)</b> <ul style="list-style-type: none"> <li><b>Self-esteem:</b> as learners display and talk about self-portrait photographs.</li> <li><b>Self-awareness skills:</b> as learners form friendship as they take portrait using digital device.</li> </ul>   |  | <b>Values:</b> <ul style="list-style-type: none"> <li><b>Responsibility:</b> is demonstrated as learners takes care of own and others' materials during group activity.</li> <li><b>Unity:</b> is promoted as learners take photographs together</li> <li><b>Respect:</b> is nurtured as learners pose and take each other portrait.</li> </ul> |  |
| <b>Links to other subjects:</b> <ul style="list-style-type: none"> <li><b>English:</b> as learners use captured photographs to write creative stories/captions</li> <li><b>Computer science:</b> as learners manipulate digital devices such as camera to carry out the activity</li> </ul>  |  |   |  |
| <b>Suggested Non-formal activities:</b> <ul style="list-style-type: none"> <li><b>Class exhibitions:</b> learners display an edited portrait.</li> <li><b>Art clubs:</b> learners practice and enhance skills in portrait taking.</li> </ul>   |  | <b>Suggested assessment modes:</b> <ul style="list-style-type: none"> <li>Oral questions</li> <li>Written assignments</li> <li>Observation</li> <li>Self-assessment</li> <li>Peer assessment</li> <li>Practical assignment</li> </ul>   |  |
| <b>Suggested Learning Resources:</b><br>Digital camera, laptop, projector, paper, pencils, books, adapted digital devices, pencils with grip, weighted pencils, heavy gauge papers, universal cuffs, multipurpose communication board or text-to-speech software<br><b>Other Related Service Providers:</b> Learner Support Assistance, Physiotherapist, Occupational Therapist ,Speech Therapist, Resource Person,  |  |   |  |

| <b>Suggested Assessment Rubric</b>                               |  |   |   |  |
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| <b>Criteria</b>  | <b>Exceeds expectation</b>   | <b>Meets expectation</b>  | <b>Approaches expectation</b>                                   | <b>Below expectation</b>   |
| Exploring aspects of traditional human portraiture using samples | Examines aspects of traditional human portraiture using samples  | Explores aspects of traditional human portraiture using samples | Outlines aspects of traditional human portraiture using samples | States the aspects of traditional human portraiture using samples            |
| Taking self-portrait using a digital device                      | Focuses and takes a self-portrait using a digital device   | Takes self-portrait using a digital device                      | Takes self-portrait using a digital device with prompts         | Takes self-portrait using a digital device with guidance.                    |
| Applying ICT skills to edit the captured photographs             | Applies ICT skills to edit the captured photographs and creates inspirational self- portrait by adding effects on the image. | Applies ICT skills to edit the captured photographs             | Applies ICT skills to edit the captured photographs with cues.  | Attempts to apply ICT skills to edit the captured photographs with guidance. |

## STRAND 4.0 INDIGENOUS CRAFTS

| Strand                | Sub Strand                  | Specific Learning Outcomes  | Suggested Learning Experiences   | Key Inquiry Question  |
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| 4.0 Indigenous Crafts | 4.1 Pottery<br>(10 Lessons) | <p><b>By the end of the sub strand, the learner should be able to:</b></p> <ul style="list-style-type: none"> <li>a) Identify the process of clay preparation</li> <li>b) prepare and store clay in readiness for modelling</li> <li>c) analyse samples of coiled items for familiarization</li> <li>d) model a vessel using coil technique for self-expression</li> <li>e) decorate the modelled vessel using appropriate techniques</li> <li>f) analyse the procedure of firing in an open pit kiln</li> <li>g) construct an open pit kiln and fire the clay vessels</li> <li>h) appreciate own and others' works.</li> </ul> | <p><b>Learner is guided individually or in purposive pairs/ groups to:</b></p> <ul style="list-style-type: none"> <li>• Observe and discuss a demonstration or watch a live or virtual demonstration on clay preparation and share with others.<br/><i>Learners with photophobia such as those with epilepsy or those with visual difficulties could be supported by adjusting the screen resolution or the light intensity/ glare as they watch a live or virtual demonstration on clay preparation. Learners with spinal curvature and those with floppiness should be positioned appropriately to have a clear view of a live or virtual demonstration on clay preparation. (Apply this adaptation in the subsequent learning experiences involving observing virtual samples in this sub strand)</i><br/><i>Learners with speech difficulties could, point , sign , type , write, mime or use multipurpose communication board , text-to-speech software or use residual speech as they are lip-read by peers, learner support assistance or teacher as they discuss a live or virtual demonstration on clay preparation. (Apply this adaptation in the subsequent learning experiences involving speech in this sub strand.)</i></li> <li>• collect or mine clay, prepare it in readiness for modelling focusing on;</li> </ul> | <ol style="list-style-type: none"> <li>1. Why does one prepare clay?</li> <li>2. Why are impurities removed from clay?</li> <li>3. Why are items arranged with spacing between them in a kiln during firing?</li> </ol> |

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|  |  |  | <ul style="list-style-type: none"> <li>- <i>drying the clay</i></li> <li>- <i>removal of impurities</i></li> <li>- <i>crushing clay</i></li> <li>- <i>sieving clay</i></li> <li>- <i>slaking clay</i></li> <li>- <i>sieving clay</i></li> <li>- <i>drying clay</i></li> <li>- <i>kneading and wedging</i></li> <li>- <i>storage methods</i> <ul style="list-style-type: none"> <li>o <i>shallow pit</i></li> <li>o <i>banana fibres</i></li> <li>o <i>plastic buckets</i></li> </ul> </li> </ul> <p><i>Learners with manipulation difficulties could use alternative functional part of the body or use assistive technology like universal cuffs, wrist braces or arm braces as they collect or mine clay and prepare it in readiness for modelling. safety precautions should be taken for learners with</i></p> <p><i>Muscular dystrophy, brittle bones, cerebral palsy and those with mobility difficulties as they collect / mine the clay. Learners with health problems such as those who are hemophilic or epileptic should be provided with safety measures while those who are asthmatic should use protective gears such as mask to protect them from dust as they collect/mine the clay. They could also be assisted by peers, teacher or learner support assistant to carry out the activity.</i></p> <p><i>(Apply this adaptation in bullets 2,3 ,4 ,5 and</i></p> |  |
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|  |  |  | <p>7 where manipulation is involved in this sub strand )</p> <ul style="list-style-type: none"> <li>• analyse and discuss, actual or virtual samples of coiled items</li> <li>• model a vessel using coil technique with focus on: <ul style="list-style-type: none"> <li>- <i>uniformity of the coils</i></li> <li>- <i>joining of the coils</i></li> <li>- <i>smoothing of the coils (on the inside of the vessel-and parts of the outer surface)</i></li> </ul> </li> <li>• decorate the modelled vessel using a combination of the following techniques: <ul style="list-style-type: none"> <li>- <i>burnishing</i></li> <li>- <i>impressing</i></li> </ul> </li> <li>• watch a live or virtual demonstration on process of firing in an open pit kiln and analyse: <ul style="list-style-type: none"> <li>- <i>the process of preparing it</i></li> <li>- <i>the process of loading the items</i></li> <li>- <i>the process of firing it</i></li> </ul> </li> <li>• construct an open pit kiln and fire the vessels with focus on: <ul style="list-style-type: none"> <li>- <i>digging the shallow pit</i></li> <li>- <i>preparing the base (twigs, firewood)</i></li> <li>- <i>arranging the items into the pit</i></li> <li>- <i>arranging the fuelling material over the items</i></li> <li>- <i>firing</i></li> <li>- <i>removal of fired item</i></li> </ul> </li> <li>• critique own and others' artwork.</li> </ul> |  |
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| <p><b>Core competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>• <b>Communication and collaboration:</b> as learners speak clearly and effectively using appropriate language with others during group work.</li> <li>• <b>Critical thinking and problem solving:</b> as learners explore options of building an open pit kiln, loading and firing the clay items.</li> <li>• <b>Digital literacy:</b> as learners interact with and accesses online resources.</li> <li>• <b>Learning to learn:</b> as learners model the clay vessels, decorate and construct an open pit kiln, and fire clay items.</li> <li>• <b>Creativity and imagination:</b> as learners model and decorate coil vessels.</li> <li>• <b>Self-efficacy:</b> as learners collect, prepare, model and critique own and others' work.</li> </ul> |  |
| <p><b>Pertinent and Contemporary Issues (PCIs):</b></p> <ul style="list-style-type: none"> <li>• <b>Personal hygiene:</b> as learners handle sharp tools and wash hands after handling the materials.</li> <li>• <b>Environmental conservation:</b> as learners source for fuel for open pit firing</li> </ul>  | <p><b>Values:</b></p> <ul style="list-style-type: none"> <li>• <b>Responsibility:</b> is demonstrated as learners handle and take care of the materials and tools used in open pit firing.</li> <li>• <b>Unity:</b> is promoted as learners share materials and tools during the group tasks.</li> </ul> |
| <p><b>Links to other subjects</b></p> <ul style="list-style-type: none"> <li>• <b>Agriculture:</b> as learners use knowledge about characteristics of soil types when using clay to model</li> <li>• <b>Social studies:</b> as learners use information about cultural heritage in regards to pottery making among Kenyan communities</li> <li>• <b>English:</b> as learners learn and relate with new vocabularies such as model, pit kiln, burnishing</li> </ul>  |  |
| <p><b>Suggested Non-formal activities:</b></p> <ul style="list-style-type: none"> <li>• <b>Class exhibitions:</b> learners display their open pit kiln.</li> <li>• <b>Art clubs:</b> learners practice and enhance skills in modelling</li> </ul>   | <p><b>Suggested assessment modes:</b></p> <ul style="list-style-type: none"> <li>• Oral questions</li> <li>• Written assignments</li> <li>• Observation</li> <li>• Self-assessment</li> <li>• Peer assessment</li> <li>• Practical assignment</li> </ul>   |
| <p><b>Suggested learning resources:</b><br/>Books, laptop, projector, paper, pencils, adapted digital devices, pencils with grip, weighted pencils, clay , firewood, match box, buckets, adapted cutting tools, decorative tools, multipurpose communication board , text-to-speech software,heavy gauge paper, universal cuffs,</p> <p><b>Other Related Service Providers:</b> Learner support assistance, Physiotherapist, Occupational therapist ,Speech therapist, Resource person</p>  |  |

| <b>Suggested Assessment rubric</b>  |   |   |  |  |
|---|---|---|--|--|
| <b>Criteria</b>   | <b>Exceeds expectation</b>  | <b>Meets expectation</b>  | <b>Approaches expectation</b>  | <b>Below expectation</b>   |
| Identifying the process of clay preparation.  | Examines the process of clay preparation and explains the process.  | Identifies the process of clay preparation.   | Identifies the process of clay preparation with prompts.   | States the process of clay preparation with guidance.  |
| Preparing and storing clay in readiness for modelling.                                  | Adeptly 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 prompts.                                | Prepares and stores clay in readiness for modelling with guidance.   |
| Analysing samples of coiled items for familiarization.                                  | Evaluates samples of coiled items for familiarization.  | Analyses samples of coiled items for familiarization.                                   | Outlines samples of coiled items for familiarization   | Names samples of coiled items for familiarization  |
| Models a vessel that has uniform, neatly joined and smoothed coils for self-expression. | Models a vessel that has uniform, neatly joined and smoothed coils for self-expression and assist others. | Models a vessel that has uniform, neatly joined and smoothed coils for self-expression. | Models a vessel that has uniform, not neatly joined and with smoothed coils for self-expression. | Attempts to model a vessel that has no uniform, not neatly joined and with unsmoothed coils for self-expression. |
| Analysing the procedure of firing in an open pit kilns.                                 | Evaluates the procedures of preparing, loading and firing an open pit kiln.                               | Analyses the procedures of firing an open pit kiln.                                     | Outlines procedures of firing an open pit kiln.  | States the procedures of firing an open pit kiln with prompts.   |
| Constructing an open pit kiln and fire the clay vessels                                 | Constructs an open pit kiln and fire the clay vessels and assist others.                                  | Constructs an open pit kiln and fire the clay vessels                                   | Constructs an open pit kiln and fire the clay vessels with prompts.                              | Attempts to Construct an open pit kiln and fire the clay vessels with guidance.                                  |

| Strand                | Sub Strand                 | Specific Learning Outcomes  | Suggested Learning Experiences  | Key Inquiry Question   |
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| 4.0 Indigenous Crafts | 4.2 Sculpture (10 Lessons) | <p><b>By the end of the sub strand, the learner should be able to:</b></p> <ul style="list-style-type: none"> <li>a) Identify samples of relief sculptures</li> <li>b) prepare papier maché for modelling a mask</li> <li>c) design mask in low relief using papier maché</li> <li>d) create mask in low relief using papier maché</li> <li>e) identify virtual and actual samples of clay models in the round</li> <li>f) create an animal form sculpture in the round using clay</li> <li>g) appreciate own and others' sculptural work.</li> </ul> | <p><b>Learner is guided individually or in purposive pairs/ groups to:</b></p> <ul style="list-style-type: none"> <li>• observe and discuss actual or virtual samples of relief sculptures made from papier maché focusing on; <ul style="list-style-type: none"> <li>- <i>the process</i></li> <li>- <i>materials and tools</i>, and share with others</li> </ul> </li> </ul> <p><i>Learners with photophobia such as those with epilepsy or those with visual difficulties could be supported by adjusting the screen resolution or the light intensity / glare as they observe virtual samples of relief sculptures made from papier maché. Learners with spinal curvature and those with floppiness should be positioned appropriately to observe virtual samples of relief sculptures made from papier maché. Learners with speech difficulties could point, sign, type, write, mime or use multipurpose communication board, text-to-speech software or be lip-read by peers, learner support assistance or teacher as they discuss actual or virtual samples of relief sculptures made from papier maché (Apply this adaptation in the subsequent learning experiences in this sub strand where speech is involved.)</i></p> <ul style="list-style-type: none"> <li>• sketch the mask on paper</li> </ul> <p><i>Learners with manipulation difficulties could use alternative functional part of the body to</i></p> | <ol style="list-style-type: none"> <li>1. How is stability achieved in sculpture?</li> <li>2. How does one create models, using clay?</li> <li>3. Why is an armature important in the creating clay models?</li> </ol> |

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|  |  |  | <p><i>sketch the mask on paper or assistive technology like mouth pointers or universal cuffs or weighted pen/pencils or wrist braces and arm braces as they sketch the mask on paper.</i></p> <p><i>(Apply this adaptation in the learning experience of bullets ,3 ,4 ,5,6,7 and 8 where manipulation is involved in this sub strand )</i></p> <ul style="list-style-type: none"> <li>• prepare a template of a face on paper; <ul style="list-style-type: none"> <li>- <i>draw a face</i></li> <li>- <i>perforate the eyes, nose and mouth areas</i></li> </ul> </li> <li>• prepare the pulp with emphasis on; <ul style="list-style-type: none"> <li>- <i>selection of paper (recycled paper)</i></li> <li>- <i>shredding</i></li> <li>- <i>soaking</i></li> <li>- <i>pounding</i></li> <li>- <i>addition of adhesive</i></li> </ul> </li> </ul> <p><i>Learners with asthmatic conditions should use protective gears such as mask as they carry out the activity.</i></p> <ul style="list-style-type: none"> <li>• create a mask in low relief with emphasis on; <ul style="list-style-type: none"> <li>- <i>balance</i></li> <li>- <i>drying in a dry, cool and well aerated place</i></li> <li>- <i>finishing (decorate by painting)</i></li> </ul> </li> <li>• analyse and discuss models of clay in the round from actual or virtual sources in regard to decorative techniques (<i>burnishing, incising embossing</i>)</li> <li>• make a sketch of an animal form and</li> </ul> |  |
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|   |  |  | <p>construct an armature with emphasis on;</p> <ul style="list-style-type: none"> <li>- <i>size</i></li> <li>- <i>materials (paper and strings)</i></li> <li>- <i>balance</i></li> </ul> <ul style="list-style-type: none"> <li>• model a sculpture in the round based on animal forms, using clay with emphasis on: <ul style="list-style-type: none"> <li>- <i>balance</i></li> <li>- <i>solids</i></li> <li>- <i>voids</i></li> <li>- <i>planes</i></li> <li>- <i>finishing (texturing)</i></li> <li>- <i>drying in a dry, cool and well aerated place</i></li> </ul> </li> </ul> <p>display and critique own and others' work<br/> <i>Learners with short stature or those using wheel chair should be provided with low surfaces or adjustable tables so that they can effectively participate in the display of their work.</i></p> |  |
| <p><b>Core Competencies to be Developed</b></p> <ul style="list-style-type: none"> <li>• <b>Communication and collaboration:</b> as learners show case their models, talk confidently about their work and experiences as they interact with others in groups.</li> <li>• <b>Learning to learn:</b> as learners experiment with materials used in preparing papier maché</li> <li>• <b>Imagination and creativity:</b> as learners design and produce original sculptures.</li> <li>• <b>Digital literacy:</b> as learners interact with online resources for information on sculpture.</li> <li>• <b>Self-efficacy:</b> as learners display and appreciate own and others' works as well as accomplishing the task.</li> </ul> |  |  |   |  |
| <p><b>Pertinent and Contemporary Issues (PCIs):</b></p> <ul style="list-style-type: none"> <li>• <b>Environmental issues in education:</b> as learners reuse paper in making papier maché to conserve the environment.</li> <li>• <b>Personal hygiene:</b> as learners are sensitised on measures to take when handling resources collected and re-cycled for making art works.</li> <li>• <b>Animal welfare:</b> as learners create awareness on animal welfare as</li> </ul>  |  |  | <p><b>Values:</b></p> <ul style="list-style-type: none"> <li>• <b>Respect:</b> is nurtured as learners appreciate own and others' works.</li> <li>• <b>Responsibility:</b> is demonstrated as learners clean the working surface.</li> <li>• <b>Love:</b> is enhanced as learners share resources with others during group work.</li> </ul>   |  |

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| they make sculptures in the round based on animal forms  |  |  |   |   |
| <b>Links to other subjects:</b>  |  |  |   |   |
| <ul style="list-style-type: none"> <li>• <b>Agriculture:</b> as learners reference on anatomy of animal as they model animal forms</li> <li>• <b>English :</b> as learners learn and relate with new vocabularies such as papier mache'</li> <li>• <b>Computer science:</b> as learners manipulate digital devises to watch virtual samples</li> </ul> |  |  |   |   |
| <b>Suggested Non-formal activities:</b>  |  | <b>Suggested assessment modes:</b>   |   |   |
| <ul style="list-style-type: none"> <li>• <b>Class exhibitions:</b> learners display armlets and earrings.</li> <li>• <b>Art clubs:</b> learners practice and enhance skills in making armlets and earrings</li> </ul>  |  | <ul style="list-style-type: none"> <li>• Oral questions</li> <li>• Written assignments</li> <li>• Observation</li> <li>• Peer assessment</li> <li>• Practical assignment</li> <li>• Project</li> </ul> |   |   |
| <b>Suggested Learning Resources:</b>   |  |  |   |   |
| Clay, recycled paper, modeling tools, adhesives, buckets, water, sponge, pencils, drawing paper, digital tools, laptop, projector, adapted digital devices, pencils/ pen with grip, weighted pencils, books, multipurpose communication board , text-to-speech software,heavy gauge paper, universal cuffs,  |  |  |   |   |
| <b>Other Related Service Providers:</b> Learner support assistance, Physiotherapist, Occupational therapist, Speech therapist, Resource person.  |  |  |   |   |
| <b>Suggested Assessment Rubric</b>   |  |  |   |   |
| <b>Criteria</b>  | <b>Exceeds expectation</b>   | <b>Meets expectation</b>   | <b>Approaches expectation</b>                               | <b>Below expectation</b>  |
| Identifying samples of relief sculptures   | Evaluates samples of relief sculptures                             | Identifies samples of relief sculptures  | Outlines samples of relief sculptures                       | Mentions samples of relief sculptures                                     |
| Preparing papier maché for modelling a mask  | Prepares papier maché for modelling a mask and assist others.      | Prepares papier maché for modelling a mask   | Prepares papier maché for modelling a mask with prompts.    | Prepares papier maché for modelling a mask with guidance                  |
| Designing a mask in low relief using papier maché  | Designs a mask in low relief using papier maché and assist others. | Designs a mask in low relief using papier maché  | Sketches a mask in low relief using papier maché            | Sketches a mask in low relief using papier maché with prompts             |
| Creating masks in low relief using papier mache  | Creates a mask in low relief using paper machie and assist others  | Creates masks in low relief using papier mache   | Attempts to create a masks in low relief using papier mache | Attempts to create a masks in low relief using papier mache with guidance |
| Identifying virtual and  | Evaluates the virtual and actual                                   | Identifies virtual and   | Identifies virtual and actual                               | Names virtual and actual  |

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| actual samples of clay models in the round                 | samples of clay models in the round in regards to decorative techniques.   | actual samples of clay models in the round                | samples of clay models in the round with prompts                   | samples of clay models in the round                                    |
| Creating an animal form sculpture in the round using clay. | Creates an animal form sculpture in the round using clay with emphasis on <i>balance, Solids, voids, plane</i> , and procedurally dries and decorates. | Creates an animal form sculpture in the round using clay. | Creates an animal form sculpture in the round using clay with cues | Creates an animal form sculpture in the round using clay with guidance |

| Strand                        | Sub Strand                          | Specific Learning Outcomes  | Suggested Learning Experiences   | Key Inquiry Question   |
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| <b>4.0. Indigenous Crafts</b> | <b>4.3 Ornaments</b><br>(8 Lessons) | <b>By the end of the sub strand, the learner should be able to:</b><br>a) distinguish between ornaments and jewellery from samples<br>b) analyse materials and tools used in making wire armlet<br>c) create an armlet using wires for self-expression<br>d) analyse earrings made using natural materials for inspiration to create own<br>e) make earrings using natural materials<br>f) appreciate own and others' armlets and earrings. | <b>The learner is guided individually or in purposive groups to:</b><br><ul style="list-style-type: none"> <li>distinguish between ornaments and jewellery from virtual and actual sources with focus on; <ul style="list-style-type: none"> <li>- <i>function</i></li> <li>- <i>materials</i></li> <li>- <i>Tools.</i></li> </ul> </li> </ul> <p><i>Learners with photophobia such as those with epilepsy or those with visual difficulties could be supported by adjusting the screen resolution or the light intensity/glare when they are observing virtual samples.</i></p> <p><i>Learners with spinal curvature and those with floppiness should be positioned appropriately for a clear view of virtual samples.</i></p> <p><i>Learners with manipulation difficulties could use alternative functional part of the body to distinguish between ornaments and jewellery from actual sources or use assistive technology such as universal cuffs, wrist braces for support while</i></p> | <ol style="list-style-type: none"> <li>Why is it important to consider choice of materials and tools while making jewellery?</li> <li>Why is finishing important in the process of jewellery making?</li> <li>How can one display the finished armlet?</li> <li>Why is it important to consider the finish and design while making earrings?</li> <li>How would one effectively display earrings for self-expression?</li> </ol> |

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|  |  |  | <p><i>interacting with the actual sample.</i></p> <p><i>Learners with speech difficulties could, point ,sign, type ,write, mime or use multipurpose communication board, text-to-speech software or use residual speech as they are lip-read by peers, learner support assistance or teacher as they distinguish between ornaments and jewellery from virtual and actual sources.</i></p> <p><i>( Apply this adaptation in the subsequent learning experiences involving speech in this sub strand)</i></p> <ul style="list-style-type: none"> <li>• analyse materials and tools used in making a wire armlet with emphasis on; <ul style="list-style-type: none"> <li>- <i>suitable wire (pliable)</i></li> </ul> </li> </ul> <p><i>appropriate tools scissors, tin snips, hammer, pliers-, flat nose pliers, round nose pliers and wire cutters, pencil.</i></p> <ul style="list-style-type: none"> <li>• design and create an armlet using wires with focus on; <ul style="list-style-type: none"> <li>- <i>design</i></li> <li>- <i>size of the armlet</i></li> <li>- <i>making the armlet</i></li> </ul> </li> </ul> <p><i>appropriate finishing (filing of the edges).</i></p> <p><i>Learners with manipulation difficulties could use alternative functional part of the body or mouth to design and create an armlet using wires or use assistive technology such as adapted digital devices like large mouse, mouse with grip, head-controlled input devices (head wand), and keyboard with sunken keys or filter keys to design an armlet. Also the learner could use universal cuffs, wrist braces or arm braces for support when handling materials used in designing and creating</i></p> |  |
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|  |  |  | <p><i>an armlet using wires.</i></p> <p><i>Safety precautions should be provided and observed by the learners especially those with hemophilia, sickle cell anaemia, muscular dystrophy and cerebral palsy when using sharp objects such as the wire. (Apply this adaptation involving manipulation in the subsequent learning experiences in this sub-strand).</i></p> <ul style="list-style-type: none"> <li>• study and analyse samples of earrings from virtual or actual sources made using natural materials with focus on; <ul style="list-style-type: none"> <li>-<i>design</i></li> <li>-<i>materials used (inedible seeds, wood, horn, shells and animal hide)</i></li> <li>-<i>finishing techniques</i></li> </ul> </li> <li>• design and create earrings with emphasis on: <ul style="list-style-type: none"> <li>- <i>design</i></li> <li>- <i>preparation of the materials (cleaning, cutting/drilling holes twisting, folding, sanding)</i></li> <li>- <i>decoration (painting, incising, burning, varnishing, staining)</i></li> <li>- <i>stringing the materials</i></li> <li>- <i>finishing (clasps, hooks, stoppers, spacers,)</i></li> </ul> </li> <li>• display and critique own and others' armlets and earrings.</li> </ul> <p><i>Learners with short stature or those using wheel chair should be provided with low surfaces or adjustable tables so that they can effectively participate in the display or be</i></p> |  |
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|  |  |  | <i>assisted by peers, Learner support assistant or teacher to display their armlets and earrings.</i> |  |
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| <p><b>Core Competencies to be Developed</b></p> <ul style="list-style-type: none"> <li>• <b>Creativity and imagination:</b> as learners make ornaments.</li> <li>• <b>Communication and Collaboration:</b> as learners discuss in groups during virtual and actual research.</li> <li>• <b>Critical thinking and problem solving:</b> as learners create different options to improvise local resources to make jewellery.</li> <li>• <b>Digital literacy:</b> as learners observe netiquette when interacting with online resources and researching on materials and tools in jewellery making.</li> </ul> |  |  |  |  |
| <p><b>Pertinent and Contemporary Issues (PCIs):</b></p> <ul style="list-style-type: none"> <li>• <b>Safety:</b> as learners handle sharp materials such nails and tools such as scissors, tin snips, hammer, pliers; flat nose pliers, round nose pliers, wire cutters.</li> <li>• <b>Personal hygiene:</b> as learners observe hygiene as they recycle materials or use found objects from the environment.</li> <li>• <b>Environmental issues in education:</b> as learners reuse wire or inedible seeds, wood, horn, shells, animal hide to make armlets and earrings</li> </ul>                         |  | <p><b>Values:</b></p> <ul style="list-style-type: none"> <li>• <b>Unity:</b> is promoted as learners work and share in groups the varied types of local jewellery from actual and virtual environment.</li> <li>• <b>Patriotism:</b> is promoted as learners display constructed jewellery from diverse Kenyan communities, share knowledge and skills used in jewellery making from local communities</li> <li>• <b>Respect:</b> is nurtured as learners appreciate each other’s jewellery during display and critiquing sessions.</li> </ul> |  |  |
| <p><b>Links to other subjects:</b></p> <ul style="list-style-type: none"> <li>• <b>Mathematics:</b> as learner measure the fitting sizes of the jewellery they make.</li> <li>• <b>Social studies:</b> learners appreciate cultural heritage in regards armlets and earrings making among Kenyan communities.</li> <li>• <b>English:</b> as learners use new terminology such as armlets, jewellery, when discussing.</li> <li>• <b>Computer science:</b> as learners use digital devices to search and distinguish between ornaments and jewellery.</li> </ul>   |  |  |  |  |
| <p><b>Suggested Non-formal activities:</b></p> <ul style="list-style-type: none"> <li>• <b>Class exhibitions:</b> learners display armlets and earrings.</li> <li>• <b>Art clubs:</b> learners practice and enhance skills in making armlets and earrings</li> </ul>  |  | <p><b>Suggested assessment modes:</b></p> <ul style="list-style-type: none"> <li>• Oral questions</li> <li>• Written assignments</li> <li>• Observation</li> <li>• Peer assessment</li> <li>• Practical assignment</li> <li>• Project</li> </ul>   |  |  |
| <p><b>Suggested learning resources:</b><br/>File, drill, saw ,scissors, sand paper, seeds ,wood, horn, shells and animal hide, paint, stain, varnish, tin snips, hammer, pliers such as flat nose pliers, round nose pliers, wire (pliable), inedible seeds, unscented paint, books, heavy gauge paper, universal cuffs, adapted digital devices, adapted cutting</p>   |  |  |  |  |

tools such as pliers and scissors with grip, multipurpose communication board, text -to -speech software,  
**Other related service providers:** learner support assistant, occupational therapist, physiotherapist, Speech therapist

| <b>Suggested Assessment rubric</b>  |  |   |  |  |
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| <b>Criteria</b>   | <b>Exceeds expectation</b>   | <b>Meets expectation</b>  | <b>Approaches expectation</b>  | <b>Below expectation</b>   |
| Analyzing materials and tools used in making wire armlet  | Examines the work of each materials and tools used in making wire armlet   | Analyses materials and tools used in making wire armlet   | Outlines materials and tools used in making wire armlet  | States materials and tools used for making wire armlet   |
| Distinguishing between ornaments and jewellery from samples   | Distinguishes between ornaments and jewellery and name each of them from samples   | Distinguishes between ornaments and jewellery from samples  | Distinguishes between ornaments and jewellery from samples with prompts  | Recognizes the difference between ornaments and jewellery from samples with guidance   |
| Creating an armlet using wires for self-expression  | Creates a well-designed armlet of an appropriate size, with craftsmanship and finish.                                    | Creates an armlet using wires for self-expression   | Attempts to create an armlet using wires for self-expression   | Attempts to create an armlet with guidance self-expression   |
| Analyzing earrings made using natural materials for inspiration   | Evaluates earrings made using natural materials for inspiration  | Analyses earrings made using natural materials for inspiration  | Outlines earrings made using natural materials for inspiration   | Names earrings made using natural materials for inspiration  |
| Making earrings using natural materials considering designing, preparations of material decoration, stringing and finishing | Makes earrings with unique choice of natural material, creatively strung the beads, neatly decorate and clasps attached. | Makes earrings using natural materials considering design prepares materials decorates, strings and finishes. | Makes earrings using natural materials not considering design, prepares material, puts no decoration, strings and finishes | Makes earrings using natural materials not considering the design, prepares material, puts no decoration, no strings and fails to finish |

| Strand                | Sub-Strand                                 | Specific Learning Outcomes   | Suggested Learning Experiences  | Key Inquiry Question  |
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| 4.0 Indigenous Crafts | 4.4 Weaving on a Frame loom<br>(8 Lessons) | <p><b>By the end of the sub-strand, the learner should be able to:</b></p> <ul style="list-style-type: none"> <li>a) analyse samples of 2/2 twill weave structure</li> <li>b) make a frame loom using mitre joints</li> <li>c) prepare recyclable materials for weaving</li> <li>d) create a scarf in 2/2 twill weave using two colours</li> <li>e) apply finishing techniques on the woven scarf</li> <li>f) appreciate own and others' woven artwork.</li> </ul> | <p><b>The learner is guided individually and in purposive pairs/group to:</b></p> <ul style="list-style-type: none"> <li>• analyse virtual or actual 2/2 twill weave samples with focus on: <ul style="list-style-type: none"> <li>- <i>materials and tools used</i></li> <li>- <i>weave structure</i></li> <li>- <i>weaving device (frame loom) and share with others.</i></li> </ul> </li> </ul> <p><i>Learners with photophobia such as those with epilepsy or those with visual difficulties could be supported by adjusting the screen resolution or the light intensity / glare when they are observing virtual 2/2 twill weave samples.</i></p> <p><i>Learners with spinal curvature and those with floppiness should be positioned appropriately for a clear view of virtual 2/2 twill weave samples</i></p> <p><i>Learners with manipulation difficulties could use alternative functional part of the body to analyse actual 2/2 twill weave samples or assistive technology such as universal cuffs, wrist braces for support while interacting with the actual 2/2 twill weave samples.</i></p> <p><i>Learners with speech difficulties could point, sign, type, write, mime or use multipurpose communication board, text-to-speech software or use residual speech as they are lip-read by peers, learner support</i></p> | <ol style="list-style-type: none"> <li>1. Why is it important to choose material for weaving?</li> <li>2. How does waisting differ from sagging?</li> <li>3. Why is a frame loom necessary for weaving?</li> <li>4. Why should one finish a woven scarf?</li> </ol> |

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|  |  |  | <p><i>assistance or teacher as learners analyse virtual or actual 2/2 twill weave samples. (Apply this adaptation in the subsequent learning experiences involving speech in this sub strand.)</i></p> <ul style="list-style-type: none"> <li>• make a frame loom using mitre joints to be used in weaving with emphasis on: <ul style="list-style-type: none"> <li>- <i>alignment joints</i></li> <li>- <i>nail spacing</i></li> <li>- <i>sturdiness of the frame</i></li> </ul> </li> </ul> <p><i>Learners with manipulation difficulties could use alternative functional part of the body to make a frame loom or use assistive technology like universal cuffs, wrist braces or arm braces for support when manipulating the materials to make a frame loom. Safety measures should be provided and observed especially for learners with haemophilia, sickle cell anaemia, muscular dystrophy and cerebral palsy when working with sharp objects and materials to make a frame loom. (Apply the adaptation involving manipulation in the sub-sequent learning experiences in this sub-strand)</i></p> <ul style="list-style-type: none"> <li>• select and reuse flexible weaving materials available in the locality, namely; <ul style="list-style-type: none"> <li>- <i>woolen yarn</i></li> <li>- <i>Plain coloured cloth</i></li> </ul> </li> <li>• warp the loom in pairs, with emphasis on: <ul style="list-style-type: none"> <li>- <i>equal tension of warps</i></li> </ul> </li> </ul> |  |
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|   |  |  | <ul style="list-style-type: none"> <li>• weave (2/2) a scarf in two colours on a frame loom, in pairs, taking into account the following weaving defects: <ul style="list-style-type: none"> <li>- <i>Waisting</i></li> <li>- <i>Sagging</i></li> </ul> </li> <li>• explore and apply finishing techniques on the woven scarf with emphasis on; <ul style="list-style-type: none"> <li>- <i>knotting</i></li> <li>- <i>tasseling (trimming /alignment, uniformity, colour alternation)</i></li> </ul> </li> <li>• display and critique own and others' work. <i>Learners with short stature or those using wheel chair should be provided with low surfaces or adjustable tables so that they can effectively participate in the display or be assisted by peers, Learner support assistant or teacher to display their work.</i></li> </ul> |  |
| <p><b>Core Competences to be Developed:</b></p> <ul style="list-style-type: none"> <li>• <b>Communication and Collaboration:</b> as learners share resources, and speaks clearly and effectively in a logical flow during group interactions. Learner also demonstrates self-discipline as they work collaboratively when making the loom in pairs and use it for weaving.</li> <li>• <b>Imagination and creativity:</b> as learners explore ideas for weaving from recyclable objects.</li> <li>• <b>Digital literacy:</b> as learners effectively and creatively interact with online resources in weaving while observing netiquette.</li> <li>• <b>Learning to learn:</b> as learners share learnt knowledge while making the loom in pairs.</li> </ul> |  |  |  |  |
| <p><b>Pertinent and Contemporary Issues (PCIs)</b></p> <ul style="list-style-type: none"> <li>• <b>Safety:</b> as learners handle sharp cutting tools.</li> <li>• <b>Environmental issues in education:</b> as learners reuse wool or cloth as weaving materials to conserve the environmental.</li> <li>• <b>Self-esteem:</b> as learners make and display their woven scarf.</li> <li>• <b>Empathy:</b> as learners display and critique own and others' work.</li> <li>• <b>Assertiveness:</b> as learners display and critique own work.</li> </ul>   |  |  | <p><b>Values:</b></p> <ul style="list-style-type: none"> <li>• <b>Love:</b> is nurtured as learners share ideas and resources as they work in groups and in pairs.</li> <li>• <b>Unity:</b> is promoted as learners work in groups in the physical or online environment.</li> </ul>   |  |
| <p><b>Links to other subjects</b></p>   |  |  |  |  |

| <ul style="list-style-type: none"> <li>• <b>English:</b> as learners use new terminology such as twill weave and sagging, when discussing</li> <li>• <b>Home science:</b> as learners learn about woolen yarn, plain coloured cloth and skills like knotting</li> <li>• <b>Mathematics:</b> as learners measure the fitting sizes of a frame loom</li> <li>• <b>Computer science :</b> as learners manipulate digital devices as they search and observe virtual sample observing netiquette</li> </ul> |  |   |   |   |
|---|--|---|---|---|
| <b>Suggested Non-formal activities:</b> <ul style="list-style-type: none"> <li>• <b>Class exhibitions:</b> learners display woven scarf.</li> <li>• <b>Art clubs:</b> learners practice and enhance skills in making a frame loom and weaving a woven scarf</li> </ul>  |  | <b>Suggested assessment modes:</b> <ul style="list-style-type: none"> <li>• Oral questions</li> <li>• Written assignments</li> <li>• Observation</li> <li>• Peer assessment</li> <li>• Practical assignment</li> <li>• Project</li> </ul> |   |   |
| <b>Suggested learning resources:</b><br>Nails, hammer, nails, planned pieces of timber , recycled wool, pieces of cloth, shuttle, shed stick, adapted cutting tools, books, adapted digital devices, universal cuffs, multipurpose communication board, text to speech software,<br><b>Other Related Service Providers:</b> Learner Support Assistant, Occupational Therapist, Physiotherapist, Speech Therapist, Resource Person   |  |   |   |   |
| <b>Suggested Assessment Rubric</b>  |  |   |   |   |
| Criteria  | Exceeds expectation  | Meets expectation   | Approaches expectation  | Below expectation   |
| Analyzing samples of 2/2 twill weave structure  | Examines samples of 2/2 twill weave structure  | Analyses samples of 2/2 twill weave structure   | Outlines samples of 2/2 twill weave structure                     | Mentions samples of 2/2 twill weave structure                                 |
| Making a frame loom using mitre joints  | Makes a frame loom using mitre joints and assist others.   | Makes a frame loom using mitre joints.  | Makes a frame loom using mitre joints with prompts.               | Attempts to make a frame loom using mitre joints with guidance                |
| Preparing recyclable materials for weaving  | Prepares, recyclable and reusable flexible weaving materials sourced from the locality.  | Prepares recyclable materials for weaving   | Attempts to prepare recyclable materials for weaving with prompts | Attempts prepare recyclable materials for weaving with guidance               |
| Creating a scarf in 2/2 twill weave using two colours   | Creates a scarf in 2/2 twill using 2 colours that has no defects, has visible diagonal pattern and colours are vividly depicted. | Creates a scarf in 2/2 twill weave using two colours  | Creates a scarf in 2/2 twill weave using two colours with prompt  | Attempts to create a scarf in 2/2 twill weave using two colours with guidance |
| Appling finishing   | Applies finishing techniques on  | Applies finishing   | Applies finishing   | Attempts to apply finishing   |

|                               |  |                               |  |   |
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| techniques on the woven scarf | the woven scarf using knotting /tasseling and assist others. | techniques on the woven scarf | techniques on the woven scarf with prompts | techniques on the woven scarf with guidance |
|-------------------------------|--|-------------------------------|--|---|

## COMMUNITY SERVICE-LEARNING CLASS ACTIVITY

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

All learners with physical impairment in Grade 7 will be expected to participate in a CSL class activity. The activity will give learners an opportunity to practise the CSL Project skills covered under LSE. This activity will be undertaken in groups where learners with physical impairment will be purposively grouped to complement each other. Learners will be expected to apply the steps provided to carry out the CSL project.

The activity will take the form of a whole school approach, where the entire school community will be engaged in the learning process. Teachers will guide learners with physical impairment to execute a simple school based CSL class activity. This activity can be done in 4 to 6 weeks outside the classroom time. The duration may be adjusted accordingly to accommodate learners with physical impairment who may require more time to implement the CSL project.

### CSL Skills to be covered

- i) **Research:** Learners will develop research skills as they investigate PCIs to address, ways and tools to use in collecting data, analysing information and presenting their findings.
- ii) **Communication:** Learners will develop effective communication skills as they engage with peers and school community members. These will include listening actively, asking questions, and presentation skills using varied modes.
- iii) **Citizenship:** Learners will be able to explore opportunities for engagement as members of the school community and provide a service for the common good.
- iv) **Leadership:** Learners will develop leadership skills as they take up various roles within the CSL activity.
- v) **Financial Literacy Skills:** Learners will consider how to source and utilise resources effectively and efficiently.
- vi) **Entrepreneurship:** Learners will consider ways of generating income through innovation for the CSL class activity.

| Suggested PCIs  | Specific Learning Outcomes   | Suggested Learning Experiences (Customise to the focus of the grade)   | Key Inquiry Questions   |
|---|--|--|---|
| <p>Learners will be guided to consider the various PCIs provided in the subject in Grade 7 and choose one suitable to their context and reality</p> | <p>By the end of the CSL class activity, the learner should be able to:</p> <ol style="list-style-type: none"> <li>identify a problem in the school community through research</li> <li>develop a plan to solve the identified problem in the community</li> <li>design solutions to the identified problem</li> <li>implement solution to the identified problem</li> <li>share the findings to relevant actors</li> <li>reflect on own learning and relevance of the project</li> <li>appreciate the need to belong to a community.</li> </ol> | <p><b>The learners are guided in purposive pairs or groups to:</b></p> <ul style="list-style-type: none"> <li>brainstorm on pertinent and contemporary issues in the community that need attention and share in class.</li> </ul> <p><i>Learners with speech difficulties could be lip-read by peers, teacher, learner support assistant as they sign, point, write, use multipurpose communication board, speech generating device, eye tracking device or be allowed extra time to express their views. (Apply this adaptation to subsequent learning experiences involving use of speech).</i></p> <ul style="list-style-type: none"> <li>discuss various PCIs within the school community and identify the one that requires immediate attention giving reasons for their choice.</li> <li>discuss possible solutions to the identified issue and propose the most appropriate solution to the problem.</li> <li>brainstorm on the resources needed for the activity and source for them.</li> <li>discuss different methods and tools of collecting data and determine the ones suitable for the selected project.</li> <li>develop appropriate tools (<i>Questionnaires, interview schedule, observation checklist</i>) for collecting data with the guidance of the teacher. <i>Learners with manipulation difficulties could be provided with adapted writing materials such as pen/pencils with grip, weighted pens/pencils or writing claws. They could type on tablet or be assisted by a scribe or learner support assistant to develop their tools.</i></li> <li>collect data and record findings.</li> </ul> | <ol style="list-style-type: none"> <li>How does one determine community needs?</li> <li>Why is it necessary to be part of a community?</li> </ol> |

|  |  |   |  |
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|  |  | <p><i>Learners with mobility difficulties could collect data remotely or be supported by peers and learner support assistant during data collection. Apply the adaptation on manipulation above here.</i></p> <ul style="list-style-type: none"> <li>● discuss their findings, develop various reporting documents and use them to report on their findings. <i>Apply adaptation on the use of speech and manipulation in this experience.</i></li> <li>● implement a project to get solutions to the identified problem based on the research report. <i>Apply adaptation on the use of speech, manipulation and mobility in this experience. Ensure the safety of the learners as they manipulate the tools, materials, equipment and as they explore the environment.</i></li> <li>● use feedback from peers and the school community to improve on the implementation of the project.</li> <li>● discuss the successes, challenges faced while implementing the project activities and lessons learnt; write a report and share through various media to peers and the school community.</li> </ul> <p><i>Apply adaptation on the use of speech and writing above. Learners with manipulation difficulties could be provided with adapted digital resources with appropriate accessibility features or be supported by peers, learner support assistant or teacher to manipulate the digital resources. Light intensity should be controlled for learners with epilepsy and those with visual impairment.</i></p> <ul style="list-style-type: none"> <li>● reflect on how the project enhanced learning while at the same time facilitating service to the school by providing solutions to the identified issue(s).</li> </ul> |  |
|--|--|---|--|

| <b>Assessment Rubric</b>   |   |   |   |   |
|--|---|---|---|---|
| <b>Criteria</b>  | <b>Exceeds Expectation</b>  | <b>Meets Expectation</b>  | <b>Approaches Expectation</b>                                     | <b>Below Expectation</b>  |
| Identifying a pertinent issue in school the community to be addressed. | Gives Justification for the identified pertinent issue in the school community to be addressed.                     | Identifies a pertinent issue in the school community to be addressed. | States a pertinent issue in the school community to be addressed. | Recalls a pertinent issue discussed in class.                               |
| Planning to solve the identified issue.                                | Designs and develops a step-by-step plan of the activities to be carried out in the process of solving the problem. | Plans to solve the identified issue.                                  | Outlines a plan to solve the identified problem.                  | States activities to be included in a plan to solve the identified problem. |
| Designing and implementing solutions to the identified problem.        | Designs, analyses and implements solutions to the identified problem.   | Designs and implements solutions to the identified problem.           | Designs solutions to the identified problem.                      | Suggests solutions to the identified problem.                               |