



REPUBLIC OF KENYA
Property of the
Government of Kenya
NOT FOR SALE

SENIOR SCHOOL CURRICULUM DESIGN

GRADE 10

FINE ARTS



KENYA INSTITUTE OF CURRICULUM DEVELOPMENT
2024

DRAFT



KENYA INSTITUTE OF CURRICULUM DEVELOPMENT
Nurturing Every Learner's Potential

SENIOR SCHOOL CURRICULUM DESIGN

GRADE 10

FINE ARTS

JUNE, 2024

First Published in 2024

All rights reserved. No part of this book may be reproduced, stored in a retrieval system or transcribed, in any form or by any means, electronic, mechanical, photocopy, recording or otherwise, without the prior written permission of the publisher.

ISBN: 978-9914-52-905-0

Published and printed by Kenya Institute of Curriculum Development

TABLE OF CONTENTS

NATIONAL GOALS OF EDUCATION	ii
LEARNING OUTCOMES FOR SENIOR SCHOOL.....	iv
THE SENIOR SCHOOL IN THE COMPETENCY BASED CURRICULUM (CBC).....	v
PROPOSED LIST OF SUBJECTS AT SENIOR SCHOOL	vi
LESSON DISTRIBUTION AT SENIOR SCHOOL	vii
ESSENCE STATEMENT	vii
SUBJECT GENERAL LEARNING OUTCOMES	viii
SUMMARY OF STRANDS AND SUB STRANDS.....	ix
STRAND 1.0: PICTURE MAKING TECHNIQUES (2 D ART)	1
STRAND 2.0: MULTIMEDIA ARTS (2 D ART).....	14
STRAND 3.0: INDIGENOUS CRAFTS (3D ART).....	23
APPENDIX: LIST OF SUGGESTED ASSESSMENT METHODS, LEARNING RESOURCES AND NON- FORMAL ACTIVITIES	40

NATIONAL GOALS OF EDUCATION

Education in Kenya should:

1. 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.

2. 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.

3. Promote individual development and self-fulfilment

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.

4. 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.

5. Promote social equity and responsibility.

Education should promote social equity 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.

6. 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.

7. 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.

8. 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 SENIOR SCHOOL

By the end of senior school, the learner should be able to:

1. Communicate effectively and utilise information and communication technology across varied contexts.
2. Apply mathematical, logical and critical thinking skills for problem solving.
3. Apply basic research and scientific skills to manipulate the environment and solve problems.
4. Exploit individual talents for leisure, self-fulfilment, career growth, further education and training.
5. Uphold national, moral and religious values and apply them in day to day life.
6. Apply and promote health care strategies in day to day life.
7. Protect, preserve and improve the environment for sustainability.
8. Demonstrate active local and global citizenship for harmonious co-existence.
9. Demonstrate appreciation of diversity in people and cultures.
10. Manage pertinent and contemporary issues responsibly.

THE SENIOR SCHOOL IN THE COMPETENCY BASED CURRICULUM (CBC)

Senior School is the fourth level of Basic Education in the Competency Based Curriculum (CBC) that learners shall come to after the Pre-Primary, Primary and Junior School (JS). The essence of Senior School is to offer learners a Pre- University/ Pre- career experience where the learners have an opportunity to choose pathways where they have demonstrated interest and/or potential at the earlier levels. Senior school comprises three years of education for learners in the age bracket of **15 to 18 years** and lays the foundation for further education and training at the tertiary level and the world of work. In the CBC vision, learners exiting this level are expected to be *engaged, empowered and ethical citizens* ready to participate in the socio-economic development of the nation.

At this level, learners shall take **SEVEN (07) learning areas (LAs)** as recommended by the *Presidential Working Party on Educational Reforms* (PWPER). These shall comprise **Four Compulsory** learning areas, and Three learning areas opted for by the learner according to their chosen Pathway. While English and Kiswahili are indicated as Compulsory, the learners who opt for these learning areas as their subjects of specialization shall go through a *differentiated curriculum* in terms of scope, experiences and assessment. Such learners shall; therefore, take *Advanced English* or *Kiswahili Kipevu* with additional two lessons. It is recommended that **AT LEAST TWO** learning areas should be from chosen Pathway. In exceptional cases, some learners may opt for **ONE** learning area from the chosen Pathway and a maximum of **TWO** learning areas from any of the three pathways; depending on the learner's career projections and with guidance by the principals at Senior School.

PROPOSED LIST OF SUBJECTS AT SENIOR SCHOOL

Compulsory Subjects	Science, Technology, Engineering & Mathematics (STEM)	Social Sciences	Arts & Sports Science
1. English 2. Kiswahili/KSL 3. Community Service Learning 4. Physical Education <i>NB: ICT skills will be offered to all students to facilitate learning and enjoyment</i>	5. Mathematics/Advanced Mathematics 6. Biology 7. Chemistry 8. Physics 9. General Science 10. Agriculture 11. Computer Studies 12. Home Science 13. Drawing and Design 14. Aviation Technology 15. Building and Construction 16. Electrical Technology 17. Metal Technology 18. Power Mechanics 19. Wood Technology 20. Media Technology* 21. Marine and Fisheries Technology*	22. Advanced English 23. Literature in English 24. Indigenous Language 25. Kiswahili Kipevu/Kenya Sign Language 26. Fasihi ya Kiswahili 27. Sign Language 28. Arabic 29. French 30. German 31. Mandarin Chinese 32. History and Citizenship 33. Geography 34. Christian Religious Education/ Islamic Religious Education/Hindu Religious Education 35. Business Studies	36. Sports and Recreation 37. <i>Physical Education (C)</i> 38. Music and Dance 39. Theatre and Film 40. Fine Arts

LESSON DISTRIBUTION AT SENIOR SCHOOL

The number of lessons in each of the compulsory learning areas shall be 4; while the optional areas shall be 6 lessons each. A lesson shall be 40 minutes. The "free" lessons shall be used for development of ICT skills, Pastoral Instruction Programme (PPI), projects, collaborative study and further reading.

ESSENCE STATEMENT

Fine Arts is an elective subject within the Creative Arts and Sports pathway at Senior School. It comprises two-dimensional (2D) and three-dimensional (3D) art techniques. As students enter Senior School, they bring foundational Fine Arts knowledge from earlier stages, allowing this course to build upon and extend their skill of researching, critical thinking and creativity in expressing ideas, feelings, and emotions through Art work

The Fine Arts curriculum is divided into three main strands: Picture Making, Multimedia Art, and Indigenous Art. Within these strands, various sub-strands foster the development of observation, imagination, and creativity. Through research, documentation, exhibition techniques, and hands-on practice, students gain visual literacy, cognitive, and emotional skills. These experiences broaden their analytical skills and personal perspectives alongside global cultural contexts.

This comprehensive approach provides a strong foundation for artistic and intellectual growth, preparing learners for careers in creative fields such as professional fine art, visual communication, industrial design, museum and gallery curatorial work, photojournalism, advertising, film, animation, video production, and architecture, among others.

In alignment with global trends, the integration of digital literacy at Senior School aims to ensure high-quality blended learning. This equips learners with technological proficiency, creativity, and cognitive abilities essential for success in all areas of life, enabling them to make meaningful contributions to the creative economy.

SUBJECT GENERAL LEARNING OUTCOMES

By the end of senior school, the learner should be able to;

1. Deepen visual perception skills through exploration of various artistic techniques in 2Dimensional and 3Dimensional works.
2. Promote understanding of diverse fine art works from Kenya to promote patriotism.
3. Demonstrate appreciation of the Fine art through the historical perspective
4. Acquire research and analytical skills to document and critique artworks.
5. Explore a range of materials, techniques and tools used in fine arts to create functional and aesthetic artworks.
6. Explore and develop skills in ICT for design, production and presentation of fine artworks.
7. Apply creative and innovative skills to make materials from upcycled and recycled objects from the immediate environment.
8. Demonstrate understanding of the creative process in fine arts for portfolio development. (documen
9. Acquire art related entrepreneurial skills for economic empowerment.
10. Appreciate indigenous African crafts and use them as sources of inspiration in design and production.

SUMMARY OF STRANDS AND SUB STRANDS

No	Strand	Sub Strand	Suggested Number of Lessons
1.0	Picture Making Techniques (2 D Art)	1.1 Drawing	20
		1.2 Painting	20
		1.3 Collage	20
2.0	Multimedia Arts (2 D Art)	2.1 Graphic Design	20
		2.2 Fabric decoration: Tie and dye	10
		2.3 Fabric decoration: Batik	10
3.0	Indigenous Crafts (3 D Art)	3.1 Pottery	20
		3.2 Sculpture	20
		3.3 Weaving	20
		3.4 Jewellery and Ornamentation	15
		3.5 Art Appreciation	5
Total Number of Lessons			180

Note: The suggested number of lessons per Sub Strand may be less or more depending on the content.

STRAND 1.0: PICTURE MAKING TECHNIQUES (2 D ART)

Strand	Sub-Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<p>1.0 Picture Making Techniques (2 D Art)</p>	<p>1.1 Drawing (20 lessons)</p> <ul style="list-style-type: none"> - elements and principles of 2 dimensional Art - linear perspective-one view point (normal eye level, birds eye view) - still life composition - portfolio folder 	<p>By the end of the sub-strand the learner should be able to;</p> <ol style="list-style-type: none"> a) analyze the elements and principles of 2 dimensional art in drawing, b) draw objects in one-point perspective, c) draw objects in two - point perspective d) apply the stages of drawing in executing a still life composition, e) make a portfolio folder for storage and presentation of artworks, 	<p>Learner is guided to;</p> <ul style="list-style-type: none"> • use digital devices to source and study artworks in the actual and virtual environment focusing on; <ul style="list-style-type: none"> - Elements:line; (contour/lines),shape,(overlapping), texture (tactile /simulated), value (tinting/shading), colour (hue,value, intensity) - Principles-balance, dominance,proportion, rhythm and movement, harmony/unity of 2D Art art in drawing, • explore objects in actual and safe virtual sources to visualize occurrence of linear perspective with focus on one -point perspective, • draw angular objects in one- point perspective with emphasis on: 	<p>How can perspective create an illusion of depth in a drawing?</p>

		<p>f) value drawing as a technique in picture making.</p>	<p>convergence lines, vanishing point and one view point,</p> <ul style="list-style-type: none"> ● explore objects in actual and safe virtual sources to visualize occurrence of linear perspective with focus on two-point perspective, ● draw angular objects and spaces in two-point perspective with emphasis on: convergence lines, two vanishing points and view points, ● collectively gather a variety of objects, set up a still life observing overlaps and sizes of objects and draw it with focus on :<i>sketching, shading (smudge), adding details and refining,</i> ● use recyclable materials to make a one fold portfolio folder to store 2 dimensional artworks, ● present the drawings in the portfolio for critique and feedback. 	
<p>Core Competencies to be developed</p> <ul style="list-style-type: none"> ● Communication and collaboration: as the learner teams with others to gather a variety of objects and sets up a still life ● Digital Literacy: as the learner uses digital devices to source and study online artworks. 				

Pertinent and Contemporary Issues (PCIs)

- Citizenship: social cohesion as the learner collaborates with others in collecting objects and setting up a still life arrangement.
- Safety and security: as the learner observes cyber security while using online resources in exploring the actual and virtual environment.

Values:

- Respect: as the learner appreciates others' opinions during critique.
- Unity: as the learner works harmoniously with others.

Suggested Learning Resources: Internet connectivity, reference materials, drawing paper, drawing charcoal, pastel, pens, pencils, erasers, crayons among others.

Strand	Sub-Strand	Specific Learning Outcomes	Suggested Learning Experience	Suggested Suggested Key Inquiry Question(s)
1.0: Picture Making Techniques (2 D Art)	1.2 Painting (20 lessons) <ul style="list-style-type: none"> • Painting sceneries <ul style="list-style-type: none"> - <i>wash technique</i> - <i>brush-spraying technique</i> 	By the end of the sub-strand the learner should be able to; <ol style="list-style-type: none"> a) describe wash techniques of painting, b) paint sceneries from observation using the wash technique, c) describe brush-spraying techniques of painting d) create a pictorial composition using brush-spray painting technique, e) appreciate own and others' paintings. 	Learner is guided to: <ul style="list-style-type: none"> • search virtual and/or actual sources to study samples of paintings done using the wash techniques, with emphasis on: <i>wash technique (flat and graded)</i> • experiment with flat washes and graded washes on paper using water colours, • make a viewfinder using recycled paper • explore the environment and use the viewfinder to select sceneries for painting, with focus on foreground, middleground, background and dominance. • sketch the scenery for painting, • paint the sceneries with emphasis on colour value to create atmospheric effect and depth, 	<ol style="list-style-type: none"> 1. Why is the wash technique most appropriate for painting sceneries? 2. How do flat and graded washes compare in terms of their application, challenges and outcomes?

			<ul style="list-style-type: none"> ● search virtual and/or actual sources to study samples of paintings done using brush-spraying techniques, with emphasis on the process of making stencils and painting, ● design and cut stencils based on environmental conservation, ● use stencils, paints and brushes to produce a pictorial composition, with emphasis on colour contrast/harmony, balance and rhythm and movement, ● finish by trimming and window mounting, ● display and communicate effectively in the critique of own and peers' paintings. 	
<p>Core Competencies to be developed</p> <ul style="list-style-type: none"> ● Digital Literacy: as the learner search virtual and/or actual sources to study samples of paintings done using the wash and brush-spraying techniques, ● Learning to learn: as the learner explores a new technique of brush spray painting. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Social-Economic and Environmental Issues: <ul style="list-style-type: none"> - Environmental conservation; design and make a stencils based on environmental conservation, 				

- Life skills, Moral education and Human sexuality education:
- Social awareness: as the learner communicates effectively in the critique of own and peers' paintings.

Values:

- Respect: as the learner accommodates others' opinions during the critique session.
- Love: as the learner works peacefully and displays trustworthiness as they share resources.

DRAFT

Strand	Sub-Strand	Specific Learning Outcomes	Suggested Learning Experience	Suggested Key Inquiry Question(s)
1.0 Picture Making Techniques (2 D Art)	1.3 Collage (20 lessons) <ul style="list-style-type: none"> ● single-media collage ● Mixed-media collage <ul style="list-style-type: none"> - <i>textural effect, 3-D effect, painterly effect, juxtaposition, superimposition</i>), 	By the end of the sub-strand the learner should be able to; <ol style="list-style-type: none"> a) analyse the concept of collage technique, b) create a single media collage composition based on a PCI theme, c) create a mixed-media collage composition based on a PCI theme, d) appraise own and peers' collage artworks. 	Learner is guided to; <ul style="list-style-type: none"> ● explore and discuss virtual/actual collage artworks done by local and international artists with focus on characteristics(<i>mixed-media, single media, textural effect, 3-D effect, painterly effect, juxtaposition, superimposition</i>), ● safely collect and prepare recyclable materials with focus on; support, adhesive and type of materials, ● develop sketches for single media and collages, ● use the sketch to create a single media collage (paper)based on animal welfare, focusing on shapes , colour, painterly effect, juxtaposition and superimposition. 	<ol style="list-style-type: none"> 1. How can the choice of materials affect the durability of a collage? 2. How can collage technique be used as a tool for highlighting contemporary and pertinent issues?

			<ul style="list-style-type: none"> ● use the sketch to create mixed-media collage composition based on environmental conservation focusing on variation of tone, texture and 3-dimensional effect. ● Use appropriate finishing techniques, (<i>trimming and mounting</i>) ● Present own collage work confidently and clearly speak while giving feedback to peers' work. 	
<p>Core Competencies to be developed</p> <ul style="list-style-type: none"> ● Communication: as the learner speaks clearly while giving feedback to peers' work. ● Citizenship: as the learner studies collage artworks done by local and international artists for mentorship. ● Self-efficacy: as the learner presents confidently own and others collage work for feedback. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Social economic and environmental issues: ● Animal welfare; as the learner creates a collage composition inspired by animal welfare, ● Safety; as the learner collects and prepares materials for making collage 				
<p>Values:</p> <ul style="list-style-type: none"> ● Respect: as the learner accommodates diverse opinions during the critique session. ● Responsibility: as the learner observes safety precautions, collect and prepare recyclable materials. 				

DRAFT

Suggested Assessment Rubric For Strand 1.0: Picture Making Techniques (2 D Art)

Level Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to analyze the 5 elements and 5 principles of two dimensional Art	Analyzes the 5 elements and 5 principles of two dimensional Art with examples.	Analyses the 5 elements and 5 principles of two dimensional Art	analyzes 3-4 elements and 3-4 principles of two dimensional Art	Analyzes 1 or 2 elements and 1 or 2 principles of two dimensional Art
Ability to -draw objects in two-point perspective. - <i>Convergence lines</i> - <i>Vanishing points</i> - <i>View points</i> (<i>worm's eye, bird's eye, eye level</i>)	Draws objects in two-point using the 3 aspects neatly and with precision.	Draws objects in two-point with the 3 aspects .	Draws objects in two-point with the 2 aspects	Draws objects in two-point with less than 2 aspects
Ability to apply the stages of drawing in executing a still life composition, - <i>sketching,</i> - <i>Shading,</i> - <i>Adding details and refining,</i>	Sets up draws and shades a still life composition strikingly while applying all the stages of drawing,	Correctly sets up ,draws and shades a still life composition while applying all the 3 stages of drawing	Sets up, draws and shades a still life composition while applying 3 stages of drawing with minor mistakes	Sets up, draws and shades a still life composition while applying 2 stages of drawing but with major mistakes

Level Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability make a portfolio folder for storage and presentation of artworks	Accurately makes and decorates a portfolio folder for storage and presentation of artwork with precision.	Accurately makes a portfolio folder for storage and presentation of artworks	Makes a portfolio folder for storage and presentation of artworks with slight inaccuracies.	Makes a portfolio folder for storage and presentation of artworks that has irregular sides
Ability to describe wash and brush-spraying techniques of painting.	Describes wash and brush-spraying techniques of painting elaborately	Describes wash and brush-spraying techniques of painting	Describes wash brush-spraying techniques of painting with minor errors	Describes either wash or brush-spraying techniques of painting with major errors
Ability to paint sceneries from observation using the wash technique to create atmospheric effect and depth. - <i>Flat wash</i> - <i>Graded wash</i>	Paints sceneries from observation, using the wash technique to elaborately create atmospheric effect and depth.	Paints sceneries from observation using the wash technique to create atmospheric effect and depth.	Paints sceneries from observation using wash technique to create atmospheric effect and depth with minor errors	Paints sceneries from observation using undefined wash techniques and lacking depth.
Ability to create a pictorial composition using brush-spray painting technique.	Creates a pictorial composition using brush-spray painting technique, to bring out colour	Creates a pictorial composition using brush-spray painting technique,	Creates a pictorial composition using brush-spray painting technique,	Create a pictorial composition using brush-spray painting techniquebut with

Level Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
<ul style="list-style-type: none"> - <i>colour contrast/harmony,</i> - <i>balance</i> - <i>rhythm and movement,</i> 	contrast/harmony, balance, rhythm and movement.	emphasizing colour contrast/harmony, balance, rhythm and movement.	emphasizing colour contrast/harmony, and balance with minor errors	major flaws in rendering colour contrast/harmony, and balance with emphasizing colour only
Ability to analyse the concept of collage technique	Analyses the concept of collage technique with examples elaborately.	Analyses the concept of collage technique	Analyses the concept of collage technique while missing out a few details	Analyse the concept of collage technique while missing out major details
Ability to create a paper collage composition based on a PCI theme exhibiting following features: <ul style="list-style-type: none"> - <i>shapes ,</i> - <i>colour,</i> - <i>painterly effect,</i> - <i>overlapping and</i> - <i>superimposition.</i> 	Creates a paper collage composition based on a PCI theme, exhibiting 5 features of collage making with intricate details.	Creates a paper collage composition based on a PCI theme, exhibiting the 5 features of collage making.	Creates a paper collage composition based on a PCI them 3-4 features of collage making.:	Creates a paper collage composition based on a PCI theme , exhibiting less than 2 features of collage making.

Level Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to create a multi-media collage composition based on a PCI theme with emphasis on: - <i>Texture</i> - <i>3-dimensional effect</i> .	Creates a multi-media collage composition based on a PCI theme, creatively bringing out texture and 3-dimensional effect.	Creates a multi-media collage composition based on a PCI theme, clearly bringing out texture and 3-dimensional effect.	Creates a multi-media collage composition based on a PCI theme partially bringing out texture and 3-dimensional effect.	Creates a multi-media collage composition based on a PCI theme barely bringing out texture and 3-dimensional effect.

STRAND 2.0: MULTIMEDIA ARTS (2 D ART)

Strand	Sub-Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
2.0 Multimedia Arts (2 D Art)	2.1 Graphic Design (10 lessons) <ul style="list-style-type: none"> • Calligraphy • Trademark • Poster design 	By the end of the sub-strand the learner should be able to; <ol style="list-style-type: none"> a) analyse the concept of calligraphy for familiarity, b) illustrate short text for a seasonal card using calligraphy, c) design a trade mark using computer aided design, d) design a poster using line and wash illustrations e) appraise own and others' calligraphy, trademarks and posters. 	Learners are guided to; <ul style="list-style-type: none"> • watch videos on calligraphy and engagingly discuss; making the pen (cutting of the tip), angle of writing, and stylisation of ascenders, body ,descenders, • use recyclable materials to improvise 2 calligraphy pens (flat and slanted tip), • practise writing letters,numeral among others, • use guidelines to write text maintaining the correct angle of the pen to write a seasonal card in lower case, • effectively research on elements of graphic design (illustrations, layout, colour, and lettering), • use computer aided design to create a 2 colour trademark, 	<ol style="list-style-type: none"> 1. Why are graphic illustrations incorporated in a work of Art? 2. Why should one use a slanted tip when improvising a calligraphy pen?

			<ul style="list-style-type: none"> ● observe actual or virtual samples of educational, social and advertisement posters, ● create an advertisement poster in freehand with emphasis on; line and wash illustrations, layout, colour and dominance ● display and critique others' works while reflecting on own illustrations. 	
<p>Core competencies to be developed</p> <ul style="list-style-type: none"> ● Communication: as the learner engagingly discusses the layout of ascenders, body ,descenders on the guidelines ● Imagination and Creativity: as the learner generates new ideas when illustrating calligraphic text for the seasonal card ● Digital literacy: as the learner manipulates digital tools to research aspects of a trademark and when using computer aided design to create a 2 colour trademark. ● Critical thinking and problem solving: as the learner improvises calligraphy pens to write calligraphy ● Self-efficacy: as the learner displays, critiques others' works while reflecting on own graphic illustrations. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Environmental conservation: as learner use recyclable materials to make calligraphy pen ● Financial literacy : as the learner conducts digital research to appreciate aspects of a trademark 				
<p>Values: Respect: as the learner appreciates others' opinion during the critique others' poems, trademarks and posters..</p>				

Strand	Sub-Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
2.0 Multimedia Arts (2 D Art)	2.2 Fabric Decoration:Tie and Dye (10 lessons) <ul style="list-style-type: none"> • Tie and dye <ul style="list-style-type: none"> - <i>Concept (west Africa, europe/china),</i> - <i>Technique- (diamond and spiral effect)</i> - <i>Materials (dyes, fabric).</i> 	By the end of the sub-strand the learner should be able to; <ol style="list-style-type: none"> a) analyse the concept of tie and dyed in fabric decoration, b) tie and dye fabric to create diamond effect, c) tie and dye fabric to create spiral effects, d) appraise own and others' decorated fabrics . 	The learner is guided to; <ul style="list-style-type: none"> • explore actual and virtual sources to research tie and dye focusing on; concept, techniques (diamond and spiral methods) and materials and tools, • actively collaborate in sourcing and preparing the cotton fabrics enough for the methods, • tie the fabric according to the technique (diamond and spiral methods), • prepare the two dye baths according to manufacturer instructions while observing safety, • dye the fabric in two colours for each method, 	<ol style="list-style-type: none"> 1. What is the cultural significance of tye and dye? 2. How do the different binding techniques affect the resultant patterns?

			<ul style="list-style-type: none"> ● rinse, dry and iron the fabric to make a scarf/ table cloth while observing safety precautions, ● collaboratively display and have peer assessment of the finished artworks 	
Core competencies to be developed <ul style="list-style-type: none"> ● Digital literacy: as the learner interacts with digital devices to search information on characteristics of fabrics decorated tie and dye techniques ● Collaboration: as the learner actively collaborates in sourcing and cleaning used cotton fabrics 				
Pertinent and Contemporary Issues (PCIs) <ul style="list-style-type: none"> ● Social economic issues: Safety in the class as the learner prepares the dye bath for the tie and dye . ● Health promotion issues: as learner sources, cleans, reuses and recycles cotton fabrics such as T-shirts, bedcovers 				
Values: <ul style="list-style-type: none"> ● Unity: as the learner cooperates with peers to collaboratively source and clean used cotton fabrics ● Love: as the learner shows generosity by sharing materials for tie and dye ● Integrity: as the learner shows accountability while handling tools and materials used in fabric decoration (tie and dye) 				
Suggested Learning Resources: Internet connectivity, reference materials, reused cotton fabric, dyes , water, bees and paraffin wax, source of heat , bristle brushes among others.				

Strand	Sub-Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
2.0 Multimedia Arts (2 D Art)	2.3 Fabric Decoration: Batik. (10 lessons) 2 colours <ul style="list-style-type: none"> • Batik <ul style="list-style-type: none"> - <i>Concept</i> - <i>Crackled effect</i> - <i>textured effect</i> - <i>Materials and tools</i> 	By the end of the sub-strand the learner should be able to: <ol style="list-style-type: none"> a) analyse the concept of batik in fabric decoration, b) batik fabric to create crackled and textured effects, c) appraise own and others' decorated fabrics . 	The learner is guided to: <ul style="list-style-type: none"> • use digital devices to search information on batik focusing on; concept (Indonesia/ Ghana/Nigeria/Senegal), techniques (crackled effect, textured effect) and materials and tools, • actively collaborate in sourcing and preparing the cotton fabrics enough for the methods, • safely prepare wax using recyclable paraffin and beeswax in ratios of 2:1, • wax the fabric and let it cool to create a crackled and textured effect on each fabric, • safely prepare a cold dye bath according to manufacturer instructions and dye the fabric, 	<ol style="list-style-type: none"> 1. Why is it not possible to have definite shapes when tie and dyeing? 2. What visual effect is observed in a fabric made using batik technique?

			<ul style="list-style-type: none"> • dewax the fabric by; rubbing/ironing/white spirit, • display and have peer assessment of the finished artworks. 	
<p>Core competencies to be developed</p> <ul style="list-style-type: none"> • Digital literacy: as the learner interacts with digital devices to search information on characteristics of fabrics decorated by batik, tie and dye techniques • Collaboration: as the learner actively collaborates in sourcing and cleaning used cotton fabrics 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • Social economic issues: Safety in the class as the learner prepares the dye bath for the first colour and heat the paraffin and beeswax in a double container • Social economic and environmental issues: as learner source and clean reuse and recycle cotton fabrics such as T-shirts, bedcovers 				
<p>Values:</p> <ul style="list-style-type: none"> • Unity: as the learner cooperates with peers to collaboratively source and clean used cotton fabrics • Love: as the learner show generosity by sharing materials for tie and dye an batik • Integrity: as the learner shows accountability while handling tools and materials used in fabric decoration (batik) 				

Suggested Assessment Rubric for Strand 2.0: Multimedia Arts (2D Art)

Level Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to identify 3 aspects in calligraphy. - ascenders, - body - descenders	Identifies the 3 aspects in calligraphy with relevant examples.	Identifies the 3 aspects in calligraphy	Identifies the 2 aspects in calligraphy	Identifies the 1 or none of the aspects in calligraphy
Ability to illustrate text for a seasonal card using calligraphy - <i>ascenders</i> , - <i>body</i> - <i>descenders</i>	Neatly illustrates text for a seasonal card using lowercase calligraphy while considering the 3 aspects.	Illustrates text for a seasonal card using lowercase calligraphy while considering the 3 aspects.	Illustrates text for a seasonal card using lowercase calligraphy while considering 2 aspects. .	Illustrates text for a seasonal card using lowercase calligraphy while considering the 1 or none of the aspects.
Ability to design a trade mark using computer aided design - <i>line illustrations</i> - <i>Layout</i> , - <i>Colour</i> ,	Designs a 2 colour trademark using computer aided design with precision and emphasis on the 4 aspects	Designs a 2 colour trademark using computer aided design with emphasis on the 4 aspects	Designs a 2 colour trademark using computer aided design with emphasis on the 3 - 4 aspects	Designs a 2 colour trademark using computer aided design with emphasis on less than 3 aspects

Level Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
- <i>Lettering</i>				
Ability to design a poster using line and wash illustrations - <i>layout</i> - <i>colour</i> - <i>dominance</i>	Designs a poster freehand using line and wash illustrations with precision with emphasis on the 3 aspects.	Designs a poster freehand using line and wash illustrations while incorporating a scanned trademark with emphasis on the 3 aspects	Designs a poster freehand using line and wash illustrations with minor errors in incorporating a scanned trademark with emphasis on 2 aspects.	Designs a poster freehand using line and wash illustrations with major errors in incorporating a scanned trademark with emphasis on less than 2 aspects.
Ability to analyse characteristics of tie and dyed fabrics: <ul style="list-style-type: none"> • linear stripes method (vertical and horizontal) • marbled effect method • spiral effect method 	Analyses 3 characteristics of tie and dyed fabrics with relevant examples	Analyses 3 characteristics of tie and dyed fabrics	Analyses 2 characteristics of tie and dyed fabrics	Analyses 1 characteristic of tie and dyed fabrics

Level Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to tie and dye fabric to create <ul style="list-style-type: none"> • <i>linear,</i> • <i>marbled and</i> • <i>spiral effects,</i> 	Tie and dyes fabrics with 3 effects precisely	Correctly Tie and dyes fabrics with the 3 effects	Tie and dyes fabrics with 2 effects and minor errors	Tie and dyes fabrics with 2-3 effects with major errors
Ability to analyse characteristics of batik fabrics, <ul style="list-style-type: none"> • <i>crackled effect</i> • <i>textured effect</i> 	Correctly analyses 2 characteristics of batik fabrics with relevant examples	Correctly analyses 2 characteristics of batik fabrics	Analyses 2 characteristic of batik fabric with minimal mistakes	Analyses 1 characteristic of batik fabric with major errors
Ability to batik fabric to create; <ul style="list-style-type: none"> • <i>crackled and</i> • <i>textured effects,</i> 	Creatively batiks fabrics to create crackled and textured effects,	Correctly batiks fabrics to create crackled and textured effects,	Batiks fabrics with minimal crackles and textured effects	Batiks fabrics to create either crackled or textured effects,

STRAND 3.0: INDIGENOUS CRAFTS (3D ART)

Strand	Sub-Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<p>3.0 Indigenous Crafts (3D Art)</p>	<p>3.1 Pottery and Ceramics (20 lessons) Clay</p> <ul style="list-style-type: none"> • Elements of 3D Art (texture, colour, voids, solids, planes and contours). • Principles of 3D Art (balance, contrast, movement, unity & harmony, proportion & dominance). 	<p>By the end of the sub-strand the learner should be able to;</p> <ol style="list-style-type: none"> a) analyse properties of clay in pottery, b) prepare clay for pottery, c) model a hand-built vase using the pellet technique, d) fire the pellet vases in an updraught kiln, e) appraise the hand-built pellet vases for feedback. 	<p>Learners are guided to:</p> <ul style="list-style-type: none"> • research virtual and/actual sources on pottery focusing on; practise in Kenya, properties (<i>plasticity, porosity, vitrification</i>) and preparation of clay. • source clay, drying, crushing, slaking, sieving, drying, kneading and wedging; and store for use, • watch a video on pellet technique to analyse uniformity and joining of pellets, • model a clay vase using the pellet technique with emphasis on uniformity of pellets joinery of clay pellets considering elements and principles of 3D Art, 	<ol style="list-style-type: none"> 1. How can you overcome the challenges in modeling using pellet technique? 2. What factors are considered when choosing a location for an updraught kiln?

			<ul style="list-style-type: none"> • collaboratively use recyclable materials to build an updraught kiln considering safety, • fire the pellet vases in the updraught kiln observing safety precautions, • display own and others' work for peer feedback and reflection. 	
<p>Core Competencies to be developed</p> <ul style="list-style-type: none"> • Imagination and creativity: as the learner builds a vase using the pellet technique. • Digital literacy: as the learner uses ICT tools to explore pottery made using the pellet technique • Critical thinking and problem solving: as the learner chooses a site and builds an updraught kiln. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • Health Education (Personal hygiene): as the learner is guided on the need to maintain high standards of personal and environmental cleanliness when working with clay. • Citizenship (Social cohesion): as the learner interacts amicably with others as they construct the updraught kiln. 				
<p>Values:</p> <ul style="list-style-type: none"> • Responsibility: as the learner is guided to take good care of own and others' pottery items to avoid breakage during drying and firing and when being guided to cautiously handle fire during the firing process to avoid fire accidents. • Patriotism: as the learner exhibits awareness of own responsibilities in the society by prudent use of clay and conserving the environment by protecting riparian land areas from over-exploitation 				

Strand	Sub-Strand	Specific Learning Outcomes	Suggested Learning Experience	Suggested Key Inquiry Question(s)
3.0 Indigenous Crafts (3D Art)	3.2 Sculpture (20 lessons)	<p>By the end of the sub strand the learner should be able to;</p> <ul style="list-style-type: none"> a) examine the concept of relief sculpture for inspiration, b) carve a relief sculpture for skill acquisition, c) value own and others' relief sculptural forms. 	<p>Learners are guided to:</p> <ul style="list-style-type: none"> • explore virtual and/or actual samples of indigenous relief sculptures in Eastern and central Africa (<i>Makonde, Akamba, Karamajong' and Bamileke of DRC</i>) emphasis on; subject matter, material, tools and finishing techniques, • design and carve a relief sculpture inspired by indigenous sculptures from East Africa, with emphasis on; <ul style="list-style-type: none"> - interpretation of subject matter - selection and preparation of appropriate recyclable material from the environment. - elements and principles of 3D Art, - finishing 	<ol style="list-style-type: none"> 1. How are the principles of 3D art portrayed in sculpture? 2. How can you experiment with organic and inorganic materials for a quality finish on relief sculptures?

			<ul style="list-style-type: none"> • communicate with clarity as they display and critique own and others artwork. 	
<p>Core Competencies to be developed</p> <ul style="list-style-type: none"> • Imagination and Creativity: as the learner designs and carve wooden masks in relief. • Self-efficacy: as the learner demonstrates persistence, commitment, and resilience during the production of the sculptural forms, exhibits self-esteem and confidence during critique of one's own and others' art works. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • Citizenship Education: learner is sensitized on appreciation of ethnic diversities when exploring relief sculptures from Eastern and Central African region. • Socio-Economic and Environmental Issues: Waste management as the learner is encouraged to recycle and upcycle organic and inorganic waste materials from the immediate environment to make relief sculptures for environmental conservation. 				
<p>Values:</p> <ul style="list-style-type: none"> • Responsibility: as the learner is encouraged to recycle and upcycle materials in order to take care of the environment. • Patriotism: as the learner exhibits awareness of own responsibilities in the society by prudent use of materials (wood) and restoring the environment by planting trees. 				

Strand	Sub-Strand	Specific Learning Outcomes	Suggested Learning Experience	Key Inquiry Question
3.0 Indigenous Crafts (3D Art)	3.3 Weaving (20 lessons)	By the end of the sub-strand the learner should be able to: <ol style="list-style-type: none"> a) examine the process of constructing a square knot for making a web b) construct an ornamental wall hanging using square knots, c) analyze the process of constructing a spiral knot, d) construct a two colour bag using spiral knots, e) use open source software to design a wall hanging with a combination of square and spiral knots, f) appreciate own and others' macrame artworks. 	Learners are guided to: <ul style="list-style-type: none"> • observe and discuss video clips on the process of making square knots focusing on loose knotting of the web and tight or compact knotting of the web, • construct 2 colour webs using square knots embedded with recycled beads to make an ornamental wall hanging • Observe video clips and discuss the structure of a spiral knots • construct 2 colour webs using spiral knots embedded with recycled beads to make a bag, • Use the Macrame' mobile app to design a bag using a combination of square and spiral knots, • Make the bag following the design. 	<ol style="list-style-type: none"> 1. How can Macrame' be used to make wall hangings? 2. How does choice of knots influence the appearance of Macrame' item?

			<ul style="list-style-type: none"> display and critique own and others' works reflecting on the knotted bags. 	
<p>Core Competencies to be developed</p> <ul style="list-style-type: none"> Critical thinking and problem solving: as the learner adapts technology to develop designs of articles to be made in macrame Imagination and Creativity: as the learner designs macrame' articles/projects Digital literacy: as the learner uses ICT tools to explore and create patterns for weaving. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> Environmental conservation/ Global citizenship (sustainable development). <ul style="list-style-type: none"> as the learner is guided on the need to conserve the environment as a source of art materials for weaving. as learners are guided to reuse and recycle materials for weaving the waist bags. Financial literacy: as the learner explores career opportunities in Multimedia Crafts through clubs, creates woven waist bags and learns marketing strategies. Consumer Literacy: as the learner sources for safe and appropriate materials for use in weaving the waist bag. 				
<p>Values</p> <ul style="list-style-type: none"> Integrity: as the learner utilizes resources sparingly and avoids conflict of interest during critique sessions. Respect: as the learner is encouraged to be sensitive to others' opinions during class discussion. Love: as the learner is encouraged to share materials and tools as they weave the waist bags. 				

Strand	Sub-Strand	Specific Learning Outcomes	Suggested Learning Experience	Key Inquiry Question
3.0 Indigenous Crafts (3D Art)	3.4 Jewellery and Ornamentation (15 lessons)	By the end of the sub-strand the learner should be able to: <ol style="list-style-type: none"> a) analyze materials and tools used in jewellery and ornamentation, b) produce a beaded cardholder using found objects, c) Make a necklace with a pendant, d) create a suncatcher bracelet for skill development, e) Appreciate own and others' mixed media artworks. 	Learners are guided to: <ul style="list-style-type: none"> • Study and discuss actual and/or virtual samples of jewellery and ornamented items for inspiration with focus on; materials and tools used, techniques and processes, subject matter, function (adornment and decorating spaces). • explore the environment, collect and prepare materials for making the cardholder , <i>NB: Learners to consider hygiene and safety precautions</i> • design and make a functional cardholder with focus on; <ul style="list-style-type: none"> - varied materials - combination of <i>sticking, plaiting, thonging, stitching and beadwork techniques.</i> - principles of Art and Design (<i>Balance,</i> 	<ol style="list-style-type: none"> 1. How does jewellery and ornamentation contribute to environmental conservation? 2. How can the immediate environment provide inspiration for jewellery and ornamentation?

			<p><i>dominance, Rhythm and movement).</i></p> <ul style="list-style-type: none"> - <i>Safety measures when using sharp tools</i> • make a necklace with a pendant using recycled materials while observing the following; <ul style="list-style-type: none"> - <i>Elements(colour, shape) and Principles (Balance, dominance, rhythm and movement)</i> - <i>Process (Preparing materials, carving/shaping the pendant, stringing, Finishing)</i> • design and make a suncatcher bracelet using reflective materials among others with emphasis on; • <i>Elements(colour, shape, texture) and Principles(Balance, dominance, rhythm and movement).</i> • <i>Craftsmanship (experiments using the skills of; stitching,</i> 	
--	--	--	--	--

			<p><i>gluing, cutting, bending, twisting, piercing, threading/stringing, hole punching, painting, polishing.)</i></p> <p><i>observe safety measures</i></p> <ul style="list-style-type: none"> • appreciate others' diverse opinions and value human dignity during display and critique. 	
<p>Core Competencies to be developed</p> <ul style="list-style-type: none"> • Critical thinking and problem solving: as the learner explores the environment, collects and prepares materials for leatherwork and jewellery while producing various functional and decorative items. • Experiments with different materials and techniques while making a suncatcher bracelet. • Communication as the learner; <ul style="list-style-type: none"> - seeks information and offers support while sourcing, preparing, using materials and sharing what they have learnt with others. - pays attention to the person speaking, takes turns in conversation during critique of own and others' Mixed Media artworks. • Collaboration: as the learner amicably works together with peers, appreciates efforts of others while sourcing materials for leatherwork and jewellery. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • Health promotion issues: as the learner is sensitized on the need to consider hygiene when collecting and cleaning found <i>objects</i> • Social economic and environmental issues: as the learner observes safety measures when using sharp tools used in leatherwork and jewellery. 				

Values:

- Respect: as the learner appreciates diverse opinions and values human dignity during critique sessions.
Social justice: as learners appreciate boundaries and permission while sourcing and preparing materials for jewellery and ornaments

DRAFT

Strand	Sub-Strand	Specific Learning Outcomes	Suggested Learning Experience	Suggested Key Inquiry Question(s)
3.0 Indigenous Crafts (3D Art)	3.5 Art Appreciation (5 lessons)	By the end of the sub-strand the learner should be able to: a) analyze legal issues in production and marketing of artwork, b) formulate strategies of marketing artworks online, c) appreciate strategies of online marketing of artworks.	Learners are guided to: <ul style="list-style-type: none"> • Actively participate in research and discussion on legal issues with regard to: • <i>production of artwork (quality and safety of materials used)</i> • <i>marketing of artworks(misleading information,counterfeit)</i> • Use digital devices to conduct research and prepare slides on; <ul style="list-style-type: none"> - the importance of marketing artworks online, - <i>ways of marketing online,(organizing virtual art exhibition in social media forums, listing costed artworks in online market places,</i> - <i>advantages and disadvantages of online marketing)</i> • Respect others opinions as they present and discuss the slides in class. 	<ol style="list-style-type: none"> 1. Why is it important for practicing artists to know legal issues affecting the production of artwork? 2. How can one uphold integrity when marketing artworks?

Core Competencies to be developed

- Communication and collaboration: as the learner actively participates in research and discussion on legal issues
- Digital literacy: as the learner uses digital devices to conduct research and prepare slides on the importance of marketing artworks online

Pertinent and Contemporary Issues (PCIs)

Citizenship Education: as the learner appreciates the need to uphold integrity when creating and marketing artworks.

Values:

Respect: as the learner appreciates others opinions as they present and discuss the slides in class.

Suggested Assessment Rubric for Strand 3: Indigenous Crafts (3 D Art)

Level Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to analyse properties of clay in pottery, (<i>plasticity, porosity, vitrification</i>)	Analyzes the 3 properties of clay in pottery, and includes illustrations	Analyzes the 3 properties of clay in pottery,	Analyzes the 2 properties of clay in pottery,	Analyzes the 1 property of clay in pottery, .
Ability to prepare clay for pottery (<i>sourcing clay, drying, crushing, slaking, sieving, drying, kneading and wedging; and storage</i>)	Prepares clay following the 1-4 stages and	Prepares clay following the 8 stages	Prepares clay following the 5-7 stages	Prepares clay following the 1-4 stages

Level Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to model a handbuilt vase using the pellet technique,	Models vase creatively.	Models a vase using pellets of even size and neat joining.	Models a vase using pellets of even/andof size and neat/untidy joining	models vase with mostly -uneven pellets. -untidy joining
Ability to fire the pellet vases in the updraught kiln	Fires the pellet vase evenly in the updraught kiln.	Fires the pellet vases w in the updraught kiln.	Fires the pellet vases in the updraught kiln with some parts unevenly fired.	Fires the pellet vases in the updraught kiln with defects; uneven firing, broken parts and cracks.
Ability to examine the concept of relief sculpture for inspiration, <ul style="list-style-type: none"> • <i>subject matter</i> • <i>Finishing techniques</i> • <i>Materials and tools used</i> 	Comprehensively analyzes the 3 aspects of relief sculpture with relevant examples.	Analyzes the 3 aspects of relief sculptures.	with difficulty analyzes any 2 aspects of relief sculptures.	With prompts analyzes any 1 or no aspect of relief sculpture.
Ability to carve a relief sculpture for skill acquisition;	Skilfully carves out a relief sculpture following the correct	Carves out a relief sculpture following the correct steps, craftsmanship.	Carves out a relief sculpture while missing out on	Carves out a relief sculpture while missing out on most

Level Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
<ul style="list-style-type: none"> • <i>Interpretation of subject matter</i> • <i>Sketching the design</i> • <i>Selection of appropriate soft wood</i> • <i>Preparing the wood</i> • <i>Craftsmanship</i> 	steps, skilled craftsmanship.		some steps, fair craftsmanship.	of the steps, very little attention to detail.
Ability to examine the process of constructing a square knot for making a web	Examines the process of constructing a square knot for making a web citing examples	Examines the process of constructing a square knot for making a web	Examines the process of constructing a square knot for making a web while making minor mistakes	Examines the process of constructing a square knot for making a web while making major mistakes
Ability to construct an ornamental wall hanging using square knots,	Creatively and neatly constructs a 2 colour ornamental wall hanging using square knots	Constructs a 2 colour ornamental wall hanging using square knots,	Constructs a 2 colour ornamental wall hanging using square knots though with some inconsistent tension	Constructs a 2 colour ornamental wall hanging using square knots though all webbing has inconsistent tension

Level Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to analyze the process of constructing a spiral knot	Thoroughly analyzes the process of constructing a spiral knot	analyzes the process of constructing a spiral knot	analyzes the process of constructing a spiral knot with minor errors	analyzes the process of constructing a spiral knot with major errors
Ability to use open source software to design a wall hanging with a combination of square and spiral knots	Uses the Macrame' mobile app to creatively design a wall hanging to be made using square knots and spiral knots	Uses the Macrame' mobile app to design a wall hanging to be made using square knots and spiral knots	Uses the Macrame' mobile app with some difficulty to design a fabric for a wall hanging to be made using square knots and spiral knots	Unable to grasp the operation of the Macrame' mobile app to design a fabric for a wall hanging to be made using square knots and spiral knots
Ability to analyze materials and tools used in jewellery and ornamentation, <i>(materials and tools used, techniques and processes, subject matter, function (adornment and decorating spaces).</i>	Comprehensively analyzes materials used in jewellery and ornamentation with regard to the 4 aspects.	Analyzes materials used in jewellery and ornamentation, with regard to the 4 aspects	Partially analyzes materials used in jewellery and ornamentation, with regard to the 2-3 aspects.	With prompts, analyzes materials used in jewellery and ornamentation, with regard to less than 1 aspects

Level Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to produce a beaded cardholder using found objects with emphasis on the following techniques; <i>-cutting</i> <i>-plaiting,</i> <i>-thonging,</i> <i>-stitching,</i> <i>-beadwork.</i>	Skillfully makes a beaded cardholder from found objects using a combination of the 4 leatherwork techniques.	Makes a beaded cardholder from found objects using a combination of the 4 leatherwork techniques.	With difficulty makes a beaded cardholder from found objects using a combination of any 2-3 leatherwork techniques.	Partially makes a beaded cardholder from found objects using any 1 leatherwork technique.
Ability to make a necklace with a bone work pendant using the following steps; <i>-preparation</i> <i>-carving/shaping</i> <i>-stringing</i> <i>-finishing</i>	Creatively designs and makes a necklace with a bone work pendant following the 4 steps.	Designs and makes a leather strip necklace with a bone work pendant following the 4 steps.	With difficulty makes a necklace with a bone work pendant following any 2 to 3 steps.	Partially makes a necklace with a bone work pendant following any 1 step.
Ability to create a suncatcher bracelet for skill development focusing on all the following;	Skillfully creates a suncatcher bracelet focusing on all the following; <i>-craftsmanship,</i>	Creates a suncatcher bracelet focusing on 4 the following; <i>-craftsmanship,</i> <i>-colour scheme,</i>	With difficulty creates a suncatcher bracelet using focusing on any 2-3 of the following; <i>-craftsmanship,</i>	Partially creates a suncatcher bracelet focusing on any 1 or none of the following;

Level Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
<i>-craftsmanship, -colour scheme, -functionality, -safety, -aesthetics.</i>	<i>-Colour scheme, -functionality, -safety, -aesthetics.</i>	<i>-functionality, -safety, -aesthetics.</i>	<i>-colour scheme, -functionality, -safety, -aesthetics.</i>	<i>-craftsmanship, -colour scheme, -functionality, -safety, -aesthetics.</i>
Ability to analyze legal issues in production and	Analyzes legal issues in production and marketing of artwork comprehensively	Analyzes legal issues in production and marketing of artwork	Analyzes legal issues in production and marketing of artwork with minor errors	Analyzes legal issues in production and marketing of artwork with major errors
Ability to formulate strategies of marketing artworks online	Formulates strategies of marketing artworks online comprehensively	Formulates strategies of marketing artworks online	Formulates strategies of marketing artworks online with minor errors	Formulates strategies of marketing artworks online with major errors

APPENDIX: LIST OF SUGGESTED ASSESSMENT METHODS, LEARNING RESOURCES AND NON-FORMAL ACTIVITIES

Strand	Sub Strand	Suggested Learning Resources	Suggested Assessment Methods	Non-Formal Activities
1.0 Picture Making Techniques (2 D Art)	1.1 Drawing	Varied shades of pencils, erasers, ruler, recyclable stiff papers, drawing book, digital devices	<ul style="list-style-type: none"> ● Portfolio assessment ● Critiques and peer reviews ● Exhibition and displays ● Written tests ● Projects ● Sketchbooks and journals ● Self assessment ● Technical skills tests 	<ul style="list-style-type: none"> ● Actual/digital Gallery and museums visits. ● Community Art groups visits. ● Studio visits and artists talks ● Art clubs ● Workshop and master classes
	1.2. Painting	Brushes, easel, drawing papers, water colours, water, painting brushes, recyclable tooth brushes, pallettes,digital devices (camera/tablets)		
	1.3 Collage	Digital devicees, recyclable papers (newspapers, magazines among othes), textured materials from the environment, adhesive, suppor- stiff boards, water colours.		

Strand	Sub Strand	Suggested Learning Resources	Suggested Assessment Methods	Non-Formal Activities
2.0 Multi media Arts (2 D Art)	2.1 Graphic Design	Internet connectivity, digital devices reference materials, paper, pencils, calligraphy pens, brushes, poster colours, watercolours among others.		
	2.2. Fabric Decoration: Tie and Dye	Cotton fabrics, binders/strings, spraying cans, containers, hot water dyes, fixatives (hydros and caustic soda), iron box, scissors, stitching tools.		
	2.3 Fabric Decoration: Batik	Cotton fabrics, bee and candle wax, spirit, brushes, spraying cans, containers, cold water dyes, fixatives (hydros and caustic soda), iron box, scissors, stitching tools.		

Strand	Sub Strand	Suggested Learning Resources	Suggested Assessment Methods	Non-Formal Activities
3.0 Indigenous Crafts (3D Art)	3.1 Pottery and Ceramics	Digital devices, clay, water, recyclable resources for making updraft kiln, containers, source of fire.		
	3.2 Sculpture	Sketching pads, drawing tools, digital devices, soft woods/ stones, carving tools (gauges, chisel		
	3.3 Weaving	Macrame' mobile app, varied coloured yarns/ threads, macrame board,scissors, comb, tape, scissor, pins among others.		

Strand	Sub Strand	Suggested Learning Resources	Suggested Assessment Methods	Non-Formal Activities
	3.4 Jewellery and Ornamentation	Recyclable leather items, beads, bones,wire, buttons, plastics, papers, used metal sheet, and found objects, adhesive, stitching tools, carving tools, digital devices,		
	3.5 Art Appreciation	Digital devices, internet connectivity, drawing books, drawing tools,		



REPUBLIC OF KENYA
Property of the
Government of Kenya
NOT FOR SALE



KENYA INSTITUTE OF CURRICULUM DEVELOPMENT

Desai Road, off Murang'a Road.

P.O.Box 30231-00100 Nairobi, Kenya.

Telephone: +254(020)3749900-9,3748204,3747994

Fax: +254(020)3639130

Email: info@kicd.ac.ke, Website: www.kicd.ac.ke