



KENYA INSTITUTE OF CURRICULUM DEVELOPMENT
A Skilled and Ethical Society

SENIOR SCHOOL CURRICULUM DESIGN

FINE ARTS

GRADE 11

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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 resolving conflicts and promoting positive attitudes of mutual respect which enable them to live together in harmony and foster patriotism 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 the wake of rapid modernisation. Education should assist our youth in adapting 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 needs 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 recognises 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 equality and foster a sense of social responsibility within an education system that 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 instil 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 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 for them to avoid indulging in activities that will lead to physical or mental ill health. It should foster positive attitudes towards environmental development and conservation. It should lead the youth of Kenya to appreciate the need for a healthy environment.

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THE SENIOR SCHOOL IN THE COMPETENCY BASED CURRICULUM

Senior School is the fourth level of Basic Education in the Competency Based Curriculum (CBC) that the learner shall proceed to after the Pre-Primary School, Primary School and Junior School levels. The essence of Senior School is to offer learners a pre-tertiary/university/ pre-career experience in which the learners have an opportunity to choose pathways, tracks and subjects where they shall have demonstrated interest and/or potential at the earlier levels. Senior School comprises three years of education for learners generally in the 16-18 years age bracket 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, the learner shall take seven (7) learning areas as recommended by the *Presidential Working Party on Educational Reforms* (PWPER, 2023). These shall comprise **four compulsory learning areas** namely: English, Kiswahili, Essential Mathematics/Core Mathematics and Community Service Learning (CSL). Learners will choose between Core Mathematics (for learners pursuing the Science Technology Engineering and Mathematics Pathway) and Essential Mathematics (for learners pursuing the non-STEM pathways). The learner will select three learning areas depending on their career choice, aptitude, interest and personality with guidance by the Senior School career teacher.

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.

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TABLE 1: LIST OF SUBJECTS AT SENIOR SCHOOL

Core Subjects	Arts & Sports Science	Social Sciences	Science, Technology, Engineering & Mathematics (STEM)
1. English 2. Kiswahili/KSL 3. Core Mathematics/ Essential Mathematics 4. Community Service Learning (CSL)	5. Sports and Recreation 6. Music and Dance 7. Theatre and Film 8. Fine Arts	9. Literature in English 10. Indigenous Languages 11. Fasihi ya Kiswahili 12. Sign Language 13. Arabic 14. French 15. German 16. Mandarin Chinese 17. Christian Religious Education 18. Islamic Religious Education 19. Hindu Religious Education 20. Business Studies 21. History and Citizenship 22. Geography	23. Biology 24. Chemistry 25. Physics 26. General Science 27. Agriculture 28. Computer Studies 29. Home Science 30. Aviation 31. Building Construction 32. Electricity 33. Metalwork 34. Power Mechanics 35. Woodwork 36. Media Technology 37. Marine and Fisheries Technology

Note:

- a) Physical Education (PE) and Information Communication and Technology (ICT) will be offered to all learners to facilitate learning, enjoyment and acquisition of life skills.
- b) Every school shall offer Pastoral/Religious Programme of Instruction (P/RPI) to enhance moral, spiritual and character development of the learners.
- c) There shall be one (1) lesson for personal or group study to deepen knowledge and enhance skills in areas of choice by the learners.

Table 2 provides guidelines on distribution of lessons at Senior School.

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TABLE 2: LESSON DISTRIBUTION AT SENIOR SCHOOL

Subjects	No of Lessons Per Week (40 minutes per lesson)
Core Subjects 4	
1. English	5
2. Kiswahili	5
3. Essential Mathematics/Core Mathematics	5
4. Community Service Learning	3
Elective Subjects	
5. Elective 1	5
6. Elective 2	5
7. Elective 3	5
* Physical Education	3
* ICT Skills	2
*PPI	1
* Learner Personal /Group Study	1
Total Number of Lessons	40

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ESSENCE STATEMENT

Fine Arts is a creative subject focused on the expression of ideas, emotions, and imagination through various art techniques applied in both two-dimensional and three-dimensional artworks. These works are created primarily for their aesthetic, emotional impact, and for functional purposes. Learners entering this level bring foundational knowledge and skills gained from early exposure to various artistic activities and environments. This subject builds on that base, providing a seamless continuum of learning that promotes deeper creativity and cognitive development.

The learning process integrates both conventional and digital approaches, emphasizing hands-on techniques, in-depth research, and exploration of artistic traditions across different cultures. This broad exposure nurtures holistic, globally conscious learners who appreciate diverse artistic expressions, promote cultural preservation, and contribute meaningfully to modern society.

Aligned with global education trends, learners will leverage ICT tools for innovative experiences in digital art creation, enhancing both artistic production and digital literacy skills essential in today's creative industries. The subject lays a strong foundation for continued growth in art and academics and opens pathways to diverse careers including fine art, architecture, advertising, visual communication, industrial and product design, interior and fashion design, landscape design, graphic design, urban planning, photojournalism, medical illustration, animation, video production, curation, and art education.

GENERAL LEARNING OUTCOMES FOR FINE ART

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

1. Deepen visual perception skills through exploration of various artistic techniques in 2-Dimensional and 3-Dimensional artworks.
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. (document)
9. Apply entrepreneurial skills for economic empowerment.
10. Appreciate diverse indigenous Kenyan and African crafts for cultural preservation and heritage.

SUMMARY OF STRAND AND SUBSTRANDS

STRAND	SUB STRANDS
1.0 Picture Making (2D Art)	1.1 Drawing
	1.2 Painting
	1.3 Montage
2.0 Multimedia Arts (2D Art)	2.1 Graphic Design (Advertisement)
	2.2 Graphic Design (Digital Animation)
	2.3 Fabric Decoration (Screen Printing/Serigraphy)
	2.4 Fabric Decoration (Block Printing)
3.0 Indigenous Crafts (3D Art)	3.1 Pottery
	3.2 Sculpture
	3.2 Ornament and Jewellery
	3.3 Weaving
	3.4 Art Appreciation

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STRAND 1.0: PICTURE MAKING TECHNIQUES (2 D ART)

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
1.0 Picture Making Techniques (2D Art)	1.1 Drawing - Human figure (Contour drawing) - Human figure (Gesture drawing)	By the end of the sub strand the learner should be able to: - analyse contour and gesture techniques in human figure drawing, - draw human figure using contour technique, - draw human figures using gesture technique, - appraise own and peers' drawings.	The learner is guided to: - study aspects of contour and gesture drawing from virtual and actual sources with focus on: - Proportion (simplicity of posture) - line quality (variety and simplicity) - practice contour drawing of single human figures in different postures from live models, - practice gesture drawing of single human figures in different timed postures following video tutorials or live models, - draw human figures in compositions using gesture drawing technique from virtual or live models to capture posture and movement while observing cyber safety, and correct proportions,	- How can lines be used to capture posture/movement in human figure drawing? - Why are gesture and contour drawings important?

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			- create human figure compositions inspired by children's rights using contour and gesture drawing techniques, - use appropriate language when appraising artworks during display and critique.	
Core Competencies to be developed - Learning to learn: the learner analyses contour and gesture drawing from virtual and actual sources while focussing on posture and line quality. - Creativity and imagination: the learner creates human figure compositions using contour and gesture drawing.				
Values - Respect: the learner uses appropriate language when appraising artworks during display and critique. - Unity: the learner takes turns to pose as live models while other learners draw the poses.				
Pertinent and Contemporary Issues (PCIs) - Citizenship Education: the learner sketches human forms inspired by children's rights, - Cyber security: the learner explores virtual resources to study digital drawing tools software and applications.				
Suggested Learning Resources: Live models, Internet connectivity, reference materials, easel stands, drawing papers, drawing charcoal, pastel, pens, pencils, erasers, crayons among others.				

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experience	Suggested Key Inquiry Question(s)
1.0 Picture Making Techniques (2D Art)	1.2 Painting <i>Brush stroke technique</i> <i>Dabbing technique</i> <i>digital painting techniques</i>	By the end of the sub strand the learner should be able to: - analyse brush stroke and dabbing painting techniques, - paint human figure in a composition using varied painting techniques, - paint sceneries using digital painting techniques, - appraise own and peers' paintings.	The learner is guided to: - search virtual and/or actual sources to study wash, brush stroke and dabbing techniques of painting while observing cyber security, - study the paintings of renown master's for inspiration and mentorship such as: <i>Vincent Van Gogh - brush stroke technique,</i> <i>Georges Seurat and Paul Signac - dabbing techniques</i> - practise brush strokes of varied thicknesses with round and flat brushes using watercolours, - experiment dabbing techniques using brush and sponge to create textural effects on varied surfaces, - sketch and paint human figures in various poses, - paint human form(s) in a composition using a variety of techniques achieve texture and value, (<i>wash, brush stroke, dabbing</i>)	- How does the choice of painting tool affect the perceived texture of the artwork? - How does digital technology enhance expression in painting?

			• sketch sceneries (landscape, seascape) using digital tools for painting, • use digital tools to paint the scenery while observing cyber sec considering; – <i>definition of forms,</i> – <i>texture,</i> – <i>colour,</i> • display and critique own and peers' paintings fairly.	
Core Competencies to be developed • Learning to learn: the learner experiments dabbling techniques using brush and sponge to create textural effects on varied surfaces, • Citizenship: the learner studies the paintings of renown master's for inspiration and mentorship.				
Values • Social justice: the learner display and critique own and peers' paintings fairly. • Responsibility: the learner uses watercolours sparingly to practise brush strokes.				
Pertinent and Contemporary Issues (PCIs) • Cyber security: the learner observes cyber security as they explore virtual sources to study wash, brush stroke and dabbling techniques of painting, • Waste management: the learner collects, uses and disposes sponges for painting appropriately.				
Suggested Learning Resources: Internet, digital devices (computer/smartphone, camera, projectors), painting application, easel stands, reference materials, papers, pencils/drawing charcoal, paints and paint brushes, sponges, live models among others.				

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experience	Suggested Key Inquiry Question(s)
1.0 Picture Making Techniques (2D Art)	1.3 Montage	By the end of the sub-strand the learner should be able to: a) analyse the concept of montage in picture making, b) examine characteristics of montage, c) create a montage using recyclable materials, d) compose a photomontage using digital tools, e) appraise own and peers' montage artworks.	The learner is guided to: • study montage artwork from renown master's for inspiration and mentorship such as; <i>Hannah Höch, John Heartfield among others</i> • examine the montage artworks focusing on; concept, materials and tools and process, • discuss the characteristics of montage artwork; (<i>superimposition, juxtaposition, surrealism, dominance</i>) • source and prepare suitable supports for montage from recyclable materials, • collect pictures and photographs depicting gender issues from magazines and newspapers, • cut out pictures that depict the theme,	1. Why is surrealism an important aspect in montage art? 2. How is montage art used in the society?

			● arrange the cut-out pictures to create composition, ● combine and paste unrelated pictures to create surrealistic montage inspired by gender issues considering; <i>balance, dominance, rhythm and movement,</i> ● source digital photos and store them in an e-folder, ● use computer aided design to edit the photographs (<i>edge softening, shape, colour and tone manipulation, cropping</i>) ● merge the edited photos to create a montage composition inspired by a PCI theme emphasising on; <i>layering, blending, dominance, juxtaposition / juxtaposition,</i> ● save the digital montage in an appropriate file format, ● display the actual and digital montages for critique (self and peer) and reflection.	
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Core Competencies to be developed

- Digital literacy: learner collects, edits and stores digital photographs and uses them to create a digital montage.
- Creativity and imagination: the learner undertakes tasks when creating actual and digital montages.
- Self-efficacy: learner displays the actual and digital montages for critique and reflection.

Values

- Responsibility: learner demonstrates diligence when creating actual and digital mosaics.
- Social Justice: learner develops a sense of cooperation through sharing ideas during display and critique.

Pertinent and Contemporary Issues (PCIs)

- Global citizenship: study montage artwork from renown master's for inspiration and mentorship

Suggested Learning Resources:

Internet, digital devices (computer/smartphone, camera, projectors), montage application reference materials, papers, pencils, print materials such as magazines, newspapers, posters, adhesives, paper cutting tools, supports among others

Suggested Assessment Rubric

Levels Indicators	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to analyse the concepts for the 3 picture making techniques; – drawing, – painting, – montage.	Analyse the concepts for the 3 picture making techniques in depth.	Analyse the concepts for the 3 picture making techniques accurately.	Analyses the concepts for the 3 picture making techniques with minor errors, OR analyses the concepts for any 2 of the pictures making techniques,	Analyses the concepts for the 3 picture making techniques with major errors, or analyses the concepts for 1 or none of the picture making techniques,
Ability to draw human figures in different postures using contour and gesture drawing techniques with focus on <i>proportion</i> ,	Draws detailed human figures in varied postures, correct proportions and unique personal touch using contour and gesture drawing techniques	Draws human figures in varied postures with correct proportions using contour and gesture drawing technique,	Draws human figures in varied postures but with incorrect proportions using contour and gesture drawing technique,	Draws a human figure with no variety in postures and with incorrect proportions and fails to use contour and gesture drawing techniques.
Ability to analyse brush stroke and dabbing techniques of painting.	Analyses brush stroke and dabbing techniques of painting in detail.	Analyses brush stroke and dabbing techniques of painting.	Analyses brush stroke and dabbing techniques of painting with minor errors.	Analyses brush stroke and dabbing techniques of painting with major errors.

Levels Indicators	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to paint human figures in a composition using varied painting techniques (<i>wash, brush stroke, dabbing</i>)	Paints engaging human figures in composition and demonstrates skilful, varied and unique painting techniques.	Paints human figures in compositions and demonstrates varied painting techniques.	Paints human figures in a composition with minor errors in executing the techniques.	Paints human figures in a composition with major errors in executing the techniques.
Ability to paint sceneries using digital painting techniques with focus on: - <i>definition of forms,</i> - <i>textural effect,</i> - <i>colour</i>	Paints digital sceneries with: - <i>highly defined, bold, sharp forms,</i> - <i>textural effect and,</i> - <i>smooth gradation of colour.</i>	Paints digital sceneries with: - <i>defined, bold forms,</i> - <i>textural effect</i> - <i>multiple colour</i>	Paints digital sceneries with: - <i>slightly distorted and unclear forms.</i> - <i>homogenous texture,</i> - <i>flat colour.</i>	Paints digital sceneries with: - <i>blurred, vague forms,</i> - <i>no textural effect and,</i> - <i>flat colour.</i>
Ability to make an actual montage based on gender issues with emphasis on: - <i>balance,</i> - <i>dominance,</i> - <i>rhythm and movement.</i>	Makes an impactful actual montage based on gender issues with emphasis on all the 3 principles.	Makes an actual montage based on gender issues with emphasis on all the 3 principles.	Makes an actual montage based on gender issues with emphasis on any of the 2 principles.	Makes an actual montage based on gender issues with emphasis on one or none of the principles.

Levels Indicators	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to compose and present a digital montage focusing on the 4 aspects (<i>layering, blending, dominance juxtaposition/ superimposition</i>)	Composes and presents a digital montage with layered images seamless blending, clear dominance and precisely <i>juxtaposition/ superimposition</i> forms.	Composes and presents a digital montage with <i>layered and blending images, dominance juxtaposition/ superimposition</i>	Composes and presents a digital montage with separate colour bands, <i>unclear dominance and disjointed forms.</i>	Composes a digital and resents montage with no colour <i>blending, no dominance and lacks juxtaposition/ superimposition of forms.</i>

STRAND 2.0: MULTIMEDIA ARTS (2 D ART)

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)(s)
2.0: Multimedia Arts	2.1 Graphic Design (Advertisement) – <i>identification symbols</i> – <i>freehand Emblem design</i> – <i>brochures</i>	By the end of the sub-strand the learner should be able to: - describe corporate and heraldry identity symbols, - design an emblem in freehand, - make a onefold brochure in freehand, - create a onefold brochure using digital device, - appraise own and peers' brochures and emblems.	The learner is guided to: - research, discuss and document on corporate and college of arms identification symbols used in Kenya and their meaning with focus on; – <i>emblem, logo, trademark, coat of arms</i> – <i>legal and ethical issues in design and use of identification symbols.</i> - collaboratively, observe actual or virtual samples of brochures and emblems to study corporate and heraldry identity symbols, - create an emblem using free hand in three or less colours, for an organisation dealing with conflict resolution with emphasis on; <i>layout, colour and text and silhouette illustrations,</i>	- Why are graphic illustrations important in communication? - How is a message enhanced in graphical advertisement? - What is the significance of colour, shape, and imagery in identity symbols?

			• scan and store the emblem on a well labelled electronic folder, • use freehand to create a onefold brochure for an organisation dealing with conflict resolution with focus on layout, text, colour and graphic illustrations, • use digital tools to create a onefold brochure using text, photographic illustrations with focus on components of graphic design, • store the digital brochure in a labelled e-folder, • exhibit and critique own and peers' works while reflecting on their own illustrations.	
Core competencies to be developed • Communication and collaboration: learner discuss aspects of corporate and college of arms; identification symbols used in Kenya in a clear and logical manner. • Imagination and Creativity: learner generates new ideas to illustrate the brochure and emblem. • Digital literacy: learner uses digital tools to effectively conduct digital research on aspects of an emblem, and in designing brochures. • Self-efficacy: learner displays and critiques peers' works while reflecting on own graphic illustrations.				

Values Patriotism: learner acquire awareness of own responsibilities in the society while conducting research on coat of arms. Integrity: learner creates awareness on integrity issues using graphic advertisements.
Pertinent and Contemporary Issues (PCIs) • Peace Education: learner design an emblem for an NGO dealing with non-violent resolution. • Citizenship Education: learner designs identification symbols such as Coat of Arm and emblems for good governance.
Suggested Learning Resources: Internet connectivity, digital devices (computer/smartphone, camera, projectors), graphic software, reference materials, papers, pencils, coloured pencils, stencils, paints, ink pens, drawing papers among others.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
2.0 Multimedia Arts	2.2 2D Digital animation (stop motion)	By the end of the sub-strand the learner should be able to: a) explain 2D digital animation for familiarity, b) create 2D character for stop motion animation, c) animate the character in stop motion, d) acknowledge own and others' animated presentations and characters.	The learner is guided to: • watch a 2D animation for inspiration, • collaboratively research using virtual or actual sources on basic 2D animation with focus on: - <i>simplicity of character (puppet, clay model)</i> - <i>minimal transition in movement,</i> - <i>Camera setting</i> - <i>Frames per seconds and panels</i> - <i>storyline</i> - <i>techniques. (traditional 2D digital animation)</i> - <i>Stop motion animation</i> - <i>Presentation</i> • create a digital portfolio for 2D digital animation,	1. How does stop motion enhance creativity in animation? 2. How is a frame different from a panel in digital animation?

			• Model a character using clay, puppetry and set the camera for several successive shots with focus on; <i>exaggeration and motion/position change,</i> • Import the shots to any 2D animation software focusing on; - <i>frames, timing (not more than 30 seconds) and progression.</i> • play the 2 D animated character for enjoyment and fairly critique others.	
Core competencies to be developed • Communication and collaboration: the learner researches with peers using virtual or actual resources, on the types of digital animation. • Imagination and Creativity: as the learner manually creates a clay or puppet character for animation or uses photography to create character for stop motion animation. • Digital literacy: as the learner uses digital resources to explore different animation software and understand the various tools on the software. • Critical thinking and problem solving as the learner creatively animates the character with emphasis on a story line.				

Values: • Unity: the learner strives to achieve team's goals as he collaboratively develops stop motion animation through research, execution and presentation. • Responsibility: the learner handles digital devices and cares for them during research, drawing and digital execution.
Pertinent and Contemporary Issues (PCIs) • Social- economic and environmental issues: the learner animates a digital character with a PCI message.
Suggested learning resources: Internet connectivity, digital tools (computers, camera, smartphones), puppets, clay, tripods. Table /flat surface, motion software.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
2.0 Multimedia Arts	2.3 Fabric Decoration- Screen Printing (Serigraphy) - <i>Computer aided motif generation</i> - <i>printing with stencil screen</i> - <i>printing with block out screen</i>	By the end of the sub-strand the learner should be able to: a) study the concept of screen printing in fabric decoration, b) generate a digital motif for screen printing, c) print an alternate repeat pattern on a fabric using a stencil screen, d) print patterns on fabric using the block-out screen, e) appraise your own and others' decorated fabrics.	The learner is guided to: • research on the practice of screen printing (serigraphy) in fabric decoration (locally and globally) with focus on; - <i>design/motif</i> - <i>screen preparation</i> - <i>process of printing</i> - <i>materials and tools (printing ink/dye, light, transparent paper/film, silk material, printing fabric, screen frame, squeegee, cut stencil or photo emulsion/varnish / shellac or any other)</i> - <i>Padded surface</i> • I focusing on: - <i>source of inspiration,</i> - <i>positive / negative space,</i> - <i>rhythm and movement</i> - <i>bridges to islands.</i>	1. How does culture influence motif design, choice of media and style of pattern? 2. How does screen printing impact industries like fashion, art and advertising?

			• print the digital motif, transfer it onto a stencil paper and cut out the stencil (<i>non-absorbent reuse / recycled material e.g., cellophane or gum paper</i>), • safely, prepare printing screen and attach the stencil, • print an alternate repeat pattern on the fabrics using the stencil-blocked screen, • block out a screen using photo emulsion/varnish / shellac or any other material, • use the blocked-out screen to print a half-drop repeat patterns on fabric, • display and critique own and others' printed fabrics.	
Core competencies to be developed • Digital literacy: as the learner interacts with digital devices to search information on concepts of fabric decoration, designs digital motifs for screen printing. • Creativity and imagination: learner design and generate a motif for making a stencil printing.				
Values: • Unity: as the learner cooperates with peers to collaboratively source and clean used cotton fabrics • Responsibility: as learners collaborate in sourcing and cleaning of flat objects / surfaces that can be printed on for example, card boards, fabric, recycled wooden or plastic panels				

Pertinent and Contemporary Issues (PCIs) • Safety and security: learner safely prepare printing screen and attach the stencil, • Cultural awareness: learner design and generate a motif inspired by African culture for making a stencil.
Suggested Learning Resources: Internet connectivity, digital devices (computer/smartphone, camera, projectors), reference materials, cotton fabric, printing ink/dye, light, transparent paper/film, silk material, printing fabric, screen frame, squeegee, cut stencil or photo emulsion/varnish / shellac or any other, dye, water among others.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
2.0 Multimedia Arts	2.4 Fabric Decoration - Block printing - Relief block printing - Relief block printing (reduction method) - Freehand motifs - 2 colours - all over repeat pattern	By the end of the sub-strand the learner should be able to: - describe relief block printing in fabric decoration, - discuss reduction method in relief block printing, - create a block for printing, - print patterns on a fabric using relief block printing, - print a composition using relief block printing (reduction method), - appraise own and others' decorated fabrics.	The learner is guided to: - research on block printing (relief) in fabric decoration from with focus on; - materials and tools and equipment (block, lino cutters/ wood block cutters, roller, ink, fabric, padded surface) - making a block (relief) - printing process - study relief block printing (reduction method) artwork by renown master's such as, Pablo Picasso, Angie Lewin, Dennis Muraguri among others to deduce the concept, - design a motif and carve out the relief block for printing, - block print an all-over repeat pattern (linear/random) on fabric with focus on: - Registration - Movement and flow	- How does the choice of material for making blocks affect the quality of the print? - How have different artists used the reduction method in relief printing to tell stories or express identity?

			- finesse - design a composition for reduction method considering; - colour separation, - colour contrast/harmony. - collaboratively, transfer the design and carefully carve out the block, (for first colour), - print the first colour using the block, - carve away other areas/reduce the same block to modify image for second colour, - print second colour using the reduced block on the first image to create a multi layered colour image, - team up to display printed patterns and composition and give feedback of the finished artworks,	
Core competencies to be developed - Creativity and imagination: learner design a composition and a motif for printing and, explores different approaches to create an all-over repeat pattern. - Digital literacy: learner interacts with digital devices to search for information on concept of block printing (relief) in fabric decoration. - Collaboration: learner team up to display and have peer assessment of the finished artworks.				

Values: • Unity: learner cooperates with peers to collaboratively, transfer the design and carefully carve out the block. • Love: learner team up to display printed patterns and composition and give feedback of the finished artworks.
Pertinent and Contemporary Issues (PCIs) Global citizenship: learner study relief block printing (reduction method) artwork by renowned master's for motivation.
Suggested Learning Resources: Internet connectivity, tracing papers, reference materials, roller, cotton fabrics, wooden/ rubber blocks/calabashes, printing paste/ink, brushes, cutting tools among others.

Assessment Rubrics for Illustrative Art

Levels Indicators	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to describe corporate and heraldry identity symbols (<i>emblem, logo, trademark, coat of arms</i>)	Describes 4 corporate and heraldry identity symbols with examples.	Describes 4 corporate and heraldry identity symbols.	Describes the 2-3 corporate and heraldry identity symbols.	Describes 1- none of the corporate and heraldry identity symbols.
Ability to design a 2-colour emblem freehand (<i>layout, colour and text and silhouette illustrations</i>)	Designs a 2-colour emblem freehand while considering the 5 aspects creatively.	Designs a 2-colour emblem freehand while considering the 5 aspects	Designs a 2-colour emblem freehand while considering the 3 - 4 aspects	Designs a 2-colour emblem freehand while considering the less than 3 aspects
Ability to design a one-fold brochure in freehand while considering the 4 aspects (<i>layout, text, colour and photographic illustrations</i>)	Designs a one-fold brochure in freehand while skilfully executing the 4 aspects.	Designs a one-fold brochure in freehand while executing the 4 aspects	Designs a one-fold brochure in freehand while executing 3 of the aspects	Designs a one-fold brochure in freehand while executing less than 3 aspects
Ability to design a one-fold brochure using a digital device, (<i>layout, text, colour and photographic illustrations</i>)	Designs a one-fold brochure using digital device while skilfully executing the 4 aspects.	Designs a one-fold brochure using a digital device while executing the 4 aspects	Designs a one-fold brochure using a digital device while executing 3 of the aspects	Designs a one-fold brochure in using a digital device while executing less than 3 aspects

Levels Indicators	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to create a character for stop motion animation, (<i>exaggeration, colour, expression</i>)	Creates a robust character for stop motion animation while portraying the 3 aspects creatively.	Creates character for stop motion animation while portraying the 3 aspects	creates character for stop motion animation while portraying the 2 aspects	Creates a character for stop motion animation while portraying less than 2 aspects
Ability to create a frame-by-frame motion animation of a character; while considering, - <i>lighting and camera setting,</i> - <i>number of seconds per frame</i> - <i>sequencing</i>	Creates a frame-by-frame motion animation of a character skilfully, while considering the 3 aspects	Creates a frame-by-frame motion animation of a character while considering the 3 aspects.	Creates a frame-by-frame motion animation of a character while considering the 2 aspects.	Creates a frame-by-frame motion animation of a character while considering 1 or none of the aspects.
Ability to analyse concept of screen printing in fabric decoration, - <i>designs/motifs development</i> - <i>making a stencil</i> - <i>preparing a screen</i> - <i>printing Process</i>	Analyses the concept of screen-printing using stencil in fabric decoration focussing on all the 5 aspects in depth.	Analyses the concept of screen-printing using stencil in fabric decoration focussing on all 5 aspects.	Analyses the concept of screen-printing using stencil in fabric decoration focussing on 3-4 aspects	Analyses the concept of screen-printing using stencil in fabric decoration focussing on less than 3 aspects

Levels Indicators	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
- <i>Materials and tools and equipment</i>				
Ability to generate a computer aided motif for stencil printing; - <i>source of inspiration,</i> - <i>positive / negative space,</i> - <i>rhythm and movement</i>	Generates varied computer aided motifs for stencil printing to choose from while considering the 3 aspects.	Generates a computer aided motif for stencil printing while considering the 3 aspects.	Generates a computer aided motif for stencil printing while considering 2 of the aspects.	Generates a computer aided motif for stencil printing with difficulties considering less than 2 aspects.
Ability to print patterns in one colour using screen printing with stencil technique, focusing on; - <i>colour (aesthetic appeal)</i> - <i>correct repeat pattern</i> - <i>rhythm and movement</i> - <i>visual Balance</i> - <i>finishing/ neatness/ workmanship</i>	Prints precise patterns in one colour using screen printing with stencil technique with focus on the 5 aspects	Prints patterns in one colour using screen printing with stencil technique with focus on the 5 aspects	Prints patterns in one colour using screen printing with stencil technique with only 3 aspects and bearing some errors in registration.	Prints smudged patterns in one colour using screen printing with stencil technique with only 1 aspect bearing major errors in registration.
Ability to study concept of block printing in fabric decoration,	In depth, researches on concept of block printing (relief) in	Research on concept of block printing (relief) in fabric	Research on concept of block printing (relief) in fabric	Researches on concept of block printing (relief) in

Levels Indicators	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
- <i>materials and tools (block, roller, ink, fabric)</i> - <i>making a block(relief)</i> - <i>printing process</i>	fabric decoration with focus on the 3 aspects	decoration with focus on the 3 aspects	decoration with focus on the 2 aspects	fabric decoration with focus on 1 aspect
Ability to prepare a required size of block for printing by; - <i>Transferring the motif onto the block</i> - <i>cut out the design on the block in relief while observing safety precautions</i> - <i>Sanding the block.</i> - <i>inking the printing block in one colour using appropriate technique</i>	Prepares the block observing all the steps with high levels of accuracy	Prepares the block observing all the steps	Prepares the block but misses out on 1 step	Prepares the block but misses out on 2 or more steps
Ability to print patterns on a fabric using relief block printing.	Prints patterns on a fabric using relief block printing skilfully	Prints patterns on a fabric using relief block printing	Prints patterns on a fabric using relief block printing while missing out on minor details	Prints patterns on a fabric using relief block printing while missing out on major details

Levels Indicators	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to print a composition using relief block printing	Prints composition on a fabric using relief block printing (reduction method) skilfully	Prints composition on a fabric using relief block (reduction method) printing	Prints composition on a fabric using relief block (reduction method) printing while missing out on minor details	Prints composition on a fabric using relief block (reduction method) printing while missing out on major details

STRAND 3.0: INDIGENOUS CRAFTS (3 D ART)

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)(s)
3.0 Indigenous Crafts	3.1 Pottery <i>greenware decorative techniques (Sgraffito, Engobe, Slip trailing)</i>	By the end of the sub-strand the learner should be able to: a) analyse decorative techniques in pottery, b) model items using the slab technique, c) decorate leather hard slab clay items, d) appreciate your own and others' decorated slab vases.	The learner is guided to: - study indigenous pottery art skill from Kenyan /African communities such as Luhya and Luo, Nupe and Zulu among others for mentorship, - discuss greenware decorative techniques in pottery with focus on; - <i>sgraffito</i> - <i>engobe</i> - <i>slip trailing</i> - construct decorative or functional clay items using the slab technique considering; - <i>uniformity in thicknesses of the slabs,</i> - <i>dimensions,</i> - <i>balance</i> - <i>creativity</i>	- How does texture enhance the aesthetic appeal of a slab-built vase? - What are the trends in pottery decoration?

			- dry under shade to leather hard, - decorate the clay item using the 3 techniques (<i>Sgraffito, Engobe, and slip trailing techniques</i>) - fire the decorated slab vases while observing safety precautions, - display and critique own and others' works.	
Core Competencies to be developed - Imagination and creativity: the learner builds a vase using the slab technique. - Digital literacy: the learner uses ICT tools to explore pottery made using the slab technique - Critical thinking and problem solving: the learner constructs decorative clay vases using the slab technique - Communication: as the learner pays attention to the person speaking, takes turns in conversation and presents organized work during critiques of the pottery work. - Collaboration: the learner shows interest in working together with others as they explore actual and/or virtual samples of pottery made using the slab technique				
Values: - Unity: as the learner is encouraged to work together with others to construct an updraught kiln. - Love: as the learner is encouraged to ensure own and others' safety during pottery making in the classroom. - Responsibility: as the learner is guided to take good care of own and others' pottery items to avoid breakage during drying and firing. - 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				

Pertinent and Contemporary Issues (PCIs)

- 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.
- Cyber security: as the learner cautiously and responsibly explores the virtual space while analysing sources for exploring virtual samples of pottery made using the slab technique.

Suggested Learning Resources:

Clay, water, wedging table/ surfaces, fishing line/ thin wire, wood splinters, slip, smoothening tools, rolling pin, measuring tools, cutting tools, old newspapers, bricks, sawdust, twigs, used corrugated iron sheet, waste paper, matchbox (source of fire) among others.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experience	Suggested Key Inquiry Question(s)(s)
3.0 Indigenous Crafts	3.2 Sculpture – <i>sculpture in the round</i> – <i>carving (wood, stone, rubber, bones, coconut shells)</i> – <i>modelling (papier Mache, clay)</i> – <i>finishing techniques (texturing, polishing)</i>	By the end of the sub-strand the learner should be able to: - discuss sculpture in the round, - describe the additive and subtractive techniques in sculptures, - build a sculpture in the round using modelling technique, - make a sculpture in the round using carving technique, - appreciate your own and others' sculptural forms.	The learner is guided to: - study sculpture artworks from renown master's such as, Michelangelo, Elkana Ong'esa, Motondi Gerald among others. - research on the material, tools and processes of making sculpture by additive and subtractive methods, - collect appropriate materials while observing safety and sustainability of natural resources, - preparation of papier mâché /clay, - materials for making armature - model a sculpture in the round with emphasis on; – <i>subject matter,</i> – <i>elements and principles of 3D art,</i> – <i>formation of the base,</i> – <i>construction of armature,</i> – <i>building up the form,</i> – <i>finishing techniques</i>	- How can you achieve textural variation when finishing a sculpture? - How do you achieve balance and proportion in sculptures in the round?

			• use appropriate techniques such as texturing / painting / firing /vanishing to finish the sculpture, • carve a sculpture in the round with emphasis on; - <i>subject matter,</i> - <i>elements and principles of 3D art,</i> - <i>material vs placement of sculpture,</i> - <i>process of carving</i> - <i>finishing techniques.</i> • display and critique own and others' sculptures objectively while respecting other people's opinions.	
Core Competencies to be developed • Learning to learn is heightened as the learner explores samples virtual sculptures in the round as a source of inspiration to make their own sculptural forms. • Communication: is enhanced as the learner pays attention to the person speaking, takes turns in conversation and presents organised work during display and critique of one's own and others' sculptures. • Collaboration: emphasized as the learner amicably works together with peers while sourcing materials for modelling and appreciating efforts of others.				
Values: Respect: learner critiques own and others' sculptures objectively while respecting other people's opinion. Patriotism: learner study and recognizes sculpture artworks from renown master's from Kenya for inspiration.				

Pertinent and Contemporary Issues (PCIs) Social economic and Environmental Issues: learner appreciates environmental conservation as a resource and inspiration, upcycling, recycling for innovation in sculptural work.
Suggested Learning Resources: Internet, reference materials, clay, papier mâché, improvised modelling tools, improvised decorative tools, firewood kiln, wood, stone, rubber, bones, coconut shells and carving tools, carving tools

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experience	Suggested Key Inquiry Question(s)
3.0 Indigenous Crafts	3.3 Jewellery and Ornamentation – <i>beadwork: papier mâché or any other recyclable materials</i> – <i>leather work-thonging technique</i>	By the end of the sub-strand the learner should be able to: a) analyse the concept of beadwork in jewellery and ornamentation, b) make a beaded jewellery set for ornamentation, c) make a decorated leather item using thonging technique, d) appraise own and peers' jewellery and ornamented forms.	The learner is guided to: - collaboratively study and discuss virtual/actual samples of beaded jewellery from indigenous African communities with focus on; <i>materials and tools</i> <i>techniques</i> <i>colour/patterns or designs</i> - source designs for jewellery inspired by African cultures, - make beads from recyclable materials, - applying finishing technique on the beads (painting and varnishing) while considering safety and hygiene. - use appropriate stringing technique to make jewellery items such as beaded headgear/ bracelets for adornment, - Collaborate to study and discuss virtual/actual samples of the thonging technique in leatherwork for familiarisation,	- How do materials and technique determine the design of jewellery? - What is the significance of beaded jewellery in African cultures?

			- create an ornamented leather item such as pen holder/pouch, /key holder/wallet among others - exhibit fairness with regard to peer feelings and opinions while critiquing own and others' work.	
Core Competencies to be developed - Critical thinking and problem solving is enhanced as the learner explores the environment, safely collects, prepares materials for jewellery and ornamentation items. - Creativity and imagination is improved as the learner create an ornamented leather item and beaded jewellery.				
Values - Respect: the learner appreciates diverse opinions and values human dignity during critique sessions. - Social justice: the learner exhibits fairness with regard to peer feelings while critiquing artwork. - Peace : learner work in harmony to study and discuss virtual/actual samples of the thonging technique.				
Pertinent and Contemporary Issues (PCIs) - Health promotion issues: as the learner is sensitized on the need to consider hygiene when collecting and cleaning found objects. - Social economic and environmental issues: as the learner observes safety measures in class and school when using sharp tools in making jewellery and ornamentation items.				
Suggested Learning Resources: Recycled materials (<i>papier mâché beads, glossy paper beads, wood, metals, bamboo, seeds, plastic, clay</i>), paper, found objects, adhesives, needles, threads, wires, strong cords/strings, beads, vanish, cutting tools, pliers and wires among others.				

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experience	Suggested Key Inquiry Question(s)
3.0 Indigenous Crafts	3.4 Weaving – twill weave (3/1) – tapestry	By the end of the sub-strand the learner should be able to: a) analyse concepts of twill and tapestry weaving techniques, b) make a woven item using the 3/1 twill weave technique, c) create a woven item using tapestry techniques, d) appreciate own and peers' tapestry and twill weave items.	The learner is guided to: - study twill and tapestry weaving work for Ghana (Kente), Namibia (Himba), inspiration - study and discuss tapestry techniques (<i>interlocking, dovetailing, slit, angle</i>) and 3/1 twill weave, - construct a frame loom for weaving, - create a two-coloured scarf using 3/1 twill weave, - practise tapestry weave techniques for familiarization, - weave a multi-coloured article using tapestry techniques (<i>bag, mat, wall hanging etc</i>), - display and critique the finished tapestry and twill weave items.	- How has pile weaving been used in making every day use fabrics? - How can weaving be used as a form of artistic expression?

Core Competencies to be developed

- Creativity and Imagination is heightened as the learner makes a woven item using the tapestry and 3/1 twill weaving techniques.
- Learning to learn learner study and discusses tapestry weaving techniques.
- Collaboration: is enhanced as the learner shows interest in working together with others as they construct tapestry and 3/1 twill woven items.

Values:

- Unity: the learner is encouraged to work together with others to construct frame looms.
- Love: the learner is encouraged to ensure own and others' safety.
- Responsibility: the learner is guided to take good care of own and others woven items.

Pertinent and Contemporary Issues (PCIs)

- Education for Sustainable Development (Waste management): Is enhanced while the learner sources for materials from the immediate environment, upcycling and recycling materials as well as improvisation tools for the weaving process.
- Cultural awareness: Improved as the learner produces woven and tapestry products that are inspired indigenous craft practises.

Suggested Learning Resources:

Internet connectivity, reference materials, yarns, recyclable materials, seasoned timber, saw, nails, hammer, tape measure.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experience	Suggested Key Inquiry Question(s)
3.0 Indigenous Crafts (3D Art)	3.5 Art Appreciation	By the end of the sub-strand the learner should be able to: a) evaluate indigenous Kenyan arts and crafts for awareness, b) examine Kenyan contemporary art for appreciation, c) document activities of a local art studio / gallery for presentation, d) Value indigenous and contemporary art and crafts in Kenya.	The learner is guided to: - visit Kenyan craft markets to research on indigenous Kenyan arts and crafts for awareness / appreciation with focus on; <i>skills/techniques processes</i> <i>types / categories,</i> <i>trends and style</i> <i>materials,</i> <i>Utility</i> <i>heritage</i> - visit a Kenyan art centre/ studio/ to familiarise with master artists in various art and craft categories to deduce on; <i>style</i> <i>contemporary issues</i> <i>stardom/niches</i> - make a presentation on indigenous and contemporary arts and crafts with focus on; <i>self-inspiration,</i> <i>opportunities available,</i> <i>contemporary issues,</i>	- How will the authenticity of artworks be maintained in a digital format? - How does our society consume / appreciate artworks? - How are indigenous Kenyan art influencing contemporary arts?

			engagingly, give feedback on self and peer presentations.	
Core Competencies to be developed - Citizenship: is intensified as the learner makes visits to Kenyan craft markets/ master artists' studios to research on indigenous Kenyan arts and crafts. - Communication and Collaboration is enhanced as they engagingly, give feedback on self and peer presentations.				
Values: - Unity: the learner is encouraged to work together with others to construct frame looms. - Love: the learner is encouraged to ensure own and others' safety.				
Pertinent and Contemporary Issues (PCIs) - Financial Literacy: is promoted as the learner entrepreneurial skills from practising artists. - Citizen Education: is enhanced as the learner becomes aware of cultural art activities existing in Kenya. - Education for Sustainable Development (social awareness): Is deepened as the learner interacts with master artists.				
Suggested Learning Resources: Internet connectivity, reference materials, art studios/ galleries, resource persons				

Suggested Assessment Rubric for Indigenous Crafts

Levels Indicators	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to analyse decorative techniques in pottery	Analyses 3 aspects of sculpture in the round with relevant examples.	Analyses 3 aspects of sculpture in the round.	Analyses any 2 aspects of sculpture in the round with difficulty.	Analyses any 1 or no aspect of sculpture in the round with prompts.
Ability to model items using the slab technique,	Models' items using the slab technique with high creativity	Models' items using the slab technique.	Models' items using the slab technique with minor errors.	Models' items using the slab technique with major errors.
Ability to decorate leather hard slab clay items,	Decorates leather hard slab clay items with high creativity,	Decorates leather hard slab clay items,	Decorates leather hard slab clay items while missing out on minor details.	Decorates leather hard slab clay items while missing out on major details.
Ability to analyse the concept of beadwork in jewellery and ornamentation,	Analyses the concept of beadwork in jewellery and ornamentation in great details.	Analyses the concept of beadwork in jewellery and ornamentation,	Analyses the concept of beadwork in jewellery and ornamentation while missing out on minor points.	Analyses the concept of beadwork in jewellery and ornamentation while missing out on major points.
Ability to make a beaded jewellery items for ornamentation,	Makes a beaded jewellery items for ornamentation creatively with high craftsmanship.	Makes a beaded jewellery items for ornamentation,	Makes a beaded jewellery items for ornamentation with minor errors on craftsmanship.	Makes a beaded jewellery items for ornamentation with major errors on craftsmanship.

Ability to make a decorated leather item using thonging technique,	Makes a decorated leather item using thonging technique skilfully.	Makes a decorated leather item using thonging technique	Makes a decorated leather item using thonging technique With minor errors in craftsmanship.	akes a decorated leather item using thonging technique With minor errors in craftsmanship.
Ability to analyse concepts of twill and tapestry weaving techniques, while focusing on the following aspects – <i>interlocking</i> , – <i>dovetailing</i> , – <i>slit</i> , – <i>angle</i>	Analyses concepts of twill and tapestry weaving techniques, while focusing on the 3 aspects i great details.	Analyses concepts of twill and tapestry weaving techniques, while focusing on the 3 aspects	Analyses concepts of twill and tapestry weaving techniques, while focusing on the 2 aspects	Analyses concepts of twill and tapestry weaving techniques, while focusing on the 1 or none of the aspects
Ability to make a woven item using the 3/1 twill weave technique	Makes a woven item using the 3/1 twill weave technique skilfully.	Makes a woven item using the 3/1 twill weave technique	Makes a woven item using the 3/1 twill weave technique with minor errors in execution	Makes a woven item using the 3/1 twill weave technique with major errors in execution
Ability to create a woven item using tapestry techniques,	Creates a woven item using tapestry techniques skilfully	Creates a woven item using tapestry techniques	Creates a woven item using tapestry techniques with minor errors in execution	Creates a woven item using tapestry techniques with major errors in execution

APPENDIX I: 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 (2D Art)	1.1 Drawing	Varied shades of pencils, erasers, ruler, recyclable stiff papers, drawing book, digital devices	- Portfolio assessment - Critiques and peer reviews - Exhibition and displays - Verbal quizzes tests - Projects - Sketchbooks and journals - Self-assessment - Technical skills tests	- 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 toothbrushes, palettes, digital devices (camera/tablets)		
	1.3 Montage	Digital devices, recyclable papers (newspapers, magazines among others), adhesive, support- stiff boards,		

Strand	Sub Strand	Suggested Learning Resources	Suggested Assessment Methods	Non-Formal Activities
2.0 Multimedia Arts (2 D Art)	2.1 Graphic Design <i>brochures</i> <i>identification symbols</i>	Internet connectivity, reference materials, paper, pencils, brushes, photographs, camera.		
	2.2 Animation	Internet connectivity, digital devices reference materials, paper, pencils, pens.		
	2.3. Fabric Decoration Screen Printing using Stencil	Internet connectivity, reference materials, reused cotton fabric, dyes, water, bees and paraffin wax, source of heat, bristle brushes, card boards, recycled wooden /plastic panels, recycled leather, squeegee among others.		

Strand	Sub Strand	Suggested Learning Resources	Suggested Assessment Methods	Non-Formal Activities
	2.4 Fabric Decoration-Block Printing	Internet connectivity, tracing paper, reference materials, reused cotton fabric, wooden or rubber block, calabash, fruit seeds (avocado), printing ink, brushes among others		
3.0 Indigenous Crafts (3D Art)	3.1 Pottery <i>greenware decorative techniques (graffito, Engobe, Slip trailing)</i>	clay, water, wedging table/ surfaces, fishing line/ thin wire, wood splinters, slip, smoothening tools, rolling pin, measuring tools, cutting tools, old newspapers, bricks, sawdust, twigs, used corrugated iron sheet, waste paper, matchbox (source of fire), firewood, kiln		

Strand	Sub Strand	Suggested Learning Resources	Suggested Assessment Methods	Non-Formal Activities
		stains/improvised colour for slip. among others		
	3.2 Sculpture	Internet, reference materials, clay, papier mâché, improvised modelling tools, improvised decorative tools, paint		

Strand	Sub Strand	Suggested Learning Resources	Suggested Assessment Methods	Non-Formal Activities
	3.3 Jewellery and Ornamentation	recycled paper, found objects, adhesives, needles, threads, wires, strong cords/strings, beads, vanish, cutting tools, wires among others.		
	3.4 Weaving and Tapestry	Tapestry, mobile app, varied coloured yarns/ threads, macrame board, scissors, comb, tape, scissor, pins among others.		
	3.5 Art Appreciation	Digital devices, internet connectivity, drawing books, drawing tools,		

APPENDIX II: SUGGESTED ASSESSMENT METHODS/TOOLS:

1. Portfolio,
2. Observation Schedule,
3. Checklist,
4. Self/Peer-Evaluation,
5. Projects,