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| NAME |  |
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**ART AND CRAFT SCHEME OF WORK GRADE 4 TERM ONE**

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| **Week** | **Lesson** | **Strand** | **Sub strand** | **Specific learning outcomes** | **Key inquiry questions** | **Learning experiences** | **Learning resources** | **Assessment** | **Remarks** |
| **1** | **1** | **PICTURE**  **MAKING** | **Drawing** Smudge technique | By the end of the sub-  strand, the learner should be able to;  Observe actual /virtual samples of value gradation strips to help them create their own | Why do  some parts of an object look light or dark? | Observe and identify actual  /virtual samples  of value gradation strips to motivate them create their own. Identify samples of dry media | charcoal, colored chalk, pastels, burnt sticks, pencils, colored  pencils), paper, sharpeners, eraser. Grade 4 learners bk. KLB visionary pg1 |  |  |
|  | **2** | **PICTURE**  **MAKING** | **Drawing** Smudge technique | By the end of the sub-  strand, the learner should be able to;  Create value gradation strips in dry media  through smudge technique to show light and dark  gradation | What ways can one use  to create value  gradation effect when smudging with dry media? | Experiment individually with a variety of dry  media to create value gradation strips using  smudge technique | charcoal, colored chalk,  pastels, burnt sticks, pencils,  colored pencils), paper, sharpeners, eraser Grade 4 learners bk. KLB visionary pg2 |  |  |
|  | **3** | **PICTURE**  **MAKING** | **Drawing** Smudge technique | By the end of the sub-  strand, the learner should be able to;  Create value gradation strips in dry media  through smudge technique  to show light and dark gradation | What ways can one use  to create  value gradation effect when smudging with dry media? | Experiment individually with a variety of dry  media to create value  gradation strips using smudge technique | charcoal, colored chalk,  pastels, burnt  sticks, pencils, colored pencils), paper, sharpeners, eraser Grade 4 learners bk. KLB visionary |  |  |

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|  |  |  |  |  |  |  | pg. 3 and 4 |  |  |
| **2** | **1** | **PICTURE**  **MAKING** | **Drawing**  Smudge technique | By the end of the sub-  strand, the learner should be able to;  Talk about own and  others’ gradation strips | What ways  can one use to create  value gradation effect when smudging with dry media? | Display and talk about  own and others’ work | charcoal,  colored chalk, pastels, burnt  sticks, pencils, colored pencils), paper, sharpeners, eraser Grade 4 learners bk. KLB visionary pg. 5 and 6 |  |  |
|  | **2** | **PICTURE**  **MAKING** | Still-life  drawing  (smudge technique | By the end of the sub-  strand, the learner should be able to;  Observe a still life set up  for motivation in creation  of own composition | Why are  some parts of an object in a still life composition not seen by all? | Observe and discuss  a still life set up to motivate them draw their own. | charcoal,  colored chalk,  pastels, burnt sticks, pencils, colored pencils), paper, sharpeners, eraser Grade 4 learners bk. KLB visionary pg. 7 |  |  |
|  | **3** | **PICTURE**  **MAKING** | Still-life  drawing (smudge technique | By the end of the sub-  strand, the learner should be able to;  Create a still life  composition using smudge technique to show light and dark gradation.  Talk about own and others’ still life compositions | How can one  create light and dark effect on object drawn using  smudge technique? | Individually draw and  create value gradation in a still life arrangement of two objects using smudge technique, (choosing from; tin, bottle, bowl or pot).  Display and talk about  own and others’ drawings | charcoal,  colored chalk, pastels, burnt sticks, pencils, colored pencils), paper, sharpeners, eraser Grade 4 learners bk.  KLB visionary pg. 8 |  |  |

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| **3** | **1** | **PICTURE**  **MAKING** | Still-life drawing (smudge  technique | By the end of the sub-  strand, the learner should be able to;  Create a still life  composition using smudge technique to show light and dark gradation.  Talk about own and others’ still life compositions | How can one create light and dark  effect on object drawn  using smudge technique? | Individually draw and  create value gradation in a still life  arrangement of two objects using smudge technique, (choosing from; tin, bottle, bowl or pot).  Display and talk about  own and others’ drawings | charcoal, colored chalk, pastels, burnt  sticks, pencils, colored  pencils), paper, sharpeners, eraser Grade 4 learners bk. KLB visionary pg. 9 and 10 |  |  |
|  | **2** | **PICTURE**  **MAKING** | Human forms  (smudge technique | By the end of the sub-  strand, the learner should be able to;  Observe each other’s  body features for motivation in drawing the human form | Why do  some parts of an object appear  darker or  lighter? | Observe and identify  each other’s body features for motivation in drawing the human form | charcoal,  colored chalk, pastels, burnt sticks, pencils, colored pencils), paper, sharpeners, eraser Grade 4 learners bk. KLB visionary pg. 11 |  |  |
|  | **3** | **PICTURE**  **MAKING** | Human forms (smudge technique | By the end of the sub- strand, the learner should be able to  Draw human forms  from memory and create value gradation using smudge technique for self-expression.  Talk about own and others’ drawings of human forms | Why do  some parts of an object appear  darker or lighter? | Individually draw  human forms from memory and create value gradation through smudge technique.  Display and talk about  own and others’ work. | charcoal, colored chalk, pastels, burnt sticks, pencils,  colored pencils), paper, sharpeners, eraser Grade 4 learners bk. KLB visionary pg. 12 |  |  |
| **4** | **1** | **PICTURE**  **MAKING** | Human forms  (smudge technique | By the end of the sub- strand, the learner should be able to | Why do  some parts of an object | Individually draw  human forms from memory and create | charcoal, colored chalk,  pastels, burnt |  |  |

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|  |  |  |  | Draw human forms  from memory and create value gradation using smudge technique for self-expression.  Talk about own and  others’ drawings of  human forms | appear darker or lighter? | value gradation  through smudge technique.  Display and talk about  own and others’ work. | sticks, pencils, colored pencils), paper,  sharpeners, eraser Grade 4  learners bk. KLB visionary pg. 13 and 14 |  |  |
|  | **2** | **PICTURE**  **MAKING** | Pictorial  composition in crayon etching | By the end of the sub-  strand the learner should be able to;  Observe actual or virtual  pictorial compositions created using crayon etching technique | Why is  oil-based ink/paint used to cover the waxy crayons? | Observe and discuss actual or virtual pictorial compositions created using crayon etching technique | charcoal,  colored chalk, pastels, burnt sticks, pencils, colored pencils), paper, sharpeners, eraser Grade 4 learners bk. KLB visionary pg. 15 |  |  |
|  | **3** | **PICTURE**  **MAKING** | Pictorial composition in crayon etching | By the end of the sub- strand, the learner should be able to Create a pictorial  composition using crayon  etching technique for self-  expression  Talk about own and others’ crayon etching composition | What is the  importance of using bright colors in crayon etching? | Identify and name materials and tools used in crayon etching compositions in groups | charcoal, colored chalk, pastels, burnt  sticks, pencils,  colored pencils), paper, sharpeners, eraser Grade 4 learners bk. KLB visionary pg.  16,17,18,19,20  &21 |  |  |
| **5** | **1** | **PICTURE**  **MAKING** | **Painting**  Tonal variation strip | By the end of the sub-  strand, the learner should be able to;  Observe samples of black | What change  in color can you see on the gradation | Observe and distinguish black and white tonal  variation strips from the actual and or virtual | charcoal,  colored chalk, pastels, burnt sticks, pencils, |  |  |

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|  |  |  |  | and white tonal variation/gradation strips, from the actual and or  virtual learning environment | paper strip? | learning environment.  Experiment in groups with black and white in creating tonal variation strips. | colored pencils), paper, sharpeners,  eraser Grade 4 learners bk.  KLB visionary pg. 22 |  |  |
|  | **2** | **PICTURE**  **MAKING** | **Painting** Tonal variation strip | By the end of the sub-  strand, the learner should be able to; Create black and white tonal variation strips to show effect of light and dark.  Talk about their own and  others’ tonal variation  strips. | How best should one add black to  another color  when toning a color? | Individually create  tonal variation strips. Display and talk about own and others’ tonal variation strips | charcoal, colored chalk, pastels, burnt  sticks, pencils,  colored pencils), paper, sharpeners, eraser Grade 4 learners bk. KLB visionary pg.23,24  ,25,26,27& 28 |  |  |
|  | **3** | **PICTURE**  **MAKING** | **Painting**  Tonal value using white | By the end of the sub-  strand, the learner should be able to; Observe actual/virtual pictures of cylindric forms with tonal values created in white and another color | What  happens when you add white to another color? | Learners are guided to;  Observe and identify actual /virtual pictures of cylindrical forms with ton values created in white and another color to  motivate them create their own. | charcoal,  colored chalk, pastels, burnt sticks, pencils, colored pencils), paper, sharpeners, eraser Grade 4 learners bk. KLB visionary pg.29 |  |  |
| **6** | **1** | **PICTURE**  **MAKING** | **Painting** Tonal value using white | By the end of the  sub-strand, the learner should be able to; | Why do  some parts of the cylinder  look lighter | Experiment  individually with white and another color to create tonal value on | charcoal, colored chalk, pastels, burnt  sticks, pencils, |  |  |

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|  |  |  |  | Create tonal value on cylindrical forms using  white and another color to show light and dark effect.  Talk about the effect of adding white to another color | than other when painting? | cylindrical forms  Display and talk about  own and others’ work | colored pencils), paper, sharpeners,  eraser Grade 4 learners bk.  KLB visionary pg.31-33 |  |  |
|  | **2** | **PICTURE**  **MAKING** | Tonal value  using black | By the end of the  sub-strand, the learner should be able to;  Observe actual/virtual pictures of simple 2-D  objects in the locality | What effect  do you get when you add black to  another color | Observe and identify actual /virtual pictures of  cylindrical forms with ton values created in black  and another color to  motivate them create their own. | charcoal,  colored chalk,  pastels, burnt sticks, pencils, colored pencils), paper, sharpeners, eraser Grade 4 learners bk. KLB visionary pg.34 |  |  |
|  | **3** | **PICTURE**  **MAKING** | Tonal value  using black | By the end of the  sub-strand, the learner should be able to;  Create tonal value on cylindrical forms using black and another color to show light and dark effect | What effect  do you get when you add black to another color? | Observe and identify actual /virtual pictures of  cylindrical forms with ton values created in black  and another color to motivate them create their own. | charcoal,  colored chalk, pastels, burnt sticks, pencils, colored pencils), paper, sharpeners, eraser Grade 4 learners bk. KLB visionary pg.35 |  |  |
| **7** | **1** | **PICTURE**  **MAKING** | Tonal value  using black | By the end of the  sub-strand, the | Why  shouldn’t  one add too | Display and talk about  own and others’ work. | charcoal, colored chalk,  pastels, burnt |  |  |

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|  |  |  |  | learner should be  able to;  Discuss the effect of adding black to another color. | much black to another color when  toning? |  | sticks, pencils, colored pencils), paper,  sharpeners, eraser  KLB visionary pg.37,38 & 39 |  |  |
|  | **2** | **PICTURE**  **MAKING** | Cutting, and  pasting techniques | By the end of the sub-  strand, the learner should be able to;  Observe virtual samples  of montage in order toto create their own | Which of  the foods you like to eat can make a balanced diet? | Observe and give views on teacher’s and/or virtual samples of montage | charcoal, colored chalk, pastels, burnt  sticks, pencils, colored pencils), paper, sharpeners, eraser Grade 4 learners bk. KLB visionary pg.40 |  |  |
|  | **3** | **PICTURE**  **MAKING** | Cutting, and  pasting techniques | By the end of the  sub-strand, the learner should be able to;  Create montage composition based on theme of foods and nutrition. | Which of  the foods you like to eat can make a balanced diet? | Cut and paste pictures  on theme of food to create a montage composition of a balanced diet | charcoal,  colored chalk, pastels, burnt sticks, pencils, colored pencils), paper, sharpeners, eraser Grade 4 learners bk. KLB visionary pg.41 |  |  |
| **8** | **1** | **PICTURE**  **MAKING** | Cutting, and  pasting techniques | By the end of the  sub-strand, the learner should be able to; | What local adhesives can be used  to stick cut- | Display and talk about  own and others’ work. | charcoal, colored chalk, pastels, burnt  sticks, pencils, |  |  |

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|  |  |  |  | Appreciate own and  others’ montage pictures. | out pictures on the paper |  | colored pencils), paper, sharpeners,  eraser Grade 4 learners bk.  KLB visionary pg.43& 44 |  |  |
|  | **2** | **INDIGENO**  **US KENYAN CRAFTS** | Traditional  Twine technique | By the end of the sub- strand, the learner should be able to;  Interact with actual/virtual samples of twined items for motivation to weave their own | How can we  to prepare fibres from these plants in readiness for weaving? | Interact with teacher’s actual/ virtual samples and or community  resource person’s twined items for motivation to weave | Paint, paper, brushes, water containers  Clay, water, firewood, match box, incising tools, grog Grade 4 learners bk. KLB visionary pg.46 |  |  |
|  | **3** | **INDIGENO**  **US KENYAN CRAFTS** | Traditional  Twine technique | By the end of the  sub-strand, the learner should be able to;  Weave functional circular items with plant fibres using traditional twine technique | How can we  to prepare fibres from these plants in readiness for weaving? | Select and prepare plant  fibres from the locality for twine weaving | Paint, paper,  brushes, water containers Clay, water, firewood, match box, incising tools, grog Grade 4 learners bk. KLB visionary pg.47 &48 |  |  |
| **9** | **1** | **INDIGENO**  **US KENYAN** | Traditional  Twine technique | By the end of the  sub-strand, the learner should be able to; | How do we interlace the wefts around  the warp in | Weave functional  items with natural fibres using twinning technique | Paint, paper, brushes, water containers  Clay, water, |  |  |

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|  |  | **CRAFTS** |  | Appreciate own and  others’ woven items. | twining? | Display and talk about  own and others’ work. | firewood, match box, incising tools,  grog Grade 4 learners bk.  KLB visionary pg.49 & 50 |  |  |
|  | **2** | **INDIGENO**  **US KENYAN CRAFTS** | **Leatherwork** Thonging technique | By the end of the sub- strand, the learner should be able to;  Interact with actual  /virtual samples and select leather items made by thonging | Which  animals in our locality give us hides and skins? | Interact with teacher’s  actual  /virtual samples and or community resource person’s select leather items made by thonging for motivation to make their own | Paint, paper, brushes, water containers  Clay, water, firewood, match box, incising tools, grog Grade 4 learners bk. KLB visionary pg.51 |  |  |
|  | **3** | **INDIGENO**  **US KENYAN CRAFTS** | **Leatherwork** Thonging technique | By the end of the  sub-strand, the learner should be able to;   Make a simple drum using thonging technique   Appreciate own and  others’ drums | Where can  one get  leather for re- use in our  locality? | Select materials and tools  used in thonging technique | Paint, paper,  brushes, water containers Clay, water, firewood, match box, incising tools, grog Grade 4 learners bk. KLB visionary pg.54 |  |  |
| **10** | **CONTINOUS ASSESSMENT TEST** | | | | | | | | |