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| **WK** | **Ls n** | **Strand/The me** | **Sub strand** | **Specific learning outcomes** | **Key inquiry**  **Questions** | **Learning experiences** | **Learning**  **Resources** | **Assessment methods** | **Ref l** |
| **1** | **1** | **PICTURE MAKING TECHNIQUE S** | **Drawing –**  still life drawing | By the end of the sub strand  the learner should be able to  a. Observe actual and virtual samples of still life  compositions  b. Define the term still life drawing  c. Talk about own and others  still life compositions | How do one create  3D effect in drawing using smudging?  How does one create texture in drawing?  What determines the paper layout in still life drawing? | The learner is guided:  - In groups to observe actual  and virtual samples of still life compositions  - Individually create a still  life comprising of assorted fruits (three) using smudge  technique to show light and  dark effect with emphasis on the following principles: *Balance, proportion, rhythm and movement*  - **Elements of art**: *Line,*  *Texture, Value, form*  - Talk about own and others still life compositions. | Card making,  creating paintings, puppetry and  animation, photo stories. |  Question and answer  Portfolio  Discussion, Observation  Demonstration |  |
|  | **2** |  | **Drawing –**  still life drawing | By the end of the sub strand  the learner should be able to  a. Observe actual and virtual samples of still life compositions  b. Define the term still life drawing  c. Talk about own and others still life compositions | How do one create  3D effect in drawing using smudging?  How does one create texture in drawing?  What determines the paper layout in still life drawing? | The learner is guided:  - In groups to observe actual and virtual samples of still  life compositions  - Individually create a still life comprising of assorted  fruits (three) using smudge technique to show light and  dark effect with emphasis on the following principles:  *Balance, proportion,*  *rhythm and movement*  - **Elements of art**: *Line, Texture, Value, form*  - Talk about own and others still life compositions. | Card making,  creating paintings, puppetry and  animation, photo  stories. |  Question and answer  Portfolio  Discussion, Observation Demonstration |  |
| **2** | **1** |  | **Drawing –**  still life drawing | By the end of the sub strand  the learner should be able to a. State the elements of art | How do one create  3D effect in drawing using smudging? | The learner is guided: | Card making,  creating paintings, puppetry and |  Question and answer  Portfolio |  |

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|  |  |  |  | b. Create a still life  composition technique to show light and dark effect  c. Talk about own and others still life compositions  d. Appreciate the importance of drawing | How does one create texture in drawing?  What determines the paper layout in still life drawing? | - In groups to observe actual  and virtual samples of still life compositions  - Individually create a still life comprising of assorted  fruits (three) using smudge technique to show light and dark effect with emphasis  on the following principles:  *Balance, proportion, rhythm and movement*  - **Elements of art**: *Line,*  *Texture, Value, form*  - Talk about own and others still life compositions. | animation, photo  stories. | Discussion,  Observation  Demonstration |  |
|  | **2** |  | **Drawing –**  still life drawing | By the end of the sub strand  the learner should be able to a. State the elements of art  b. Create a still life composition  technique to show light and dark effect  c. Talk about own and others still life compositions  d. Appreciate the importance of  drawing | How do one create  3D effect in drawing using smudging?  How does one create texture in drawing?  What determines the paper layout in still life drawing? | The learner is guided:  - In groups to observe actual  and virtual samples of still life compositions  - Individually create a still life comprising of assorted fruits (three) using smudge  technique to show light and dark effect with emphasis  on the following principles: *Balance, proportion, rhythm and movement*  - **Elements of art**: *Line, Texture, Value, form*  - Talk about own and others still life compositions. | Card making,  creating paintings, puppetry and animation, photo stories. |  Question and answer Portfolio  Discussion,  Observation  Demonstration |  |
| **3** | **1** |  | **Cross hatching**  **technique** | By the end of the sub strand  the learner should be able to  a. Observe and identify actual or virtual samples of cross hatching techniques used in drawing cylindrical forms  b. Draw two overlapped cylindrical forms and shade  using cross hatching  technique to create light and dark effect.  c. Appreciate own and others work | How do you overlap  objects when drawing?  What is the effect of cross hatching lines  - Closely?  - Sparsely? | The learner is guided:  - In groups to observe and  identify samples of cross hatching techniques used in drawing cylindrical forms.  - Individually to draw two overlapping cylindrical  forms from memory with emphasis on:  - *Uses of space*  - *Balance forms*  - *Proportion of forms*  - *Variation of lines* | Card making,  creating paintings, puppetry and  animation, photo  stories. |  Question and answer  Portfolio  Discussion, Observation Demonstration |  |

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|  | **2** |  | **Cross hatching technique** | By the end of the sub strand  the learner should be able to  a. Observe and identify actual or virtual samples of cross  hatching techniques used in  drawing cylindrical forms b. Draw two overlapped  cylindrical forms and shade  using cross hatching technique to create light and dark effect.  c. Appreciate own and others work | How do you overlap  objects when drawing?  What is the effect of cross hatching lines  - Closely?  - Sparsely? | The learner is guided:  - In groups to observe and  identify samples of cross hatching techniques used in drawing cylindrical forms.  - Individually to draw two overlapping cylindrical  forms from memory with emphasis on:  - *Uses of space*  - *Balance forms*  - *Proportion of forms*  - *Variation of lines* | Card making,  creating paintings, puppetry and  animation, photo stories. |  Question and answer  Portfolio  Discussion, Observation  Demonstration |  |
| **4** | **1** |  | **Cross hatching**  **technique** | By the end of the sub strand  the learner should be able to a. State the effects of cross  hatching  b. Use varied lines to create light and dark effect on cylindrical forms by crosshatching  c. Appreciate own and others work | How do you overlap  objects when drawing?  What is the effect of cross hatching lines  - Closely?  - Sparsely? | The learner is guided:  - To use varied lines in creating light and dark  effect on the cylindrical forms by cross hatching:  - Closely spaced lines for  dark effect  - Scarcely spaced lines for light effect.  - Display and discuss own and others’ work | Card making,  creating paintings, puppetry and animation, photo stories. |  Question and answer Portfolio  Discussion,  Observation  Demonstration |  |
|  | **2** |  | **Cross hatching technique** | By the end of the sub strand  the learner should be able to a. State the effects of cross  hatching  b. Use varied lines to create light and dark effect on cylindrical forms by crosshatching  c. Appreciate own and others work | How do you overlap  objects when drawing?  What is the effect of cross hatching lines  - Closely?  - Sparsely? | The learner is guided:  - To use varied lines in  creating light and dark effect on the cylindrical  forms by cross hatching:  - Closely spaced lines for dark effect  - Scarcely spaced lines for light effect.  - Display and discuss own and others’ work | Card making,  creating paintings, puppetry and  animation, photo stories. |  Question and answer  Portfolio  Discussion, Observation  Demonstration |  |
| **5** | **1** |  | **Crayon etching: Making wax crayons –**  pictorial composition | By the end of the sub strand  the learner should be able to  a. Identify samples of crayon etching compositions in the  actual or virtual environment b. Make wax crayons using  bees wax or paraffin wax and pigment to use in  creating crayon etched pictorial compositions | What can you use to  scratch off ink/print  in crayon etching?  How can you create depth in crayon etching?  How can one overlay in crayon etching? | Learners guided:  - In groups to observe and  identify crayon etched samples in the physical and  virtual environment.  - In groups to make crayons using bees wax or paraffin  wax and pigment.  - Individually create a simple pictorial composition using | Card making,  creating paintings,  puppetry and animation, photo  stories. |  Question and answer Portfolio  Discussion, Observation  Demonstration |  |

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|  |  |  |  | c. Appraise own and others’  artwork | How can one make wax crayons using locally available materials? | the prepared crayons,  Indian ink or black pigment.  - |  |  |  |
|  | **2** |  | **Crayon etching: Making wax crayons –**  pictorial composition | By the end of the sub strand  the learner should be able to  a. Identify samples of crayon  etching compositions in the actual or virtual environment  b. Make wax crayons using bees wax or paraffin wax and pigment to use in creating crayon etched pictorial compositions  c. Appraise own and others’  artwork | What can you use to  scratch off ink/print in crayon etching?  How can you create depth in crayon etching?  How can one overlay in crayon etching?  How can one make wax crayons using locally available materials? | Learners guided:  - In groups to observe and  identify crayon etched samples in the physical and  virtual environment.  - In groups to make crayons using bees wax or paraffin wax and pigment.  - Individually create a simple pictorial composition using  the prepared crayons,  Indian ink or black pigment.  - | Card making,  creating paintings, puppetry and  animation, photo stories. |  Question and answer  Portfolio  Discussion, Observation  Demonstration |  |
| **6** | **1** |  | **Crayon etching:**  **Making wax crayons –**  pictorial composition | By the end of the sub strand  the learner should be able to  a. Make wax crayons using bees wax or paraffin wax and pigment to use in creating crayon etched pictorial compositions  b. Create a crayon etched pictorial composition for self- expressions.  c. Appraise own and others’  artwork | What can you use to  scratch off ink/print in crayon etching?  How can you create depth in crayon etching?  How can one overlay in crayon etching?  How can one make wax crayons using locally available materials? | Learners guided:  - In groups to observe and  identify crayon etched samples in the physical and virtual environment.  - In groups to make crayons using bees wax or paraffin  wax and pigment.  - Individually create a simple pictorial composition using the prepared crayons,  Indian ink or black pigment.  - | Card making,  creating paintings, puppetry and  animation, photo  stories. |  Question and answer  Portfolio  Discussion, Observation Demonstration |  |
|  | **2** |  | **Crayon etching:**  **Making wax crayons –**  pictorial composition | By the end of the sub strand  the learner should be able to  a. Make wax crayons using bees wax or paraffin wax and pigment to use in creating crayon etched pictorial compositions  b. Create a crayon etched pictorial composition for self- expressions. | What can you use to  scratch off ink/print in crayon etching?  How can you create depth in crayon etching?  How can one overlay in crayon etching? | Learners guided:  - In groups to observe and identify crayon etched  samples in the physical and virtual environment.  - In groups to make crayons  using bees wax or paraffin wax and pigment.  - Individually create a simple pictorial composition using | Card making,  creating paintings, puppetry and  animation, photo  stories. |  Question and answer  Portfolio  Discussion, Observation Demonstration |  |

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|  |  |  |  | c. Appraise own and others’  artwork | How can one make wax crayons using locally available materials? | the prepared crayons,  Indian ink or black pigment.  - |  |  |  |
| **7** | **1** |  | **Painting:**  Colour classification | By the end of the sub strand  the learner should be able to  a. Identify actual and virtual samples of primary,  secondary and tertiary  colours on a colour wheel. b. Mix two primary colours  proportionately to get a  secondary colour  c. Critique own and others work | How do you create a  secondary colour?  How do you create a tertiary colour?  In which order do you name tertiary colours | Learner guided to:  - In groups to identify actual  and virtual samples of primary, secondary and  tertiary colours on a colour.  - Individually mix two primary colours proportionately to get a secondary colour as follows:  *Red + yellow = Orange Yellow + Blue = Green Blue + Red = Violet*  - | Card making,  creating paintings, puppetry and  animation, photo stories. |  Question and answer  Portfolio  Discussion, Observation  Demonstration |  |
|  | **2** |  | **Painting:**  Colour classification | By the end of the sub strand  the learner should be able to a. Identify actual and virtual  samples of primary,  secondary and tertiary colours on a colour wheel.  b. Mix two primary colours  proportionately to get a secondary colour  c. Critique own and others work | How do you create a  secondary colour?  How do you create a tertiary colour?  In which order do you name tertiary colours | Learner guided to:  - In groups to identify actual  and virtual samples of primary, secondary and tertiary colours on a colour.  - Individually mix two primary colours proportionately to  get asecondary colour as follows:  *Red + yellow = Orange Yellow + Blue = Green Blue + Red = Violet* | Card making,  creating paintings, puppetry and  animation, photo  stories. |  Question and answer  Portfolio  Discussion, Observation Demonstration |  |
| **8** | **1** |  | **Painting:**  Colour classification | By the end of the sub strand  the learner should be able to a. Mix two primary colours  proportionately to get a  secondary colour  b. Draw and paint a colour wheel to show primary  colours.  c. Critique own and others work | How do you create a  secondary colour?  How do you create a tertiary colour?  In which order do you name tertiary colours | Learner guided to:  - In groups to identify actual  and virtual samples of primary, secondary and tertiary colours on a colour.  - Individually mix two primary colours  proportionately to get a secondary colour as  follows:  *Red + yellow = Orange Yellow + Blue = Green Blue + Red = Violet* | Card making,  Creating  paintings, puppetry and animation, photo stories. |  Question and answer Portfolio  Discussion, Observation  Demonstration |  |

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|  | **2** |  | **Painting:**  Colour classification | By the end of the sub strand  the learner should be able to a. Identify actual and virtual  samples of primary, secondary and tertiary  colours on a colour wheel.  b. Mix a primary and secondary colour proportionately to get  a tertiary colour.  c. Critique own and others work | How do you create a  secondary colour?  How do you create a tertiary colour?  In which order do you name tertiary colours | - Mix a primary and a  secondary colour proportionately to get a  tertiary colour as follows:  *Red + Orange = Red-Orange*  *Yellow + Green= Yellow-Green*  *Red + Violet= Red-Violet*  - Draw and paint a colour wheel to show primary,  secondary and tertiary  colours  - Display and critique their own other’s work/ | Card making,  creating paintings, puppetry and  animation, photo stories. |  Question and answer  Portfolio  Discussion, Observation  Demonstration |  |
| **9** | **1** | **PICTURE MAKING TECHNIQUE**  **S** | **Painting:**  Colour classification | By the end of the sub strand  the learner should be able to a. Identify actual and virtual  samples of primary,  secondary and tertiary colours on a colour wheel.  b. Mix a primary and secondary colour proportionately to get a tertiary colour.  c. Critique own and others work | How do you create a  secondary colour?  How do you create a tertiary colour?  In which order do you name tertiary colours | - Mix a primary and a  secondary colour proportionately to get a tertiary colour as follows:  *Red + Orange = Red-Orange*  *Yellow + Green= Yellow-Green*  *Red + Violet= Red-Violet*  - Draw and paint a colour wheel to show primary,  secondary and tertiary colours  Display and critique their own  other’s work/ | Card making,  creating paintings, puppetry and animation, photo stories. |  Question and answer Portfolio  Discussion,  Observation  Demonstration |  |
|  | **2** |  | **Painting:**  Colour classification | By the end of the sub strand  the learner should be able to  a. Mix a primary and secondary colour proportionately to get  a tertiary colour.  b. Draw and paint a colour wheel to show primary, secondary and tertiary  colours.  c. Critique own and others work | How do you create a  secondary colour?  How do you create a tertiary colour?  In which order do you name tertiary colours | - Mix a primary and a  secondary colour proportionately to get a  tertiary colour as follows:  *Red + Orange = Red-Orange*  *Yellow + Green= Yellow-Green*  *Red + Violet= Red-Violet*  - Draw and paint a colour wheel to show primary, secondary and tertiary colours  - Display and critique their ownother’s work/ | Card making,  creating paintings, puppetry and  animation, photo stories. |  Question and  answer Portfolio Discussion, Observation Demonstration |  |
| **10** | **ASSESSMENT** | | | | | | | | |