

ART AND CRAFT SCHEME OF WORK GRADE 4 TERM ONE

Wee k	Less on	Strand/Theme	Sub strand	Specific learning outcomes	Key inquiry Questions	Learning experiences	Learning Resources	Assessment Methods	Reflec tion
1		Opening and Preparations							
2	1	Picture Making	Drawing: Smudge technique	By the end of the sub-strand, the learner should be able to; a) Observe actual /virtual samples of value gradation strips to help them create their own.	1. Why do some parts of an object look light or dark? 2. What ways can one use to create value gradation effect when smudging with dry media?	Learners are guided to; • Observe and identify actual /virtual samples of value gradation strips to motivate them create their own. • Identify samples of dry media	Card making, creating paintings, puppetry and animation, photo stories.	Question and answer Portfolio Discussion, Observation Demonstration	
	2		Drawing: Smudge technique	b) Create value gradation strips in dry media through smudge technique to show light and dark gradation. c) Talk about own and others' gradation strips.	1. Why do some parts of an object look light or dark? 2. 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. • Display and talk about own and others' work.	Card making, creating paintings, puppetry and animation, photo stories.		
	3		Still-life drawing(smudge technique)	By the end of the sub-strand, the learner should be able to; a) Observe a still life set up for motivation in creation of own composition.	1. Why are some parts of an object in a still life composition not seen by all? 2. How can one create light and dark effect on object drawn using smudge technique?	Learners are guided to; • Observe and discuss a still life set up to motivate them draw their own. • Individually draw and create value gradation in a still life arrangement of two objects using smudge technique, (choosing from; tin, bottle, bowl or pot).	Card making, creating paintings, puppetry and animation, photo stories.		
3	1		Still-life drawing(smudge technique)	b) Create a still life composition using smudge technique to show light and dark gradation. c) Talk about own and others' still life compositions.	1. Why are some parts of an object in a still life composition not seen by all? 2. How can one create light and dark effect on object drawn using smudge technique?	• Display and talk about own and others' drawings	Card making, creating paintings, puppetry and animation, photo stories.		

	2		Human forms (smudge technique)	By the end of the sub-strand, the learner should be able to; a) Observe each other's body features for motivation in drawing the human form. b) Draw human forms from memory and create value gradation using smudge technique for self expression. c) Talk about own and others' drawings of human forms.	1. Why do some parts of an object appear darker or lighter?	Learners are guided to; • Observe and identify each other's body features for motivation in drawing the human form • Individually draw human forms from memory and create value gradation through smudge technique. • Display and talk about own and others' work.	Card making, creating paintings, puppetry and animation, photo stories.		
	3		Human forms (smudge technique)		1. Why do some parts of an object appear darker or lighter?		Card making, creating paintings, puppetry and animation, photo stories.		
4	1		Crayon Etching : Pictorial composition in crayon etching	By the end of the sub-strand the learner should be able to; a) Observe actual or virtual pictorial compositions created using crayon etching technique b) Create a pictorial composition using crayon etching technique for self-expression. c) Talk about own and others' crayon etching composition.	1. Why is oil based ink/paint used to cover the waxy crayons? 2. What is the importance of using bright colours in crayon etching? 3. Why shouldn't one work in direct sunlight when doing crayon etching?	Learners are guided to; • Observe and discuss actual or virtual pictorial compositions created using crayon etching technique • Identify and name materials and tools used in crayon etching compositions in groups	Card making, creating paintings, puppetry and animation, photo stories.		
	2		Crayon Etching : Pictorial composition in crayon etching			Learners are guided to; • Observe and discuss actual or virtual pictorial compositions created using crayon etching technique • Identify and name materials and tools used in crayon etching compositions in groups	Card making, creating paintings, puppetry and animation, photo stories.		
	3		Crayon Etching : Pictorial composition in crayon etching	By the end of the sub-strand the learner should be able to; a) Observe actual or virtual pictorial compositions created using crayon etching technique b) Create a pictorial composition using crayon etching technique for self-expression. c) Talk about own and others' crayon etching composition.		• Individually, create pictorial composition using crayon etching technique • Display and talk about own and others' crayon etching compositions.	Card making, creating paintings, puppetry and animation, photo stories.		

5	1		Painting: Tonal variation strip	By the end of the sub-strand, the learner should be able to; a) Observe samples of black and white tonal variation/gradation strips, from the actual and or virtual learning environment.	1. What change in colour can you see on the gradation paper strip? 2. How best should one add black to another colour when toning a colour?		Card making, creating paintings, puppetry and animation, photo stories.	Question and answer Portfolio Discussion, Observation Demonstration	
	2		Painting: Tonal variation strip	b) Create black and white tonal variation strips to show effect of light and dark. c) Talk about their own and others' tonal variation strips.	1. What change in colour can you see on the gradation paper strip? 2. How best should one add black to another colour when toning a colour?	<ul style="list-style-type: none"> Individually create tonal variation strips. Display and talk about own and others' tonal variation strips. 	Card making, creating paintings, puppetry and animation, photo stories.		
	3		Painting: Tonal value using white	By the end of the sub-strand, the learner should be able to; a) Observe actual/virtual pictures of cylindrical forms with tonal values created in white and another colour. b) Create tonal value on cylindrical forms using white and another colour to show light and dark effect.	1. What happens when you add white to another colour? 2. Why do some parts of the cylinder look lighter than others when painting?	Learners are guided to; <ul style="list-style-type: none"> Observe and identify actual /virtual pictures of cylindrical forms with tonal values created in white and another colour to motivate them create their own. Experiment individually with white and another colour to create tonal value on cylindrical forms Display and talk about own and others' work. 	Card making, creating paintings, puppetry and animation, photo stories.	Question and answer Portfolio Discussion, Observation Demonstration	
6	1		Painting: Tonal value using white	By the end of the sub-strand, the learner should be able to; a) Observe actual/virtual pictures of cylindrical forms with tonal values created in white and another colour. b) Create tonal value on cylindrical forms using white and another colour to show light and dark effect.	1. What happens when you add white to another colour? 2. Why do some parts of the cylinder look lighter than others when painting?	Learners are guided to; <ul style="list-style-type: none"> Observe and identify actual /virtual pictures of cylindrical forms with tonal values created in white and another colour to motivate them create their own. Experiment individually with white and another colour to create tonal value on cylindrical forms Display and talk about own and others' work. 	Card making, creating paintings, puppetry and animation, photo stories.		

	2		Painting: Tonal value using white	c) Talk about the effect of adding white to another colour.	<ol style="list-style-type: none"> 1. What happens when you add white to another colour? 2. Why do some parts of the cylinder look lighter than others when painting? 	<p>Learners are guided to;</p> <ul style="list-style-type: none"> • Observe and identify actual /virtual pictures of cylindrical forms with ton values created in white and another colour to motivate them create their own. • Experiment individually with white and another colour to create tonal value on cylindrical forms • Display and talk about own and others' work. 	Card making, creating paintings, puppetry and animation, photo stories.		
	3		Painting: Tonal value using white	c) Talk about the effect of adding white to another colour.	<ol style="list-style-type: none"> 1. What happens when you add white to another colour? 2. Why do some parts of the cylinder look lighter than others when painting? 	<p>Learners are guided to;</p> <ul style="list-style-type: none"> • Observe and identify actual /virtual pictures of cylindrical forms with ton values created in white and another colour to motivate them create their own. • Experiment individually with white and another colour to create tonal value on cylindrical forms • Display and talk about own and others' work. 	Card making, creating paintings, puppetry and animation, photo stories.		
7	1		Painting: Tonal value using white	<ol style="list-style-type: none"> a) By the end of the sub-strand, the learner should be able to; b) Observe actual/virtual pictures of simple 2-D objects in the locality. 	<ol style="list-style-type: none"> 1. What effect do you get when you add black to another colour? 2. Why shouldn't one add too much black to another colour when toning? 	<p>Learners are guided to;</p> <ul style="list-style-type: none"> • Observe and identify actual /virtual pictures of cylindrical forms with ton values created in black and another colour to motivate them create their own. • Individually paint a cylindrical form using one colour while varying its shades by adding black colour 	Card making, creating paintings, puppetry and animation, photo stories.		

	2		Painting: Tonal value using white	a) By the end of the sub-strand, the learner should be able to; b) Observe actual/virtual pictures of simple 2-D objects in the locality.	1. What effect do you get when you add black to another colour? 2. Why shouldn't one add too much black to another colour when toning?	Learners are guided to; <ul style="list-style-type: none"> Observe and identify actual /virtual pictures of cylindrical forms with ton values created in black and another colour to motivate them create their own. Individually paint a cylindrical form using one colour while varying its shades by adding black colour 	Card making, creating paintings, puppetry and animation, photo stories.		
	3		Painting: Tonal value using white	c) Create tonal value on cylindrical forms using black and another colour to show light and dark effect. d) Discuss the effect of adding black to another colour.	1. What effect do you get when you add black to another colour? 2. Why shouldn't one add too much black to another colour when toning?	<ul style="list-style-type: none"> Display and talk about own and others' work. 	Card making, creating paintings, puppetry and animation, photo stories.		
8	1		Painting: Tonal value using white	c) Create tonal value on cylindrical forms using black and another colour to show light and dark effect. d) Discuss the effect of adding black to another colour.	1. What effect do you get when you add black to another colour? 2. Why shouldn't one add too much black to another colour when toning?	<ul style="list-style-type: none"> Display and talk about own and others' work. 	Card making, creating paintings, puppetry and animation, photo stories.		
	2		Montage: cutting and pasting techniques	By the end of the sub-strand, the learner should be able to; a) Observe virtual samples of montage in order to create their own. b) Create montage composition based on theme of foods and nutrition. c) Appreciate own and others' montage pictures.	1. Which of the foods you like to eat can make a balanced diet? 2. What local adhesives can be used to stick cut-out pictures on the paper?		Card making, creating paintings, puppetry and animation, photo stories.		
	3		Montage: cutting and pasting techniques	By the end of the sub-strand, the learner should be able to; a) Observe virtual samples of montage in order to create their own. b) Create montage composition based on theme of foods and nutrition. c) Appreciate own and others' montage pictures.	1. Which of the foods you like to eat can make a balanced diet? 2. What local adhesives can be used to stick cut-out pictures on the paper?	Learners are guided to; <ul style="list-style-type: none"> Observe and give views on teacher's and/or virtual samples of montage Cut and paste pictures on theme of food to create a montage composition of a balanced diet Display and talk about own and others' work. 	Card making, creating paintings, puppetry and animation, photo stories.		

9	1		Montage: cutting and pasting techniques		<ol style="list-style-type: none"> 1. Which of the foods you like to eat can make a balanced diet? 2. What local adhesives can be used to stick cut-out pictures on the paper? 		Card making, creating paintings, puppetry and animation, photo stories.		
	2	Indigenous Kenyan Craft	Basketry : Traditional Twine technique	By the end of the sub-strand, the learner should be able to; <ol style="list-style-type: none"> a) Interact with actual/virtual samples of twined items for motivation to weave their own. 	<ol style="list-style-type: none"> 1. Which plants in the locality have fibres that can be used in weaving? 2. How can we prepare fibres from these plants in readiness for weaving? 3. How do we interlace the wefts around the warp in twining? 	Learners are guided to; <ul style="list-style-type: none"> • Interact with teacher's actual/virtual samples and or community resource person's twined items for motivation to weave, • Select and prepare plant fibres from the locality for twine weaving. 	Card making, creating paintings, puppetry and animation, photo stories.		
	3		Basketry : Traditional Twine technique	<ol style="list-style-type: none"> b) Weave functional circular items with plant fibres using traditional twine technique. c) Appreciate own and others' woven items. 	<ol style="list-style-type: none"> 1. Which plants in the locality have fibres that can be used in weaving? 2. How can we prepare fibres from these plants in readiness for weaving? 3. How do we interlace the wefts around the warp in twining? 	Learners are guided to; <ul style="list-style-type: none"> • Interact with teacher's actual/virtual samples and or community resource person's twined items for motivation to weave, • Select and prepare plant fibres from the locality for twine weaving. 	Card making, creating paintings, puppetry and animation, photo stories.		
10	1		Basketry : Traditional Twine technique	By the end of the sub-strand, the learner should be able to; <ol style="list-style-type: none"> a) Interact with actual/virtual samples of twined items for motivation to weave their own. 		<ul style="list-style-type: none"> • Weave functional items with natural fibres using twinning technique • Display and talk about own and others' work. 	Card making, creating paintings, puppetry and animation, photo stories.		
	2		Basketry : Traditional Twine technique	<ol style="list-style-type: none"> b) Weave functional circular items with plant fibres using traditional twine technique. c) Appreciate own and others' woven items. 	<ol style="list-style-type: none"> 1. Which plants in the locality have fibres that can be used in weaving? 2. How can we prepare fibres from these plants in readiness for weaving? 3. How do we interlace the wefts around the warp in twining? 		Card making, creating paintings, puppetry and animation, photo stories.		

	3		Leatherwork: Thonging technique		<ol style="list-style-type: none"> 1. Which animals in our locality give us hides and skins? 2. Where can one get leather for re-use in our locality? 3. Why is thonging done in the making of drums? 	<p>Learners are guided to;</p> <ul style="list-style-type: none"> • 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 • Select materials and tools used in thonging technique. 	Card making, creating paintings, puppetry and animation, photo stories.		
11	1		Leatherwork: Thonging technique		<ol style="list-style-type: none"> 1. Which animals in our locality give us hides and skins? 2. Where can one get leather for re-use in our locality? 3. Why is thonging done in the making of drums? 	<p>Learners are guided to;</p> <ul style="list-style-type: none"> • 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 • Select materials and tools used in thonging technique. 	Card making, creating paintings, puppetry and animation, photo stories.		
	2		Leatherwork: Thonging technique		<ol style="list-style-type: none"> 1. Which animals in our locality give us hides and skins? 2. Where can one get leather for re-use in our locality? 3. Why is thonging done in the making of drums? 	<ul style="list-style-type: none"> • Use re-used leather in groups to make simple drums through thonging technique. • Perform a traditional dance using the drum 	Card making, creating paintings, puppetry and animation, photo stories.		
	3		Pottery : Modelling pinch technique	<p>By the end of the sub strand, the learner should be able to;</p> <ol style="list-style-type: none"> a) Interact with actual and / or virtual samples of indigenous pottery items for motivation b) Model pinch pots using traditional pottery techniques c) Discuss about own and others' work 	<ol style="list-style-type: none"> 1. What materials can be used for modelling from the immediate environment? 2. How can you make your pot of even thickness as you pinch? 	<p>Learners are guided to;</p> <ul style="list-style-type: none"> • Observe and identify actual and / or virtual samples of indigenous pots from the teacher and or community resource person for motivation model make their own. • Model pots of different shapes individually using indigenous pinch techniques • Display and talk about own and others' work 	Card making, creating paintings, puppetry and animation, photo stories.		

12-14		End of term Assessment and Closing
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