

GRADE FIVE ART AND CRAFT.

SCHEMES OF WORK TERM 1

WK	Ln	Strand/The me	Sub strand	Specific learning outcomes	Key inquiry Questions	Learning experiences	Learning Resources	Assessment methods	Ref l
1	1	PICTURE MAKING TECHNIQUES	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: <i>Balance, proportion, rhythm and movement</i> - Elements of art: <i>Line, Texture, Value, form</i> - 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: <i>Balance, proportion, rhythm and movement</i> - Elements of art: <i>Line, Texture, Value, form</i> - 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	

			<p>b. Create a still life composition technique to show light and dark effect</p> <p>c. Talk about own and others still life compositions</p> <p>d. Appreciate the importance of drawing</p>	<p>How does one create texture in drawing?</p> <p>What determines the paper layout in still life drawing?</p>	<ul style="list-style-type: none"> - 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: <i>Balance, proportion, rhythm and movement</i> - Elements of art: <i>Line, Texture, Value, form</i> - Talk about own and others still life compositions. 	<p>animation, photo stories.</p>	<p>Discussion, Observation Demonstration</p>
2		Drawing – still life drawing	<p>By the end of the sub strand the learner should be able to</p> <p>a. State the elements of art</p> <p>b. Create a still life composition technique to show light and dark effect</p> <p>c. Talk about own and others still life compositions</p> <p>d. Appreciate the importance of drawing</p>	<p>How do one create 3D effect in drawing using smudging?</p> <p>How does one create texture in drawing?</p> <p>What determines the paper layout in still life drawing?</p>	<p>The learner is guided:</p> <ul style="list-style-type: none"> - 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: <i>Balance, proportion, rhythm and movement</i> - Elements of art: <i>Line, Texture, Value, form</i> - Talk about own and others still life compositions. 	<p>Card making, creating paintings, puppetry and animation, photo stories.</p>	<ul style="list-style-type: none"> • Question and answer Portfolio Discussion, Observation Demonstration
3	1	Cross hatching technique	<p>By the end of the sub strand the learner should be able to</p> <p>a. Observe and identify actual or virtual samples of cross hatching techniques used in drawing cylindrical forms</p> <p>b. Draw two overlapped cylindrical forms and shade using cross hatching technique to create light and dark effect.</p> <p>c. Appreciate own and others work</p>	<p>How do you overlap objects when drawing?</p> <p>What is the effect of cross hatching lines</p> <ul style="list-style-type: none"> - Closely? - Sparsely? 	<p>The learner is guided:</p> <ul style="list-style-type: none"> - 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: <ul style="list-style-type: none"> - <i>Uses of space</i> - <i>Balance forms</i> - <i>Proportion of forms</i> - <i>Variation of lines</i> 	<p>Card making, creating paintings, puppetry and animation, photo stories.</p>	<ul style="list-style-type: none"> • 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. 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: - <i>Uses of space</i> - <i>Balance forms</i> - <i>Proportion of forms</i> - <i>Variation of lines</i>	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	

				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	
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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: <i>Red + yellow = Orange</i> <i>Yellow + Blue = Green</i> <i>Blue + Red = Violet</i>	Card making, creating paintings, puppetry and animation, photo stories.	• Question and answer Portfolio Discussion, Observation Demonstration	
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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: <i>Red + yellow = Orange</i> <i>Yellow + Blue = Green</i> <i>Blue + Red = Violet</i>	Card making, Creating paintings, puppetry and animation, photo stories.	• Question and answer Portfolio Discussion, Observation Demonstration	

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9	1	PICTURE MAKING TECHNIQUES	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: <i>Red + Orange = Red-Orange</i> <i>Yellow + Green = Yellow-Green</i> <i>Red + Violet = Red-Violet</i> - 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
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