

# **Fine Art and Crafts**

for Rwanda Secondary Schools

## **Teacher's Guide Book 1**

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# General Introduction to the New Curriculum

## Section 1: Introductory sections to Teacher's Guide

### A. Principles of the new curriculum

Rwanda has changed from a knowledge-based to a competence-based curriculum. The Learner's Book for which this Teacher's Guide is written has been based on the new competence-based curriculum. The main changes are as follows:

1. **Knowledge** can mean learning facts or ideas without any proof of understanding; often learning by rote the words of the teacher or text.
2. **A competence** is the ability to do **something**, rather than simply to gain knowledge and be able to repeat it. It means the ability to **use** knowledge, rather than just being able to learn it. In order for the learners to achieve these competencies the new curriculum places an emphasis on **understanding, practical and cognitive skills and values and attitudes** in addition to knowledge.
3. **Understanding** means the learners must develop the ability to express ideas in their own words, rather than just learn a definition given by a book or teacher. It means making ideas and concepts their own. It means that they can use the knowledge gained in a new context and relate it to what they already know.
4. **Cognitive skills** include the ability to think for themselves, not just reproduce the thoughts of others; to find things out for themselves rather than just listening to a teacher or reading a book; and to think creatively by coming up with their own new ideas rather than simply reproducing the ideas of others.
5. **Practical skills** mean the ability to do things with their hands and bodies, to experiment, to use tools and to make things.
6. **Values and attitudes** mean an emphasis on whether ideas or behaviour are right or wrong for a good citizen of Rwanda. It means forming their own opinions about things, not simply accepting those of the teacher or text book. It means changing behaviour to correspond with what is considered good for a citizen of Rwanda and judging their behaviour according to its effect on other people, on the society and the environment.

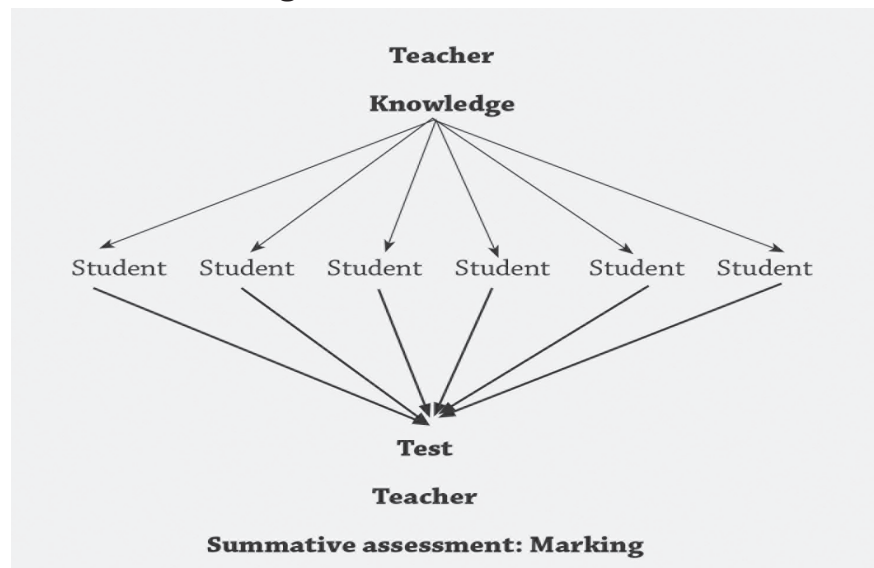
## The Rwanda Education Board (REB) Curriculum Framework says:

The new curriculum should address the needs of those leaving school after O or A level for the world of work or technical-vocational education, as much as it addresses the needs of those proceeding to university and should therefore become less academic, more practical, more skills-based, more oriented to the world of work and to daily life. The content needs to more closely reflect real life experiences to prepare learners better with the skills needed for life.

## Changes in teaching methods and text books

These changes can only be achieved by changing our methods of teaching and therefore changing our text books. The changes in teaching methods are summarised in the diagrams below.

### Previous Knowledge-based curriculum

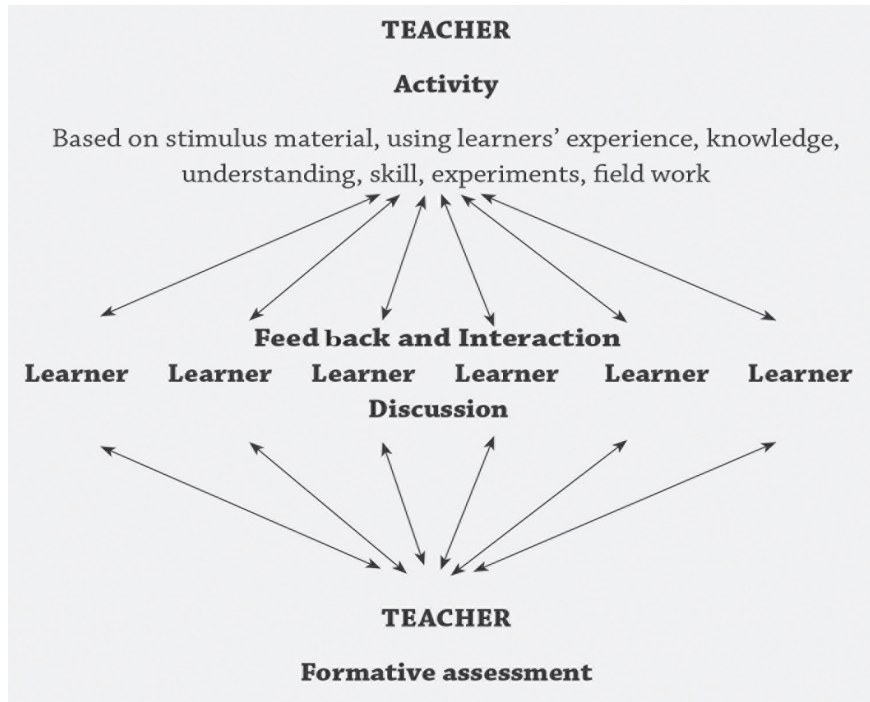


### Summative assessment: Marking

**Knowledge-based teaching** is based on transferring knowledge from the teacher to the students. The teacher has knowledge and transfers this knowledge to the students by lecturing, talking, asking them to read the text book or writing notes on the board for the students to copy and learn. Students learn the knowledge they are given, sometimes without fully understanding it and are tested at the end of a unit, term or school course to see if they have remembered it. The knowledge

is based mainly on the knowledge in subjects traditionally taught at university or schools and little attempt is made to make it relevant to their own lives.

### New Competence based curriculum



### Formative Assessment

**Competence-based learning and teaching** changes the term **student** to **learner**. It is based on the idea that, as far as possible, learners should learn for themselves and become part of the learning process rather than simply absorbing knowledge given by the teacher.

Whenever possible the teacher devises an **activity** by which learners can find out things and learn for themselves. The activity may be based on:

- Material provided in the Learner's Book itself such as a photograph, map, diagram, drawing, cartoon, graph, statistics etc. or a short passage of text, a poem, a story, a newspaper article etc.
- The Learners' own experience
- Learners' previous knowledge
- An experiment, field work or other practical activity.

The teacher is building on the learners' own knowledge and experience or on observation or experiments rather than simply passing on knowledge. Teaching/learning becomes a two way process of dialogue between the teacher and learners. Learners also learn from each other through discussion. Assessment also becomes a two way process of **formative assessment**. The teacher devises an activity which the learner does to show whether they have achieved the aims of the lessons and the teacher uses this not just to judge the learner with grades or marks, but to find out problems the learners may be having and help to solve them. The selection of what to teach is based on the future needs of the learners when they enter the world of work, not just on the topics traditionally taught in an academic 'subject'.

### **Changes in text books**

This means text books become **interactive**. They are based on activities which help learners to learn for themselves rather than just text to be read and remembered. The Activities become an essential and integral part of the text, not just an extra part which can be passed over. The illustrations also become an essential part of the text to be used in learning, not just decorations.

As this Teacher's Guide shows, the activities as well as the text include not just knowledge but an emphasis on understanding, cognitive and practical skills and attitudes and values.

There are also many activities based on discussions which encourage learners to form their own ideas. This is to help in the formation of the values and attitudes which are an important part of the curriculum.

Many of the activities are to be done in groups. This is to encourage interaction amongst the learners, because learners can often learn as much from each other as they can from the textbook or the teacher.

This will be accompanied by a new style of public examination also based on activities and the testing of understanding, skills, attitudes and values as well as knowledge. By following the new styles of teaching and text books, therefore, your students should have better chances of doing well in final public examinations.



## General Ideas on Teaching Methods

The following are some teaching methods or approaches teachers can use to facilitate effective learning in our classrooms following the competence-based approach. To ensure effective applications of these methods teacher planning and good preparation are important beforehand. The emphasis here is on methods which are important in the new competence-based approach but have less often been used in the knowledge-based approach.

- **Group Work**

Many new syllabuses emphasise group work and discussion and reporting back from this. Learners take a more active role and talk naturally when they are allowed to work in small groups. In this way they can express their ideas rather than listening passively to the teacher, as is often the case in the whole class. Group work encourages learners to talk or do things for themselves as part of the learning process. Learners discuss, share views and interact in their learning in small groups and present their collective work to the class. To ensure group work achieves effective learning, preparation and class management is important for teachers.

Group work must be properly organised and supervised. You must not use it as an excuse to sit back and let learners get on with it. On the other hand, learners will often not talk freely if they know the teacher is listening, so you must leave groups to talk on their own. Sometimes it is even effective to walk out of the classroom for a while to give groups a chance to get going without you listening.

The role of the teacher in group work should be:

- **Choose the topic:** Groups can only discuss topics which they know something about and which have different points of view or opinions. You cannot **discuss** a topic like “How are volcanoes formed?” Because there is only one answer to the question and answers are right or wrong. You can discuss “How can people who live near volcanoes prepare for what to do if the volcano erupts?” There are many different answers and each learner can suggest different ideas.

- **Set the objective:** Make sure groups know exactly what to discuss and have a set of clear questions to answer. It is not enough just to say ‘discuss this topic’.

- **Organise the groups:** Groups should be small enough for everyone to be able to talk. It is good to mix girls and boys but do not do this if it leads to girls being too shy to talk. All-girl groups may sometimes be better.
- **Organise the seating:** Good discussion will only take place if learners **face each other in a circle**. You cannot discuss with someone else's back! If possible, classrooms may be arranged by grouping desks in circles facing each other so group work is easy and no movement is necessary. In crowded classrooms you may allow some groups to go and discuss outside.
- **Circulate and listen to progress:** It is best to do this only after giving time for discussion to start. Try to make sure all are being given a chance to speak. If you see certain people dominating groups, intervene and ask others their ideas. If groups are having difficulty, give guidance by explaining the topic, give some extra questions or ask individuals their ideas. If groups are doing well on their own, do not interfere.
- **Decide on the language to be used:** In Primary school or even up to S1 most learners will be more comfortable discussing in their own language, Kinyarwanda. It is best to let them do so if it leads to good discussion, rather than forcing them to speak English and they say nothing, or the group is dominated by one or two who are fluent in English. But try to get each group to report back their ideas at the end in English, either verbally or in writing.
- **Reporting back:** It is often a good idea to appoint a 'Chair' who will report back to the whole class at the end, but this is not always necessary. Each member may write their own ideas, or groups may just learn from the process of discussion.

### Research and report writing

Many syllabuses, especially at Secondary level and especially in S4 and after, emphasise research. It is important in the competence-based approach, that learners learn the arts of finding out things for themselves by doing research. Research usually involves doing research through the internet, in the library, using a variety of text books where available, or using other sources such as newspapers and magazines. It can also be done in many subjects through fieldwork, involving going

outside the school into the local community and collecting information. The techniques of fieldwork are explained below.

It is important that the teacher sets clear and detailed objectives for the research. This usually means setting a series of questions rather than simply giving a 'topic' for research. To ask learners to 'research' into 'entrepreneurship', 'the plants of Rwanda' or 'democracy' will not produce good results. Each will need a series of specific questions guiding learners what to find out and report on.

Research usually leads to a report. The Report writing process involves researching an issue thoroughly, collecting the information through one or more of the techniques explained in this section and organising the information in a logical and clear manner. Up to S3 you should not place too much emphasis on the formal writing of reports. It is usually enough for learners to answer a series of questions in a questionnaire. In S4 and above you may ask for formal reports with a definite structure e.g. Title; Objectives; Methods used; data collected; analysis of data and conclusions. The format need not be rigid and can be varied to suit the topic or learner.

Some of the Units in the S1 to S3 English course teach learners about research and report writing and you should ask the English teachers what learners are doing and even get their cooperation in sharing an exercise to write up research in your subject as part of their English course.

- **Debate and Discussions**

Group work involves learners in debates and discussions and these are active ways of engaging learners in their own learning. Learners are able to conduct and collect information through research to use in debates about a particular topic or share ideas with others in the classroom. They will learn a lot in this process.

Debates are good to encourage learners to form their own opinions about a topic. Even in Primary school or S1 we should encourage this, using simple topics e.g. whether they think girls and boys should be treated equally. At this level, debates should be informal, without trying to follow the strict parliamentary rules of debating. Even in S4 – S6 the emphasis should be on the quality of the speaking not following formal rules of 'Parliamentary' debating.

- **Role Play and Simulation**

**Role Play** is a kind of group work where learners are given a part to play, either in a discussion or a story. Acting out a role play encourages learners to participate, interact and learn through talking. Learners act as someone else. It involves putting yourself imaginatively in the place of other people and trying to think, act and talk as they would. Role play is often best used at the end of a teaching topic, when learners have learnt quite a lot about a topic or about people in a different area. This helps them to think about the ideas, emotions and feelings of those people.

**Simulation** is similar to role play, but the emphasis is on a situation rather than the people. A situation is made up similar to a real life situation and learners can either be themselves acting in that situation or can act a role play. They are asked to play the parts of the people in the story and act it out. This helps them to understand other people and how they feel and also to think about what they themselves would do in a certain situation.

In order for a role play or simulation to be successful, enough time and teacher guidance should be given to learners to get enough information about the person and the situation to enable him to act and talk realistically when acting out the role play.

The competence-based approach is meant to teach attitudes and values as well as knowledge, understanding and skills. Role play and simulation are particularly important in teaching attitudes and values.

- **Research Interviews and Questions**

There are different ways of using research interviews with people to collect information about a topic. This could include informal chats; questions for particular people prepared in advance; or standardized questionnaires by which learners work in small groups, ask the same questions to a large number of people and later convert the answers into statistical form.

Prepared questions are also useful for fieldwork and they can be used alone or with any of the above techniques purposely to collect information.

- **Guest Speakers**

Using people from outside the school with specialised knowledge and skills on a particular topic to speak to the learners is one way of altering the normal classroom teaching and learning. Through this process, learners will appreciate the importance of specialised knowledge other people in the community have and will gain respect for other members of their community, including older people who may not have had the advantage of modern schooling which they are receiving but may have a great deal of valuable traditional knowledge and skills.

The people need not be 'experts'. For instance, for History you might get someone to tell the class any custom stories about the origins of people in the area. For a topic on leadership and government someone might come and describe how chiefs are chosen in the local area. For agriculture you might ask people to talk about the cash crops they grow or the traditional techniques they use to conserve the soil.

- **Visits**

This links with fieldwork described below. If possible, try to visit an area like the one you are talking about in the Learner's Book. This might include a plantation, a logging area, a small scale farm using shifting cultivation, or a market in a town. If you visit, make sure learners go with a questionnaire as for fieldwork, so they know what to look for and what to find out.

- **Case studies**

A case study is a detailed study of a particular area or topic. Presenting a case study helps learners to understand the reality of a particular topic. It helps to convert the abstract topics in the syllabus into concrete reality so learners will understand them better. In geography, learners look at an actual village in part of Rwanda to illustrate small scale farming and in economics they may study an actual factory to illustrate industrialisation.

- **Fieldwork and Excursions**

Fieldwork means any work outside the classroom. This helps learners to link classroom learning to real world experience outside the classroom. Here learners are instructed to apply the skills of observation, investigation, interviewing etc. as a means of collecting information about the topic of study for themselves, thus achieving the

outcomes of the syllabus in more practical and realistic ways. This is very important in the new competence-based approach which aims to link learning to the real world and the world of work.

Fieldwork, therefore, is an **essential part** of teaching, not an 'optional extra'. To ensure an effective and successful outcome, the teacher must consider important aspects of fieldwork such as a good classroom **preparation and planning**, an effective process of **carrying out actual work** in the field and finally **follow – up work** in the classroom. This means you must go and look at the area you plan to do field work in before you do it and decide exactly what you want learners to observe and do when they go there.

The best way is often to provide a questionnaire to the learners before they go. A lot of work can then be done by learners working in groups to answer the questions, without too much help from you. The activities in the Learner's Book will often give the basis for a questionnaire.

Fieldwork takes time and may have to be fitted in after the normal teaching time – in an afternoon or even weekend. Some fieldwork can often be done by giving questionnaires for learners to fill in during their own time by looking at their own area – either after school or, in boarding schools, during the holidays.

Fieldwork is difficult in town schools but **should not be ignored** by those schools. You may have to rely on questionnaires which help learners to do the fieldwork in their own time, as described above. For instance, learners can be encouraged to go out and look at a river or stream, a mountain or lake, a town market or industry or a farming area, at weekends. Assignments can also be given for learners to do in their home areas during holidays and this helps them to realise that what they are learning applies to their home area.

Field work should usually lead to the production of a report as described earlier – either answering a series of simple questions up to S1 or S2 or producing a more formal report in S3 or later.

- **Glossaries**

At the end of each chapter there is a **glossary**, or list of words and concepts likely to be new to some learners. Each important word likely to be new is printed in **bold** in the Learner's Book. This only includes words which are important in the subject itself. Other 'difficult' words should be looked up in the dictionary or explained by the teacher.

Learners should be encouraged to use the glossary whenever they come across a word in bold which they do not know or understand clearly. Learners should **not** be encouraged to learn these definitions. They should use the definition to make sure they understand the word and then practice using it for themselves. The real test is being able to use the word correctly in sentences, not being able to repeat the definition.

## Ideas on Assessment

Assessment is mainly about improving learning and through improving learning, improving teaching. It is an important ongoing process in teaching and learning and it should be used continuously, meaning it should not be done only at the end after completing a particular topic.

Assessment should include **formative assessment** which takes place throughout every teaching topic and every chapter of the Learner's Book. All the activities in the Learner's Books are types of formative assessment. Formative assessment emphasises continuous assessment as part of the teaching and learning process. The idea of "assessment for learning" focuses on using the assessment information to improve teaching and learning as an ongoing process. This helps teachers to monitor their learners' progress on a continuous basis. The teacher should constantly observe and evaluate learners' achievement, collecting data on areas of improvement and new skills that they acquire.

In doing this, teachers should focus on the learning objectives and competencies stated in the syllabus in order for learners to be aware of what is being assessed, the assessment techniques being used and the criteria used. Learners can then judge for themselves whether they are achieving the objectives gaining the competencies.

Summative assessment tells you what learners have learnt or can do after a whole section of teaching e.g. a 'unit or chapter test'. These are also important but assessment should not be done only by 'tests'. Tests must include skills, values and attitudes as well as just knowledge. We should test whether learners can read a map or interpret a photograph as well as testing the factual knowledge they have learnt.

## **Variety of assessments**

Some of the assessment techniques that can be used include the following;

### **a) Verbal Assessment**

- Answering Questions
- Making a verbal report
- Interview

### **b) Written Assessment**

- Do an activity (from text books or self prepared)
- Do an assignment
- Write a report
- Sit for a test or an examination

### **c) Practical Assessment**

- Participate in a field trip/excursion and collect information
- Demonstrate a particular task
- Draw, interpret and use a map
- Analyse a photograph
- Basic library research and collect information

### **d) Group work Assessment**

- Participate in a group task and discussion
- Participate in a role play and drama

## **Other Assessment Techniques includes;**

- **Observation** of what individual learners do
- **Consultation** with individual learners by asking them questions
- **Focused analyses** of learners work such as **portfolio**, or a collection of work they have done, to determine how each individual learner is performing in their learning process.



## Section 2: Introduction to Fine Art and Crafts

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### A. General guidance to teachers

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Fine Art and Crafts is a skill-based subject which greatly involves learners in practical work. The content for Senior One is divided into seven units with varying periods. These units require you to guide learners as they participate in different activities. Learners will need your guidance in the following categories:

1. **Field work:** Learners have sessions where they are supposed to move out of class and study from their surroundings. During such sessions, guide learners on how to be organised, respect their environment and keep discipline among themselves, their school and society.
2. **Group work:** Groups should be formed according to the class sizes, the teaching space, available materials and the nature of activity to be done. For small classes, you can afford small groups as compared to large classes. Try your best to mix learners with different learning abilities and gender as you form groups. The composition of the groups should keep changing in order to give learners chance to interact and share with different members.
3. **Discussions:** Learners gain a lot from each other as they get involved in discussions, however, sometimes these can be chaotic without the teacher's guidance. The instructions should be made clear to the learners before discussions begin. For example in most of the activities learners are expected to display and discuss their works with fellow learners. In such instances, encourage learners to talk freely and respect each other's opinions.
4. **Experiments:** In most of the activities, learners will participate in trying out different methods and techniques and find out results on their own. In such instances learners should be given enough support and guidance. Some of the experiments require learners to use their past experience as they develop skills in the different areas. For such cases use as many examples as the time allows and encourage learners to be open and confident.
5. **Sharing of materials:** Materials play a very important role in developing learner's skills in Fine Art and Crafts. Try to experiment with these materials first before introducing them to

the learners in order to avoid possible embarrassments. Some of the materials require special attention by the learners in order to avoid accidents. Besides, guide learners as they share materials in order to discourage selfishness and extravagancy. Try as much as possible to use materials from the local environment and where you can substitute the suggested materials, it is fine as long as the results remain the same.

## **B. List of equipment needed for the subject**

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Since the subject of Fine Art and Crafts is a skill-based subject, it would be very difficult for one to teach without using materials. The following materials are necessary for the success of the teaching and learning of Fine Art and Crafts;

- papers of various makes, colours and sizes
- pencils in various shades
- pens
- rulers
- coloured pencils
- rubbers
- crayons
- charcoal
- pastels
- powder colours
- poster colours
- water colours
- plates
- polythene materials
- plastic containers
- cotton cloth
- dyes
- raffia or nylon threads
- heat sources
- basins
- cutters
- printing ink
- brushes
- wax
- waste papers
- tables
- found objects (e.g. stones and bottle tops)
- assorted objects from the environment
- tracing papers
- carbon papers
- lettersets
- computer
- clay
- waste papers
- wood glue
- table knives
- containers
- bowls

### **In case some of the required materials are not available**

You should research about the possible local materials from the surroundings that could be used as substitutes. In some instances there are materials which are common in some areas but rare in others. Study the Unit before and plan substitutes for such materials which are not available as suggested in the guide.

### **General guidance on both formative and summative assessment**

There will be art works done by both individuals and groups of learners. For the case of group activities, all participants share the mark or grade. All learners in a particular group should be actively involved in order to share the mark. For activities which involve stages, it would be a good idea to assess each stage and then sum up the different marks at the completion stage. A cumulative grade should be compiled for each learner's practical works (in form of portfolio) as part of continuous assessment. The marks/grades should be awarded according to what the learner can do. The teacher does this through observation of what the learner does as a design process and at the final stage of the artwork. For summative evaluation, learners should be assessed individually in order to judge their skills acquisition; this should be done by assessing the steps involved and the appearance of the final work.

### **Guidance on grading and reporting**

The grading and reporting should follow the schools programme.

## **Section 3: S 1 Fine Art and Crafts Content Map**

	<b>Unit 1</b> <b>Still life and Nature</b>	<b>Unit 2</b> <b>Motifs, pattern and design process</b>
<b>Number of periods</b>	8	3
<b>Introduction</b>	Aspects of drawing. Dry and wet media for drawing and painting. The principle of perspective. Study of a landscape. Drawing of a human figure from imagination and observation.	Designing patterns inspired from the surroundings. Different techniques of printing patterns on surfaces.

<b>Classroom organisation</b>	Class involvement, followed by group and individual work.	Group work and individual work.
<b>Materials and tools required</b>	Papers, pencils, pens, coloured pencils, rubbers, crayons, charcoal, pastels, powder colours, water colours, access to the Internet.	Papers, pencils, cutters, leaves, powder colours, printing ink, assorted objects from the environment.
<b>Activities</b>	The class observes and identifies the objects from the surroundings. Individually, learners practice with different shading techniques using dry media. Learners draw different objects from their surroundings. Learners make perspective drawings individually. They also make drawings and paintings of landscape. Individually, draw the human figure from imagination and observation. Learners display their work and discuss it as a class.	In groups, learners observe the objects in the surroundings and identify patterns.  In pairs or individually, learners pick leaves and use them to make prints.  In groups, learners develop their patterns and print them on paper.  Learners display their works and discuss them as a class.

	<b>Unit 3</b> <b>Letter styles, illustration and design process</b>	<b>Unit 4</b> <b>Methods of modelling clay figures and forms</b>
<b>Number of periods</b>	3	6
<b>Introduction</b>	Aspects or elements of design. Letter styles and patterns made with various tools and software.	Various ways of moulding different clay figures. Techniques of decorating clay surfaces. Methods of building masks. Using assorted materials to decorate masks.
<b>Classroom organisation</b>	Class orientation followed by group and individual activities.	Class orientation followed by Group work.
<b>Materials and tools required</b>	Pencils, rubbers, rulers, tracing papers, carbon papers, lettersets, computer, paper, poster colours.	Clay, waste papers, wood glue, table knives, water, containers, bowls, polythen materials, plastic containers.

<b>Activities</b>	<p>In groups, learners observe letters and how they are used within the local area.</p> <p>Learners use a computer to identify different letter types and their names.</p> <p>Individually, learners construct words using letters of the upper case and lower case.</p> <p>In groups, learners design an advertising board using illustrations, letters and colours of their choice.</p> <p>Learners display and discuss their art works.</p>	<p>In groups, learners prepare clay. Learners prepare papier maché.</p> <p>In pairs, learners observe masks from different sources and identify their design and functions.</p> <p>In groups, learners make their masks either by using coils or slabs.</p> <p>Learners make their masks using papier maché. Learners display their artworks and discuss them as a whole class.</p>
	<p><b>Unit 1</b></p> <p><b>Still life and Nature</b></p>	<p><b>Unit 2</b></p> <p><b>Motifs, pattern and design process</b></p>
<b>Competences practiced</b>	<p>The Learner,</p> <ul style="list-style-type: none"> <li>• Draws objects picked from nature using dry and wet media.</li> <li>• Draws and paints from a landscape showing perspective.</li> <li>• draws a human figure from imagination.</li> </ul>	<p>The Learner,</p> <ul style="list-style-type: none"> <li>• appreciates patterns from nature.</li> <li>• creates patterns using objects from nature.</li> <li>• prints patterns on a given format.</li> </ul>
<b>Language Practice</b>	Learners participate in discussion about their art works using the elements of art.	Learners share artistic words in design as they share ideas
<b>Vocabulary Acquisition</b>	The elements and principles of art.	The elements and principles of art.
<b>Numeracy</b>		
<b>Study Skills</b>	<p>Being able to observe interpret and present on a given paper</p> <p>Confidence and self-expression.</p>	Discovery of new ideas through research.
<b>Revision</b>	More practice in drawing and painting regarding the use of elements and principles.	Practice in pattern creation and printing.
<b>Assessments</b>	Follow the elements of art to assess the learner's artworks.	Assess the patterns created and the skill of printing images

<b>Learning Outcomes</b>	Learners are able to draw and paint from nature and still life.	Learners are able to design patterns and print them on a given surface.
	<b>Unit 3</b> <b>Letter styles, illustration and design process</b>	<b>Unit 4</b> <b>Methods of modelling clay figures and forms</b>
<b>Competences practiced</b>	The Learner, <ul style="list-style-type: none"> <li>• Constructs letters of the lower and upper case.</li> <li>• Designs an advertising board using letters and colours of their choice.</li> </ul>	The Learner, <ul style="list-style-type: none"> <li>• Prepares clay.</li> <li>• Prepares papier maché.</li> <li>• Designs a mask.</li> <li>• Decorates a mask.</li> </ul>
<b>Language Practice</b>	Learners practice with the technical words used in designing.	Learners participate in discussion of their work regarding the methods and techniques used.
<b>Vocabulary Acquisition</b>	The aspects of design.	The elements and principles of art.
<b>Numeracy</b>	Measurement of the construction lines and font sizes.	Estimation of size.
<b>Study Skills</b>	Reading and interpreting messages from advertising designs.	Creativity in forming shapes with meaning.
<b>Revision</b>	Designing posters which carry messages.	Creation of forms in clay and papier maché. Decoration of art forms.
<b>Assessments</b>	Analyse The layout, balance, lettering and the colour used.	Creativity in the use of materials to make interesting works of art.
<b>Learning Outcomes</b>	Learners are able to design an advertising board.	Learners are able to prepare materials and use them to create masks.
	<b>Unit 5</b> <b>Weaving using basic local materials</b>	
<b>Number of periods</b>	4	
<b>Introduction</b>	Preparation of local materials for weaving. Techniques of making patterns with raffia. Weaving articles with raffia.	
<b>Classroom organisation</b>	Classroom orientation followed by group and individual work.	

<b>Materials and tools required</b>	Raffia, cutters, papers, pencils, banana stalks, books, weaving needles.
<b>Activities</b>	In groups learners observe and discuss different objects made by use of raffia. They prepare local materials (raffia and banana stalks). Learners make a coil basket following the steps explained. Learners individually experiment with different weaving techniques. As a class, learners display and discuss their art works.
<b>Competences practiced</b>	The Learner, <ul style="list-style-type: none"> <li>• Prepares raffia for weaving.</li> <li>• Makes a basket from local materials.</li> <li>• Makes different weaves.</li> </ul>
<b>Language Practice</b>	Learners discuss their art works.

	<b>Unit 6</b> <b>Motifs and pattern in embroidery, batik and tie and dye</b>	<b>Unit 7</b> <b>The development of art through ages in the world</b>
<b>Number of periods</b>	6	6
<b>Introduction</b>	Materials and tools for tie and dye and batik. Patterns of embroidery on fabrics. Creating designs in batik. Making patterns on fabric using different techniques of tie and dye.	Introduction to ancient and modern art. World renowned art sites of Altamiira and Lescaux. World renowned artists during the renaissance and modern art.
<b>Classroom organisation</b>	Classroom orientation and group work	Groups and individual work
<b>Materials and tools required</b>	Cloth , water, dyes, raffia or nylon threads, paper, cutters, pencils, heat source, basin, brushes, wax, waste papers, tables, found objects (e.g. stones and bottle tops).	Papers, pens, pencils, rubbers, coloured pencils, powder colours, poster colours, school Library, museum, archive resources.
<b>Activities</b>	In groups, learners discuss where and how fabric designs are used in their surroundings. Learners identify tie and dye patterns in fabrics. In small groups or pairs, learners practice with the different methods of making tie and dye articles. In groups learners make batik articles. As a class learners display and discuss their art works.	As a class activity, learners discuss the beginnings of art making in Africa and Europe. In groups learners discuss the works of renowned artists in the renaissance and modern art. Individually, learners create own works inspired by the styles of the renowned artists.
<b>Competences practiced</b>	The Learner, <ul style="list-style-type: none"> <li>• Prepares a fabric for batik and tie and dye.</li> <li>• Makes patterns for tie and dye.</li> <li>• Makes patterns for batik.</li> </ul>	The Learner, <ul style="list-style-type: none"> <li>• Makes own art works inspired by the works of the renowned artists.</li> </ul>

<b>Language Practice</b>	Learners share ideas as they work with patterns in tie and dye and batik.	Learners discuss and debate about art works of renowned artists.
<b>Vocabulary Acquisition</b>	Learners practice with the technical words used in weaving.	
<b>Numeracy</b>	Estimating the sizes of the rings compared to the size of the baskets.	
<b>Study Skills</b>	Conducting research and field visits.	
<b>Revision</b>	The steps followed in making a basket. Finishing a basket and making simple weave styles.	
<b>Assessments</b>	Consider finger dexterity, colour, pattern and the finishing of the articles.	
<b>Learning Outcomes</b>	Learners are able to; <ul style="list-style-type: none"> <li>• weave baskets using raffia.</li> <li>• Make different weave styles using local materials.</li> </ul>	
<b>Vocabulary Acquisition</b>	Learners share ideas as they make batik and tie and dye.	Learners practice with the elements and principles of art as they discuss artworks.
<b>Numeracy</b>	Taking measurements of the cloth and estimating the required dyes compared to the size of the cloth.	
<b>Study Skills</b>	Sharing of opinions with fellow learners through discussions.	Discovery of new ideas through research. Interpretation of images in a given work of art.
<b>Revision</b>	Review of the different techniques used in tie and dye and batik.	The styles, materials and tools used and the subject matter of the artworks of renowned artists.
<b>Assessments</b>	The nature of the patterns formed, regarding the flow/consistence. The skills in the use of materials and the neatness of the work produced.	Consider the learners ability to interpret the works of the renowned artists as well as ability to create own works with inspiration from these works.
<b>Learning Outcomes</b>	Learners are able to; <ul style="list-style-type: none"> <li>• make patterns through batik and tie and dye.</li> <li>• Identify natural patterns from the natural environment and use them to develop their own.</li> </ul>	Learners are able to; <ul style="list-style-type: none"> <li>• Appreciate the works of the renowned artists in the world.</li> <li>• Trace the beginnings of art in Europe.</li> <li>• Design own works with inspiration from the styles of renowned artists in the world.</li> </ul>



## Section 4: Guidance to the teacher about how to use the Learner's Book

The learner's book is divided into seven units, packed with activities. Some of these activities demand for the learner's reflection on their past experience and observation. The rest of the activities engage learners in experimentation with materials to produce artworks. This requires your guidance regarding provision of the necessary materials and how to carry out the practical work. A detailed description of how the units will be conducted is presented below.

## Section 5: An Art and Crafts Lesson plan

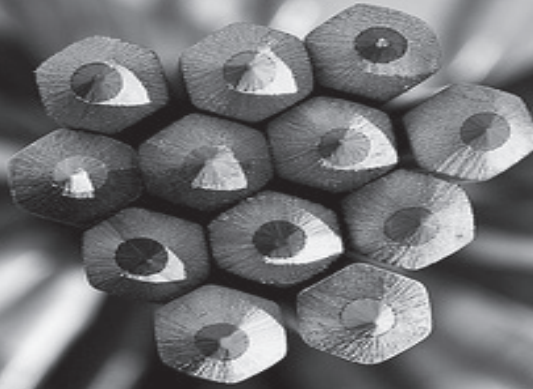
Term	Date	Subject	Class	Unit N°	Lesson N°	Duration	Class size
1	..... /...../ 20.....	Art and Craft	....		1 of 4	40 mins	....
<b>Type of Special Educational Needs and number of learners</b>				<b>Type of SEN</b>			<b>No. of learners</b>
				1. Visual impairment (low)			2
				2. Hearing difficulties			1
				3. Gifted & talented			10
<b>Topic area:</b>		Fine Art and Crafts					
<b>Sub-topic area:</b>		Drawing and Painting					
<b>Unit title</b>		Still life and Nature					
<b>Key Unit Competence</b>		To be able to draw pictures of still life and nature using prior knowledge and experimenting with colour application.					
<b>Title of the lesson</b>		The principle of perspective					
<b>Instructional Objectives</b>		By the end of this unit, learners should be able to: <ul style="list-style-type: none"> <li>• Explain the principle of perspective</li> <li>• Identify the eye level and the vanishing points in a perspective drawing</li> <li>• Draw objects while following the principle of perspective</li> <li>• Respect opinions from others about individual work (Refer to the Fine Art and Crafts Syllabus for Ordinary Level S 1 – S 3. Kigali 2015, page 4)</li> </ul>					
<b>Plan for this Class (location: in / outside)</b>		Inside and out of class: Learners should be taken outside the classroom to study the effect of perspective on different objects. They return to the classroom when they are going to draw following their observation.					
<b>Learning Materials (for all learners)</b>		Pencils, rulers, rubbers and paper					
<b>Reference</b>		Getlein, M. (2008). Living with Art. (Eighth Edition). McGraw-Hill Companies Inc.					

Steps and Timing	Description of teaching and learning activity		Competences and Cross-Cutting Issues to be addressed
	Teachers activities	Learners activities	
<b>Step 1: INTRODUCTION</b> (10 minutes)	<ul style="list-style-type: none"> <li>• Teacher reviews the previous lesson by asking questions about the study of objects from nature in line with the elements of art (3 minutes).</li> <li>• Takes learners out of class to observe the objects in the landscape.</li> <li>• The teacher introduces learners to the concept of perspective as they observe different objects out of class (7 minutes).</li> </ul>	<p><b>Pre lesson activity:</b></p> <ul style="list-style-type: none"> <li>• Learners briefly discuss about the study of objects they learnt in the previous lesson.</li> <li>• Learners describe the behavior of objects with distance (perspective) as they observe different objects from nature.</li> <li>• Observe the landscape and discuss the relationship between near and far objects.</li> </ul>	<p>The learner;</p> <ul style="list-style-type: none"> <li>• Uses observation skills and describes the nature of objects according to perspective.</li> <li>• Discusses with others.</li> <li>• Develops confidence.</li> <li>• Appreciates nature.</li> </ul>
<b>Step 2 Lesson Development</b> (20 minutes)	<ul style="list-style-type: none"> <li>• Takes learners back to class and divide them into groups.</li> <li>• Guides learners through activity<sup>13</sup> in the pupils' book.</li> </ul>	<p><b>Lesson activities:</b></p> <ul style="list-style-type: none"> <li>• Learners identify the components of perspective pictorially.</li> <li>• Learners observe how lines are used in relation to shapes and colour to achieve perspective.</li> <li>• Learners discuss the relationship between what was observed out of class and the drawings in the learners' book.</li> </ul>	<p>The learner;</p> <ul style="list-style-type: none"> <li>• Uses observation skills and describes the nature of objects according to perspective.</li> <li>• Interprets pictures according to the principle of perspective.</li> <li>• Develops confidence.</li> </ul>

	<ul style="list-style-type: none"> <li>• Introduce learners to the concept of the eye-level and vanishing point.</li> <li>• Explain the concept of linear perspective.</li> </ul>	<ul style="list-style-type: none"> <li>• Interprets the lines of perspective and the vanishing point in the drawings shown.</li> </ul>	The learner develops observation skills and confidence.
	<ul style="list-style-type: none"> <li>• Gives out materials.</li> <li>• Guides learners on how to use rulers to draw while following perspective by going through Activity 14.</li> <li>• Guides learners to draw the classroom block from outside.</li> </ul>	<ul style="list-style-type: none"> <li>• Draws boxes following lines of perspective and the vanishing point.</li> <li>• Uses lines to draw the classroom block following perspective.</li> </ul>	<ul style="list-style-type: none"> <li>• The learner develops manipulative skills as he/she experiments with materials.</li> </ul>
<b>Step 3 Conclusion/ summary/ Assessment (10 minutes)</b>	<ul style="list-style-type: none"> <li>• Guides learners how to display their works.</li> <li>• Discusses learners work regarding the principle of perspective.</li> </ul>	<ul style="list-style-type: none"> <li>• Display their works in the space available.</li> <li>• Discuss their work regarding lines of perspective; the eye-level and vanishing point.</li> </ul>	Learners respect each other's opinions.
<b>Teacher self-evaluation</b>	<ul style="list-style-type: none"> <li>• Assess whether the planned objectives were achieved.</li> <li>• Critiques yourself, regarding the factors that led to the success or failure of the lesson</li> <li>• Indicate the areas that need improvement</li> </ul>		



# Unit 1



## Still Life and Nature

### Learning objectives

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By the end of this Unit, the learner should be able to;

- ④ Identify the elements and principles of drawing and colour application
- ④ Explain the process of making a drawing and applying colour
- ④ Describe the different ways of handling various materials and tools
- ④ Draw and create pictures and compositions from observation and imagination through the manipulation of different materials and tools
- ④ Use various techniques of drawing and applying colour i.e. etching, monochrome and abstract
- ④ Appreciate nature and have a desire to protect it
- ④ Value the opinions of others in groups without regard to gender, age and other inclinations

(Refer to the Fine Art and Crafts Syllabus for Ordinary Level S 1 – S 3. Kigali 2015, page 4)

### Key Unit Competence

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To be able to draw pictures of still life and nature using prior knowledge and experimenting with colour application.

### Content

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- Aspects of drawing i.e. tonal variations and textural patterns.
- The principles of perspective i.e. distances, colour, size and vanishing points.

- Different types of colouring materials and tools i.e. dry medium and wet medium.
- Landscapes of scenes from one's surroundings.
- Human figures drawn from observation and/or imagination.

**Number of periods:** 8

## Topics and timing

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This Unit consists of four Sub-Units and the first Sub-Unit should be covered within a 120 minute period, the second and third Sub-Units should be covered in an 80 minute period each and the last Sub-Unit should be covered in a 40 minutes period. The Sub-Units include:

- Aspects of drawing and painting.
- The principles of perspective.
- Drawing and painting from Landscapes.
- Drawing and painting from a Human figure.

## Suggested ways of teaching this Unit

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### Lesson One: Aspects of drawing and painting

Suggested number of periods: 3

#### Competences:

The learner;

- Describes different materials and tools for drawing and painting
- Identifies the drawing and painting materials from the surrounding
- Identifies shapes and texture on different objects
- Describes the effect of different materials on paper

#### Materials required

Look for these materials for learners;

- |                                      |   |
|--------------------------------------|---|
| • Pencils in different shades        | • Brushes   |
| • Paper in different types and sizes | • Powder colours  |
| • Coloured pencils                   | • Cutters   |
| • Crayons                            | • Any other materials from the surroundings that can be used for drawing and painting |
| • Pastels                            |   |
| • Charcoal                           |   |
| • Chalk                              |   |

## Methods

The following methods could be used

- Brainstorming
- Discussion
- Guided discovery
- Experimentation

## Procedure

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### Pre lesson activity

- Introduce learners to the different materials used in drawing and painting by asking them to mention any of these materials that they know.
- Take learners through activity one in the learners' book (page 2). From the activity, the dry media include: drawing pencils, coloured pencils, charcoal, chalk and crayons. Yet the wet media include drawing ink, drawing pens, ball point pens, water colours and powder colours.

### Lesson activities

- Introduce learners to the aspects or elements of drawing and painting; i.e. space, line, shape, tones, form, texture and colour. Take learners through activity 2 in the Learner's Book (page 3) as you introduce them to these aspects.
- Guide learners on how to use pencils to create tonal values. Provide them with the necessary materials and take them through activity 3 in the learners' book (page 4).
- Guide learners on how to use dry and wet media in drawing as they experiment with the aspects/elements of drawing. Provide learners with the necessary materials and take them through activities 4 and 5 (page 5).
- Let learners display their work and you guide them through the discussion.
- Guide learners on how to identify texture with form and the different ways of shading by taking them through activities 6 and 7. Dividing learners into small groups would largely depend on the size of your class.
- Provide learners with the required materials and guide them on how to practice with texture and form by going activity 8 in the learners' book (page 7). Guide them as they discuss their work with fellow learners.
- Guide learners through activities 9 and 10 in the learners' book and they get familiar with the colour and its classification (i.e. primary, secondary and tertiary).

- Provide learners with the required materials and take them through experiments with colour as they do activity 11. Guide them on how to mix colours effectively to create contrast in their paintings.

### **Post lesson activity**

- As they display their artworks, guide learners on how to identify a successful artwork in painting regarding the use of elements of art.

## **Lesson Two: The principle of perspective**

Suggested number of periods: 2

### **Competences:**

The learner;

- Describes the behavior of objects with distance
- Identifies the eye level and vanishing point on buildings
- Defines the principle of perspective

### **Materials required**

Look for these materials for learners;

- Pencils in different shades
- Rubbers
- Rulers
- Paper in different types and sizes
- Cutters
- Any other materials from the surroundings that can be used for drawing and painting

### **Methods**

The following methods could be used

- Brainstorming
- Direct visual observation
- Discussion
- Guided discovery
- Experimentation

## **Procedure**

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### **Pre lesson activity**

- Take learners out of class and let them do activity 12 in the learners' book. Guide them through the discussion as they discover the meaning of perspective.



## Lesson activities

- Take learners back to class and divide them into groups to discuss activity 13 in the learners' book. Guide them as they identify the components of perspective pictorially. Give them guidance as they discover how lines were used in relation to shapes and colour to achieve perspective in the two drawings. Let learners relate what they observed out of class with what appears in the drawings regarding perspective.
- Introduce learners to linear perspective by interpreting the drawing on page 13 in the learners' book. Guide learners to understand the concepts of the eye-level and the vanishing point.
- Provide learners with the necessary materials and let them do the first part of activity 15 in the learners' book individually while in class. Learners should be free to use rulers as they do the activity. Let them capture the concept by emphasising the use of lines to show the eye-level and vanishing points.
- Take learners out of class to do the second part of activity 15. Let them use lines to describe all visible details of the classroom block.
- Take note: Emphasise to the learners that all lines that describe details of the building on the same side tend to meet at the same vanishing point.

## Post lesson activity

Guide learners to display and discuss their work. You may pick on a few drawings which are perfect and a few others with challenges for discussion according to the class size.

## Lesson Three: Drawing and painting from Landscapes

Suggested number of periods: 2

### Competences:

The learner;

- Describes the different objects found in a landscape
- Identifies the major areas of a landscape
- Draws from a landscape
- Paints from a landscape

## **Materials required**

Look for these materials for learners;

- Pencils in different shades
- Paper
- Coloured pencils
- Crayons
- Pastels
- Charcoal
- Any other materials from the surroundings that can be used for drawing and painting

## **Methods**

The following methods could be used

- Discussion
- Direct visual observation
- Guided discovery
- Experimentation

## **Procedure**

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### **Pre lesson activity**

- Introduce to the learners the major components of a landscape, i.e. foreground, middle ground and background.
- Divide up the learners into groups according to the class size and take them out of class. When you are grouping them try to mix them according to their capabilities and gender.

### **Lesson activities**

- Let the learners observe their surroundings in groups. Then guide them through activity 15 in the learners' book as they describe what they observe in the landscape. Where possible, learners could observe their surroundings through the windows.
- Take the learners back to class and in pairs let them do activity 16. Guide them as they mention what appears in the three divisions of the landscapes in the learners' book.
- Explain to learners about the difference between a closed and open landscape. You could use examples from around your school.
- Supply learners with the necessary materials and guide them through activity 17 in the learners' book.

### **Post lesson activity**

Let learners display their work. Guide learners through a discussion as they comment on their work regarding linear and tonal perspective, the details in the foreground compared to the middle and background.

## Lesson Four: Drawing and painting from a Human figure

Suggested number of periods: 1

### Competences:

The learner;

- Describes the different parts of a human figure
- Describes the ideal proportions of a human figure
- Draws the human figure showing the posture and proportions

### Materials required

Look for these materials for learners;

- Pencils
- Paper
- Coloured pencils
- Crayons
- Charcoal
- Cutters
- Any other materials from the surroundings that can be used for drawing and painting

### Methods

The following methods could be used

- Discussion
- Guided discovery
- Direct visual observation
- Experimentation

## Procedure

---

### Pre lesson activity

- Guide the learners into a discussion as a whole class regarding the description of the human figure in terms of size relationship and differences in the different body parts.

### Lesson activities

- Guide learners through activity 18 in the learners' book. Let learners discuss the features observed in the drawing regarding the tones, proportions and body structure.
- Provide learners with the necessary materials and guide them through activity 19 in the learners' book.

### Post lesson activity

Let learners display their drawings for discussion. Guide the learners through the discussion as a whole class as you emphasise the learners' ability to capture pose in relation to the body structure.



# Unit 2

## Motifs, Pattern and Design Process

### Learning objectives

---

By the end of this Unit, the learner should be able to;

- Identify the various techniques of making different motifs
- Explain various techniques in applying different motif patterns on surfaces
- Research the different techniques of printing various motifs on surfaces
- Create various motifs by manipulating different materials and tools
- Make various motif patterns on surfaces using different techniques
- Interpret and appreciate the beauty of surroundings
- Respect and care for the different materials and tools
- Value the opinion of others without regard to age and gender in shaping their own ideas

(Refer to the Fine Art and Crafts Syllabus for Ordinary Level S 1 – S 3. Kigali 2015, page 5)

### Key Unit Competence

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To be able to make various motif patterns inspired by the environment and apply them on to surfaces using different techniques and colour.

**Number of periods: 3**

## Content

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- Making different motif patterns and designs inspired from one's surroundings.
- Designing on surfaces in colour using different impression techniques and materials from the surrounding areas.

## Topics and timing

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This Unit consists of two Sub-Units; the first Sub-Unit should be covered in 40 minutes and the second Sub-Unit should be covered in 80 minutes period. These Sub-Units are as follows:

- Making motif patterns and designs (inspired from the surroundings)
- Designing on surfaces in colour using impression techniques

## Suggested ways of teaching this Unit

---

### Lesson One: Making motif patterns and designs (inspired from the surroundings)

Suggested number of periods: 1

#### Competences:

The learner;

- Identifies objects with patterns from the surroundings
- Identifies materials and tools for printing
- Prints patterns using found objects

#### Materials required

Look for these materials for learners;

- Paper
- Found objects
- Printing ink
- A flat surface such as a table
- Cutters
- Any other materials from the surroundings that can be used for drawing and painting

#### Methods

The following methods could be used

- Discussion
- Group work
- Guided discovery
- Experimentation

## Procedure

---

### Pre lesson activity

- Divide the learners into groups according to the size of your class.
- Then guide them through numbers one and two of activity 1, page 22 in the learners' book.

### Lesson activities

- Give learners the required materials for printing.
- Guide learners through questions three and four of activity 1 in the learners' book.

### Post lesson activity

- Learners display their works and you guide them through a discussion regarding the flow of the patterns created and the colours used.

## Lesson Two: Designing on surfaces in colour using impression techniques

Suggested number of periods: 2

### Competences:

The learner;

- Identifies materials and tools for printing
- Prints designs using patterns from nature
- Appreciates ideas from others about his/her own work

### Materials required

Look for these materials for learners;

- Paper
- Printing ink
- Cutters
- Any other materials from the surroundings that can be used for drawing and painting
- Irish or sweet potatoes
- A flat surface such as a table

### Methods

The following methods could be used

- Discussion
- Group work
- Guided discovery
- Experimentation

## Procedure

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### **Pre lesson activity**

- Introduce learners to a variety of objects from their natural environment and how patterns can be developed regarding their, shapes, texture and colour.

### **Lesson activities**

- Discuss with learners how to develop motifs from the natural environment and how to print them on a given surface.
- Guide learners through activity 2 page 23 in the learners' book.

### **Post lesson activity**

Let learners display and individually discuss their work to the rest of the class.

# Unit 3

GISIMBA MEMORIAL CENTER  
DISTRICT OF NYARUGENGE

P.O.BOX: 1433 KIGALI

Hope For children

## Letter Styles, Illustration and Design Process

### Learning objectives

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By the end of this Unit, the learner should be able to;

- Identify the basic elements of graphic art, i.e. colour shape and layout
- Explain the process of making different posters and calligraphic texts
- Research the different methods and letter pattern for poster designs
- Create various calligraphic texts and posters by using different materials and graphic tools and/or software
- Experiment with different methods and techniques used by others
- Appreciate the value of communication
- Respect and protect the different aspects of the environment
- Value the opinion of others without regard to gender and other inclinations in shaping own ideas

(Refer to the Fine Art and Crafts Syllabus for Ordinary Level S 1 – S 3. Kigali 2015, page 6)

### Key unit competence

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To be able to design graphic works using various calligraphic styles, illustrations and colour.

**Number of periods: 3**



## Content

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- Aspects/elements of design i.e. colour, layout/plan and illustration.
- Revise different letter styles and patterns made with various tools and software applications i.e. San Serifs, Gothic, Italics, block etc.

## Topics and timing

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This Unit consists of two Sub-Units; the first Sub-Unit should be covered in 80 minutes and the second Sub-Unit should be covered in 40 minutes period. These Sub-Units are as follows:

- Calligraphic handwriting.
- Poster designing.

## Suggested ways of teaching this Unit

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### Lesson One: Calligraphic handwriting

Suggested number of periods: 2

#### Competences:

The learner;

- Describes the different letters used in designing
- Identifies the different letter fonts used in designing
- Interprets messages from posters
- Constructs letters using construction lines

#### Materials required

Look for these materials for learners;

- Pencils
- Paper
- rulers
- Coloured pencils
- Cutters
- Any other materials from the surroundings that can be used for drawing and painting

#### Methods

The following methods could be used

- Discussion
- Direct visual observation
- Guided discovery
- Experimentation

## Procedure

---

### Pre lesson activity

- Discuss with learners about places where they have seen different letters being used and what messages they carry.
- Share ideas about the posters in the learners' book by taking learners through activity 1.

### Lesson activities

- By showing learners different posters discuss the different forms of paper use in designing, i.e. portrait and landscape.
- Guide learners through activity 2 in the learners' book.
- Let learners share the materials available as you introduce them to calligraphic hand writing of the upper case. Guide them through activity 3 in the learners' book.
- Guide learners on how to construct letters of the lower case, by using the construction lines shown in the learners' book and working out activity 4.

### Post lesson activity

Let learners display their work and discuss it with fellow learners.

## Lesson Two: Poster designing

Suggested number of periods: 1

### Competences:

The learner;

- Describes the major components of a poster
- Identifies the types of letters used in poster designs
- Interprets messages in a poster
- Differentiates between portrait and landscape layout of a poster
- Designs an advertising board

### Materials required

Look for these materials for learners;

- Pencils
- Coloured pencils
- rubbers
- Paper
- Rulers
- Cutters
- Any other materials from the surroundings that can be used for drawing and painting

## **Methods**

The following methods could be used

- Discussion
- Guided discovery
- Direct visual observation
- Experimentation

## **Procedure**

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### **Pre lesson activity**

- Show learners different types of posters and discuss their major function, the letters and illustrations used as well as the colour choice.
- Take learners through activity 5 as they study the layout of different posters

### **Lesson activities**

- Let learners share the available and necessary materials.
- Give learners a theme of the poster they are going to design as a group activity. Or where possible, you can let learners suggest their own topics.
- Guide learners through activity 6

### **Post lesson activity**

- Learners display their work and discuss it with friends under the teacher's guidance.



# Unit 4

## Methods of Modelling Clay Figures and Forms

### Learning objectives

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By the end of this Unit, the learner should be able to;

- Describe different ways of preparing clay and handling paper
- State the different techniques and processes of making figures and forms
- Describe the different methods of putting decorations on clay bodies ie incision and impression
- Model clay figures and wares using different materials and tools
- Make different moulds using various techniques i.e. slabs, coils and pinch
- Create different textural decorative impressions on the surfaces of clay figures and wares
- Appreciate the value of natural phenomena
- Respect and protect the different aspects of the environment
- Value the opinion others regardless of gender and other inclinations

(Refer to the Fine Art and Crafts Syllabus for Ordinary Level S 1 – S 3. Kigali 2015, page 7)

### Key Unit Competence

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To be able to build clay figures and forms and apply various marks on surfaces using various techniques.

**Number of periods: 6**

## Content

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- Various ways of moulding different clay figures i.e. coils and slabs etc.
- Revise techniques of decorating clay surfaces (incision, impression, marking) and introduce glazing and varnishing.
- Methods of building masks i.e. coils, pinch and build-on.
- Materials, tools and articles in mask decoration and creation of emotion i.e. paints, strings and seeds.

## Topics and timing

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This Unit consists of three Sub-Units; each Sub-Unit should be covered in 80 minutes periods. These Sub-Units are listed below:

- Preparation of Clay and papier maché
- Making a mask using coils and slabs
- Making a mask using papier maché

## Suggested ways of teaching this Unit

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### Lesson One: Preparation of Clay and papier maché

Suggested number of periods: 2

#### Competences:

The learner;

- Describes the characteristics of clay
- Explains the different processes of preparing clay
- Prepares clay

#### Materials required

Look for these materials for learners;

- Clay
- Polythene materials
- Buckets
- Sieve
- Any other materials from the surroundings that can be used for drawing and painting

#### Methods

The following methods could be used

- Discussion
- Group work
- Experimentation

## Procedure

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### Pre lesson activity

- Divide learners into groups according to the class size and the character of your learners.
- Discuss what learners know about clay preparation. Discuss the different methods of clay preparation

### Lesson activities

- Let learners prepare their clay as you guide them further. Guide learners through activity 3 in the learners' book.
- Guide learners on how to keep the clay in a soft and workable state
- In groups, let learners collect waste papers and soak them in water for some time until it becomes soft/porridge-like.
- Guide learners to prepare papier maché by doing activity 5 in the learners' book.

### Post lesson activity

- Let learners keep all materials in a safe place.

## Lesson Two: Making a mask using coils and slabs

Suggested number of periods: 2

### Competences:

The learner;

- Explains what a mask is and its use.
- Describes the process of making coils out of clay.
- Forms a mask using coils of clay.
- Makes a mask using a slab.

### Materials required

Look for these materials for learners;

- Prepared clay
- Polythene material
- Table knife
- A bowl
- Any other materials from the surroundings that can be used for drawing and painting

## Methods

The following methods could be used

- Discussion
- Group work
- Guided discovery
- Experimentation

## Procedure

---

### Pre lesson activity

- Provide learners with different types of masks and let them critically observe and describe their different features.
- As a whole class, discuss the forms, colours, decorations and purpose of the masks on page 41 in the learners' book.

### Lesson activities

- Let learners prepare the work place as you provide them with the required materials.
- Guide learners through activity 6 in the learners' book.
- Guide them on how to finish and decorate their masks.
- Guide learners through activity 7 as they make masks using slabs.

### Post lesson activity

- Divide learners into groups or simply in pairs.
- Let learners clean their work place
- Let learners display and discuss their masks.

## Lesson Three: Making a mask using papier maché

Suggested number of periods: 2

### Competences:

The learner;

- Describes the process of making papier maché from wasted papers.
- Explains the uses of papier maché.
- Makes a mask using papier maché.

### **Materials required**

Look for these materials for learners;

- Wasted papers
- Water
- Any other materials from the surroundings that can be used for drawing and painting
- Pencils
- Glue

### **Methods**

The following methods could be used

- Discussion
- Group work
- Guided discovery
- Experimentation

## **Procedure**

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### **Pre lesson activity**

- Divide the learners into groups. Be keen with the composition of the groups to differ from the earlier ones.
- Discuss with them the idea of using the papier maché which was prepared earlier on, to make different forms of sculpture.

### **Lesson activities**

- Let learners prepare the working place as they get set for work.
- Guide learners through activity 8 in the learners' book.
- Let learners clean up themselves and the place.

### **Post lesson activity**

- Guide learners as they display and discuss their works.





# Unit 5

## Weaving with basic local materials

### Learning objectives

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By the end of this Unit, the learner should be able to;

- ④ Identify the various materials, tools and articles used in weaving
- ④ Describe the different techniques of weaving using a variety of raffia
- ④ Apply different techniques in assembling warp and weft using raffia
- ④ Use different materials and tools to decorate the surfaces
- ④ Appreciate the value and beauty in society and traditional settings
- ④ Care for the different aspects of the environment
- ④ Appreciate the opinions of others without regard to gender, age and other inclinations

(Refer to the Fine Art and Crafts Syllabus for Ordinary Level S 1 – S 3. Kigali 2015, page 8)

### Key Unit Competence

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To be able to create various forms of craftworks through manipulating different raffia.

**Number of periods: 4**

## **Content**

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- Different materials, tools and articles in raffia work.
- Techniques in patterning various raffia i.e. warps and wefts.
- Various design patterns in decoration different weavings.

## **Topics and timing**

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This Unit consists of two Sub-Units; each Sub-Unit should be covered in 80 minutes periods. These Sub-Units are listed below:

- How to make a coil basket using raffia (40 minutes)
- Weaving techniques (40 minutes)

## **Suggested ways of teaching this Unit**

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### **Lesson One: How to make a coil basket using raffia**

Suggested number of periods: 2

#### **Competences:**

The learner;

- Describes the baskets made using the coil technique.
- Identifies materials for making a coil basket.
- Prepares materials for making a coil basket.
- Makes a coiled basket.

#### **Materials required**

Look for these materials for learners;

- Raffia
- Weaving needle
- Papyrus or banana leaves
- Dyes
- Cutters
- Any other materials from the surroundings that can be used for drawing and painting

#### **Methods**

The following methods could be used

- Brain storming
- Guided discovery
- Experimentation
- Problem solving

## Procedure

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### Pre lesson activity

- Discuss with learners about their experience on the use of raffia and the different objects made using raffia as a local material.
- Show learners the different objects made using raffia. Guide learners through activities 1 and 2 in the learners' book.

### Lesson activities

- Guide learners on how to prepare the necessary materials for weaving baskets as you take them through activity 3.
- Guide learners through activity 4 in the learners' book.

### Post lesson activity

- Learners cleanup their work place.
- Learners display their work and discuss it regarding the use of materials and finishing techniques.

## Lesson Two: Weaving techniques

Suggested number of periods: 2

### Competences:

The learner;

- Identifies objects woven with different techniques.
- Collects materials for weaving.
- Describes the different weaving techniques.
- Weaves with different techniques.

### Materials required

Look for these materials for learners;

- Raffia
- Cane
- Different woven articles
- Cutters
- Any other materials from the surroundings that can be used for drawing and painting

### Methods

The following methods could be used

- Discussion
- Direct visual observation
- Guided discovery
- Group work

## **Procedure**

---

### **Pre lesson activity**

- Introduce learners to the different objects from their surroundings with different weave patterns. Identify with them the materials used to make such weaves.
- Divide learners into small groups.
- Supply learners with the required materials.

### **Lesson activities**

- Guide learners through activity 6 in the learners' book as they make a plain weave clearly explain to them the warp and weft.
- Introduce them to the basket weave and where it is often used.
- Guide learners through activity 7 in the learners' book as they make a twill weave.

### **Post lesson activity**

Let learners display their weaves for discussion; regarding neatness and finger dexterity.



# Unit 6

## Motifs and Pattern in Embroidery, Batik and Tie and Dye

### Learning objectives

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By the end of this Unit, the learner should be able to;

- ④ Describe the tools and materials for making different patterns on textiles
- ④ Identify the techniques and processes of fabric decoration
- ④ Create different motifs and patterns on textiles using various techniques i.e. folding stenciling and spraying
- ④ Creating various batik designs using different techniques i.e. wax, resist and spray
- ④ Appreciate the value of cultural and traditional designs that are used in decorations
- ④ Care for and protect the environment
- ④ Appreciate the opinions of others without regard to gender and other inclinations

(Refer to the Fine Art and Crafts Syllabus for Ordinary Level S 1 – S 3. Kigali 2015, page 9)

### Key Unit Competence

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To be able to create different patterns on textiles by manipulating various materials and tools.

**Number of periods: 6**

## Content

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- Different materials and tools for batik and tie and dye.
- Methods for making different motif patterns of embroidery on fabrics.
- Creating various designs in batik using different techniques i.e. wax resist and brush and spray.
- Techniques of making patterns of designs in colour on textiles using tie and dye techniques i.e. spraying dipping and knotting.

## Topics and timing

---

This Unit consists of three Sub-Units; each Sub-Unit should be covered in 80 minutes periods. These Sub-Units are listed below:

- Methods and techniques for tie and dye
- Tie and dye with found objects
- Methods for making batik articles

## Suggested ways of teaching this Unit

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### Lesson One: Methods and techniques for tie and dye

Suggested number of periods: 2

#### Competences:

The learner;

- Identifies different patterns made by tie and dye
- Identifies different materials and tools for tie and dye
- Makes different patterns for tie and dye

#### Materials required

Look for these materials for learners;

- Tie and dye patterns on cloth
- Cloth
- Dyes
- Heat source
- Paper
- Any other materials from the surroundings that can be used for drawing and painting
- Raffia
- Water
- Salt
- Pencils

## **Methods**

The following methods could be used

- Discussion
- Direct visual observation
- Experimentation

## **Procedure**

---

### **Pre lesson activity**

- Introduce learners to different types of fabrics and discuss how they have been used in the society. Let learners give their experience.
- Guide learners through activities one and two in the learners' book as they get more familiar with patterns in textiles and how they are used in different occasions.

### **Lesson activities**

- Introduce learners to the different patterns for tie and dye by looking at various tie and dye products.
- Guide learners on how to prepare materials for tie and dye. Take learners through activity 3 as they prepare the cloth for tie and dye.
- Guide learners through activities 4 to 8 as they get familiar with the techniques of making patterns for tie and dye. You may divide the patterns among the different groups to come up with a variety of patterns at the end of your lesson.

### **Post lesson activity**

- Learners display their work for drying before untying the clothes. Inform learners to collect different found objects such as stones and bottle tops in their free time, to be used during the next lesson.

## **Lesson Two: Tie and dye with found objects**

Suggested number of periods: 2

### **Competences:**

The learner;

- Collects found objects for making patterns
- Prepares the cloth for tie and dye
- Makes tie and dye patterns on cloth using found objects

## **Materials required**

Look for these materials for learners;

- Raffia
- Water
- Dyes
- Heat source
- Paper
- Any other materials from the surroundings that can be used for drawing and painting
- Cloth
- Found objects
- Salt
- Pencils

## **Methods**

The following methods could be used

- Discussion
- Guided discovery
- Direct visual observation
- Experimentation

## **Procedure**

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### **Pre lesson activity**

- Guide learners as they prepare the necessary materials for tie and dye using found materials; e.g. washing and drying.

### **Lesson activities**

- Guide learners through activity 9 in the learners' book. Let learners make their tying tight to avoid dyes from spreading to unwanted areas.
- Let learners dispose their articles for drying.
- Learners remove the raffia used when the articles are dry.

### **Post lesson activity**

- Learners display their work for discussion with fellow learners.

## **Lesson Three: Methods for making batik articles**

Suggested number of periods: 2

### **Competences:**

The learner;

- Describes the materials and tools for making batik articles
- Sketches patterns for batik
- Makes batik articles using wax and dyes



## **Materials required**

Look for these materials for learners;

- Brushes
- Coloured pencils
- Wax
- Flat iron or ironing box
- Any other materials from the surroundings that can be used for drawing and painting
- Wasted papers
- Source pan
- Heat source

## **Methods**

The following methods could be used

- Discussion
- Guided discovery
- Direct visual observation
- Experimentation

## **Procedure**

---

### **Pre lesson activity**

- Introduce learners to various articles made using batik techniques. Guide learners as they discuss the patterns made using batik technique.
- Let learners discuss the materials and tools used in batik work and how they are prepared.

### **Lesson activities**

Divide learners into groups depending on the size of your class.

- Guide learners through activities 10 and 11 in the learners' book.
- Take note: Caution learners about the dangers of hot wax and dipping a wet brush into hot wax burns the bristles of the brush.

### **Post lesson activity**

- Let learners display their work for discussion. While discussing the artworks consider the patterns and consistence of lines.

# Unit 7

## The Development of Art through the Ages in the World

### Learning objectives

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By the end of this Unit, the learner should be able to;

- Identify the characteristics of art from different regions through different times i.e. Africa and Europe
- Describe the works of renowned historical artists of the world
- Analyse some works of art of renowned artists
- Examine major characteristics of artworks from different regions, eras and personalities
- Create works by tracing out some shapes and forms from works of renowned artists
- Appreciate the value of culture and tradition
- Appreciate the ideas presented by others
- Appreciate the great African works of art as those from around the world

(Refer to the Fine Art and Crafts Syllabus for Ordinary Level S 1 – S 3. Kigali 2015, page 10)

### Key Unit Competence

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To be able to identify the development of art through the ages and carry out an appreciation of techniques.

**Number of periods: 6**

## Content

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- Introduction to ancient and modern art.
- World renowned artists like Michelangelo, Leonardo da Vinci, Van Gough, Rembrandt, Raphael, Picasso and O'Keeffe.
- World renowned art sites i.e. Altamira, Lascaux and Olduvai gorge.

## Topics and timing

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This Unit consists of three Sub-Units; each Sub-Unit should be covered in 80 minutes periods. These Sub-Units are listed below:

- Introduction of Ancient and Modern Art.
- World renowned artists in the renaissance period.
- World renowned artists during the modern art period.

## Suggested ways of teaching this Unit

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### Lesson One: Introduction of Ancient and Modern Art

Suggested number of periods: 2

#### Competences:

The learner;

- Identifies the places for ancient art
- Identifies the images for pre-historic art
- Describes the methods and techniques used to make art in the ancient civilisations
- Makes sketches for some of the works made during the ancient period.

#### Materials required

Look for these materials for learners;

- Pencils
- Paper
- Coloured pencils
- Any other materials from the surroundings that can be used for drawing and painting

#### Methods

The following methods could be used

- Discussion
- Story telling
- exposition

## Procedure

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### Pre lesson activity

- Discuss to the learners the importance of studying about the art in the past in relation to the creation of artworks at present.

### Lesson activities

- Let learners discuss beginnings of art in the pre-historic period both in Africa and Europe.
- Take learners through activity 1 in the learners' book.
- Introduce learners to the beginnings of art in Europe with reference to the cave paintings at Lescaux and Altamira.
- Guide learners through activity two in the learners' book.

### Post lesson activity

- Let learners display their works and discuss the relationship between own work and that of the cave paintings.

## Lesson Two: World renowned artists in the Renaissance period

Suggested number of periods: 2

### Competences:

The learner;

- Identifies the images of the world renowned artists
- Describes works of the world renowned arts
- Describes the methods and techniques used to make these works
- Sketches from works of the great masters

### Materials required

Look for these materials for learners;

- Pencils
- Paper
- Coloured pencils
- Crayons
- Charcoal
- Any other materials from the surroundings that can be used for drawing and painting

### Methods

The following methods could be used

- Discussion
- Direct visual observation
- Guided discovery
- Experimentation

## Procedure

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### Pre lesson activity

- Discuss with learners the development of art in the different ages to through the Middle Ages, the Renaissance and modern art periods.

### Lesson activities

- Discuss with learners the factors that led to the development of art during the Renaissance period and the great masters of art who existed in the period. Guide learners through activity three in the learners' book.
- Introduce learners to the works of Leonardo da Vinci and Michelangelo.
- Guide learners through activities 4, 5 and 6 in the learners' book.

### Post lesson activity

- Let learners display their works and discuss it with fellow learners, regarding creativity and following the elements and principles of art.

## Lesson Three: World renowned artists during the modern art period

Suggested number of periods: 2

### Competences:

The learner;

- Identifies the images of the world renowned artists
- Describes works of the world renowned arts
- Describes the methods and techniques used to make these works
- Sketches from works of the great masters

### Materials required

Look for these materials for learners;

- Pencils
- Paper
- Coloured pencils
- Crayons
- Charcoal
- Any other materials from the surroundings that can be used for drawing and painting

### Methods

The following methods could be used

- Discussion
- Direct visual observation
- Guided discovery
- Experimentation

## Procedure

---

### Pre lesson activity

- Discuss with learners the development of art after the renaissance; after the advancement of innovations in science as well as the economic world.
- Discuss how art was affected by these innovations and scientific discoveries.

### Lesson activities

- Discuss the different art movements that were developed after the Renaissance period into modern art.
- Discuss with learners some of the artists and their art movements during the modern art era.
- Guide learners through activities 6, 7, 8, 9 and 10.

### Post lesson activity

- Let learners display and discuss their art works regarding creativity and following of art elements and principles.

## Section 6: Extension work for brighter learners

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In Fine Art and Crafts, some learners may appear to be more creative than others or faster in doing a particular activity. For such learners, you may give them more challenging activities compared to the rest of the learners. This should be done in the following ways:

### Still life and nature

Task brilliant learners to more complex composition of objects or landscapes for study according to the available space. Or let such learners use more challenging media such as pen and ink in drawing. For drawing and painting from a landscape, let such learners study areas with more objects according to the teacher's judgement.

### Motifs, pattern and design process

Brilliant students can make motifs with more complex patterns in terms of shapes and lines. Creativity can be observed in the variety of colours used and the nature of the visual texture created.

### Letter styles, illustration and design process

Gifted learners should be given more words to write in a calligraphic hand. Such work should be assessed in terms of letter consistence and neatness.

### Methods of modelling clay figures and forms

Brilliant students should be tasked to create more expressive masks in either clay or peppier maché. Such learners should be assessed on the use of natural materials to decorate their artworks.

### Weaving using basic local materials

Gifted learners make weaves which look neat. Therefore, such learners should be judged by their finger dexterity as they weave and the speed by which they weave. They could be given tasks to work individually according to the existing materials.

### Motifs and pattern in embroidery, batik and tie and dye

Gifted learners may be given chance to develop more complex patterns for both batik and tie and dye. Such learners can also use more than one colour in their designs.

### The development of art through ages in the world

More talented learners should be given chance to develop and express their ideas following the interpretation of the given artists' work. They are free to choose materials of their own as they develop their ideas.

## Section 7: Remedial work

Slow learners can be judged according to the time they take to accomplish a given task and their creativity in making the particular artworks. Such learners can do all the given activities in the different units but at a slow pace as they acquire the given skills.

## Section 8: Extension knowledge and ideas for teachers

Basic aspects of drawing and painting.

These include elements and principles of art. The elements include:

1. *Line*: the path made by a sharp instrument when its point of contact is made to move on a given surface.
2. *Shape*: An area with well-defined boundaries.
3. *Tone*: The lightness or darkness of an object due to the light effect.
4. *Form*: The roundness of a given object.
5. *Structure*: the general appearance of an object according to its inner mass.
6. *Texture*: The surface quality of a given object or simply the roughness or smoothness of a given surface of an object.

7. *Colour*: The sensation caused in a viewer's eyes as he/she observes a particular object. The colour of an object depends on how it absorbs and/or reflects light.
8. *Space*: The empty place or surface within or around a given work of art.

The principles of art include the following:

1. *Balance*: This is achieved when the artist creates a state of equilibrium with visual weight in his art work.
2. *Contrast*: is what creates excitement and interest in an artwork when it is being viewed.
3. *Proportions*: the size, amount and location of something compared to another.
4. *Rhythm*: this can be achieved by repetition of the elements of art (such as line, form, texture and colour) and creation of patterns.
5. *Unity*: this is achieved when everything in a given art work seems to be working together.
6. *Pattern*: is a principle of art in which an artist repeats colour, shape or a line over and over again to create an impressive work of art.
7. *Emphasis*: refers to developing points of interest in a given work to pull the viewer's attention to those particular parts in a work of art.
8. *Variety*: the use of differences in a work of art in terms of shapes, textures, colour, lines, etc.

Basic concept of Perspective

Perspective offers guidelines to follow when drawing or painting objects in a composition or a landscape. Linear perspective refers to the variation of the sizes of objects with distance. Quite often, this is captured by use of lines. The lines used to show linear perspective tend to meet at a distance at an imaginary point called the vanishing point. If objects are seen in a single plane, such as a wall, or trees in a line, they tend to share one vanishing point. This is called a one-point perspective. For the case of an object or objects where two faces are seen, such as a building or box, there exist two vanishing points. This is referred to as a two-point perspective.

For the case of developing motifs, pattern and design process; Letter styles, modelling clay figures and forms, Weaving, batik and tie and dye, the principles of art apply more. The principle of balance has to be followed in all artworks and rhythm and patterns would make works of art appear more interesting to observe.