

# **CREATIVE PERFORMANCE FOR TTCs**

## **YEAR TWO TUTOR'S GUIDE**

### **OPTIONS:**

- Early Childhood and Lower Primary Education (ECLPE)
- Language Education (LE)
- Social Studies Education (SSE)

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# FOREWORD

*Dear Tutor,*

Rwanda Basic Education Board is honoured to present the Creative Performance (Fine Arts, Crafts and Music) Tutor’s Guide for ECLPE, LE & SSE options which serve you to teach effectively and enhance your competences in creative performance.

In fact, the Rwandan educational philosophy is to ensure that learners achieve full potential at every level of education which will prepare them to be well integrated in society and exploit employment opportunities. Specifically, TTCs syllabus was reviewed to train quality teachers who will confidently and efficiently implement the Competence Based Curriculum in Pre-primary and Primary education. In line with efforts to improve the quality of education, the Government of Rwanda emphasizes the importance of Creative performance subject aligned with its syllabus in order to facilitate their learning process.

The ambition to develop a knowledge-based society and the growth of regional and global competition in the job markets has necessitated the elaboration of a Tutor’s guide which will facilitate and give you the required information about what is creative performance, its origin, history and its place and importance in our society and how it must be taught.

I wish to sincerely express my appreciation to the people who contributed towards the development of this book, particularly, REB staff, Lecturers, Teachers, TTC Tutors and independent people for their technical support. A word of gratitude goes to the Head Teachers and TTCs principals who availed their staff for various activities.

**Dr. MBARUSHIMANA Nelson**

Director General, REB

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## Part I: General introduction

Fine Arts, Crafts and Music are paramount tools in all teaching and learning activities. It is therefore vital to engage and inspire student-teachers to love Fine Arts, Crafts and Music in develop their talents as future teachers and artists fit to cope with the modern world. This will increase their self-confidence, creativity and sense of achievement and further develop a critical engagement with Fine Arts, Crafts and Music, allowing them to draw, design, compose, perform and use both throughout the teaching and learning activities, as future teachers.

The aims of this guide on Fine Arts, Crafts and Music are to enable you as a tutor to help student-teachers promote:

- Knowledge, understanding and skills in Fine Arts, Crafts and Music from the origin up to date
- Self-expression through different presentations.
- Development of talents in using different materials, tools and instruments in Fine Arts, Crafts and Music
- Self-confidence and skills in creating, execution and implementing Fine Arts, Crafts and Music in teaching and learning activities.

The above aims can be achieved via the major activities highlighted in this book namely: **understanding, designing, composing, exhibiting and performing.**

The above mentioned activities will be done on an individual basis and group works as highly encouraged to enable the student teachers interact and help each other. Your role as a tutor and guider/facilitator is to help student-teachers refine and orient their findings.

All these features are presented in the following parts: **general introduction, sample lesson plan and unit development.**

In order to be successful, you will adopt learner centered methods in delivering the lessons in order to allow the student teachers to interact more and put emphasis on practical activities. For example in Fine Arts and Crafts, student-teachers should be encouraged to draw, paint, print and build figures in order to develop their talents while on the part of Music, performance of sol-fa which is practical activities enabling them to master sight singing, composing, performing and playing on musical instruments should be emphasised. Sometimes a piano or tuning fork would be needed in order to succeed in getting the real sound of

the notes. If you don't have a piano at your school, you can browse internet and use a piano online.

## **1. Methodological guidance**

### ***1.1. Developing competences***

Since 2015 Rwanda shifted from a knowledge based to a competency based curriculum for pre-primary, primary and general secondary education. This called for changing the way of learning by shifting from teacher centered to a learner centered approach. In this regard, you are not only responsible for knowledge transfer but also for fostering student-teacher's learning achievement and creating safe and supportive learning environment. It implies also that a student-teacher has to demonstrate what he/she is able to do using the knowledge, skills, values and attitude acquired in a new or different or given situation.

The competence-based curriculum employs an approach of teaching and learning based on discrete skills rather than dwelling on only knowledge or the cognitive domain of learning. It focuses on what student-teachers can do rather than what they know. Student-teachers develop basic competences through specific subject unit competences with specific learning objectives broken down into knowledge, skills and attitudes. These competences are developed through learning activities disseminated in learner-centered rather than the traditional didactic approach. The student-teacher is evaluated against set standards to achieve before moving on.

In addition to specific subject competences, student-teachers also develop generic competences which are transferable throughout a range of learning areas and situations in life. Below there is an example of how generic competences can be developed in Music.

<b>Generic competences</b>	<b>Examples of activities that develop generic competences in Music</b>
<b>Critical thinking</b>	Placing notes and rests on the musical staff Composing lyrics and best melodies Sol-fa and sing Differentiating and appreciating the quality of melodies from different styles.
<b>Research and problem solving</b>	Research using internet or books from library
<b>Innovation and creativity</b>	Writing the lyrics for songs Creating melodies to be matched with lyrics Creating various styles in performances
<b>Cooperation....</b>	Work in pairs Work in groups
<b>Communication</b>	Communication during discussions in groups Communication during interactions (tutor-student teachers; student teachers between themselves)

### ***1.2. Critical thinking***

These are activities that require student teachers to think critically about subject content. Groups can be organized to work in different ways.

For example: taking turns, listening, taking decisions, allocating tasks, disagreeing constructively etc.

- Research and Discuss
- Debate (see communication)
- Identify a problem and design a methodology to collect the information needed to solve the problem
- Composing melodies
- Playing musical instruments

- Performing modern and traditional dances
- Make basic music equipment out of locally available materials

### ***1.3. Research and problem solving***

- Use the internet
- Use a library
- Create a School library
- Collect data through observation and recording

### ***1.4. Creativity and Innovation***

- Write a story or poem
- Changing a poem into lyrics
- Creating a melody
- Write and Design a musical booklet
- Invent new ways of doing traditional things. Like using traditional instruments.

### ***1.5. Communication Skills***

- Tell/write a story, poem or lyrics
- Describe an event or situation through singing
- Write songs for different purposes

### ***1.6. Teamwork, cooperation, personal, interpersonal and intrapersonal management and life skills***

- Work in Pairs: Particularly useful for shared reading and comprehension of different melodies.
- Small group work
- Large Group work

**Note:** The tutor's Guide should improve support in the organization and management of groups

### ***1.7. Lifelong Learning***

- Take initiative to update knowledge and skills with minimum external support.

- Cope with the evolution of knowledge and technology advances for personal fulfillment
- Seek out acquaintances more knowledgeable in areas that need personal improvement and development
- Exploit all opportunities available to improve on knowledge and skills.

## 2. Addressing cross cutting issues

Among the changes in the competence based curriculum is the integration of cross cutting issues as an integral part of the teaching learning process as they relate to and must be considered within all subjects to be appropriately addressed. The eight cross cutting issues identified in the national curriculum framework are:

- Genocide Studies
- Environment and sustainability
- Gender
- Comprehensive sexuality education (HIV/AIDS, STI, Family planning, Gender equality and reproductive health)
- Standardization Culture
- Inclusive Education
- Peace and Values Education
- Financial Education

Some cross cutting issues may seem specific to particular learning areas/ subjects but the tutor need to address all of them whenever an opportunity arises. In addition, learners should always be given an opportunity during the learning process to address these cross cutting issues both within and out of the classroom.

Below are examples on how crosscutting issues can be addressed in your subject:

<b>Cross-cutting issues</b>	<b>Examples on how to integrates the cross-cutting issues</b>
Genocide Studies	Compose and perform songs on genocide prevention

Environment and sustainability	Some of the songs composed by learners should indicate how environment is to be protected.
Gender	Involve both girls and boys in the activities.
Peace and Values Education	During group activities encourage student teachers to respect each other and the opinions from members of the groups.
Financial Education	Some lessons will involve drawing music staves: tell the student teachers not to use large lines in order to save sheets of paper.
Standardisation Culture	Performance of some songs from our traditional culture
Inclusive Education	All student teachers should be involved in all activities without any discrimination

### 3. Attention to special educational needs specific to each subject

When we think about inclusive education, often we just think about getting children *into school*, i.e. making sure they are physically present in school. However, we also need to ensure that children are *participating actively* in the lessons and school life, and that they are *achieving* academically and socially as a result of coming to school. So we need to think about presence, participation and achievement.

Some people may think that it is difficult to address the needs of a diverse range of children. However, by working as a team within your school, with support from families and local communities, and by making small changes to your teaching methods, you will be able to meet the needs of all children including those with disabilities.

#### Tutors need to:

- Remember that children learn in different ways so they have to offer a variety of activities (e.g. role-play, dancing and singing, word games and quizzes, and outdoor activities).

- Always demonstrate the objective of the activity; show children what they expect them to do
- Vary their pace of teaching to meet the needs of each child. Some children process information and learn more slowly than others.
- Use clear consistent language: explain the meaning (and demonstrate or show pictures) if you introduce new words or concepts.
- Make full use of facial expressions, gestures and body language.
- Pair a student teacher who has a disability (physical, mental...) with a friend with no disability. Through working together, they will learn from one another. Both student teachers will benefit from this strategy.
- Have a multi-sensory approach to your activities.

Below are strategies related to each main category of disabilities and how to deal with every situation that may arise in the classroom. However the list is not exhaustive because each child is unique with different needs that should be handled differently.

### **Strategies to help student teachers with developmental disabilities:**

- Be patient! If you find that the student teacher takes longer than others to learn or to do an activity, allow more time.
- Do activities together with the student teacher.
- Gradually give the student teacher less help.
- Let the student teacher do the activity with other student teachers and encourage them to help each other.
- Divide the activity into small achievable steps.
- Remember to praise and say “Well done” when the student teacher learns something new or makes a strong effort.

### **Strategies to help student teachers with physical disabilities or mobility difficulties:**

- Adapt activities so that student teachers who use wheelchairs, other mobility aids or other student teachers who have difficulties in moving, can participate.
- Ask parents to assist with adapting furniture. E.g. the height of a table may need to be changed to make it easier for a student teacher to reach it or fit their legs or wheelchair under.

- Encourage peer support so that they help each other.
- Get advice from parents or a health professional about assistive devices

### **Strategies to help student teachers with hearing disabilities or communication difficulties**

- Always get the student teachers' attention before you begin to speak. Encourage them to look at your face.
- Use gestures, body language and facial expressions.
- Use pictures and objects as much as possible.
- Ask the parents to show you the signs they use at home for communication. Use the same signs yourself and encourage other student teachers use them.
- Keep background noise to a minimum.

### **Strategies to help student teachers with visual disabilities**

- Help student-teacher to use their other senses (hearing, touch, smell and taste) to play and carry out activities that will promote their learning and development.
- Use simple, clear and consistent language.
- Use tactile objects to help in explanation of a concept.
- If the student teachers have some sight, ask them what they can see. Get information from parents/caregivers on how the student teacher manages their remaining sight at home.
- Make sure the student teacher has a group of friends who are helpful and who allow the student teacher to be as independent as possible.
- Plan activities so that student teachers work in pairs or groups whenever possible.

### **Adaptation of assessment strategies**

Each unit in the teacher's guide provides additional activities to help learners achieve the key unit competence. Results from assessment inform the teacher which student-teacher needs remedial, consolidation or extension activities. These activities are designed to cater for the needs of all categories of learners; slow, average and gifted learners respectively.

## 4. Guidance on assessment

Assessment is an integral part of teaching and learning process. The main purpose of assessment is for improvement. Assessment for learning (**continuous and formative**) intends to improve student teacher's learning and tutor's teaching whereas assessment of learning/summative assessment intends to improve the entire school's performance and education system in general.

### 4.1. Continuous and/or formative assessment

It is an ongoing process that arises out of interaction during teaching and learning between. It includes lesson evaluation and end of sub unit assessment. This formative assessment should play a big role in teaching and learning process. The tutor should encourage individual, peer and group evaluation of the work done in the classroom and uses appropriate competence-based assessment approaches and methods.

In music theory, the student teachers will show the ability to know and understand basic music concepts and their different uses.

In the *listening and responding*, assessment will link an *exploring sounds* and *listening and responding to Music* by addressing the range of responses the student-teacher makes to Music. These include the use of vocal sounds, words, performances and expressions to interpret musical elements. The development of sensitivity and openness towards Music in various genres and styles, from different periods, cultures may be observed as the student teacher expresses his/her emotional reaction to Music.

During the process of *performing*, involving song singing and playing instruments, the student-teacher will exhibit the skills and commitment required to demonstrate a sense of pulse, imitate simple rhythms and sing or play simple melodies.

Assessment in *composing* will examine the process.

i.e. The efforts of the student-teacher to illustrate new musical ideas by improvising, composing and arranging sounds, alone or with others, in ways that involve imagination and originality. Here, the student-teachers will compose using melody without musical notations first, and then compose using musical notations. They will also dance matching respecting the rhythms.

### 4.2. Summative assessment

The assessment can serve as summative and formative depending to its purpose. The end unit assessment will be considered summative when it is done at end

of unit and want to start a new one.

It will be formative assessment, when it is done in order to give information on the progress of student-teachers and from there decide what adjustments need to be done. The assessment done at the end of the term, end of year, is considered as summative assessment so that the tutor, school and parents are informed of the achievement of educational objective and think of improvement strategies. There is also end of level/ cycle assessment in form of national examinations.

Thus, at the end of each term and each level the tutor will evaluate:

- The overall quality in the execution of a familiar or unfamiliar songs
- The sol-fa in different scales
- Accompanying a song with the key board/piano instrument, the flute and different traditional musical instruments

At the end of year three in TTC, the examination will cover the whole content of this textbook.

### **Student teachers' learning styles and strategies to conduct teaching and learning process**

There are different teaching styles and techniques that should be catered for. The selection of teaching method should be done with the greatest care and some of the factors to be considered are: the uniqueness of subjects; the type of lessons; the particular learning objectives to be achieved; the allocated time to achieve the objective; instructional available materials; the physical/sitting arrangement of the classroom, individual student teachers' needs, abilities and learning styles.

There are mainly **four different learning styles** as explained below:

- **Active and reflective learners**

**Active learners** tend to retain and understand information best by doing something active with it discussing or applying it or explaining it to others.

**Reflective learners** prefer to think about it quietly first.

- **Sensing and intuitive learners**

**Sensing learners** tend to like learning facts;

**Intuitive learners** often prefer discovering possibilities and relationships. Sensors often like solving problems by well-established methods and dislike complications and surprises; intuitive learners like innovation and dislike repetition.

- **Visual and verbal learners**

Visual learners remember best what they see pictures, diagrams, flow charts, time lines, films, demonstrations, etc; verbal learners get more out of words written and spoken explanations.

- **Sequential and global learners**

Sequential learners tend to gain understanding in linear steps, with each step following logically from the previous one. Global learners tend to learn in large jumps, absorbing material almost randomly without seeing connections, and then suddenly getting it.

- **Teaching methods and techniques that promote the active learning**

The different student learning styles mentioned above can be catered for, if the tutor uses active learning whereby learners are really engaged in the learning process.

### **What is active learning?**

Active learning is a pedagogical approach that engages students in doing things and thinking about the things they are doing. In active learning, learners are encouraged to bring their own experience and knowledge into the learning process.

### **The role of the tutor in active learning**

The tutor engages student teachers through active learning methods such as inquiry methods, group discussions, research, investigative activities and group and individual work activities.

He/she encourages individual, peer and group evaluation of the work done in the classroom and uses appropriate competence-based assessment approaches and methods.

He/she provides supervised opportunities for learners to develop different competences by giving tasks which enhance critical thinking, problem solving, research, creativity and innovation, communication and cooperation.

The tutor supports and facilitates the learning process by valuing student

teachers' contributions in the class activities.

### **The role of student teachers in active learning**

Student teachers are key in the active learning process. They are not empty vessels to fill but people with ideas, capacity and skills to build on for effective learning. A student teacher engaged in active learning:

- Communicates and shares relevant information with other learners through presentations, discussions, group work and other learner-centred activities (role play, case studies, project work, research and investigation)
- Actively participates and takes responsibility for their own learning
- Develops knowledge and skills in active ways
- Carries out research/investigation by consulting print/online documents and resourceful people, and presents their findings
- Ensures the effective contribution of each group member in assigned tasks through clear explanation and arguments, critical thinking, responsibility and confidence in public speaking
- Draws conclusions based on the findings from the learning activities.

## **5. Main steps for a lesson in active learning approach**

All the principles and characteristics of the active learning process highlighted above are reflected in steps of a lesson as displayed below. Generally the lesson is divided into three main parts whereby each one is divided into smaller steps to make sure that student teachers are involved in the learning process. Below are those main part and their small steps:

### ***5.1. Introduction***

Introduction is a part where the teacher makes connection between the current and previous lesson through appropriate technique. The tutor opens short discussions to encourage student teachers to think about the previous learning experience and connect it with the current instructional objective. The tutor reviews the prior knowledge, skills and attitudes which have a link with the new concepts to create good foundation and logical sequencings.

## *5.2. Development of the new lesson*

The development of a lesson that introduces a new concept will go through the following small steps: discovery activities, presentation of student teachers' findings, exploitation, synthesis/summary and exercises/application activities, explained below:

### – **Discovery activity**

#### **Step 1**

- The tutor discusses convincingly with students to take responsibility of their learning.
- He/she distributes the task/activity and gives instructions related to the tasks (working in groups, pairs, or individual to instigate collaborative learning, to discover knowledge to be learned)

#### **Step 2**

- The tutor let the students work collaboratively on the task.
  - During this period the tutor refrains to intervene directly on the knowledge
  - He/she then monitors how the student teachers are progressing towards the knowledge to be learned and boost those who are still behind (but without communicating to them the knowledge).
- **Presentation of student teachers' productions**
- In this episode, the tutor invites representatives of groups to presents the students' productions/findings.
  - After three/four or an acceptable number of presentations, the tutor decides to engage the class into exploitation of the students' productions.
- **Exploitation of learner's productions**
- The tutor asks the students to **evaluate the productions:** which ones are correct, incomplete or false
  - Then the tutor **judges the logic of the students' products, corrects** those which are false, **completes** those which are incomplete, and confirms those which are correct.
- **Institutionalization (summary/conclusion/ and examples)**

- The **tutor summarizes** the **learned knowledge** and gives examples which illustrate the learned content.

– **Exercises/Application activities**

- Exercises of applying processes and products/objects related to learned unit/sub-unit
- Exercises in real life contexts
- Tutor guides learners to make the connection of what they learnt to real life situations. At this level, the role of tutor is to monitor the fixation of process and product/object being learned.

### **5.3. Assessment**

In this step, the tutor asks some questions to assess achievement of instructional objective. During assessment activity, student teachers work individually on the task/activity. The tutor avoids intervening directly. In fact, results from this assessment inform the tutor on next steps for the whole class and individuals. In some cases the tutor can end with a homework assignment.

## PART II: SAMPLE LESSON PLANS

### LESSON PLAN OF FINE ART AND CRAFTS

**School Name:**

**Teacher's name:**

Term	Date	Subject	Class	Unit N <sup>o</sup>	Lesson N <sup>o</sup>	Duration	Class size
.....	.....	Fine arts and Crafts	Year 2 SSE	4	2 of 3	40mn	52
<b>Type of Special Educational Needs to be catered for in this lesson and number of student-teachers in each category</b>				Physical impairment:1 The physically impaired student-teacher can be allowed to sit in a position that can help him or her to take part in the lesson's activities			
<b>Unit title</b>		Building clay figures					
<b>Key Unit Competence</b>		To be able to manipulate different tools and materials to build clay figures, forms and masks and apply various decoration patterns on the surfaces of various objects					
<b>Title of the lesson</b>		Techniques of building clay figures					
<b>Instructional Objective</b>		Given a board and clay, present student-teachers should be able to apply different techniques for creating a ceramic art work effectively in a given time.					
<b>Plan for this Class (location: in / outside)</b>		Inside the Art room					
<b>Learning Materials (for all student-teachers)</b>		Drawing tools, clay and handling tools, buckets and carving tools.					
<b>References</b>		syllabus, textbooks and video from internet					

Timing for each step	Description of teaching and learning activity		Generic competences
	Teacher help student-teachers to form groups of five then after distribute different materials to the student-teachers where they will apply different techniques of modelling desired figures from clay then after they will exhibit what they will have done.		and <b>Cross cutting issues</b> to be addressed  <b>+ a short explanation</b>
	Tutor's activities	Student-teacher's activities	
<b>Introduction</b>  10min	To ask question about clay preparation to student-teachers.  <b>Question 1.</b> give three methods used in clay preparation?  <b>Question 2:</b> what are the types of clay?  <b>Question3:</b> what is the importance of clay  To inform student-teachers that they are going to build clay form using different techniques	To answer questions asked by the tutor.  <b>Answer:1</b> Slaking  Mixing  Wedging  Storing  <b>Answer:2</b> Kaolin  Ball clay  Shale clay  Stone clay  Fire clay  Porcelain clay  <b>Answer 3:</b> it used to model forms	<b>Generic competences</b>  Critical thinking will be developed when discussing and answering questions in groups.  <b>Communication</b> will be developed when discussing in groups the methods of preparing clay.

<p><b>Development of the lesson</b></p> <p>80min</p>	<ul style="list-style-type: none"> <li>- To Help l student-teachers to form groups of five student teachers.</li> <li>- To give instructions about how the task is going to be done in groups.</li> <li>- Distributing materials to the student-teachers.</li> <li>- Moving around while student-teachers are working and provide a support when necessary</li> </ul>	<ul style="list-style-type: none"> <li>- Student-teachers form groups and follow teacher’s advices.</li> <li>- <b>The task:</b> apply one of techniques of modelling figures from clay then model on your choice any home material or human face. Remember to respect elements and principles of sculpture.</li> </ul> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1. preparing clay</li> <li>2. sketching on the paper what they are going to model</li> </ol>  <ol style="list-style-type: none"> <li>3. preparing slabs or coils</li> </ol>  <ol style="list-style-type: none"> <li>4. starting modelling figures</li> </ol> 	<p><b>Generic competences</b></p> <p><b>Critical thinking</b> will be developed when sketching and modeling</p> <p><b>Communication</b> will be developed when student-teachers are discussing what to model in groups.</p> <p><b>Cross cutting issues:</b></p> <p><b>Gender sensitivity</b> will be addressed in forming mixed group and when all student-teachers boys and girls will be facilitated to accomplish the activity</p> <p><b>Environment sustainability</b> will happen when they will be modelling figures minding that they need to take care of hygiene of where they are.</p>
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<p><b>Conclusion</b></p> <p>10 min</p>	<p>Ask student-teachers to display their works and observe the artworks of other groups.</p> <p>Ask student-teachers to collect the used materials and tidy up their respective places</p>	<p>student-teachers display their works and make the gallery walk to appreciate other groups' s works</p> <p>The learners tidy up materials in their respective places</p>	<p><b>Generic competences</b></p> <p>Critical thinking will be developed when explaining or sharing how they made their forms and exhibiting those clay figures.</p> <p><b>Communication</b> will be developed when discussing</p> <p><b>Environment sustainability:</b> when the make hygiene at the end of work</p>
<p><b>Tutor's self-evaluation</b></p>	<p>The lesson was understood because all the steps were respected and my objectives were achieved since the present student-teachers were able to participate actively in building clay figures.</p>		

# UNIT 1

## THE DEVELOPMENT OF ART THROUGH DIFFERENT ERAS.

### 1.1. Key unit competence:

To be able to describe the key points in the evolution of Art through ages and carryout an appreciation of techniques and works of renowned Artists in Rwanda and East Africa in general

### 1.2. Prerequisites

Help the student-teachers to brainstorm by asking them what they studied in previous years, in relation with renowned Artists in Rwanda and East Africa in general and what they would like to study in year two.

Guide the student-teachers as they mention the kinds of art that was used to make artworks in pictures 1, 2 and 3.

Let the student-teachers identify the countries in which the works1, 2 and 3 were made.

### 1.3. Cross-cutting issues to be addressed

Cross cutting issues to be addressed in this unit one of key concepts of fine art & crafts and their importance are:

**Gender:** through making groups and assigning tasks to male and female student teachers.

**Financial education:** tools and materials management and selling finished artworks where it is necessary.

**Inclusive education:** all student-teachers participate actively in different lesson activities even those student-teachers with learning difficulties.

**Peace and values education:** through respecting each other's ideas and encouraging student-teachers to use different materials for a good purpose.

**Standardizations culture:** using standardized tools and materials to make high quality artworks.

#### 1.4. Guidance on introductory activity

Guide the student-teachers into the introductory activity as it is meant to test the student-teachers' prior knowledge about what they studied in the past. This will help in discovering the strength and the weakness of the student-teachers and be able to prepare for them different activities in this unit.

The introductory activity may not be finished during the lesson period but can be done gradually through the whole unit.

Help the student-teachers to read the introductory activity and let them give the answers related to the activity.

#### Suggested answers for introductory activity

*Question1:* Mention the kinds of art that was used to make artworks in pictures 1, 2 and 3?

*Answer1:* 1.Weaving 2.Carving. 3. Painting.

*Question2:* Identify the countries in which the works 2 and 3 were made in?

*Answer2:* Country number 2 is KENYA where the society of Masai people used to make masks related to their culture, Country number 3 is RWANDA where the artist painted a Gorilla

#### 1.5. List of lessons to be taught

#	Lesson title	Learning objectives	Number of periods
1	<b>Renowned artists in Rwanda</b>	- Research the major Artistes, personalities and renowned Art works from Rwanda and East Africa at large.	2

2	<b>Renowned Artists in East Africa.</b>	<ul style="list-style-type: none"> <li>- Research the major Artistes, personalities and renowned Art works from East Africa at large.</li> <li>- Observe the major characteristics of great Artworks in East Africa in general.</li> </ul>	1
<b>End unit assessment and remediation.</b>		Assess the whole unit	1

## **Lesson1: Renowned artists in Rwanda and in East Africa.**

### ***1.1.1. Art in Rwanda***

#### **a. Learning objective**

Research the major Artistes, personalities and renowned Art works in of one's from Rwanda.

#### **b. Teaching resources**

Student's book for year two (Fine Art and Crafts), illustrations, drawings, paintings, craftworks done by different artists, books of art and other materials that may be necessary and available in the environment around the school

#### **c. Prerequisites**

Introduce the class session by showing student-teachers the pictures on which there are images of different art work of some great artists in the world.

#### **d. Learning activities**

#### **Activity 1.1.1**

Introduce the lesson by asking student-teachers the forms of art styles which were used to make artworks shown in the images from activity 1.1.1.

Distribute so many images to student-teachers in order to be able to analyse art style used to produce artworks shown in images and allow them to provide different answers about the asked questions.

Allow them to express what they know about art style used to produce artworks appearing on the images of activity 1.1.1.

Guide them to do activity 1.1.1, they can do it individually, in pair or in group depending on the time you have and the available materials. Always remember to consider student-teachers with different learning difficulties/special education needs and help them appropriately.

### **Suggested answers for activity 1.1.1**

**Question 1:** Art styles that were used to produce the art works in activity 1.1.1 are *painting* and *carving*

**Question 2:** Name the great artists renowned in Rwanda that you know.

In answering this question, you should let the student- teachers suggest a variety of ideas under your facilitation.

#### **e. Application activity 1.1.1**

This is in the textbook (student's book); guide them when they are doing this application activity 1.1.1

### **Suggested Answer for application activity 1.1.1**

**Question 1:** Categorize Rwandan artists basing on their art and craft style

**Answer** Rwandan artists are painters like: BUSHAYIJA Pascal, BIRASA Bernard...

Sculptors: KABAKERA JEAN MARIE VIANNEY and SEBUKANGA JEAN BAPTISTE

**Question 2:** Who made the design of Rwandan emblem and Rwandan flag?

**Answer** KIRIMOBENECYO Alphonse.

**Question 3:** Which century and country where Imigongo styles developed in? Draw a sample of imigongo style.

**Answer**

*Imigongo was developed in 19<sup>th</sup> century, in RWANDA*

*For conclusion teacher may ask student teachers the artist who inspired them and what they are going to do for imitating his or her art work*



### ***1.1.2 Renowned Artists in East Africa.***

#### **a. Learning objective**

- Observe the major characteristics of great Artworks in East Africa in general.

#### **b. Teaching resources**

Student's book for year two (Fine Arts and Crafts) artworks, craftworks and syllabus of TTC creative performance

#### **c. Prerequisites**

Guide the student-teachers to brainstorm by asking them what they already know about great Artworks in East Africa since they always come across some of the art products made in East Africa.

#### **d. Learning activities**

Long time ago Art and crafts in east Africa played great roles in the daily lives of people from this region. It is for this reason student teachers need to be guided about classifying forms of fine art and crafts activities practiced in this region.

Guide and facilitate student-teachers to do activity 1.1.2 from student teacher's book. They can do it individually, in pairs or in group depending on the methodology you have chosen. Always remember to consider student-teachers with different learning difficulties/special education needs and help them appropriately.

#### **Suggested answers for activity 1.1.2**

1. Make a deep observation on the above images of artworks and name the forms of art that were used to produce them.

**Answer: The art forms that were used to make the artworks are Weaving, Curving and Painting.**

2. Name the East African countries where the above presented artworks can be found.

**Answer: Burundi, Kenya, Rwanda, South Sudan, Tanzania and Uganda.**

**e. Application activity 1.2**

**Suggested answers for application activity 1.2**

**The Ancient east Africa artworks mostly were done by nomadic tribes like Turkana** of Tanzania, **Masai** of Kenya. Some among their art works are **headrests** made out of intricately carved wood; **finely-patterned baskets**; and **wooden drinking vessels** of different designs, shapes and sizes. It is very important to allow the learners to present their findings and discuss the results as a whole class.

**1.6. Additional Information.**

Generally artworks in Rwanda and East Africa are big topics to discuss on and there is no clear list of all the artists in the East African region. When student teachers are discussing about the artists in East Africa, you need to check if the artists said by student-teachers are the ones whose artworks are well known on national or international level

**1.7. End unit assessment**

The suggested answers for the asked questions;

**Question1:** The religions in these parts of Africa have also crafted many sacred East African art objects like masks and statues that are used in ritual initiations, sacred ceremonies, death, and marriage. In Kenya, the ethnic group known as **Miji kenda** carves and erects wooden poles to commemorate the dead.

**Question 2: 2.** For each art and craft styles practiced in Rwanda and the rest of East African countries, name renowned artists and explain techniques they use for their artworks

**Response: 2** Inspire student-teachers to discuss on artworks made by renowned artists in Rwanda and East Africa basing on the styles that they used to make those art crafts. You can intervene in case there is confusion or where they may need your clarification for their deep understanding.

## 1.8. Additional activities

### 1.8.1. Consolidation activities

These are the activities that are necessary for deep development of competences about the key concepts of Fine Art and Crafts.

*Question 1:* What is the uniqueness ancient traditional painting in Rwanda?

#### Suggested answers

*Answer 1:* Traditional painting in Rwanda emphasized on creating Imigongo patterns

### 1.8.2. Extended activities

These are the activities that are provided for gifted and talented student-teachers. Here, brilliant student-teachers can be given more composition that is complex on objects for study, according to the available space and time for example creating different artworks of various content and meaning.

# UNIT 2

## STILL LIFE AND NATURE DRAWING

### 2.1. Key unit competence:

To be able to make a painting of still life and nature studies by applying different techniques, media and tools.

### 2.2. Prerequisites

Skills and knowledge from content learnt in previous years in relation to drawing still life and nature after this they will be able to share what they would like to study in year two.

- Draws and paint objects picked from nature and still life using dry and wet media.
- Draws and paints from a landscape
- Draws a human figure from imagination

### 2.3. Cross-cutting issues to be addressed

Cross cutting issues to be addressed in this unit two of still life and nature drawing crafts and their importance are:

**Gender:** through making groups and assigning tasks to male and female student-teachers.

**Financial education:** tools and materials management and selling finished artworks where it is necessary.

**Inclusive education:** all student-teachers participate actively in different lesson activities even those student-teachers with learning difficulties.

**Peace and values education:** through respecting each other's ideas and encouraging student teachers to use different materials for a good purpose.

**Standardizations culture:** using standardized tools and materials to make high quality artworks.

## 2.4. Guidance on introductory activity

Help student teachers to read the introductory activity and present teaching and learning aids and let them give the answers asked there. Always remember to consider student-teachers with different learning difficulties/special education needs and help them appropriately.

### Suggested answers for this activity

**Question1.** 1 chalks 2. Pastels, 3.Oil paint 4. Water colours

**Question2.** Chalks and Pastels are used for painting without mixing any other medium while oil paint is used after being mixed with thinner/paraffin. Water colour is mixed with water and applied on the surface with brushes...

## 2.5. List of lessons to be taught

#	Lesson title	Learning objectives	Number of periods
1	<b>Different types of colour application</b>	Explain the process of painting.	2
2	<b>Types of painting</b>	Paint and create pictures and compositions from observation and/or imagination through the manipulation of different materials and tools.	3
3	<b>Painting techniques</b>	Paint and create pictures and compositions from observation and/or imagination through the manipulation of different materials and tools.	3
4	<b>Landscapes or scenes</b>	Use various techniques of painting and apply them on the surface.	2

5	<b>Human figure painting</b>	Paint and create pictures and compositions from observation and/or imagination through the manipulation of different materials and tools.	4
	<b>End unit assessment and remediation.</b>	Assess the whole unit	2

## Lesson 1: Different types of colour application

### a. Learning objective

Explain the process of painting

### b. Teaching resources

Student's book for year two (Fine Art and Crafts), real domestic objects, sketches, paintings, books of art and other materials that may be necessary and available in the environment around the school

### c. Prerequisites

Guide the student-teachers to brainstorm by asking them what they know about some elements related to types of colour application

### d. Learning activities

Introduce the lesson by showing student-teachers materials and some finished artworks. Let student teachers provide different answers about the asked questions. This will help you to identify what student-teachers already know.

Guide them to do activity 2.1. They can do it individually, in pair or in group depending to the time you have and the available materials. Always remember to consider student-teachers with different learning difficulties/special education needs and help them appropriately.

### Suggested answers for activity 2.1.

**Painting** is the practice of applying paint, pigment, colour or other medium to a solid surface (called the "matrix" or "support").

### Types of colour application:

- **Dry medium** Dry painting is either carbon-based or chalk-based, painting without using water or other solvents.

- **Wet painting** are liquid based medium
- e. Application activity 2.1**

Tell student teachers to do the task from student's book and guide them when they are doing the application activity 2.1 from student book

### **Suggested answers for application activity 2.1.**

**Question:** Draw and paint a composition of different fruits using any one of the types of colour application

Guide the student-teachers as they apply colour on the surface using the different types of colour application while drawing a composition of different fruits. Always remember to consider student-teachers with different learning difficulties/special education needs and help them appropriately.

## **Lesson 2: Types of painting**

### **a. Learning objective**

Paint and create pictures and compositions from observation and/or imagination through the manipulation of different materials and tools

### **b. Teaching resources**

Student's book for year Two (Fine Art and Crafts), sketches, drawings, paintings, paints, brushes, pencils of all kinds, craftworks and books of art

### **c. Prerequisites**

Guide the student-teachers to brainstorm what they have studied about types of painting

### **d. Learning activity**

Introduce the lesson by showing student-teachers materials and some finished artworks done respecting different types of painting. Allow them to provide different answers about the asked questions.

Encourage student teachers to express what they know about types of painting according to their prior knowledge and skills that they have in Fine Art. This will help in identifying what student-teachers already know.

Guide them to do activity 2.2. They can do it individually, in pair or in group depending on the time you have and materials that are available. Always remember to consider student-teachers with different learning difficulties/special education needs and help them appropriately.

## Suggested answers for activity 2.2.

**Question 1:** Discuss about types of paintings

- **Abstract** painting uses visual language of shapes, forms, colours and lines to create a composition which may exist with a degree of independence from visual references in the world.
- **Realism painting** sometimes called naturalism. It attempts to represent subject matter truthfully, without artificiality, exotic, and supernatural elements.
- Let the student-teachers try to make painting related to the types of painting. As a tutor, you may demonstrate when and where it may be necessary.

### e. Application activity 2.2

Tell student teachers to do the activity from textbook (student's book); guide them when they are doing this application activity 2.2. Always remember to consider student-teachers with different learning difficulties/special education needs and help them appropriately.

## Suggested answers for application activity 2.2.

**Question 1:** Observe the following paintings and describe their types in terms of painting as an artwork

Answer1: the first is abstract, the second realism and the third is abstract

**Question2:** On your choice, draw and paint an abstract and a realism composition. With this question,

**Answer 2:**



Abstract



Realism

## **Lesson 3: Painting technique**

### **a. Learning objective**

Paint and create pictures and compositions from observation and/or imagination through the manipulation of different materials and tools.

### **b. Teaching resources**

Student-teacher's book for year two (Fine Art and Crafts), tools and materials used in drawing, sketches, drawings, paintings and syllabus of Fine Art and Crafts), brushes and paints.

### **c. Prerequisites**

Ask student-teachers some questions about the types of paintings and this will help in introducing painting techniques to them.

### **d. Learning activity**

Introduce the lesson by showing student-teachers materials and some finished artworks where different techniques painting have been applied and let them provide different answers about the asked questions. Allow them to express what they know about the techniques of painting.

Guide them to do activity 2.3. They can do it individually, in pair or in group depending on the time you have and the available materials. Always remember to consider student-teachers with different learning difficulties/special education needs and help them appropriately.

## **Suggested answers for activity 2.3**

**Question:** Discuss about techniques of painting

**Answer:** texture painting, spray painting, tempera egg painting, digital painting, fresco, oil painting.....

Encourage student-teachers to participate actively in the discussions about the different techniques of painting and a reference can be made in the student-teacher's text book.

### **e. Application activity 2.3**

**Question:** Draw and paint a composition of kitchen utensils using a painting technique of your choice.

Facilitate the learners as they draw and paint kitchen utensils using a painting technique of their choice. Always remember to consider student-teachers

with different learning difficulties/special education needs and help them appropriately. The following is a sample of the kitchen utensils that the student-teachers can paint using different painting techniques.



## Lesson 4: Landscapes or scenes

### a. Learning objective

Use various techniques of painting and apply them on the surface.

### b. Teaching resources

Student-teacher's book for year two (Fine Art and Crafts), sketches, illustration, drawings, art pencils, crayons, paintings, books of art, brushes, sponges, thinner and other materials that may be necessary and available in the environment around the school

### **c. Prerequisites**

Help the student-teachers to identify elements of a landscape through class discussion.

### **d. Learning activity**

Introduce the lesson by showing student teachers materials and some finished artworks and you ask them to link to elements of a landscape and let them provide different answers about the asked questions.

Allow them to express what they have learnt about landscape painting, according to their prior knowledge and skills that they have in painting so as to identify what student teachers already know.

Guide them to do activity **2.4**. They can do it individually, in pair or in group depending on the time you have and materials that are available. Remember to consider student-teachers with different learning difficulties/special education needs and help them appropriately.

### **Suggested answers for activity 2.4**

**Question:** Classify 3 main parts of landscape that are painted on the picture in the student-teachers' book.

**Answer 1:** Foreground, middle-ground and background

### **e. Application activity 2.4**

After demonstrating how landscape is painted Guide student-teachers to do application activity 2.4 from student-teachers' book of year two.

### **Suggested answers for application activity 2.4.**

**Question1:** Draw and paint a scene of a surrounding landscape.

Encourage student-teachers to draw and paint a surrounding landscape depending on where they are located. Ensure that they try to include all the main parts of the scenery/landscape which are foreground, middle ground and background. Allow them to use different techniques painting as they do the activity.

**Question2:** Draw and paint a local activity of your choice.

Encourage student-teachers to draw and paint any local activity that is done in their community that they live in. an example of the local activity that the student teachers can paint may include digging, brick-making, trading grazing domestic animals and many others depending on the community. Encourage them to use different painting techniques and materials so as to make their work look very beautiful.

## **Lesson 5: Human figure painting**

### **a. Learning objective**

Paint and create pictures and compositions from observation and/or imagination through the manipulation of different materials and tools.

### **b. Teaching resources**

student-teacher's book for year two (Fine Art and Crafts), set of pencils, sketches, illustrations, drawings, paint, brushes, thinner, paintings, books of art and other materials that may be necessary and available in the environment around the school.

### **c. Prerequisites**

Facilitate student-teachers to recall the whole process and techniques that are involved in drawing and painting human figure.

### **d. Learning activity**

Introduce the lesson by showing student teachers materials and some finished artworks of human figure paintings and let them provide different answers about the asked questions.

Allow them to express what they learned about drawing a human figure, according to their prior knowledge and skills that they have in drawing and painting techniques so as to identify what student-teachers already know.

Guide student teacher to do activity 2.5. They can do it individually, in pair or in group depending on the time you have and materials that are available. Remember to consider student-teachers with different learning difficulties/ special education needs and help them appropriately.

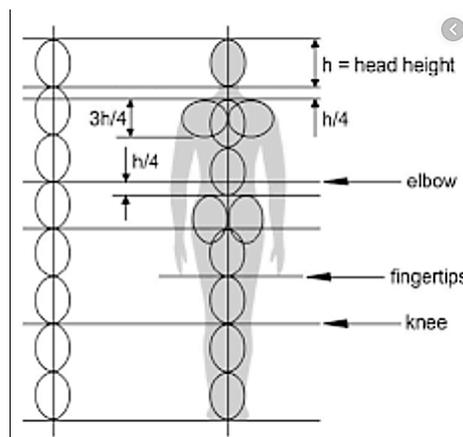
### **Suggested answers for activity 2.5**

**Question:** Discuss about human body proportion

**Response:** Facilitate student teachers to discuss on human body proportion with emphasis on the following points.

- The figure is approximately 7.5 heads tall.
- About two heads down from the top of the figure is the line of the nipples.
- About three heads down from the top of the figure is the navel, or belly button.
- About four heads down from the top of the figure is the pubic bone, which is at the top of the genitals.
- The pubic bone is approximately the half-way point on the body.
- The wrists line up with the greater trochanters of the femurs (upper leg bone).
- The elbows line up with the navel (belly button).

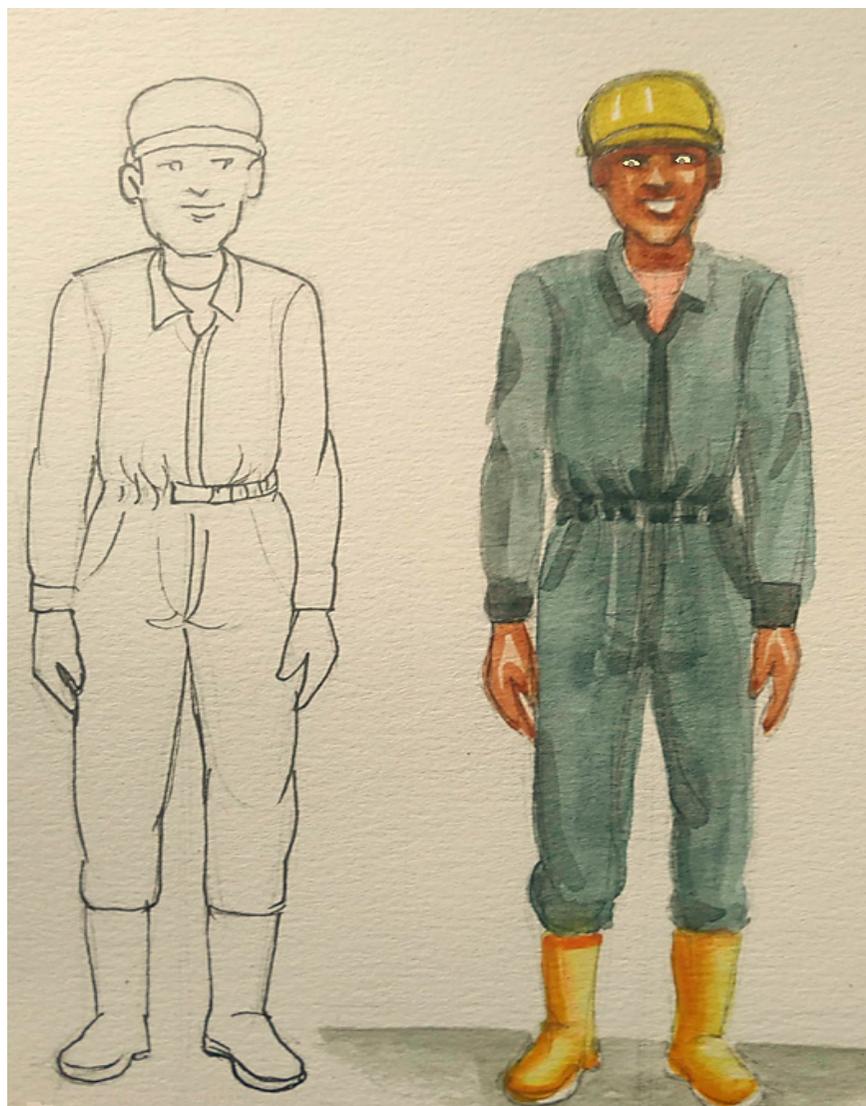
**The above points about human figure can be illustrated as follows.**



### Suggested answers for application activity 2.5.

**Question:** Draw and paint human figure.

**Response:** Guide the learners to draw a human figure and encourage them to draw it respecting all the human body proportions



### 2.6. Additional Information.

According to this unit, you should help student-teachers to understand painting by applying colour theories while painting different artworks of landscapes, human figure and still life. Remind student-teachers to always consider the

different types of painting, painting techniques, painting materials and the support base for their artworks to be very meaningful and attractive.

## **2.7. End unit assessment**

**The suggested responses for the asked questions 1&2 are:**

For still life painted composition, student-teachers are free to paint their own compositions. You need to consider the visual arrangement and colour application that were used while painting and check for student teachers' innovations in their artworks.

While working on question 2, try to encourage student-teachers to include all the three main parts of a landscape.

## **2.8. Additional activities**

### ***2.8.1 Remedial activities***

As this subject requires mainly practical skills, slow learners can do the same activities with others. But time can be judged according to how long it takes for them to accomplish a given task and reach a suitable creativity and discussion in drawing and painting still-life and nature. In addition, slow learners can be given simple compositions to draw.

### ***2.8.2. Consolidation activities***

These are the activities that will help student-teachers in deep development of skills about painting. In addition, student-teachers can paint complicated compositions.

Question 1: draw and paint a landscape with monochromatic colour.



### ***2.8.3. Extended activities***

These are the activities that are provided for gifted and talented students. Here, brilliant learners can be given more composition that is complex on objects for study, according to the available space and time. For example, painting imaginative artwork and explaining their artworks.

# UNIT 3

## MOTIFS, PATTERN AND DESIGN PROCESS

### 3.1. Key Unit competence:

To be able to apply motifs and patterns on surface using different techniques.

### 3.2. Prerequisites:

By using real materials and finished art works, help the student-teachers to discover motifs, pattern and where they can be used.

### 3.3. Cross-cutting issues to be addressed

Cross cutting issues to be addressed in this unit 3 of motifs, pattern and design process are;

**Gender:** through making groups and assigning tasks to male and female student teachers.

**Financial education:** tools and materials management and selling finished artworks where it is necessary.

**Inclusive education:** all student-teachers participate actively in different lesson activities even those student-teachers with learning difficulties.

**Peace and values education:** through respecting each other's ideas and encouraging student teachers to use different materials for a good purpose.

**Standardizations culture:** using culture topics when create motifs and patterns to make high quality artworks.

### 3.4. Guidance on introductory activity

Guide the student-teachers into the introductory activity as it is meant to test the student-teachers' prior knowledge about what they studied in the past. This will help in discovering the strength and the weakness of the student-teachers and be able to prepare for them different activities in this unit.

The introductory activity may not be finished during the lesson period but can be done gradually through the whole unit.

Help the student-teachers to read the introductory activity and let them give the answers related to the activity. Remember to consider student-teachers with different learning difficulties/special education needs and help them appropriately.

### Suggested answers for this activity

*Question 1:* What do images 1, 2 and 3 remind you of in terms of design?

*Answer 1:* Images 1,2 and 3 remind me of motifs and patterns

*Question 2:* What are activities that are taking place on images 4 and 5?

*Answer 2:* Activities that are taking place are stencilling and stamping or printmaking

### 3.5. List of lessons to be taught

#	Lesson title	Learning objectives	Number of periods
1	<b>Types of printing</b>	Appreciate the value of design, decoration and fashion in society, culture and tradition.	1
2	<b>Applying motifs and patterns on surfaces</b>	Applying motifs and patterns on surfaces in colours using different techniques i.e. impression, stamping and stencilling.	4
3	<b>End unit assessment</b>	Assess the whole unit	2

## **Lesson 1: Types of printing**

### **a. Learning objectives:**

Appreciate the value of design, decoration and fashion in society, culture and tradition.

### **b. Teaching resources**

Student-teacher's book for year two, motifs, illustrations of patterns, , craftworks like stamps, stencils, books of art and other materials that may be necessary and available in the environment around the school.

### **c. Prerequisites**

Guide the student-teachers to brainstorm by asking them what they know about some elements related to types of printing

### **d. Learning activity:**

- Introduce the lesson by showing student-teachers materials and some finished artworks of printing. They provide different answers about the asked questions.
- Allow them to express what they know about types of printing according to their prior knowledge and skills that they have in Fine Art. This will help identifying what student-teachers already know.
- Guide them to do activity 3.1. They can do it individually, in pair or in group depending to the time you have and the available materials.

### **Suggested answers for activity 3.1.**

Basing on the knowledge and skills that student-teachers have, help them to do a discussion on the meaning of the asked terms.

*Question:* What is the difference between different texts on the above images?

*Answer:* the first image is surface text, the second is relief and the third is 3D

### **e. Application activity 3.1**

This is in the student-teacher's book; guide student-teachers while they are doing this application activity 3.1.

### Suggested answers for application activity 3.1.

**Question:** Create a motif and reproduce it using any one type of printing from the main types of printing.

**Response:** Encourage the learners to create a motif based on different inspirations and let them reproduce or multiply it using a printing type of their choice from the different types of printing as covered in their textbooks. Remember to consider student-teachers with different learning difficulties/special education needs and help them appropriately.

## Lesson 2: Applying motifs and patterns on surfaces

### a. Learning objectives:

Applying motifs and patterns on surfaces in colours using different techniques i.e. impression, stamping and stencilling.

### b. Teaching resources

Student-teacher's book for year two, motifs, patterns and designs, illustrations, craftworks, sharp tools/objects, sponge, stencils, printing paste, printing screens, books of art and other materials that may be necessary and available in the environment around the school.

### c. Prerequisites

Guide the student-teachers to brainstorm by asking them what they know about some elements related to techniques of applying a motif on a surface

### d. Learning activity:

- Introduce the lesson by showing student-teachers materials and some finished artworks of printing. Allow them to provide different answers for the asked questions.
- Allow them to express what they know about techniques of print making according to their prior knowledge and skills that they have in Fine Art. This will help in identifying what student-teachers already know.
- Guide them to do activity 3.2. They can do it individually, in pair or in group depending to the time you have and the available materials. Remember to consider student-teachers with different learning difficulties/special education needs and help them appropriately.

### Suggested answers for activity 3.2.

Basing on the knowledge and skills that student-teachers have, help them to do discussion on the techniques of print making as asked on activity 3.2 in the student-teachers' textbook.

**Question:** Discuss on techniques that can be used to apply a motif and patterns on a surface

**Answers:** stamping technique, impression technique, stencilling technique, screen printing technique, digital printing technique...

During the discussions, you can help student-teachers to have a deep understanding of each technique by showing them different finished art works that were done using each printing technique.

#### e. Application activity 3.2

This is in the student-teacher's book; guide them when they are doing this application activity 3.2. Remember to consider student-teachers with different learning difficulties/special education needs and help them appropriately.

### Suggested answers for application activity 3.2.

**Question:** Make a design and apply it using possible printing techniques on available surface.

Encourage the student-teachers to make a choice of the desired printing technique depending on their capacity and the available materials. The variety of techniques from which the student-teacher may choose and use include; Impression technique, Stamping technique, Stencilling technique and Screen printing. The surface that can be used for printing may include fabrics, wood, walls, papers and other support base that is available to student-teachers.

## 3.6. Summary of the unit

Pattern making is a part of art that helps student-teachers to be able to create any pictorial composition such as mosaic, collage, drawing, painting and printing. This unit is composed of materials and tools used in pattern making, categories of motifs and pattern, and the forms of pattern and process of making pattern works.

### 3.7. Additional Information

Encourage student teachers to create their own pattern designs.

### 3.8. End unit assessment

**The suggested answers for the asked questions are:**

**Question 1:** Give a known example on each type of printing that you know.

#### **Answers1:**

- Surface printing example: texts and designs in books, newspapers, magazines, on some clothes, on objects like tanks ...
- Relief printing: the words on some pens, electronic materials, words and designs on wedding or birthday cakes,
- 3 Dimension printing examples: printing of school materials, toys, domestic materials and posters.

**Question 2:** Design a short text with patterns or message and print it on a surface using the technique of your choice.

**Response:** Techniques here will depend on the availability of materials. Encourage the student-teachers to make a choice of the desired printing technique depending on their capacity and the available materials. The variety of techniques from which the student-teacher may choose and use include; Impression technique, Stamping technique, Stencilling technique and Screen printing technique. The surface that can be used for printing may include fabrics, wood, walls, papers and other support base that is available to student-teachers.

### 3.9. Additional activities

#### **3.9.1 Remedial activities**

As this subject requires mainly practical skills, slow learners can do the same activities with others. But time can be judged according to how long it takes for them to accomplish a given task and reach a suitable creativity in creating pattern works. In addition, slow learners can be given simple tasks related to the process of making motif and pattern and printing motifs on a surface using different printing tools, materials and techniques.

### ***3.9.2. Consolidation activities***

Prepare different activities for the student-teachers related to the whole unit.

**Question 1:** design and print a pattern by using geometric and natural/organic/abstract or irregular shapes.

**Answer1:** *Learners will design patterns from the types of shapes.*

Guide the student-teachers as they make prints to create good patterns basing on different types of shapes that they learnt in Fine art and Crafts.

### ***3.9.3. Extended activities***

These are activities provided for gifted and talented student-teachers. Here, brilliant student-teachers can be given more composition that is complex on objects for study, according to the available space and time. Like creating more complicated prints of patterns.

# UNIT 4

## LETTERING

### 4.1. Key unit competence:

To be able to create various designs with images and different letters styles.

### 4.2. Prerequisites

Help the student-teachers to use different letter styles basing on the knowledge and skills that they have in lettering.

### 4.3. Cross-cutting issues to be addressed

Cross cutting issues to be addressed in this unit four of lettering are:

**Gender:** through making groups and assigning tasks to male and female student-teachers.

**Financial education:** tools and materials management and selling finished artworks where it is necessary.

**Inclusive education:** all student-teachers participate actively in different lesson activities even those student-teachers with learning difficulties.

**Peace and values education:** through respecting each other's ideas and encouraging student-teachers to use different materials for a good purpose.

**Standardizations culture:** using standardized tools and materials to make high quality artworks.

### 4.4. Guidance on introductory activity

Guide student-teachers to read the introductory activity and present teaching and learning aids and let them give answers for the questions asked.

## Suggested answers for this activity

**Question: 1.** Discuss on the above images and their roles in our daily life

**Suggested answers:** The images are letters and posters and they are advantageous in our daily life because they play a role of spreading information to the public in form of visual communication.

### 4.5. List of lessons to be taught

#	Lesson title	Learning objectives	Number of periods
1	Aspects and elements of design	Identify the basic elements of graphic Art i.e. colour, shape and layout.	2
2	Create various designs with illustrations and different letters styles in three dimensions (3D)	Make various drawings, sketches of letters and images using various layouts	3
3	Poster making.	Create graphic works i.e. posters and calligraphic texts by manipulating different materials, tools and software.	3
4	End unit assessment and remediation.	Assess the whole unit	2

#### Lesson 1: Aspects and elements of design

##### a. Learning objective

Identify the basic elements of graphic Art i.e. colour, shape and layout.

##### b. Teaching resources

Student-teacher's book for year two (Fine Arts and Crafts), razors, artistic brushes, pencils, sketching books, paintings, paints, crayons, books of art and other materials that may be necessary and available in the environment around the school.

### **c. Prerequisites**

Students-teachers already know how to design with different letter styles and this will be a paramount foundation for designing using letters with three dimensions.

### **d. Learning activities**

Introduce the lesson by showing student-teachers the print posters designed using letters with three dimensions.

Guide student-teachers when they are doing activity 4.1. They can do it individually, in pair or in group depending to the time you have and the available materials.

### **Suggested answers for activity 4.1.**

**Question:** Make a study of the above design and describe the elements of design and the qualities used to compose it.

Elements of graphic design or graphic art that were used are; *lines, shapes, textures, colour, value, and space.*

### **Aspects/qualities of design**

Layout, legibility, placement and illustration

### **e. Application activity 4.1.**

1. By using illustrations show how elements of design contribute to having an attractive artwork.

### **Suggested answers for application activity 4.1.**

Guide student-teachers as they are doing application activity 4.1 by encouraging all of them to use different elements of graphic design in all their artworks. You can collect a sample of beautiful and attractive artworks done by different artists to inspire student-teachers as they try to compose attractive artworks.

## **Lesson 2: Create various designs with illustrations and different letters styles in three dimensions (3D)**

### **a. Learning objective**

Make various drawings, sketches of letters and images using various layouts

### **b. Teaching resources**

Student-teacher's book for year two (Fine Arts and Crafts), razors, artistic brushes, pencils, sketching books, books of art and other materials that may be necessary and available in the environment around the school.

### **c. Prerequisites**

Student-teachers already know letter styles and elements of graphic designs and this will help them to create various designs with illustrations and different letters styles in three dimensions (3D)

### **d. Learning activities**

Introduce the lesson by showing student-teachers books of lettering styles in three dimensions and some final products of lettering of three dimensions. Guide student-teachers when they are doing activity 4.2

### **Suggested answers for activity 4.2**

1. **Question 1:** Differentiate between the letters shown above.

**Answer:** Letters numbered one are letters in two dimensions while letters numbered three are called three dimensional letters.

2. What are the elements that were used to make image 3?

**Answer:** The elements that were used are; *lines, shapes, textures, colour, value, and space.*

### **c. Application activity 4.2**

### **Suggested answers for application activity 4.2.**

a. Guide student-teachers as they are doing application activity 4.2 by encouraging all of them to use illustrations and three dimensional letters. You can collect a sample of beautiful and attractive artworks that were done by different artists and related to the given themes to inspire student-teachers as they try to compose attractive artworks.

b. Explain the main idea from your composition

Learners will explain their main ideas from their composition in relation to the given themes in the student-teacher's text book and you can try to help them where it is necessary.

### **Lesson 3: Poster making**

**a. Learning objective:** Create graphic works i.e. posters and calligraphic texts by manipulating different materials, tools and software.

**b. Teaching resources**

Student-teacher's book for year two (Fine Art and Crafts), razors, artistic brushes, pencils, sketching books, pens, paints, markers, crayons, books of art and other materials that may be necessary and available in the environment around the school.

**c. Prerequisites**

Student-teachers already know letter style and therefore it will be easier for them to make different posters and calligraphic texts.

**d. Learning activities**

Introduce the lesson by showing student-teachers letter styles especially calligraphic texts and some final products of lettering in three dimensions. Allow the students to make some comments about the materials that you have shown to them as this can inspire them to do the next activity very well.

#### **Suggested answers for activity 4.3**

Guide student teachers as they are doing activity 4.3 and encourage them to use all the ability that they have to create good posters that can attract the attention of people and convey information to the public.

**e. Application activity 4.3**

1. Make a poster advertising your school or a business you are planning to do after finishing your studies.

#### **Suggested answers for application activity 4.3.**

Guide student teachers as they are doing application activity 4.3 and encourage them to use all the ability that they have to create good posters advertising their schools or businesses so as to attract the attention of people and convey information to the public. Encourage them to use illustrations, 2D and 3D letters

and use a combination of all the elements of graphic design as they compose and design their posters.

## 4.6. Additional Information

Encourage student-teachers to create letters styles out of their own creativity.

## 4.7. End unit assessment

### The suggested answer for the asked questions;

1. List the elements of graphic design

The elements of graphic design are; *lines, shapes, textures, colour, value, and space.*

2. Given a paper of 30cm for height and 40cm of width, choose your own theme and design advertising poster

Guide student teachers as they are doing end unit assessment and encourage them to use all the ability that they have to create good posters depending on the themes of their choice to attract the attention of people and convey information to the public. Encourage them to; respect the measurements (30cm height and 40cm width), use illustrations, use 2D and 3D letters and use a combination of all the elements of graphic design as they compose and design their posters.

### 4.7.1 Remedial activities

As this subject requires mainly practical skills, slow learners can do the same activities with others. But time can be judged according to how long it takes for them to accomplish a given task and reach a suitable creativity in creating various designs with images and different letters styles.

### 4.7.2. Consolidation activities

Prepare the activities for the student-teachers related to the whole unit.

**Question 1:** create birthday post cards using three dimensions letters

## The suggested answer



Guide the Student-teachers as they design/create a Christmas post card in three dimensions. Encourage them to use different qualities/ aspects of graphic design and a combination of all the elements of graphic design so as to make beautiful and attractive artworks.

### ***4.7.3. Extended activities***

These are the activities provided for gifted and talented students. Here, brilliant learners can be given compositions that are more complex on objects for study, according to the available space and time. Like creating illustration of apple made of designed letter.

# UNIT 5

## COLLAGE

### 5.1. Key Unit competence:

To be able to make coloured collage works.

### 5.2. Prerequisites:

Referring to last units, help the student-teachers to use materials and tools to create coloured collage artworks.

### 5.3. Cross-cutting issues to be addressed

Cross cutting issues to be addressed in this unit five of collage include the following.

**Gender:** through making groups and assigning tasks to male and female student teachers.

**Financial education:** tools and materials management and selling finished artworks where it is necessary.

**Inclusive education:** all student-teachers participate actively in different lesson activities even those student-teachers with learning difficulties.

**Peace and values education:** through respecting each other's ideas and encouraging student teachers to use different materials for a good purpose.

**Standardizations culture:** using standardized tools and materials to make high quality collage works.

### 5.4. Guidance on introductory activity

Guide the student-teachers into the introductory activity as it is meant to test the student-teachers' prior knowledge about what they studied in the past. This will help in discovering the strength and the weakness of the student-teachers and be able to prepare for them different activities in this unit.

The introductory activity may not be finished during the lesson period but can be done gradually through the whole unit.

Help the student-teachers to read the introductory activity and let them give answers related to the activity. Remember to consider student-teachers with different learning difficulties/special education needs and help them appropriately.

### Suggested answers for this activity

**Question 1:** How do you call the technique used to make the image above?

**Answer 1:** *the technique used is called collage*

**Question 2:** What are the tools and materials that were used to make it?

**Answer 2:** *tools that were used are pencil, eraser, and brushes while materials that were used are beans, paints, paper and glue.*

## 5.5. List of lessons to be taught

#	Lesson title	Learning objectives	Number of periods
1	<b>Procedures of colouring technique for making collage work</b>	Describe the Procedures of using colouring technique for making collage works  Select different articles and materials from the surrounding that can be used in collage works	2
2	<b>Making collage works using colouring technique</b>	Applying the different techniques of cutting, pasting, colouring, tying and gluing in making collages.  Create different collage pieces using various articles and materials	4

3	<b>End unit assessment</b>	Assess the whole unit	2
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## **Lesson 1: Procedures of colouring technique for making collage work**

### **a. Learning objectives:**

Describe the Procedures of using colouring technique for making collage works.

Select different articles and materials from the surrounding that can be used in making collage works.

### **b. Teaching resources**

Student's book for year two (Fine Art and Crafts), razors, artistic brushes, pencils, sketching books, paintings, pairs of scissors, glue, fibres, hairs, grass, row materials , books of art and other materials that may be necessary and available in the environment around the school.

### **c. Prerequisites**

Guide the student-teachers to brainstorm by asking them what they know about some elements related to procedures of making a coloured collage.

### **d. Learning activity:**

- Introduce the lesson by showing student-teachers materials and some finished artworks of collage. They provide different answers about the asked questions.
- Allow them to express what they know about procedures of making a coloured collage according to their prior knowledge and skills that they have in Fine Art. This will help tutor to identify what student-teachers already know.
- Guide them to do activity 5.1. They can do it individually, in pair or in group depending on the time you have and the available materials.

### **Suggested answers for activity 5.1.**

Basing on knowledge and skills student-teachers have, you can help them to do discussions on the procedures or the steps of making coloured collage and they include the following.

- Choosing the type of collage to be made (theme)
- Sketching ideas
- Collecting the necessary materials based on the theme
- Preparing the materials
- Sticking or gluing your materials/items to the sketch made
- Drying the artwork done
- Painting and finishing collage work

### e. Application activity 5.1

This is in the textbook (student's book); guide them when they are doing this application activity 5.1.

### Suggested answers for application activity 5.1.

**Question:** Make a draft of a coloured collage and propose materials to be used. Encourage student teachers to put into consideration the procedure for making collage works.

**Answer:** Proposed materials will depend on the areas in which the school is located and the desired theme.

## Lesson 2: Making collage works using colouring technique

- a. Learning objectives:-**Applying the different techniques of cutting, pasting, colouring, tying and gluing in making collages.
- Create different collage pieces using various articles and materials

### b. Teaching resources

Student's book for year two (Fine Art and Crafts), razors, artistic brushes, pencils, sketching books, paintings, pairs of scissors, glue, fibres, hairs, grass, row materials, books of art and other materials that may be necessary and available in the environment around the school.

### c. Prerequisites

Guide the student-teachers to brainstorm by asking them what they know about some procedures related to making a coloured collage.

### d. Learning activity:

- Introduce the lesson by showing student-teachers materials and some finished artworks of collage. They provide different answers about the asked questions.
- Allow them to express what they know about making coloured collage according to their prior knowledge and skills that they have in Fine Art. This will help tutor to identify what student-teachers already know.
- Guide them to do activity 5.2. They can do it individually, in pair or in group depending to the time you have and the available materials.

### Suggested answers for activity 5.2.

Basing on knowledge and skills student-teachers have, help them to do discussion on the techniques of print making asked.

**Question:** Observe the above image and name the technique of collage that is used.

**Answers:** *the technique used is gluing/sticking and colouring collage*

#### e. Application activity 5.2

**Question:** Make a collage of your choice using colouring technique.

This is in the student-teacher's book; guide them as they are doing this application activity 5.2. Encourage student-teachers to follow all the steps that are involved in making collage of which include the following.

- Choosing the type of collage to be made (theme)
- Sketching ideas
- Collecting the necessary materials based on the theme
- Preparing the materials
- Sticking or gluing your materials/items to the sketch made
- Drying the artwork done
- Painting/colouring and finishing collage work

## 5.6. Summary of the unit

Like any other artistic creation, coloured collage making is influenced by the mood and feelings of an artist, this unit is composed of articles and materials used in making coloured collage and the process to follow while making coloured collage. With all the steps, techniques and materials for making collage mastered, student-teachers are able to create enjoy the beauty collage.

## 5.7. Additional Information

Encourage student-teachers to create more creative and complicated forms of coloured collage by using local materials such as cassava glue, and local paints or nail, polish in different colours and many other materials that may be available in the neighbouring places.

## 5.8. End unit assessment

The suggested answer for the asked questions;

1. What are procedures to make a coloured collage?

### ***Answer:***

- Choosing the type of collage to be made (theme)
  - Sketching ideas
  - Collecting the necessary materials based on the theme
  - Preparing the materials
  - Sticking or gluing your materials/items to the sketch made
  - Drying the artwork done
  - Painting/colouring and finishing collage work
2. Make a coloured collage under the theme “UNITY IS OUR STRENGTH”.

**Response:** Guide the Student-teachers as they make a coloured collage under the theme “UNITY IS OUR STRENGTH”

Encourage student-teachers to use good colours in their compositions that can create contrast. They can collect different materials in different colours that they think are related to unity and strength and assemble them together to come up with an attractive collage work. They can add colours to where they are lacking and this can be done by painting or colouring.

## **5.9. Additional activities**

### ***5.9.1 Remedial activities***

As this subject requires mainly practical skills, slow learners can do the same activities with others. But time can be judged according to how long it takes for them to accomplish a given task and reach a suitable creativity in making coloured collage. In addition, slow learners can be given simple tasks related to making coloured collage and this can depend on their capacity to accomplish an alternative task.

### ***5.9.2. Consolidation activities***

Give activities to the student-teachers related to the whole unit for example;

*Question 1:* create a coloured collage composition of a landscape.

### **Suggested answers**

Guide the student-teachers as they create a coloured collage composition of the landscape and encourage them to go through the whole procedures of making coloured collage work.

### ***5.9.3. Extended activities***

These are the activities provided for gifted and talented students. Here, brilliant learners can be given more composition that is complex on objects for study, according to the available space and time for example creating coloured collage artwork of their school.

# UNIT 6

## BUILDING CLAY FIGURES

### 6.1. Key unit competence:

To be able to manipulate different tools and materials to build clay figures, forms and masks and apply various decoration patterns on the surfaces of various objects.

### 6.2. Prerequisites

Referring to daily life, the student-teachers use different objects made out of clay and therefore, it is necessary to help them to choose the best quality of clay, to prepare clay and make simple clay forms by using clay.

### 6.3. Cross-cutting issues to be addressed

Cross cutting issues to be addressed in this unit six of modelling simple clay objects and figures are:

**Gender:** through making groups and assigning tasks to male and female student-teachers and providing equal learning environment to both girls and boys.

**Financial education:** tools and materials management and selling finished artworks where it is necessary.

**Inclusive education:** all student-teachers participate actively in different lesson activities even those student-teachers with learning difficulties.

**Peace and values education:** through respecting each other's ideas and encouraging student-teachers to use different materials for a good purpose.

**Standardizations culture:** using standardized tools and materials to make high quality artworks.

## 6.4 Guidance on introductory activity

Bring real objects that are made out of clay and help student-teachers to discuss about those objects and let them give the answers for the questions asked. Remember to consider student-teachers with different learning difficulties/special education needs and help them appropriately.

### Suggested answers for this activity

#### Questions:

1. Name activities which are taking place on the above pictures

*Answers: The activities that are taking place in the pictures are: modelling a pot by coiling technique and decorating clay forms by incision technique*

2. Name tools that are being used

*Answers: The tools being used are a nail and a sharp stone*

## 6.5. List of lessons to be taught

#	Lesson title	Learning objectives	Number of periods
1	Techniques and processes of building clay figures.	Make different moulds using various techniques i.e. slabs, coils and pinch.	1
2	Techniques of decorating clay surfaces	Create different textural decorative impressions on the surfaces of clay figures and wares	3
	End unit assessment and remediation.	Assess the whole unit	1

### Lesson 1: Techniques and processes of building clay figures

#### a. Learning objective

Make different moulds using various techniques i.e. slabs, coils and pinch.

#### b. Teaching resources

Student-teacher's book for year two (Fine Art and Crafts), clay, the base of pot, sketching books, containers, stick, polythene bags, and other materials that may be necessary and available in the environment around the school

### **c. Prerequisites**

Student-teachers already know the methods of preparation of clay and ways of modeling simple forms.

### **d. Learning activities**

Introduce the lesson by showing objects made in clay to student-teachers and let them provide different answers about the asked questions.

Guide student-teachers to do activity 6.1. They can do it individually, in pair or in group depending on the time you have and materials that are available.

### **Suggested answers for activity 6.1.**

Discuss about the techniques of building clay figures.

- **Slab method**

Slab of clay are prepared and then pressed together to make different objects. A slab is a flat piece of clay, rolled out using a rolling pin or bottle by pressing between hands (as you did when making chapatti).

- **Pinching method**

A lump of clay is moulded into a ball in the hands. A groove is created in the middle using the thumb

- **Coiling method**

Strips of clay are rolled out on a slab. They are then used to shape a container. They are called **coils**.

Allow student-teachers to express what they know about the techniques of modelling clay figures. Remember to consider student-teachers with different learning difficulties/special education needs and help them appropriately.

### **e. Application activity 6.1.**

1. a) Follow the steps of using coiling method and make a flower pot.

Guide student-teachers as they make flower pots/vessels using coiling method. Encourage them to go through the main steps of preparing clay in order for them to have beautiful and durable flower pots.

b) Display and discuss with your classmates about the flower pot that you have made.

Allow student-teachers to share ideas amongst themselves about the flower pots/ vessels that they have made. You can facilitate their discussions and help

them where necessary.

**The main points in their discussion should be;**

- The process of preparing clay
- The method of making a flower pot
- The techniques of decorating clay

## **Lesson2: Techniques of decorating clay surfaces**

### **a. Learning objective**

Create different textural decorative impressions on the surfaces of clay figures and wares

### **b. Teaching resources**

Student-teacher's book for year two (Fine Art and Crafts), clay, water, the base of pot, sketching books, containers, stick, polythene bags, wires, nails/ sharp objects and other materials that may be necessary and available in the environment around the school

### **c. Prerequisites**

In daily life, student-teachers already know pattern decorations, curving techniques. This is vital because they now fully understand the meaning of decoration of objects.

### **d. Learning activities**

Introduce the new lesson by bringing all the basic and needed materials for clay forms decorations. Demonstrate how to decorate clay forms and then invite student-teachers to model clay forms and apply techniques of clay decoration that they know. Remember to consider student-teachers with different learning difficulties/special education needs and help them appropriately.

Guide student teachers to do activity 6.2. They can do it individually, in pair or in group depending on the time you have and materials that are available.

### **Suggested answers for activity 6.2.**

**Question 1:** Discuss the techniques used to decorate the above clay work.

**Answer**

The technique that was used is Impression Impressing is a type of decoration produced by pressing something on the surface of the clay when it is still soft or stamped decoration.

**Question 2:** Name the local materials that can play the same role as the above materials when decorating clay forms.

**Answer**

Knife, folks, and any other sharp or had materials that can be found in the environment.

**e. Application activity 6.2**

**Suggested answers for application activity 6.2.**

**Question1:** Make one object from environment with one technique of building clay figure and decorate it.

**Answer:** *Student-teachers will make objects that they like from the environment and decorate them. You can guide them in the process and monitor their progress in relation to building and decorating clay figures.*

## **6.6. Summary of the unit**

Like any other artistic creation, modelling is influenced by the mood, feelings and innovation of an artist. This unit is composed techniques of building clay forms and techniques of decorating clay forms. All these help student-teachers to exploit the beauty of ceramic.

## **6.7. Additional Information**

In this unit, help student- teachers to create their own ceramic objects that can be used to decorate the school environment like flower pots...

## **6.8. End unit assessment**

1. Why is it necessary to wedge clay before modelling?
  - Wedging removes air pockets in clay that would cause clay articles to break during firing
  - Wedging aligns the clay particles such that clay works uniformly.
  - Wedging evenly distributes moisture in clay
  - It reduces the wetness in clay especially when done on water absorbing surface.

2. Mention at least four tools used in shaping clay and state what they are used for
  - Cutting wire: This is used for slicing clay
  - Sponges: These are used for absorbing or distributing water while building clay figures
  - Brushes: they are used mainly for applying glazes or colours.
  - Containers: they are used to store clay or to hold water
  - Sharp tools: they are used for decorating clay figures
3. How can one prevent clay products from cracking during firing?
  - Properly preparing clay by removing all the unwanted things
  - Adding grog to clay
  - Ensuring clay attains its full plasticity before using it to build clay figures
  - Ensuring slow drying process during hardening by drying
  - Ensuring they are bone-dry before firing
  - Controlling temperatures during firing
4. a) Use prepared clay and coiling technique to make a jug from clay

Guide student-teachers to go through the whole process of preparing clay for building clay figures. Embolden them to use coiling method to make a jug.

b) Decorate the clay made object with decorating technique of your choice.

Let student-teachers make a choice of the technique that they want to use to decorate their jug that they have built from clay. You can advise them where it may be necessary.

### ***6.9.2. Consolidation activities***

Give the activities to the student-teachers related to the whole unit of modelling simple clay objects and figures.

**Question 1:** Using prepared clay, make flowerpot / vase, decorated with motifs, and pattern designs.

## Suggested answers

Guide the student-teachers as they make/model and decorate a vase with decorative motifs and patterns.

### ***6.9.3. Extended activities***

These activities are provided for gifted and talented students. Here, brilliant student-teachers can be given more composition that is complex on objects for study, according to the available space and time for example modelling court of arm of Rwanda.

# UNIT 7

## WEAVING USING BASIC LOCAL MATERIALS

### 7.1 Key unit competence:

To be able to use various tools and different forms of raffia weaving techniques (plain twill, twill weaves and twinning weaves) to make different weaved items.

### 7.2 Prerequisites

In year one, student-teachers studied Weaving craftworks using wefts and warps. This will enable them weave using basic local materials.

### 7.3 Cross-cutting issues to be addressed

Cross cutting issues to be addressed in this unit seven of weaving using basic local materials and their importance are:

**Gender:** through making groups and assigning tasks to male and female student-teachers.

**Financial education:** tools and materials management and selling finished artworks where it is necessary.

**Inclusive education:** all student-teachers participate actively in different lesson activities even those student-teachers with learning difficulties.

**Peace and values education:** through respecting each other's ideas and encouraging student-teachers to use different materials for a good purpose.

**Standardizations culture:** using standardized tools and materials to make high quality artworks.

### 7.4 Guidance on introductory activity

Help the student-teachers to read the introductory activity, present teaching and learning aids and let them give the answers for the questions asked.

Remember to consider student-teachers with different learning difficulties/ special education needs and help them appropriately.

### Suggested answers for activity.7.1

**Question: 1.** Name the activity that is taking place in the pictures

**Answer:** The activity that is taking place in the picture is **weaving**

**Question 2:** Identify the technique of craft which is being used for producing the above artworks

The technique being used is **twining weave**

## 7.5. List of lessons to be taught

#	Lesson title	Learning objectives	Number of periods
1	Techniques and process of weaving.	Apply different techniques in assembling warps and wefts using raffia	2
	End unit assessment and remediation.	Assess the whole unit	1

### Lesson 1: Techniques and process of weaving

#### a. Learning objective

Apply different techniques in assembling warps and wefts using raffia

#### b. Teaching resources

Student's book for year two (Fine Art and Crafts), razors, pencils, pairs of scissors, fibres, grass/raffia, books of art and other materials that may be necessary and available in the environment around the school.

#### c. Prerequisites

Student-teachers already know how to weave craftworks using wefts and warps.

It is valuable to help student-teachers to identify and become familiar to the articles and materials used in weaving.

#### **d. Learning activities**

Introduce the lesson by presenting finished craftworks made through weaving to student-teachers and encourage them to describe the techniques of weaving used.

Allow the student-teachers to express what they know about the techniques and process of weaving according to their prior knowledge and skills that they have in craft works and this will help you to identify strength and weakness.

Guide student-teachers to do activity 7.1 and you can decide if the activity should be done individually, in pair or in group depending on the time you have and the available materials. Remember to consider student-teachers with different learning difficulties/special education needs and help them appropriately.

#### **Suggested answers for activity.7.2.**

The technique that was used to make craftwork is Cross (plain weave)

#### **e. Application activity 7.1**

This is in the textbook (student's book); guide them when they are doing this application activity 7.1.

#### **Suggested answers for application activity 7.1.**

#### **Question 1: Explain the following terms:**

##### **Cross (plain weave)**

A plain weave structure is created when a weft goes in and out the warps in a pattern of one over one

##### **Diagonal (twill weave)**

A twill weave structure usually creates diagonal lines on the woven fabric and is popular with suiting materials.

##### **Twining weave**

A twining weave forms a chained formation dense fabric. The weave is created by interlocking two crossing wefts around one warp.

**Question 2** Among the studied technique assembling raffia work, choose one and use it make craftwork of your choice.

Guide the student-teachers as they assemble raffia using different techniques to make craft work of their choice. Encourage them to go through the main steps of weaving so as to come up with a beautiful craftwork. You can advise them on how to make good craftworks where it may be necessary.

### **7.6. Additional Information**

Encourage student-teachers to use articles, materials and tools available in the local environment. This will help them to make many weaved objects easily and cheaply.

### **7.7. End unit assessment**

**The suggested answers for the asked questions are the following.**

1. Give four techniques of weaving.

Satin weave, Ghiordes knot Twining weave, Diagonal (twill weave, Cross (plain weave)

2. Distinguish between twining weave and ghiordes knot.

Twining weave forms a chained formation dense fabric. The weave is created by interlocking two crossing wefts around one warp while Ghiordes knot is a type of technique that creates a pile like a towel or bushy rag. Pieces of thread (yarn) are cut short.

3. Use locally available raffia to weave utilitarian material at your home.

Encourage them to collect and use locally available raffia to weave utilitarian material and to go through the main steps of weaving so as to come up with a beautiful craftwork that they can use at their homes. You can advise them on how to make good craftworks where ***it may be necessary.***

#### **7.7.1 Remedial activities**

As this subject requires mainly practical skills, slow learners can do the same activities with others. But time can be judged according to how long it takes for them to accomplish a given task and reach a suitable creativity in weaving objects. In addition, slow learners can be given simple tasks related to weaving to help them acquire relevant skills.

#### **7.7.2. Consolidation activities**

Give different activities to the student-teachers related to the whole unit.

**Question 1:** Make weaved object by using one of the weaving techniques.

### **Suggested answers**

Question1. Guide the student-teachers as the make weaved objects and help them to get solution where they may encounter different problems.

#### ***7.7.3. Extended activities***

These activities are provided for gifted and talented students. Here, brilliant learners can be given more composition that is complex on objects for study, according to the available space and time for example making a hat, baskets tray and others.

# UNIT 8

## MOTIFS, PATTERN IN EMBROIDERY, BATIK, TIE-DYE AND DESIGN TECHNOLOGY

### 8.1. Key Unit competence:

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

### 8.2 Prerequisites

In daily life student-teachers use objects made in embroidery, batik, tie-dye and design technology, therefore help them to discuss about the items that can be made in embroidery, batik, tie-dye and design technology and the techniques used to make those items.

### 8.3. Cross-cutting issues to be addressed

Cross cutting issues to be addressed in this unit eight of motif and pattern embroidery on surface and their importance are:

**Gender:** through making groups and assigning tasks to male and female student-teachers.

**Financial education:** tools and materials management and selling finished artworks where it is necessary.

**Inclusive education:** all student-teachers participate actively in different lesson activities even those student-teachers with learning difficulties.

**Peace and values education:** through respecting each other's ideas and encouraging student-teachers to use different materials for a good purpose.

**Standardizations culture:** using standardized tools and materials to make high quality artworks.

## 8.4. Guidance on introductory activity

Help the student-teachers by presenting teaching and learning aids and let them give the answers to the questions asked. Remember to consider student-teachers with different learning difficulties/special education needs and help them appropriately.

### **Questions:**

1. Describe the types of art and crafts that was applied in the works above.
2. Classify the items that can be made by embroidery, batik and tie-dye techniques.

### **Suggests answers:**

1. The types of art and crafts that were applied in the works above (in student-teacher's book) are embroidery, batik and tie-dye techniques.

*By definition, **embroidery** is the art of decorating fabric or other materials by stitching designs using thread and needles.*

Batik is a method of producing designs on fabric by using a wax resist.

Tie-dye is a process in which a pattern is produced by a resist from folding, twisting or tying material.

2. The items that can be made by embroidery, batik and tie-dye design technologies/ techniques are:

Dresses

Hand bags

Wall hangings

Pillow cases

Bed covers

Chairs covers and

Curtains

## 8.5. List of lessons to be taught

#	Lesson title	Learning objectives	Number of periods
1	<b>Making different motifs and patterns</b>	Create different motifs and patterns using different tools  Describe the tools and materials for making different patterns on textiles	2
2	<b>Various batik designs</b>	Creating various batik designs using different techniques i.e. wax, resist & spray.	2
3	<b>Making patterns of design on textiles using tie-technique</b>	Make different patterns on textiles using tie-dye technique	3
	End unit assessment and remediation.	Assess the whole unit	3

### Lesson 1: Making different motifs and patterns

#### a. Learning objective

Create different motifs and patterns using different tools. Describe the tools and materials for making different patterns on textiles

#### b. Teaching resources

Student's book for year two (Fine Art and Crafts), pieces of cloth, needles, threads, sketching books, fabric, embroidery needles, embroidery threads, pattern, a pair of scissors, lead, pencil, carbon paper, embroidery hoop and other materials that may be useful and available in the environment around the school.

#### c. Prerequisites

Student-teachers already have knowledge related to home science which among others includes embroidery items. Therefore, it is important to help student-teachers to explain the way of making different patterns and motifs using needles and threads.

#### **d. Learning activities**

Introduce the lesson by showing final embroidery works to student teachers and then describe the materials and tools used in embroidery.

Allow them to express what they know about embroidery according to their prior knowledge and skills that they have in fine art and craft since it is vital in identifying what student-teachers already know.

Guide them to do activity 8.1. They can do it individually, in pair or in group depending on the time you have and the available materials. Remember to consider student-teachers with different learning difficulties/special education needs and help them appropriately.

#### **Suggested answers for activity 8.1.**

**Question:** Sketch a motif and a pattern on a piece of paper

**Answer:**

*Encourage student-teachers to use different inspirations that may be beautiful and attractive for example flowers, animals, animal skins, birds, lines, shapes and others that they can think of using their creativity. Advise them to use different pa*

#### **e. Application activity 8.1**

**Question:**

1. a) Take the pattern designed on the piece of paper and redraw it on the textile.

**Response:**

*Encourage student-teachers to draw a pattern on the piece of paper using different inspirations that may be beautiful and attractive for example flowers, animals, animal skins, birds, lines, shapes and others that they can think of using their creativity and then reproduce it on the textile/fabric. Advise them to use a layout that can make the work gorgeous.*

- b) Embroid the pattern drawn on the textile.

**Response:** *let student-teachers follow the process of embroidery and the embroidery stitches that they studied as they design the pattern on the textile. Let the student-teachers have the following things for their embroidery*

- Fabric: This is embroidery design and patterns are sewed.

- Embroidery needles: These are needed for stitching patterns using embroidery threads.
- Embroidery threads: Are needed to stitch patterns on to the fabric.
- Pattern: this is needed as reference for good looking and beautiful embroidery work
- A pair of scissors: This is needed for cutting fabrics and threads.
- Lead pencils: These are needed for sketching the design onto the fabric.
- Carbon paper: This is needed for transferring the design on to the fabric.
- Embroidery hoop: This is used for tightening the fabric/textile to ease stitching and ensure a clean design.

## **Lesson 2: Various batik designs**

### **a. Learning objective**

Creating various batik designs using different techniques i.e. wax, resist & spray.

### **b. Teaching resources**

Student-teacher's book for year two (Fine Art and Crafts), pieces of cloth, wax or resist, sketching books, Tjanting, fabric, pattern, pencil, water, fabric ink dye and other materials that may be useful and available in environment around the school.

### **c. Prerequisites**

Student-teachers already have knowledge related to home science which among others includes batik items. Therefore it is important to help student-teachers to describe the sources of inspirations that can provide the motifs and the process of batik different design patterns on cloths and other surfaces.

### **d. Learning activities**

Introduce the lesson by showing final batik works to the student-teachers and then encourage them to discuss about the techniques of making batik.

Allow them to express what they know about batik according to their prior knowledge and skills that they have in fine art and crafts as it will help in identifying what student teachers already know.

Guide them to do activity 8.2. They can do it individually, in pair or in group depending on the time you have and the available materials.

## Suggested answers for activity 8.2.

**Question 1:** Discuss about steps of putting batik on a fabric

**Answer:**

Steps

1. Making a sketch on paper
2. Gather the needed tools and materials like wax, fabric, tjanting tool, papers, flat iron and a bucket or basin
3. Transferring the sketch on to the fabric
4. Melting wax by heating
5. Begin to apply the wax with your tjanting tool or any other possible tools
6. Repeat another application of wax to add more layers of colour and design.
7. Dye your fabrics in base colours.
8. Remove the wax. When you are done with all the colour dyeing, you may remove the wax in one of two ways:
  - Boil the wax out.
  - Iron the wax out.
9. Wash and dry your fabric

### e. Application activity 8.2

This is in the textbook (student-teacher's book); guide them when they are doing this application activity 8.2.

## Suggested answers for application activity 8.2.

**Question 1:** Make a design of batik and apply all processes to batik fabric

*Each learner should design his/her own design and batik it.*

*Most of the best patterns are gotten from objects from our surroundings; the sources of inspiration from the environment may be plants, flowers, leaves, trees, animals, birds, insects and other still life objects we use.*

### **Lesson 3: Making patterns of design on textiles using tie-dye technique**

#### **a. Learning objective**

Make different patterns on textiles using tie-dye technique

#### **b. Teaching resources**

Student-teacher's book for year two (Fine Arts and Crafts), pieces of cloth, threads, sketching books, fabric, lead, pencil, embroidery hoop and other materials that may be necessary and available in the environment around the school.

#### **c. Prerequisites**

At home, student-teachers use different materials produced from tie-dye. Therefore you can help them to create different design patterns on cloths and other surfaces since they are already used to seeing tie-dye products.

#### **d. Learning activities**

Introduce the lesson by bringing all the needed materials for making tie-dye and showing final tie-dye works/products to student-teachers. Encourage them to create their own designs of tie and dye on fabric.

Allow them to express what they know about tie and dye according to their prior knowledge and skills that they have in fine art and craft as it will help identifying what student teachers already know.

Guide them to do activity 8.3. They can do it individually, in pair or in group depending on the time you have and the available materials.

### **Suggested answers for activity 8.3.**

**Question 1:** Discuss about tie-dye technique and steps to be followed to make tie-dye

**Tie dye** is a process in which a pattern is produced by a resist from folding, twisting or tying material.

**The main steps that can be followed to make tie and die are;**

1. Preparing the fabric
2. Decide what you are going to tie dye, think about the result you want to get.

3. Fold, twist and tie or band depends on the wanted result
4. Apply the dye with your bottles.
5. Let it dry: place project in a plastic bag and leave overnight (24hours).
6. Wash and dry the fabric.

**e. Application activity 8.3**

**Suggested answers for application activity 8.3.**

**Question 1:** Tie-dye the cloth based on the process above.

## **8.6. Summary of the unit**

This unit is composed of three parts which creating patterns, batik technique and tie-dye technique. All parts help the student-teachers to be able to create different designs of embroidery, batik and tie-dye on different surfaces by manipulating various tools and techniques.

## **8.7. Additional Information for tutors**

In this unit eight, you can help the student- teacher to visit tailoring workshops to observe the other works of expert crafts workers.

Batik masters can produce complex designs by layering colours and using cracks in the wax to produce fine detail lines. Even if you are not a master, you can get some great effects using just a few materials and a creative spirit.

## **8.8. End unit assessment**

The suggested answers for the asked questions are the following.

**Questions:**

1. What is the difference between batik and tie-dye techniques?
2. Take a piece of cloth or a t-shirt and make an embroidery design on it using techniques of your choice
3. On the same place batik a simple design
4. Tie-dye the piece of cloth or t-shirt

**Answers:**

1. The difference between batik and tie and dye

*Tie and dye* is a process in which a pattern is produced by a resist from folding, twisting or tying material **while** *Batik* is a more controlled, detailed process using melted wax as a resist to draw a design or pattern onto material.

### **Response for questions 2, 3 and 4**

Guide the student-teachers as they work on questions 2, 3 and 4. Remind them of the importance of using all the skills that they have attained in the whole unit. You can also help them where they may encounter different challenges as work on all the questions.

After the completion of end unit assessment (questions 2, 3 and 4), allow student-teachers to display their artworks and encourage them to have a discussion on the artworks done and appreciate each other's' artworks.

## **8.9. Additional activities**

### ***8.9.1 Remedial activities***

As this subject requires mainly practical skills, slow learners can do the same activities with others. But time can be judged according to how long it takes for them to accomplish a given task and reach a suitable creativity in making embroidery craft. In addition, slow learners can be given simple tasks related to making embroidery crafts to help them acquire relevant skills.

### ***8.9.2. Consolidation activities***

Give the activities to the student-teachers related to the whole unit.

**Question 1:** Create a design on fabric using embroidery techniques.

### **Suggested response**

Guide the student-teachers as they make an embroidery piece by using the different embroidery techniques that they know and help them with different ideas where it may necessary.

### ***8.9.3. Extended activities***

These activities are provided for gifted and talented student-teachers. Here, brilliant learners can be given more composition that is complex on objects for study, according to the available space and time for example making embroidery piece composed by realistic animal figures.

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## **PART TWO: MUSIC**

# UNIT 1

## COMPOUND TIME SIGNATURES

### 1.1. Key unity competence

Be able to sight sing respecting time signature

### 1.2. Prerequisite

- Music note symbols their pitches and duration
- Simple time signatures
- Sol-fa

### 1.3. Crosscutting issues to be addressed

**Gender** will be highlighted by the group works which involve both males and females.

**Peace and value** will be addressed through valuing and appreciating other's compositions and performance.

**Inclusive education:** Student-teachers with special educational needs should be in group with other student-teachers and assigned roles basing on their types of disabilities.

### 1.4. Guidance on introductory activity

1. Guide student-teachers as they discuss. Student-teachers are free to give any type of time signature they know.
2. Make sure student-teachers perform songs on the provided topics (wedding and church songs).
3. Guide student-teachers as they discuss beats and beat unity.

**Beat unity** is determined by the time signature. Example in  $\frac{2}{4}$  beat unity is a crotchet in  $\frac{3}{4}$  the beat unity is a quaver in  $\frac{4}{4}$  a beat unity is a dotted crotchet etc. Beat itself is determined by the upper number of the time signature. Example time has 2 beats, time has three beats etc.

## 1.5. List of lessons to be taught

Lessons	Objectives	Number of Periods
<b>Lesson 1:</b> Dotted notes and dotted rests	Able to describe the values of dotted notes and rests  Able to sol-fa respecting the values of dotted notes and rests based on beats	3
<b>Lesson 2:</b> Time Signatures	Able to sol-fa in time signatures	2
<b>Lesson 3:</b> Compound time signatures.	Able to sol-fa and perform scores with time signatures  Able to sol-fa and perform scores time signatures  Able and perform scores time signatures	6
Assessment		1
<b>Total</b>		<b>12</b>

### Lesson 1: Dotted notes and dotted rests

#### a. Prerequisite

Knowledge of musical notes which are not dotted and their lengths (durations).

#### b. Teaching resources

Creative Performance/Music ECLPE, LE&SSE Student-teacher's book for Year Two, different musical instruments, music books and other materials that may be available in the school.

#### c. Learning activities

Guide the student-teachers as they discuss dotted note values (durations).

After mastering dotted note values, student-teachers' sol-fa musical notes according to their values (durations). They can also sol-fa and sing pieces of

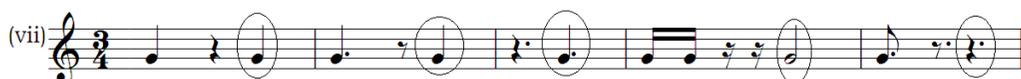
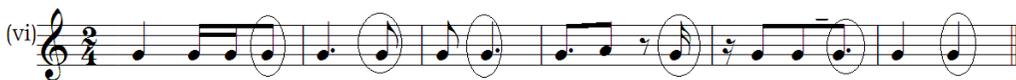
music with a mixture of dotted and un-dotted notes and dotted rests.

### d. Application activities 1.1

#### Suggested answers

1. Check the answers in the student-teacher book page-----

2.



3.



4. Check if student-teachers clap respecting the rhythm and singing TAA...

5. Check if student-teachers draw correctly the beats on the exercise book and respect the rhythm while clapping and singing TAA...

6. Check if they sol-fa respecting notes pitches and durations.

7. Student-teachers are free to use any time signature. Check if the student-teachers have respected dotted note values in relation with the chosen





# UNIT 2

## INTERVALS

### 2.1. Key unity competency

Be able to sol-fa respecting different intervals

### 2.2. Prerequisite

- Treble and bass staves
- Music note symbols and their pitches

### 2.3. Crosscutting issues to be addressed

**Gender** will be highlighted by the group works which involve both males and females.

**Peace and value** will be addressed through valuing and appreciating other's compositions and performance.

**Inclusive education:** Student-teachers with special educational needs should be in group with other student-teachers and assigned roles basing on their types of disabilities.

### 2.4. Guidance on introductory activity

1. Check if the student-teachers discover the location of octave notes and the difference on third and fourth notes; seventh and eighth notes comparing to other notes.
2. Guide student-teachers as they discuss focussing on the key grouping (black and white keys).

## 2.5. List of lessons to be taught

Lessons	Objectives	Periods
<b>Lesson 1:</b> tones and semitones	<ul style="list-style-type: none"> <li>Discover tones and semi tones on the C scale</li> <li>Sol-fa respecting tones and semitones</li> </ul>	2
<b>Lesson 2:</b> accidentals and enharmonic notes	<ul style="list-style-type: none"> <li>Describe the effect of accidentals on notes</li> <li>Sol-fa respecting the accidentals</li> </ul>	3
<b>Lesson 3:</b> interval number and quality	<ul style="list-style-type: none"> <li>compare and contrast interval numbers and quality</li> <li>sol-fa respecting note pitches</li> </ul>	4
<b>Lesson 4:</b> inversion of intervals	<ul style="list-style-type: none"> <li>construct interval and their inversion</li> </ul>	2
Assessment		1
<b>Total</b>		<b>12</b>

### Lesson 1: Tones and semitones

#### a. Prerequisite

- Treble and bass staves
- Knowledge of notes symbols, pitches

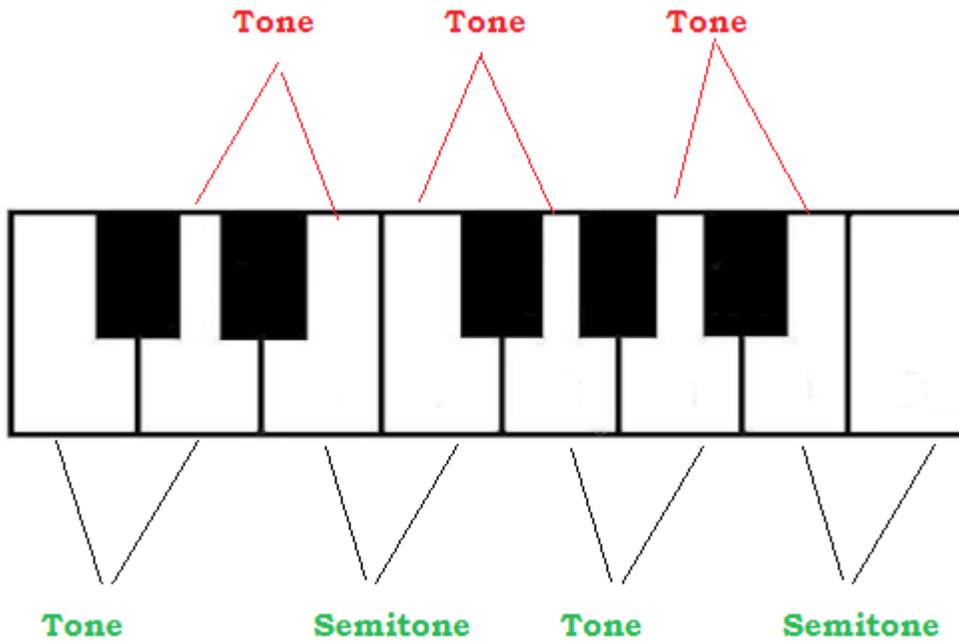
#### b. Teaching resources

Creative Performance/Music ECLPE, LE&SSE Student-teacher's book for Year Two, different musical instruments, music books and other materials that may be available in the school.

#### c. Learning activities 2.1

Check if the student-teachers are focussing on second and third note; fourth and fifth notes and sixth and seventh notes.

**Answers:**



**d. Application activities 2.1**

**Answers:**

- i. E and F= 1 Semi tone
- ii. E and G= 1 + 1/2 Tone
- iii. B and C= 1 Semi tone
- iv. A and B= 1 Tone
- v. C and F= 2 + 1/2 Tone
- vi. A and C= 1 + 1/2 Tone
- vii. C and E= 2 Tones
- viii. C and D= 1 Tones
- ix. C and G= 3 + 1/2 Tone
- x. C and B= 5 + 1/2 Tone

## e. Application activities 2.2

### Answers:

1.

i. Fifth octave second seventh fourth unison third sixth

ii. second fifth octave sixth third unison fourth seventh

iii. fourth fourth fifth octave third second unison sixth

iv. unison third fifth sixth second fourth octave

2. Check whether they play the appropriate notes.
3. Check if student-teachers sol-fa respecting note pitches.

## Lesson 2: Accidentals and enharmonic notes

### a. Prerequisite

- Treble and bass staves
- Knowledge of notes symbols, pitches
- Tones and semi tones

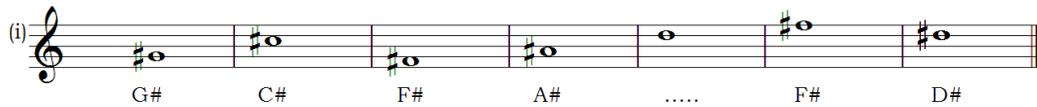
### b. Teaching resources

Creative Performance/Music ECLPE, LE&SSE Student-teacher's book for Year Two, different musical instruments, music books and other materials that may be available in the school.

### c. Application activities 2.3

#### Answers:

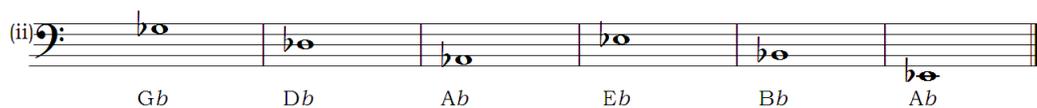
1.

(i)   
G# C# F# A# ..... F# D#

(ii)   
C# G# F# A# D# G# F#

2.

(i)   
Gb Bb Eb Db Ab Eb

(ii)   
Gb Db Ab Eb Bb Ab

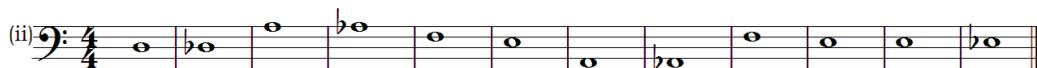
3.

(i) 

(ii) 

4.

(i) 

(ii) 

5.



- |       |        |
|-------|--------|
| 1. G  | 9. E   |
| 2. G# | 10. E  |
| 3. G# | 11. G  |
| 4. F# | 12. Ab |
| 5. E  | 13. Bb |
| 6. Eb | 14. B  |
| 7. Eb | 15. B  |
| 8. E  | 16. C  |

6.



7.

- |                          |                     |                     |                     |
|--------------------------|---------------------|---------------------|---------------------|
| <b>i.</b> D#---E♭-----   | <b>A♭---G#-----</b> | <b>F#---G♭-----</b> | <b>B♭---A#-----</b> |
| <b>ii.</b> C#---D♭-----  | <b>E♭---D#-----</b> | <b>G♭---F#-----</b> | <b>A#---B♭-----</b> |
| <b>iii.</b> G#---A♭----- | <b>F♭---E-----</b>  | <b>B#---C-----</b>  | <b>D♭---C#-----</b> |
| <b>i.</b> C♭---B-----    | <b>F#---G♭-----</b> | <b>C---B#-----</b>  | <b>B---C♭-----</b>  |
| <b>ii.</b> E---F♭-----   | <b>F---E#-----</b>  | <b>F---E#-----</b>  |                     |

8. Check if the student-teacher sol-fa respecting pitches and accidentals

### Lesson 3: Interval number and quality

#### a. Prerequisite

- Treble and bass staves
- Knowledge of notes symbols, pitches
- Tones and semi tones
- Diatonic and chromatic scales

## b. Teaching resources

Creative Performance/Music ECLPE, LE&SSE Student-teacher's book for Year Two, different musical instruments, music books and other materials that may be available in the school.

## c. Application activities 2.4

1. Check whether the student-teachers have named and played the intervals correctly.

### Answers:

(i)

M3 P5 P8 m6 dim5 aug4 m7 dim3 aug5 dim6 P1

(ii)

M3 M3 M3 P5 P5 m2 P5 m3 M3 P4 m2

(iii)

A4 P4 m4 d5 d5 P5 P5 m3 m3

(iv)

m3 M3 M3 m3 m3 M2 A2 M2

(v)

m3 A2 m2 M2 M2 m6 M6 m6 m6

(vi)

m6 M6 m6 m6 m2 M2 m3 M3

2.

(a)

P5 P5 P5 P4 P4 m3 P4 P4 P4 P5 M3 M3

(b)

A3 d3 A3 m3 m3 M6 m6 M6 d3 M3 A3 m3

(c)

(d)

## Lesson 4: Interval inversion

### a. Prerequisite

- Treble and bass staves
- Knowledge of notes symbols, pitches
- Tones and semi tones
- Diatonic and chromatic scales

### b. Teaching resources

Creative Performance/Music ECLPE, LE&SSE Student-teacher's book for Year Two, different musical instruments, music books and other materials that may be available in the school.

### c. Application activities 2.5

1.

2.

(i)

M2 A3 d5 d5 m6 m2 P8 A8 m7 M3 m3

(ii)

M3 A7 M2 m3 M3 d3 P5 M2 P5 d4 P4 A4 M2 d4 P4 d4 P4

For the inversion check the student book

(i)

(ii)

## 2.6. End unit assessment

1. Refer to the student-teacher's book, page...
2. Check whether student-teachers know tones and semitones on both black and white keys.
3. Refer to the student-teacher book.
4. Check whether student-teacher sol-fa respecting note pitches and values performing before the peers with confidence.

# UNIT 3

## MUSICAL SCALES

### 3.1. Key unit competence

Be able to sol-fa respecting different notes in musical scales.

### 3.2. Prerequisite (knowledge, skills, attitudes and values)

- Music note symbols
- Notes duration and pitch
- Intervals

### 3.3. Cross-cutting issues to be addressed

- Gender
- Inclusive education
- Peace and values education

### 3.4. Guidance on introductory activity

1. In the tutor guide, the student-teachers observe the succession of white keys, focussing on 3<sup>rd</sup> -4<sup>th</sup> notes and 7<sup>th</sup> -8<sup>th</sup> notes.
2. In the tutor guide, the student-teachers observe the succession of white keys, focussing all notes black and white keys.
3. In the tutor guide, the student-teachers play the succession of white keys, focussing on 8<sup>th</sup> and 7<sup>th</sup> notes on 4<sup>th</sup> and 3<sup>rd</sup> notes.

### 3.5. List of lessons to be taught

#	Lesson title	Learning objectives	Number of periods
1	Diatonic and chromatic scales	Compare the diatonic and chromatic scales  Sol-fa respecting the pitches according to the key signatures.	3
2	Major scales and the key signatures	<ul style="list-style-type: none"> <li>- Construct the major scales</li> <li>- Sol-fa different melodies according to the key signatures</li> </ul>	8
3	Major scales and their relative minor scales	<ul style="list-style-type: none"> <li>- Construct the major scales and their relative minor.</li> <li>- Sol-fa and perform different melodies in major and minor scales.</li> <li>- Compose a melody in major and minor scales.</li> </ul>	8
4	Transposition	<ul style="list-style-type: none"> <li>- Describe the process of transposition.</li> <li>- Sol-fa the melodies in different scales.</li> <li>- Transpose different music pieces.</li> </ul>	4
	Assessment	Assess the whole unit	1
	<b>Total</b>		<b>24</b>

## Lesson 1: Diatonic and Chromatic scales

### a. Learning objectives

- Compare the diatonic and chromatic scales.
- Sol-fa respecting the pitches according to the key signature.

### b. Teaching resources

Creative Performance/Music ECLPE, LE&SSE Student-teacher's book for Year Two, different musical instruments, music books and other materials that may be available in the school.

### c. Prerequisites

- Music note symbols
- Notes duration and pitch
- Tones and semitones on piano
- Intervals
- Accidentals

### d. Learning activities 3.1

1. The tutor guides the student teachers in pair to discuss on the placement of notes on the keyboard, focussing on the black notes and white notes from C to C' and counting them on the piano.
2. Help the student-teachers to use sharps to all successions a part from E and B because they have natural semitones.
3. Help the student-teachers to use flats to all successions of half steps a part from C and F because they have natural semitones (if you have time, you can use both staves and piano keyboard to clarify the semitones).

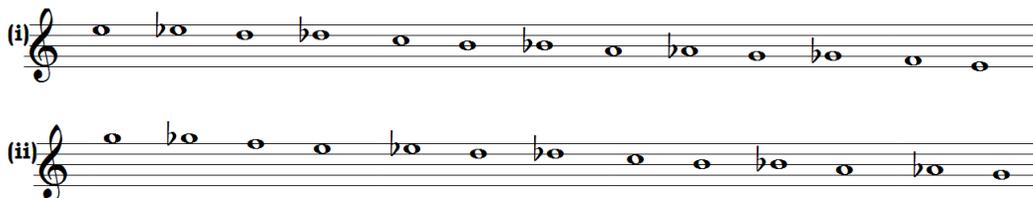
### d. Application Activity 3.1

#### Answers:

1.



2.



## Lesson 2: Major scale and the key signature

### a. Learning objectives

- Describe scales with the key signatures
- Sol-fa major scales respecting the pitches according to the key signatures

### b. Teaching resources

Creative Performance/Music ECLPE, LE&SSE Student-teacher's book for Year Two, different musical instruments, music books and other materials that may be available in the school.

### c. Prerequisites

- Music note symbols
- Notes duration and pitch
- Tones and semitones the staves
- Accidentals
- Intervals

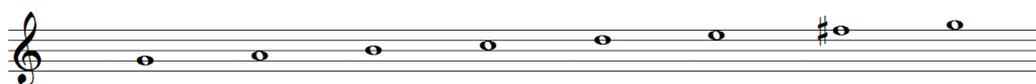
### d. Learning activities 3.2.

1. Refer to student-teacher book on **page....**
2. Check if student-teachers play the correct notes
3. Check if the student-teachers start on the correct note and respect the succession of tones and semitones according to the diatonic **scale**.

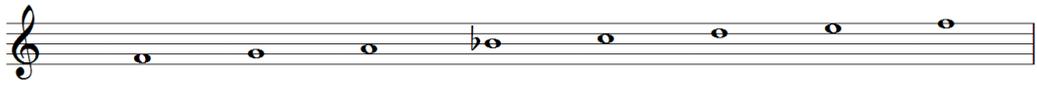
### e. Application activity 3.2

#### Answers:

a)



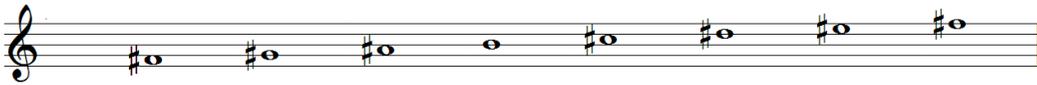
b)



c)



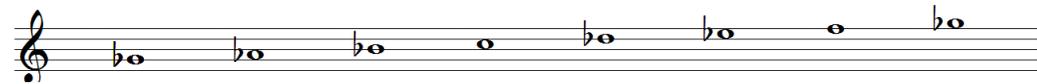
d)



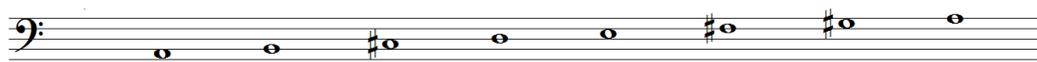
e)



f)



g)



h)



i)



2.

The image shows four musical staves, each with a scale and labels for its notes. The first staff is in 2/4 time with a key signature of one sharp (F#). The notes are: C4 (Tonic), D4 (Mediant), E4 (Dominant), F#4 (Submediant), G4 (Dominant), A4 (Dominant), B4 (Tonic), C5 (Mediant), D5 (Tonic). The second staff is in 2/4 time with a key signature of one sharp. The notes are: D4 (Submediant), E4 (Supertonic), F#4 (Subdominant), G4 (Mediant), A4 (Supertonic), B4 (Dominant), C5 (Submediant), D5 (Leading tone), E5 (Tonic). The third staff is in 4/4 time with a key signature of three sharps (F#, C#, G#). The notes are: C4 (Tonic), D4 (Dominant), E4 (Submediant), F#4 (Dominant), G#4 (Subdominant), A4 (Mediant), B4 (Tonic), C5 (Leading tone), D5 (Submediant), E5 (Dominant). The fourth staff is in 4/4 time with a key signature of three sharps. The notes are: C4 (Tonic), D4 (Dominant), E4 (Subdominant), F#4 (Mediant), G#4 (Dominant), A4 (Tonic).

3. Check if student-teachers play the notes appropriately. The student-teachers may use fingers freely provided that they respect the pitches of the notes.

**f. Application activity 3.3**

1. For exercise a,b,c,d, e, check if the student-teachers are starting at the correct notes and respect the instructions.
2. Check if the student-teachers are starting at the correct notes and respect the time signature and match lyrics with melodies.

**Lesson 3: Major scales and their relative minor scales**

**a. Learning objectives**

- Describe scales with the key signatures
- Comparing major scales with their relative minor scales
- Sol-fa major and minor scales respecting the pitches according to the key signatures

**b. Teaching resources**

Creative Performance/Music ECLPE, LE&SSE Student-teacher’s book for Year Two, different musical instruments, music books and other materials that may be available in the school.

**c. Prerequisites**

- Music note symbols
- Notes duration and pitch
- Tones and semitones the staves

- Accidentals
- Intervals
- Major scales

#### d. Learning activities 3.3

1. Check if the student-teachers play the appropriate notes on the piano.
2. Check if the student-teachers start on the correct notes and respect the succession of tones and semitones this degree is A.
3. Check if the student-teachers play the appropriate notes on the piano focussing on the white keys only.
4. In groups, the tutor guides the student-teachers to focus on the tones and semitones in activity 1 and 3 and then focus on the melody differences (1 is major, 3 is minor).

#### e. Application activity 3.4

#### Answers:

1.

	1.	2.	3.	4.
Relative minor:	D minor	E minor	F minor	G# minor
	5.	6.	7.	8.
Relative minor:	D# minor	Eb minor	F# minor	Ab minor

Guide the student-teachers as they construct ascending and descending major and minor scales above. To be sure of the answers check minor and major scales in the appendices I and II of this guide.

1. **(a), (b)** check if student-teachers sol-fa respecting note pitches and durations.
2. Student-teachers should sol-fa before matching lyrics with the melodies. Check if they understand the meaning of all words in the lyrics.

#### Learning activities 3.4

1. Check if the student-teachers start at the correct notes and respect the succession of tones and semitones.

2. Check if the student-teachers play the appropriate notes on the piano respecting harmonic minor.
3. In groups, the tutor guides the student-teachers to focus on 3 semitones that characterise harmonic minor scale at the end.

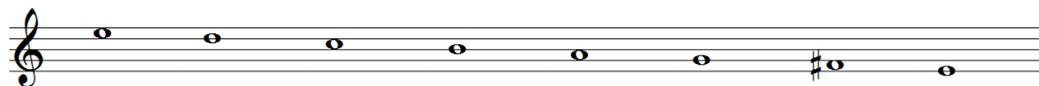
### Application activity 3.5

1.

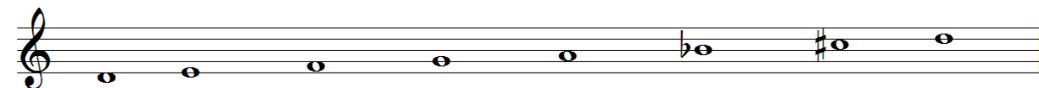
**E** melodic minor ascending



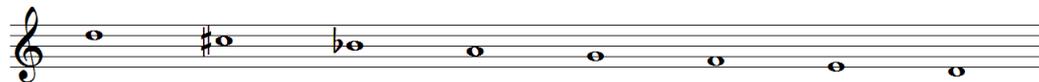
**E** harmonic minor descending. Notice how the descending melodic minor changes. It looks like E natural minor.



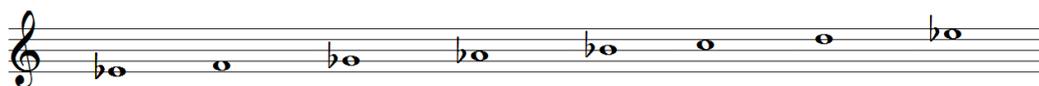
**D** harmonic minor ascending



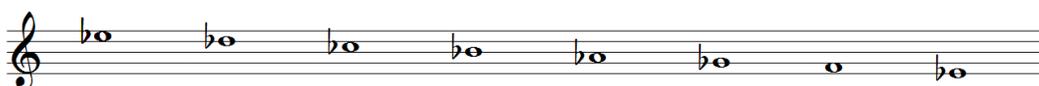
**D** harmonic minor descending



**E<sup>b</sup>** melodic minor ascending



**Descending scale** of **E<sup>b</sup>** melodic minor. When ascending scale looks like a natural one.



2. Guide student-teachers in constructing these scales. Check the appendices I and II to be sure of the answers.

3. Guide student-teachers in constructing these scales. Check the appendices I and II to be sure of the answers.
4. Guide student-teachers in constructing these scales. Check the appendices to be sure of the answers.
5. Guide student-teachers as they sol-fa and perform. Make sure the accidentals are well performed. They can use a keyboard when necessary.
6. Guide student-teachers as they sing, respecting notes pitches.

## Lesson 4: Transposition

### a. Learning objectives

- Transpose from one key to other keys
- Transpose from treble to bass staff and vice versa

### b. Teaching resources

Creative Performance/Music ECLPE, LE&SSE Student-teacher's book for Year Two, different musical instruments, music books and other materials that may be available in the school.

### c. Prerequisites

- Understanding of intervals
- Knowledge of tones and semitones
- Have good understanding of key signatures
- Understanding of treble and bass staves

### d. Learning activities 3.5

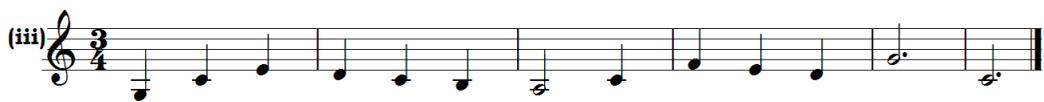
- i. Student-teachers are free to sing any song they are used to.
- ii. Check if the student-teachers-teachers change the singing in a higher pitch.
- iii. Check if the student teacher has changed the melody in a lower pitch.

Ask them to tell you the effect of changing pitches of a melody/song.

### e. Application activities 3.7

(i)

(ii) 

(iii) 

(iv) 

(v) 

(vi) 

### 3.6. End unit assessment

1. Check the answers are in the student-teacher book, encourages creativity, student-teachers may give answers which are not exactly the same as the ones we have in the notes—they can paraphrase. Verify if there is logic in their answers and relevant examples.
2. Refers to the Student teachers book **page ....**
3. Refer to the Student teachers book specifically on **page ....**

(i) 

(ii) 

# UNIT 4

## COMPOSITION OF MELODIES IN G AND F MAJOR SCALES

### 4.1. Key unit competence

Be able to compose melodies in G and F scales

### 4.2. Prerequisite (knowledge, skills, attitudes and values)

- Notes symbols and values
- Intervals
- Key signatures
- Major and Minor scales
- Knowledge on lyrics composition

### 4.3. Cross-cutting issues to be addressed

- Gender
- Inclusive education
- Peace and values education
- Environment

### 4.4. Guidance on introductory activity

1. The tutor guides the student teachers in pair then in large groups to sol-fa and perform respecting the note pitches and duration.
2. The student-teachers put lyrics on the above activity. Tutor should check if lyrics match with melody.

## 4.5. List of lessons to be taught

#	Lesson title	Learning objectives	Number of periods
1	Sol-fa and perform songs in <b>G</b> and <b>F</b> major	Sol-fa and perform	3
2	Composition of melodies in <b>G</b> and <b>F</b> clef	Compose songs in G and F scales major and perform	6
Assessment		Assess the whole unit	1
<b>Total</b>			<b>10</b>

### Lesson 1: Sol-fa and perform songs in G and F major

#### a. Learning objectives

- Sol-fa respecting the key signature
- Match lyrics and melodies
- Perform respecting note pitches

#### b. Teaching resources

Creative Performance/Music ECLPE, LE&SSE Student-teacher's book for Year Two, different musical instruments, music books and other materials that may be available in the school.

#### c. Prerequisites

- Symbols and values
- Intervals
- Key signatures
- Major scales
- Lyrics composition

#### d. Application activity 4.1

1. Check if the student teachers sol-fa respecting the key signatures
2. Check if the student teacher sol-fa and perform the songs respecting pitches of notes.

## **Lesson 2: Composition of melodies in G and F clef**

### **a. Learning objectives**

- Match lyrics and melodies
- Sol-fa and perform.

### **b. Teaching resources**

Creative Performance/Music ECLPE, LE&SSE Student-teacher's book for Year Two, different musical instruments, music books and other materials that may be available in the school.

### **c. Prerequisites**

- Symbols and values
- Intervals
- Key signatures
- Major scales
- Lyrics composition

### **d. Learning activity 4.2**

1. Guide teacher-student-teachers to perform the melodies with the chosen song.
2. Guide student-teachers to focus on importance of lyrics and melody in song composition.

### **e. Application activities 4.2**

1. Check if the syllables are well arranged under the notes to make a good music phrases respecting a given topic.
2. Check if the student-teachers match correctly the given lyrics to the melody they have composed.
3. Check if student-teachers respect G and F Major scales.
4. Check if student-teachers respect G and F Major Scales, basing on the proposed topics.

## **4.6. End unit assessment**

1. Check if student-teachers sol-fa and sing respecting note pitches. The student teachers can perform these songs when one of them is conducting the group. They can make two groups and sing both Soprano and Alto voices.
2. In activity 2, number i, ii, .iii, .iv, and v, check if student-teachers match accurately the lyrics on the melodies given.

# UNIT 5

## ASCENDING, DESCENDING C AND G AND F SCALES ON THE PIANO

### 5.1. Key unit competence

Be able to be play CG and F scales on the piano using both hands.

### 5.2. Prerequisite (knowledge, skills, attitudes and values)

- Music note symbols
- Accidentals
- Notes duration and pitch
- Intervals
- Music scales
- Treble and bass staves

### 5.3. Cross-cutting issues to be addressed

Cross cutting issues to be addressed in unit **three**:

- Gender
- Inclusive education
- Peace and values education

### 5.4. Guidance on introductory activity

1. Guide the student teachers individually to play an octave upwards and downwards. At this level the student-teachers may even one finger to play the scale.
2. The student teachers are free to give various reasons.
3. Guide the student teachers to focus on how the pitches increase high when they play upwards and decrease when played downwards.

## 5.5. List of lessons to be taught

#	Lesson title	Learning objectives	Number of periods
1	Piano Keyboard and Fingering	Play the notes from tonic to perfect 5 using one hand (the right hand then the left hand)	5
2	Grand staff	Play notes from tonic to perfect 5 using both hands (right hand and left hand)	4
3	Ascending and descending C and G scale	Play the notes on C and on C and G scales hand then both hands	4
Assessment		Assess the whole unit	1
Total			14

### Lesson 1: Piano keyboard and Fingering

#### a. Learning objectives

Apply all fingers when playing

Play the piano with each hand (first with RH Then with LH)

#### b. Teaching resources

Student's book for year Two (Creative Performance/Music for year one ECLPE, LE&SSE), piano and other melodic musical instruments, other music books.

#### c. Prerequisites

- Music note symbols
- Notes duration and pitch
- Tones and semitones on the piano
- Intervals

#### **d. Learning activity 5.1**

Check if the learners play the piano using the right hand and fingers well positioned on the piano keys.

#### **e. Application activities 5.1**

1. **a-b-c-d-e-f-g-h-i-j-k-l-m-n**: Check if student-teachers sol-fa respecting the pitch, time signature then check if student-teachers play correctly the given melodies using **right hand**.

#### **f. Learning activity 5.2**

1. Check if student-teachers play the given melodies using the **left hand**.

#### **g. Application activity 5.2**

1. **(i,ii,iii,iv,v,vi,vii,vii,xi,x,xi,xii)** check if student-teachers play correctly the given melodies using the **left hand**.

### **Lesson 2: Playing the grand staff on the piano**

#### **a. Learning objectives**

Use both hands playing the piano

#### **b. Teaching resources**

Student's book for year Two (Creative Performance/Music for year one ECLPE, LE&SSE), piano and other melodic musical instruments, other music books.

#### **Prerequisites/Revision/Introduction:**

- Music note symbols
- Notes duration and pitch
- Tones and semitones on the piano
- Intervals
- Playing the piano with right hand
- Playing the piano with left hand

#### **c. Learning activities 5.3**

Check if the student teachers play notes on the grand staff using both hands; first with the right hand and then the left.

#### **d. Application activity 5.3**

1. **(1-2-3-4-5-6.....)**: check if the student-teachers are playing the appropriate notes on the piano using both hands.

### **Lesson 3: Playing ascending and descending scale in C and G major scales on the piano**

#### **a. Learning objectives**

Play the succession of notes on C and G major scales respecting finger numbers.

#### **b. Teaching resources**

Student's book for year Two (Creative Performance/Music for year one ECLPE, LE&SSE), piano and other melodic musical instruments, other music books.

#### **c. Prerequisites**

- Music note symbols
- Notes duration and pitch
- Tones and semitones on the piano
- Intervals
- Major scale
- Fingering

#### **d. Learning activities 5.4**

Check if the student-teachers play the appropriate notes on the piano in C scale. At this stage, the fingering of ascending and descending scale is freely done.

#### **e. Application activity 5.4**

1. **(1-2-3-4-5-6.....)**: check if the student-teachers are playing the appropriate notes on the piano using both hands. (Here check if the student-teachers move the thumb according to the numbers indicated on the staves).

### **5.6. End unit assessment**

1. Check if student-teachers play the correct notes; first with each hand then with both hands at the same time.
2. **(a,b,c,d,e,f,g)** Check if student-teachers play the correct notes on the C and G scales using both hands.

# APPENDICES

## APPENDIX I: SCALES

### Major Scales

**C Major** = C D E F G A B C

**G Major (1#)** = G A B C D E F# G

**D Major (2#)** = D E F# G A B C# D

**A Major (3#)** = A B C# D E F# G# A

**E Major (4#)** = E F# G# A B C# D# E

**B Major (5#)** = B C# D# E F# G# A# B

**F# Major (6#)** = F# G# A# B C# D# E# F#

**C# Major (7#)** = C# D# E# F# G# A# B# C#

**F Major (1b)** = F G A Bb C D E F

**Bb Major (2b)** = Bb C D Eb F G Ab

**Eb Major (3b)** = Eb F G Ab Bb C D Eb

**Ab Major (4b)** = Ab Bb C D Eb F G Ab

**Db Major (5b)** = Db Eb F Gb Ab Bb C Db

**Gb Major (6b)** = Gb Ab Bb Cb D Eb F Gb

**Cb Major (7b)** = Cb Db Eb Fb Gb Ab Bb Cb

### Minor Scales

**Harmonic minor** – raise the 7th scale degree

**Melodic minor** – raise the 6th and 7th scale degree (ascending), revert to natural minor (descending)

A natural minor: A B C D E F G A

A harmonic minor: A B C D E F G# A

A melodic minor: A B C D E F# G# A

E natural minor: E F# G A B C D E  
 E harmonic minor: E F# G A B C **D#** E  
 E harmonic minor: E F# G A B **C# D#** E  
 B natural minor: B C# D E F# G A B  
 B harmonic minor: B C# D E F# G **A#** B  
 B natural minor: B C# D E F# **G# A#** B  
 F# natural minor: F# G# A B C# D E F#  
 F# harmonic minor: F# G# A B C# D **E#** F#  
 F# melodic minor: F# G# A B C# **D# E#** F#  
 C# natural minor: C# D# E F# G# A B C#  
 C# harmonic minor: C# D# E F# G# A **B#** C#  
 C# melodic minor: C# D# E F# G# **A# B#** C#  
 D natural minor: D E F G A B **b** C D\  
 D harmonic minor: D E F G A B **b** C# D  
 D melodic minor: D E F G A **B** C# D  
 G natural minor: G A B **b** C D E **b** F G  
 G harmonic minor: G A B **b** C D E **b** F# G  
 G melodic minor: G A B **b** C D E **F#** G  
 C natural minor: C D E **b** F G A **b** B **b** C  
 C harmonic minor: C D E **b** F G A **b** B **b** C  
 C melodic minor: C D E **b** F G A B C  
 F natural minor: F G A **b** B **b** C D **b** E **b** F  
 F harmonic minor: F G A **b** B **b** C D **b** E F  
 F melodic minor: F G A **b** B **b** C D E F

## APPENDIX II: MAJOR AND RELATIVE MINOR KEYS

The table below indicates major keys and their relative minor keys

Major	Relative minor
<b>C</b>	<b>A<sub>m</sub></b>
<b>C#</b>	<b>A#<sub>m</sub></b>
<b>D</b>	<b>B<sub>m</sub></b>
<b>D#</b>	<b>C<sub>m</sub></b>
<b>E</b>	<b>C#<sub>m</sub></b>
<b>F</b>	<b>D<sub>m</sub></b>
<b>F#</b>	<b>D#<sub>m</sub></b>
<b>G</b>	<b>E<sub>m</sub></b>
<b>G#</b>	<b>F<sub>m</sub></b>
<b>A</b>	<b>F#<sub>m</sub></b>
<b>A#</b>	<b>G<sub>m</sub></b>
<b>B</b>	<b>G#<sub>m</sub></b>
<b>D<sub>b</sub></b>	<b>B<sub>b</sub></b>
<b>E<sub>b</sub></b>	<b>C<sub>m</sub></b>
<b>G<sub>b</sub></b>	<b>E<sub>b</sub><sub>m</sub></b>
<b>A<sub>b</sub></b>	<b>F<sub>m</sub></b>
<b>B<sub>b</sub></b>	<b>G<sub>m</sub></b>

Major Key	Relative Minor Key	Staff	Major Key	Relative Minor Key	Staff
C major	A minor				
F major	D minor		G major	E minor	
Bb major	G minor		D major	B minor	
Eb major	C minor		A major	F# minor	
Ab major	F minor		E major	C# minor	
Db major	Bb minor		B major	G# minor	
Gb major	Eb minor		F# major	D# minor	
Cb major	Ab minor		C# major	A# minor	

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