



REPUBLIC OF KENYA

MINISTRY OF EDUCATION

JUNIOR SECONDARY SCHOOL CURRICULUM DESIGN

PERFORMING ARTS FOR LEARNERS

WITH PHYSICAL IMPAIRMENT

GRADE 7



KENYA INSTITUTE OF CURRICULUM DEVELOPMENT

First Published in 2022

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FOREWORD

Curriculum is a tool which a country employs to empower its citizens. The Kenya Institute of Curriculum Development in meeting its core mandate ‘*to develop curriculum and curriculum support materials*’ has spearheaded curriculum reforms in the education sector. The reforms are based on rigorous research, monitoring and evaluation activities conducted on the 8-4-4 system of education to inform the Competency-Based Curriculum through a phase-in phase-out model. The reforms were informed by the Summative Evaluation Survey (2009), Needs Assessment Study (2016) and the Task Force Report on Re-alignment of Education Sector (2012), 21st century learning and approaches, the East Africa Protocol on harmonisation of education, among many others.

The curriculum reforms aim at meeting the needs of the Kenyan society by aligning the curriculum to the Constitution of Kenya 2010, the Kenya Vision 2030 and the East African Protocol, among other policy requirements as documented by the Sessional Paper No. 1 of 2019 on ‘Reforming Education and Training in Kenya for Sustainable Development’. The reforms adopted the Competency-Based Curriculum (CBC) to achieve development of requisite knowledge, skills, values and attitudes that will drive the country’s future generations as documented by the Basic Education Curriculum Framework (BECF). Towards achieving the mission of the Basic Education, the Ministry of Education has successfully and progressively rolled out curriculum implementation for Early Years Education and Foundation level, Grades 4, 5 and Intermediate Level. The roll out for Grade 6, Junior Secondary (Grade 7-9) , and Prevocational Level will subsequently follow.

It is my hope that the curriculum designs for learners with Physical Impairment in Grade 7 will guide the teachers, among other educational stakeholders, for progressive achievement of the curriculum vision which seeks to have engaged, empowered and ethical citizens.

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PREFACE

The Government of Kenya embarked on the national implementation of the Competency Based Curriculum in January, 2019 for Early Years Education (Pre-Primary 1 and 2, and Lower Primary Grade 1, 2 and 3) and Foundation Level. The implementation progressed to Upper Primary (Grade 4, 5 and 6) and Intermediate Level based on the reorganization of the Basic Education structure. Grade 7 curriculum furthers implementation of the Competency-Based Curriculum to Junior Secondary education level. This level marks the zenith of Middle School education whose main feature is to offer a broad opportunity for the learner to explore talents, interests and abilities before selection of pathways and tracks in Senior Secondary education level. This is similar to the Pre-vocational and Vocational Level.

The Grade 7 curriculum designs for learners with Impairment in the respective learning areas will enable the development of 21st Century competencies. Ultimately, this will lead to the realization of the vision and mission of the Competency-Based Curriculum as documented in the Basic Education Curriculum Framework (KICD, 2017).

It is my hope that all Government agencies among other stakeholders in education will use the designs to guide effective and efficient implementation of the learning activities as well as provide relevant feedback on various aspects of the curriculum. Successful implementation of the Grade 7 curriculum for learners with Physical Impairment will be a significant milestone towards realization of the curriculum mission ‘Nurturing Every Learner’s Potential’.

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ACKNOWLEDGEMENTS

The Kenya Institute of Curriculum Development (KICD) Act Number 4 of 2013 (Revised 2019) mandates the Institute to develop curricula and curriculum support materials for basic and tertiary education and training, below the university. The curriculum development process for any level involves thorough research, international benchmarking, and robust stakeholder engagement. Through this systematic and consultative process, KICD conceptualised the Competency Based Curriculum (CBC) as captured in the Basic Education Curriculum Framework (BECF). The CBC responds to the demands of the 21st Century and the aspirations captured in the Constitution of Kenya 2010, Kenya Vision 2030, East African Commission Protocol and the United Nations Sustainable Development Goals.

The Kenya Institute of Curriculum Development has developed and adapted the Grade 7 curriculum designs for learners with Physical Impairment taking cognisance of the tenets of the CBC, key among them being the need to ensure that learners are provided with learning experiences that call for higher order thinking, thereby ensuring they become engaged, empowered and ethical citizens as articulated in the BECF Vision. The Grade 7 designs for learners with Physical Impairment also provide opportunities for learners to develop the core competencies as well as engage in Community Service Learning. The designs present assessment rubric linked to sub strands in the individual subjects. Teachers are encouraged to use varied assessment tools when assessing learners.

KICD obtains its funding from the Government of Kenya to enable the achievement of its mandate and implementation of the Government and Sector (Ministry of Education (MoE) plans. The Institute also receives support from development partners targeting specific programmes. The Grade 7 curriculum designs have been developed and adapted with the support of the World Bank through the Kenya Secondary Education Quality Improvement Program (SEQIP) commissioned by the MoE. The Institute is grateful for the support accorded to the process by the Government of Kenya, through the MoE and the development partners for the policy, resource, and logistical support.

I acknowledge the KICD curriculum developers and other staff, teachers and all the educators who participated, as panelists, in the development and adaption of the designs. I also appreciate the contribution of the Semi-Autonomous Government Agencies (SAGAs) and representatives of various stakeholders for their various roles in the development and adaptation of the Grade 7 curriculum designs.

My special thanks to the Cabinet Secretary, Ministry of Education; the Principal Secretary State Department of Early Learning and Basic Education; the Secretary, Teachers' Service Commission (TSC) and the Chief Executive Officer, Kenya National Examinations Council (KNEC) for their support in the process. Finally, I am grateful to the KICD Governing Council for their consistent guidance during the development and adaptation of the curriculum designs. The Institute assures all curriculum implementers, parents, and other stakeholders that the designs will ensure effective implementation of the CBC at Grade 7.

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TABLE OF CONTENTS

FOREWORD	i
PREFACE.....	ii
ACKNOWLEDGEMENTS	iii
TABLE OF CONTENTS.....	iv
TIME ALLOCATION	v
NATIONAL GOALS OF EDUCATION	vi
LEARNING OUTCOMES FOR MIDDLE SCHOOL.....	vii
LEVEL LEARNING OUTCOMES	viii
ESSENCE STATEMENT	viii
SUBJECT GENERAL LEARNING OUTCOMES.....	ix
STRAND 1.0: PERFORMING ARTS BASIC ELEMENTS.....	1
STRAND 2.0: CREATING	26
STRAND 3.0: PERFORMING.....	47
STRAND 4.0: CRITICAL APPRECIATION	82
STRAND 5.0: PERFORMING ARTS IN SOCIETY	102
COMMUNITY SERVICE-LEARNING CLASS ACTIVITY.....	107

TIME ALLOCATION

	Subject	Number of Lessons Per Week (40 minutes per lesson)
1.	English	5
2.	Kiswahili/KSL	4
3.	Mathematics	5
4.	Integrated Science	4
5.	Health Education	2
6.	Pre technical and Pre Career Education	4
7.	Social Studies	3
8.	Religious Education (CRE/IRE/HRE)	3
9.	Business Studies	3
10.	Agriculture	3
11.	Life Skills Education	1
12.	Physical Education and Sports	2
13.	Optional Subject including Braille skills	3
14.	Optional Subject	3
	Total	45

NATIONAL GOALS OF EDUCATION

Education in Kenya should:

i) Foster nationalism and patriotism and promote national unity

Kenya's people belong to different communities, races and religions, but these differences need not divide them. They must be able to live and interact as Kenyans. It is a paramount duty of education to help young people acquire this sense of nationhood by removing conflicts and promoting positive attitudes of mutual respect which enable them to live together in harmony and foster patriotism in order to make a positive contribution to the life of the nation.

ii) Promote the social, economic, technological and industrial needs for national development

Education should prepare the youth of the country to play an effective and productive role in the life of the nation.

a) Social Needs

Education in Kenya must prepare children for changes in attitudes and relationships which are necessary for the smooth progress of a rapidly developing modern economy. There is bound to be a silent social revolution following in the wake of rapid modernization. Education should assist our youth to adapt to this change.

b) Economic Needs

Education in Kenya should produce citizens with the skills, knowledge, expertise and personal qualities that are required to support a growing economy. Kenya is building up a modern and independent economy which is in need of an adequate and relevant domestic workforce.

c) Technological and Industrial Needs

Education in Kenya should provide learners with the necessary skills and attitudes for industrial development. Kenya recognizes the rapid industrial and technological changes taking place, especially in the developed world. We can only be part of this development if our education system is deliberately focused on the knowledge, skills and attitudes that will prepare our young people for these changing global trends.

iii) Promote individual development and self-fulfilment

Education should provide opportunities for the fullest development of individual talents and personality. It should help children to develop their potential interests and abilities. A vital aspect of individual development is the building of character.

iv) Promote sound moral and religious values

Education should provide for the development of knowledge, skills and attitudes that will enhance the acquisition of sound moral values and help children to grow up into self-disciplined, self-reliant and integrated citizens.

v) Promote social equality and responsibility

Education should promote social equality and foster a sense of social responsibility within an education system which provides equal educational opportunities for all. It should give all children varied and challenging opportunities for collective activities and corporate social service irrespective of gender, ability or geographical environment.

vi) Promote respect for and development of Kenya's rich and varied cultures

Education should instill in the youth of Kenya an understanding of past and present cultures and their valid place in contemporary society. Children should be able to blend the best of traditional values with the changing requirements that must follow rapid development in order to build a stable and modern society.

vii) Promote international consciousness and foster positive attitudes towards other nations

Kenya is part of the international community. It is part of the complicated and interdependent network of peoples and nations. Education should therefore lead the youth of the country to accept membership of this international community with all the obligations and responsibilities, rights and benefits that this membership entails.

viii. Promote positive attitudes towards good health and environmental protection

Education should inculcate in young people the value of good health in order for them to avoid indulging in activities that will lead to physical or mental ill health. It should foster positive attitudes towards environmental development and conservation. It should lead the youth of Kenya to appreciate the need for a healthy environment.

LEARNING OUTCOMES FOR MIDDLE SCHOOL

By the end of Middle School, the learner should be able to:

1. Apply literacy, numeracy and logical thinking skills for appropriate self-expression.
2. Communicate effectively, verbally and non-verbally, in diverse contexts.
3. Demonstrate social skills, spiritual and moral values for peaceful co-existence.
4. Explore, manipulate, manage and conserve the environment effectively for learning and sustainable development.
5. Practice relevant hygiene, sanitation and nutrition skills to promote health.
6. Demonstrate ethical behaviour and exhibit good citizenship as a civic responsibility.
7. Appreciate the country's rich and diverse cultural heritage for harmonious co-existence.
8. Manage pertinent and contemporary issues in society effectively.
9. Apply digital literacy skills for communication and learning.

LEVEL LEARNING OUTCOMES

By the end of Middle School, the learner should be able to:

1. Apply literacy, numeracy and logical thinking skills for appropriate self-expression.
2. Communicate effectively, verbally and non-verbally, in diverse contexts.
3. Demonstrate social skills, spiritual and moral values for peaceful co-existence.
4. Explore, manipulate, manage and conserve the environment effectively for learning and sustainable development.
5. Practise relevant hygiene, sanitation and nutrition skills to promote health.
6. Demonstrate ethical behaviour and exhibit good citizenship as a civic responsibility.
7. Appreciate the country's rich and diverse cultural heritage for harmonious co-existence.
8. Manage pertinent and contemporary issues in society effectively.
9. Apply digital literacy skills for communication and learning.

ESSENCE STATEMENT

Performing Arts offers the learner a platform to use musical instruments, voice, technological media, and the body in space for artistic expression. The curriculum will integrate diverse subject matter in music, dance, film, elocution and theatre to allow the learner to explore and discover their own abilities and interests. This is in line with Howard Gardner's (1983) Multiple Intelligence Theory which indicates that learners possess different kinds of minds and, therefore, learn, remember, perform, and understand in different ways.

Performing Arts will enable the learner to develop the ability to express ideas and feelings artistically. The curriculum in this area is aimed at enabling the learner with Physical Impairment to develop an understanding and appreciation of artistic and cultural *expression* through scripting, improvisation, choreography, body movement, acting, reciting, singing, playing instruments, composing music, narration, public speaking, interpreting music and contextual drama, and application of performance techniques. This is in line with the Kenyan Constitution 2010 article 11 which provides for promotion and conservation of all forms of culture.

Learners shall be allowed opportunities to engage in music, elocution, theatre, and film performances, in schools, festivals, theatres and other performing arts spaces. The curriculum will lay a foundation for the learner who would wish to pursue music, dance, theatre, elocution, and film in the Arts and Sports Science pathway at senior secondary school.

SUBJECT GENERAL LEARNING OUTCOMES

By the end of Junior Secondary, the learner should be able to:

- 1) Perform music, dance, theatre, elocution and film works for self and cultural expression
- 2) Perform different genres of music, dance, theatre, elocution and film to promote diverse cultural knowledge
- 3) Create musical, theatrical, elocution and film artworks within specified guidelines for enjoyment and appreciation
- 4) Perform alone and with others for individual development, self-fulfilment and enjoyment.
- 5) Evaluate music, dance, theatre, elocution and film works to make meaningful connections to local and international communities
- 6) Use locally available materials to make musical instruments, costumes, scenery and props for use in performance
- 7) Use available technology to enhance learning and develop creativity in music, dance, theatre, elocution and film
- 8) Use music, dance, theatre, elocution and film to address pertinent and contemporary issues in society.

STRAND 1.0: PERFORMING ARTS BASIC ELEMENTS

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
<p>1.0 Performing Arts Basic Elements</p>	<p>1.1 Introduction to Performing Arts (3 lessons)</p>	<p>By the end of the sub strand, the learner should be able to:</p> <ul style="list-style-type: none"> a) explore the meaning of Performing Arts as a medium of artistic expression b) categorize genres within each discipline of Performing Arts c) identify the relationships among the disciplines in Performing Arts d) analyze the importance of Performing Arts in society e) appreciate the significance of the disciplines within Performing Arts. 	<p>The learners are guided individually, in purposive group/pairs to:</p> <ul style="list-style-type: none"> • brainstorm with others on the meaning of Performing Arts and engage in discussions <i>Learners with speech difficulties could use residual speech/write/type/sign/mime/use universal communication board/ use text to speech or speech to text software/use communication wheels or be lip-read by peers/learner support assistant/teacher to brainstorm and discuss with others meaning of Performing Arts. (Apply this adaptation in the subsequent learning experiences involving speech in this sub strand)</i> • identify the different disciplines (<i>music, drama, dance, film and elocution</i>) and group the genres within the disciplines in Performing Arts • search and watch video clips to identify relationships among the disciplines in Performing Arts as they observe ethics and carryout presentations of their findings <i>Learners with manipulation difficulties could use adapted digital devices with filter keys/key guards/larger mouse/head control input devices such as head wand to search and watch video clips to identify relationships among the disciplines in Performing Arts. Screen resolutions should be regulated for learners</i> 	<ul style="list-style-type: none"> 1. How are the genres of Performing Arts related? 2. How is Performing Arts useful to the society?

			<p><i>with photo phobia such as those with epilepsy and visual difficulties as they observe virtual clip. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision. (Apply this adaptation in all the subsequent learning experiences which involve manipulation and use of ICT devices in this sub strand)</i></p> <ul style="list-style-type: none"> ● <i>collect items on the genres of performing Arts (pictures, drawings, newspapers and clips) and present them in class. Safety precautions should be observed for learners with mobility difficulties such as those using crutches, wheel chairs, scooter boards among others by ensuring that they move in safe terrains when moving to collect items. Learners with brittle bones and muscular dystrophy should be given less vigorous tasks. Learners with manipulation difficulties could use alternative functional parts of the body like the legs. They could also use assistive technology such as universal cuffs/wrist braces/arm braces or be assisted by peer/learner support assistant/teacher to collect items on the genres of Performing Arts. (Apply these adaptations in the subsequent learning experiences involving mobility and manipulation)</i> ● <i>visit Cultural, Music centers and performing theatres, to learn folk songs, folk dances, musical instruments, verses, skits and narrative</i> 	
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			<p>for basic analysis and carryout presentations of their findings.</p> <p><i>Safety precautions should be observed for learners with mobility difficulties such as those using crutches, wheel chairs, scooter boards among others by ensuring that they move in safe terrains as they visit Cultural, Music centers and performing theatres. Learners with brittle bones and muscular dystrophy should be given less vigorous tasks. (Apply these adaptations in all the subsequent learning activities that involve mobility in this sub strand)</i></p> <ul style="list-style-type: none"> • interact with the community to learn about Performing Arts and write a report on the findings. • analyse in collaboration with other learners on the importance of Performing Arts while respecting each other’s views and make a presentation of the findings 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Communication and Collaboration: as learners speak clearly while brainstorming, in groups, on the importance of Performing Arts. • Learning to learn: as learners acquire concepts, knowledge and skills relevant for continued learning. • Digital literacy: as learners interact with ICT devices to identify relationships among disciplines of Performing Arts. 				
<p>Pertinent and Contemporary Issues (PCIs):</p> <ul style="list-style-type: none"> • Value-based Education: as learners ethically interact with reference material. • Social cohesion: as learners interact with the community and social and relationship skills are developed. 			<p>Values:</p> <ul style="list-style-type: none"> • Respect: is enhanced as learners accommodate others’ views during group discussions and class activities. • Integrity: is promoted as learners observe ethics while watching video clips, researching and collecting items to make a portfolio. • Unity: is enhanced as learners collaborate to discuss the importance of Performing Arts. 	

Link to other Subjects:				
<ul style="list-style-type: none"> English and Kiswahili: as learners use language skills when discussing in groups and presenting own ideas and work. Social Studies: as learners discuss real life social issues as represented in Performing Arts pieces. 				
Non formal Activities to support Learning: Watch video clips of music, drama, dance, film and elocution during the music/drama clubs and practise.		Suggested Modes of Assessment		
		<ul style="list-style-type: none"> Oral tests Written tests Field work reports Assignments Participatory assessment Peer assessment 		
Suggested Learning Resources:				
<ul style="list-style-type: none"> ICT devices Pictures, drawings cut outs of music, drama, dance, film and elocution performance Adapted audio/visual devices with recording of music, drama, dance, film and elocution adapted digital devices with antiglare screens, key guards, filter keys, larger mouse adapted writing tools such as weighted pencil/pen grips Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist, 				
Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Exploring the meaning of Performing Arts.	Explores the meaning of Performing Arts citing relevant illustration.	Explores the meaning of Performing Arts.	Explores the meaning of Performing Arts when prompted.	Defines the meaning of Performing Arts when prompted.
Categorising the 5 disciplines of Performing Arts	Categorises with ease, the 5 disciplines of Performing Arts with examples.	Categorises the 5 disciplines of Performing Arts	Categorises 3-4 disciplines of Performing Arts.	Categorises 1-2 disciplines of Performing Arts with assistance.
Identifying the genres in each disciplines of Performing Arts	Categorizes with ease, the genres within each discipline of Performing Arts with clear explanations.	Identifies the genres within each discipline of Performing Arts.	States genres in disciplines of Performing Arts.	States genres in disciplines of Performing Arts with prompts.

Identifying the relationships among the 5 disciplines in Performing Arts	Examines the relationships among the 5 disciplines in Performing Arts with clear explanations and examples.	Identifies the relationships among the 5 disciplines in Performing Arts	Identifies relationships of 3-4 disciplines in Performing Arts.	Identifies relationships of 2 disciplines in Performing Arts when given hints.
Analysing the importance of Performing Arts in society.	Analyses importance of Performing Arts in society with clear explanations and examples.	Analyses importance of Performing Arts in society.	States importance of Performing Arts in society.	Identifies importance of Performing Arts in Society when prompted

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic elements	1.2 Rhythm (5 lessons)	By the end of the sub strand, the learner should be able to: a) aurally recognize rhythmic patterns with semiquavers and semiquaver rests b) clap or tap rhythmic patterns incorporating the semiquaver and its corresponding rest c) group notes into beats in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time d) write rhythms in simple time on monotone e) appreciate music in simple time.	The learners are guided individually, in purposive group/pairs to: <ul style="list-style-type: none"> listen to or sing music incorporating semiquavers and the corresponding rests and write/type/sign/mime them <i>Learners with speech difficulties could use residual speech or hum or mime or use adapted computer with music software or be assisted by peers or teacher or learner support assistant to sing music incorporating semiquavers and the corresponding rests. Any optimal attempts by the learners with severe physical impairment should be appreciated and encouraged. (Apply this adaptation in the subsequent</i>	<ol style="list-style-type: none"> Why is rhythm important in music? How are beats organized in a song to create different metric feels? How are rhythmic patterns identified in a piece of music?

			<p><i>learning experiences involving speech in this sub-strand)</i></p> <ul style="list-style-type: none"> aurally recognize rhythmic patterns with semiquavers and semiquaver rests <i>ta-fa te-fe, ta te-fe, ta-fa te</i> in given music excerpts and share the identified patterns with their peers clap or tap simple rhythmic patterns incorporating the semiquaver: <i>ta-fa te-fe, ta te-fe, ta-fa te</i> <p><i>The learners who are amputees or those with weak upper limbs could nod, stamp, or click the tongue/ snap fingers rhythmically or use alternative functional parts of the body to tap simple rhythmic patterns. (Apply this adaptation in the subsequent learning experiences involving manipulation in this sub-strand)</i></p> <ul style="list-style-type: none"> recite rhythmic patterns incorporating the semiquaver using the French rhythm names (<i>ta-fa te-fe, ta te-fe, ta-fa te</i>) and rehearse them sing songs in simple time emphasising the accented beat listen to or sing music excerpts in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time and that are guided in ‘beating’ time and identify the different time signatures 	
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			<ul style="list-style-type: none"> • write rhythms and group notes into beats in simple time on monotone and share with their peers for review <i>Learners with manipulation difficulties could type or use alternative functional parts of the body to write rhythms and group notes. They could also use assistive technology such as universal cuffs/wrist braces/arm braces, weighted pencil/pen grips or be assisted by peer/learner support assistant/teacher to write rhythms and group notes. (Apply this adaptation to learning experiences involving manipulation in this sub-strand)</i> • clap or tap rhythmic patterns in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time and record them using digital devices • write simple rhythms in simple time from dictation and share with their peers for review 	
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Core competencies to be developed:

- **Communication and Collaboration:** as learners listen attentively to music and rhythmic patterns and recites or claps/taps/snaps fingers in rhythmic pattern and as they peer review other learners rhythmic patterns identified. Also as the learner contributes to group work during identification and clapping/tapping of rhythms in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time.
- **Learning to learn:** as learners are equipped with concepts, knowledge and skills on rhythm, which are relevant for continued learning in composition, performance and music appreciation.
- **Critical thinking and problem solving:** as learners conceptualize and write/type rhythmic patterns as dictated.

<p>Pertinent and Contemporary Issues (PCIs) Environmental education, disaster risk reduction, safety and security, diseases: as learners listen to songs in different time signatures addressing different PCIs.</p>	<p>Values:</p> <ul style="list-style-type: none"> • Patriotism: is instilled as learners sing songs on patriotism incorporating semiquavers and the corresponding rests. • Respect: is nurtured as learners recognize and accommodates views of each member of the team while tapping and identifying rhythmic patterns in different time signatures. • Unity: is promoted as learners work with a team to decode rhythmic patterns.
<p>Link to other Subjects:</p> <ul style="list-style-type: none"> • Mathematics: knowledge gained in Mathematics on numbers is applied in counting the beats in different time signatures. • English and Kiswahili: as learners sings songs in different languages using the knowledge gained in the languages. 	
<p>Non formal Activities to support Learning:</p> <ul style="list-style-type: none"> • Attend live performances of music in school for basic analysis of rhythm. • Performing rhythmic tunes/songs during clubs and societies 	<p>Suggested Modes of Assessment:</p> <ul style="list-style-type: none"> • Oral tests • Aural tests • Written tests • Assignments • Practical tests
<p>Suggested Learning Resources:</p> <ul style="list-style-type: none"> • Sheet music, Flash cards of rhythmic patterns, Audio/visual recordings, Exercise books • Adapted recording devices, Audio /visual devices • adapted digital devices with antiglare screens, key guards, filter keys, larger mouse • adapted drawing/writing tools such as weighted pencil/pen grips • heavy gauge papers • lowered surfaces like slanting/adjustable tables • universal cuffs • Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist, 	

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Aurally recognizing rhythmic patterns with semiquavers and semiquaver rests.	Aurally recognizes rhythmic patterns with semiquavers and semiquaver rests aurally and group them in appropriate time signatures	Aurally recognises rhythmic patterns with semiquavers and semiquaver rests.	Aurally recognise semiquavers beat and semiquaver rests.	Aurally recognises semiquavers beat.
Clapping or tapping rhythmic patterns involving the semiquaver and its corresponding rest.	Claps or taps rhythmic patterns involving the semiquaver and its corresponding rest while considering different time signatures.	Claps or taps rhythmic patterns involving the semiquaver and its corresponding rest.	Claps or taps rhythmic patterns involving the semiquaver with minimal considerations of their corresponding rest.	Clap or tap rhythmic patterns involving the semiquaver with guidance.
Grouping notes into beats in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time.	Applies rhythmic patterns to group notes into beats in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time.	Groups notes into beats in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time.	Groups notes into beats in $\frac{2}{4}$ or $\frac{3}{4}$ or $\frac{4}{4}$ time.	Attempts to group notes into beats in $\frac{2}{4}$ or $\frac{3}{4}$ or $\frac{4}{4}$ time when prompted.
Writing rhythms by grouping notes into beats in simple time on monotone	Applies concepts of rhythmic pattern to write rhythms by grouping notes into beats in simple time on monotone giving examples with related songs.	Writes rhythms by grouping notes into beats in simple time on monotone	Writes rhythmic patterns in simple time on monotone	Writes rhythms in simple time on monotone with prompts.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic Elements	1.3 Pitch (4 lessons)	<p>By the end of the sub strand, the learner should be able to:</p> <ul style="list-style-type: none"> a) write musical notes on treble staff b) describe melodic intervals of up to a 3rd in a simple melody c) construct the diatonic major scales of C, G, D, and A on treble staff d) sight read simple melodies in the keys of C, G, D, and A major on treble staff e) appreciate music written using staff notation. 	<p>The learners are guided individually, in purposive group/pairs to:</p> <ul style="list-style-type: none"> • draw the treble staff and name lines and spaces on it <i>Learners with manipulation difficulties could use alternative functional parts of the body like the legs. They could also use assistive technology such as universal cuffs/wrist braces/arm braces, weighted pencil/pen grips or be assisted by peer/learner support assistant/teacher to trace/draw/stamp the treble staff. (Apply this adaptation in the subsequent learning experiences involving manipulation in this sub-strand)</i> • Draw/trace/stamp two ledger lines above and below the treble staff and name notes they create • draw a keyboard, identify and name the notes in relation to the notes on the treble staff and display their work for critique <i>Ensure the learning environment is accessible for display and have lowered surfaces like slanting or adjustable tables for learners with short stature and those in wheelchairs</i> • practise writing and naming notes with accidentals on the staff and make a presentation of the drawings • use digital devices and musical instruments to sound and imitate the notes on staff to show the effect of accidentals 	<ol style="list-style-type: none"> 1. Why is pitch an important element in music? 2. How are different musical features used in interpreting music in staff notation?

			<p><i>Learners with manipulation difficulties could use adapted digital devices with filter keys/key guards/larger mouse/head control input devices when manipulating digital devices. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties. Learners with manipulation difficulties could use alternative functional parts of the body like the legs. They could also use assistive technology such as universal cuffs/wrist braces/arm braces to play musical instruments. (Apply this adaptation in all the subsequent learning experiences which involve manipulation and use of ICT devices under this sub strand)</i></p> <ul style="list-style-type: none"> • <i>sing or play melodies with scalic motion and at different pitch levels Learners with speech difficulties could use residual speech or hum or mime or use adapted computer with music software or be assisted by peers or teacher or learner support assistant to sing the melodies. Any optimal attempts by the learners with severe physical impairment should be appreciated and encouraged. (Apply this adaptation in the subsequent learning experiences involving speech in this sub-strand)</i> • <i>sing the major scale ascending and descending using tonic solfa notation</i> • <i>describe melodic intervals between adjacent degrees of a major scale (TTSTTTS)</i> • <i>construct major scales of C, G, D, and A major</i> 	
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			<p><i>Learners with manipulation difficulties could use alternative functional parts of the body like the legs. They could also use assistive technology such as universal cuffs/wrist braces/arm braces, weighted pencil/pen grips or be assisted by peer/learner support assistant/teacher to construct major scales of C, G, D and A major (Apply this adaptation in the subsequent learning experiences involving manipulation in this sub-strand)</i></p> <ul style="list-style-type: none"> • sight read simple melodies in the keys of C, G, D, and A major on treble staff. <i>Learners using mobility devices and those with short stature could be given preferential sitting positions for a clear view of the written simple melodies. (Apply this adaptation in the subsequent learning experiences involving visibility)</i> • sing or play the scales of C, G, D, and A major ascending and descending using appropriate pitching. • visually recognise key signatures of C, G, D and A major on sheet music • sing simple melodies in C, G, D, and A major using tonic solfa and hand signs using the following process: identify metre and tone set, identify rhythmic patterns, identify opening pitch, sing entire selection while keeping a steady beat. 	
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			<p><i>The learners who are amputees or those with weak upper limbs could use functional parts of the body to sign.</i></p> <ul style="list-style-type: none"> • use digital devices and musical instruments to sound intervals; <i>perfect unison, major 2nd, minor 2nd, major 3rd and minor 3rd</i> in a diatonic major scale and aurally identify and record them using digital devices • discuss and describe intervals dictated to them and write them down using solfa and staff notation in groups 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Communication and Collaboration : as learners speak clearly and effectively by making several points in a logical order as they present their group work. • Learning to learn: as learners are equipped with concepts, knowledge and skills on writing and interpretation of scored music, which are relevant for continued learning. • Digital literacy: as learners interact with digital devices as they use them to sound notes and imitate them and also as the learner iuses digital devices to record their sounded voices in varied sound intervals 				
<p>Pertinent and Contemporary Issues (PCIs):</p> <ul style="list-style-type: none"> • Peer education: as learners work together and share ideas as they appraise each other’s performances of melodies. • Value-based education: as learners interact with sheet music pieces while observing ethics. • Social cohesion: as learners work together in groups to describe intervals in a simple melody. 			<p>Values:</p> <ul style="list-style-type: none"> • Respect: is instilled as learners accommodate peers’ opinions during group discussions. • Unity: is promoted as learners work with peers in group work. • Responsibility: is enhanced as learners acquire responsibility while using digital devices and using online resources responsibly. 	
<p>Link to other subjects:</p> <ul style="list-style-type: none"> • English, Kiswahili, Indigenous Languages and foreign languages: as learners sing songs in these languages and gain some proficiency in the languages. • Mathematics: the learners’ description of intervals enhances counting learnt in Mathematics. • Computer science: as learners interact with the digital devices, softwares and internet when notating pitches, scales and intervals. 				

<p>Non formal Activities to support Learning: Participating in/attending music or music concerts in school.</p>	<p>Suggested Modes of Assessment</p> <ul style="list-style-type: none"> • Oral test • Aural tests • Written test • Practical tests • Assignments
<p>Suggested Learning Resources:</p> <ul style="list-style-type: none"> • Sheet music, Melodic instruments, Flash cards- of rhythmic patterns, melodies and sol-fa names, Audio/visual recordings of songs, heavy gauge papers • Adapted melodic instruments • Adapted recording devices, Audio /visual devices • adapted digital devices with antiglare screens, key guards, filter keys, larger mouse • adapted drawing/writing tools such as weighted pencil/pen grips • lowered surfaces like slanting/adjustable tables • universal cuffs • Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist, 	

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Writing musical notes on treble staff	Writes the musical notes on treble staff considering the notes on the space in different keys	Writes the notes of musical notes on treble staff.	Makes effort to write musical notes on treble staff	Attempts to write musical notes on treble staff with assistance.
Describing melodic intervals of up to a 3 rd in a simple melody.	Describes melodic intervals of up to a 3 rd in a simple melody citing examples from different songs.	Describes melodic intervals of up to a 3 rd in a simple melody.	Identifies melodic intervals of up to a 3 rd in a simple melody.	Identifies melodic intervals of up to a 3 rd in a simple melody when given cues and hints.

Constructing the diatonic major scales of C, G, D and A on treble staff.	Constructs the scales of C, G, D and A on treble staff and linking them with related songs.	Constructs the scales of C, G, D and A on treble staff.	Constructs the scales of C or G or D or A on treble staff.	Constructs the scales of C or G or D or A on treble staff with assistance.
Reading simple melodies in C, G, D and A major.	Reads simple melodies in C, G, D and A major with accuracy in pitch and rhythm.	Reads simple melodies in C, G, D and A major.	Reads simple melodies in C or G or D or A major.	Reads simple melodies in C or G or D or A major with assistance.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic Elements	1.4 Narrative (3 Lessons)	<p>By the end of the sub strand the learner should be able to:</p> <ul style="list-style-type: none"> a) explain the meaning of a narrative in Performing Arts b) identify features of a narrative in Performing Arts c) use voice, body and space to tell a story d) demonstrate the qualities of a good story teller e) appreciate the narrative as a tool for addressing issues in society. 	<p>The learners are guided individually, in purposive group/pairs to:</p> <ul style="list-style-type: none"> • watch a live or recorded performance to describe a narrative and identify its features: <i>storyline, theme, characters</i> and note them down <p><i>Learners using mobility devices and those with short stature could be given preferential sitting positions for a clear view of the performance. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may</i></p>	<ol style="list-style-type: none"> 1. Why is storytelling an important in a narrative? 2. How can contemporary issues be addressed using the narrative form? 3. How would you describe a good story teller?

			<p><i>experience difficulties in vision. (Apply these adaptations in the subsequent learning experiences involving position and use of ICT devices in this sub strand)</i></p> <ul style="list-style-type: none"> • identify contemporary themes that can be explored in narrative and make a presentation in class. • research on features of a narrative using technology and note them down <i>Learners with manipulation difficulties could use adapted digital devices with filter keys or key guards or larger mouse or head control input devices such as head wand to research on features of a narrative. (Apply this adaptation in the subsequent learning experiences involving manipulation of ICT devices in this sub strand)</i> • interact with accomplished story tellers within the community to identify the qualities of a good story teller and make a report on the findings. <p><i>Safety precautions should be observed for learners with mobility difficulties such as those using crutches, wheel chairs, scooter boards among others by ensuring that they move in safe terrains to interact with accomplished story tellers within the community. Learners with brittle bones</i></p>	
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			<p><i>and muscular dystrophy should be given less vigorous tasks.</i></p> <ul style="list-style-type: none"> narrate a story while demonstrating the qualities of a good story teller <i>Learners with speech difficulties could use residual speech/write/type/sign/mime/use universal communication board/ use text to speech software/use communication wheels or be lip-read by peers/learner support assistant/teacher to narrate a story.</i> 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> Communication and Collaboration: as learners listen keenly and speak to others with clarity during class discussion and research on narratives. Also as learners work with others in group work and research on features of a narrative. Learning to learn: as learners are equipped with knowledge and skills of narration and storytelling relevant for continued learning. Digital literacy: as learners interact with ICT devices during research work and class demonstrations. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> Life skills: learners develop interpersonal and effective communication through artistic language used in storytelling. Social cohesion: as learners interact with story tellers from the community, social and relationship skills are developed. 			<p>Values:</p> <ul style="list-style-type: none"> Respect: is instilled as learners accommodate others' views during class discussions/brainstorming and demonstrations. Integrity: is promoted as learners engage in ethical sourcing and use of internet reference material. Unity: is enhanced as learners work in pairs and groups on research work and group activities on the narrative. 	
<p>Link to other subjects:</p> <ul style="list-style-type: none"> English, Kiswahili and Indigenous Languages: as learners use these languages as a medium of communication in class discussions, brainstorming, demonstration of some of the stories, songs within the stories and when interacting with some resource persons from the community. Social Studies: as learners gain knowledge in related themes on civic life, culture and legal issues handled in the narratives. Computer Science: as learners interact with ICT devices to research and watch digital content relating to narratives. 				

Non formal Activities to support Learning: Learners to practice oral narrative based on PCIs during music and drama clubs.		Suggested Modes of Assessment <ul style="list-style-type: none"> • Oral presentations • Written tests • Question and answer • Assignments • Participatory Assessment 		
Suggested Learning Resources: <ul style="list-style-type: none"> • Exercise books • ICT devices • Internet connectivity • Audio/visual recordings of narratives, • adapted digital devices with antiglare screens, key guards, filter keys, larger mouse • adapted writing tools such as weighted pencil/pen grips • Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist, 				
Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Explaining the meaning of a narrative.	Analyses the meaning of a narrative while giving examples.	Explains the meaning of a narrative.	Defines the meaning of a narrative.	Defines the meaning of a narrative when prompted.
Identifying 3 features of a narrative.	Differentiates 3 features of a narrative by citing relevant examples.	Identifies 3 features of a narrative.	Identifies 2 features of a narrative.	States 1 features of a narrative when prompted.
Telling a story using voice, body and space.	Applies concepts of voice, body and space to tell a complete story.	Tells a story using voice, body and space.	Attempts telling a story by considering aspects of voice, body and space.	Tells a story when prompted to consider voice, body and space.
Demonstrating the qualities of a good story teller.	Demonstrates the qualities of a good story teller citing real life examples.	Demonstrates the qualities of a good story teller.	Explains the qualities of a good story teller.	States the qualities of a good story teller when prompted.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic Elements	1.5 Verse (3 Lessons)	<p>By the end of the sub strand the learner should be able to:</p> <ul style="list-style-type: none"> a) distinguish the basic elements of a verse b) explore theme in a verse in relation to issues affecting society c) use voice techniques in reading and reciting verse to effect meaning d) use body and space techniques in verse to enhance message delivery e) appreciate the use of poetic language in communicating meaning. 	<p>The learners are guided individually, in purposive group/pairs to:</p> <ul style="list-style-type: none"> • watch a live or recorded performance of a verse and identify, in collaboration with others, the elements of a verse: literally elements(<i>subject matter and structure</i>) and performative elements (<i>voices, performer and audience</i>) <i>Learners using mobility devices and those with short stature could be given preferential sitting positions for a clear view of the performance of a verse. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision.(Apply these adaptations in the subsequent learning experiences involving positioning and use of ICT devices in this sub strand)</i> • explore themes in a verse as a way of addressing issues affecting society and present them in class <i>Learners with speech difficulties could use residual speech/write/type/sign/mime/use universal communication board/ use text to speech or speech to text software/use communication wheels or be lip-read by peers/learner support assistant/teacher to discuss, in groups, themes in a verse as a way of addressing issues affecting society. (Apply this</i> 	<ol style="list-style-type: none"> 1. How does verse address pertinent and contemporary issues in society? 2. How would you use language in a verse?

			<p><i>adaptation in the subsequent learning experiences involving speech in this sub strand)</i></p> <ul style="list-style-type: none"> • read aloud short verses to convey meaning and emotions • watch or listen keenly to readings of short verses and identify poetic use of language, meanings and emotions conveyed and role play them in class 	
<p>Core Competencies to be Developed:</p> <ul style="list-style-type: none"> • Communication and Collaboration: as learners make verbal expressions in reading of verses and through group discussions when exploring the nature of a verse. • Learning to learn: as learners discover, through discussions, features of a verse written for performance. • Digital literacy: as learners acquire the ability to manipulate and use digital devices. 				
<p>Pertinent and Contemporary Issues:</p> <ul style="list-style-type: none"> • Patriotism and good governance: as learners identify themes for a verse which enhance responsibility to society through performances in the arts. • Environmental and social issues: as learners discuss themes in verse in relation to environmental and social issues affecting the society. 			<p>Values:</p> <ul style="list-style-type: none"> • Respect: is enhanced as learners develop the value of accommodating others' views. • Integrity: is nurtured as learners observe ethical and legal issues when sourcing and using reference materials. 	
<p>Link to other subjects:</p> <ul style="list-style-type: none"> • English, Kiswahili and Indigenous Languages: as learners continue to develop linguistically. • Social Studies: as learners brainstorm how social issues addressed in the fictional world reflect the very social ones affecting society. • Computer Studies: as learners manipulate ICT screening devices and spaces. 				
<p>Non formal Activities to support Learning: Practise verse in Music/Drama clubs/ inter-houses competitions within the school</p>			<p>Suggested Modes of Assessment</p> <ul style="list-style-type: none"> • Oral presentations • Written tests • Question and answer • Assignments • Participatory assessment • Peer assessment 	

Suggested Learning Resources:

- Exercise books
- ICT devices
- Audio/visual recordings of verses,
- Adapted recording devices, Audio /visual devices
- adapted digital devices with antiglare screens, key guards, filter keys, larger mouse
- adapted writing tools such as weighted pencil/pen grips
- heavy gauge papers
- lowered surfaces like slanting/adjustable tables for learners with wheelchairs/ crutches
- universal cuffs
- Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist,

Assessment Rubric

Criteria	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Distinguish the basic elements of a verse.	Analyze the basic elements of a verse with correct illustrations.	Distinguish the basic elements of a verse.	States the basic elements of a verse.	States the basic elements of a verse with cues.
Explore theme in verse in relation to issues affecting society.	Examines theme in verse in relation to issues affecting society by connecting with relevant examples.	Explores theme in verse in relation to issues affecting society.	States theme in verse in relation to issues affecting society.	Outlines with assistance, theme in verse in relation to issues affecting society.
Using voice techniques in reading and reciting verse to effect meaning.	Applies concept of voice techniques in reading and reciting verse to effect meaning and emotions.	Uses voice techniques in reading and reciting verse to effect meaning.	Uses voice techniques in reading or reciting verse to effect meaning.	Uses voice techniques in reading or reciting verse to effect meaning with assistance,.
Using body and space in verse delivery to enhance communication.	Applies the concepts of body and space, with ease, in verse delivery to enhance communication of varied themes of issues affecting society.	Uses body and space in verse delivery to enhance communication.	Uses body or space techniques in verse delivery to enhance communication.	Needs assistance to use body or space techniques in verse to enhance communication.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic Elements	1.6 Skit (3 Lessons)	<p>By the end of the sub strand the learner should be able to:</p> <ol style="list-style-type: none"> analyse the structure of a skit as a work of art examine society and identify pertinent themes that can be explored in a skit explore the importance of improvisation in a skit demonstrate the use of dialogue in a skit assess functions of costumes and props in a skit appreciate the skit as a tool for addressing issues in society. 	<p>The learners are guided individually, in purposive group/pairs to:</p> <ul style="list-style-type: none"> watch live or recorded performances following research from the internet and identify the structure of a skit (<i>milestones, plot, language, improvisation</i>) and note them down <i>Learners using mobility devices and those with short stature could be given preferential sitting positions for a clear view of the performance. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision.(Apply these adaptations in the subsequent learning experiences involving position and use of ICT devices in this sub strand)</i> brainstorm on the basic structure of a skit with others in class and make a presentation for analysis <i>Learners with speech difficulties could use residual speech/write/type/sign/mime/use universal communication board/ use text</i> 	<ol style="list-style-type: none"> How can a skit address the issues that affect society? How can dialogue be used to develop character in a skit?

			<p><i>to speech or speech to text software/use communication wheels or be lip-read by peers/learner support assistant/teacher to brainstorm and discuss with others basic structure of skit. (Apply this adaptation in the subsequent learning experiences involving speech in this sub strand)</i></p> <ul style="list-style-type: none"> • research on pertinent themes that can be explored in a skit such as safety and security and report the findings to the class <p><i>Learners with manipulation difficulties could use adapted digital devices with filter keys or key guards or larger mouse or head control input devices such as head wand to research on pertinent themes that can be explored in a skit. (Apply this adaptation in the subsequent learning experiences involving manipulation of ICT devices in this sub strand)</i></p> <ul style="list-style-type: none"> • explore the importance of improvisation in a skit and present the findings • create dialogue to role play different characters in a skit • watch live or recorded performances and identify, the functions of costumes and props in a skit and write/type them 	
<p>Core Competencies to be Developed:</p> <ul style="list-style-type: none"> • Communication and Collaboration: as learners listen keenly and speak with clarity during class discussion on skits and participates in group work in brainstorming on the structure of a skit. • Learning to learn: as learners are equipped with concepts, knowledge and skills on pertinent issues relevant for continued learning. 				

<ul style="list-style-type: none"> • Digital literacy: as learners interact with ICT devices watching some skits on videos and researching in the internet. 	
<p>Pertinent and Contemporary Issues</p> <ul style="list-style-type: none"> • Social cohesion: as learners acquire knowledge, skills and attitude that enables a sustainable and just society for all by acquainting self with pertinent issues in the society. • Safety and security education: as learners gain skills that enhance awareness on the response of Performing Arts to social issues. • Peace education: as learners discuss pertinent issues that promote peace of citizens in the society addressed in a skit. 	<p>Values:</p> <ul style="list-style-type: none"> • Respect: is enhanced as learners accommodates others' views during class and group discussions on skits. • Integrity: is promoted as learners engage in ethical sourcing and use of reference material. • Unity: is nurtured as learners work with others in pairs and groups on research work and group activities on the skit.
<p>Link to other subjects:</p> <ul style="list-style-type: none"> • English: as learners use the language in class discussions as a medium of communication on the elements of the skit. • Kiswahili: as learners use the language to role play and demonstrate some elements of a skit. • Indigenous languages: as learners use the language in performance of some of the skits when interacting with members of the community. • Social Studies: as learners gain knowledge in related themes on civic life, culture and legal issues handled in the skits. • Computer Science: as learners interact with ICT devices to research and watch digital content relating to skits. 	
<p>Non formal Activities to support Learning:</p> <ul style="list-style-type: none"> • Participating in Music/drama festivals/Inter -house/class music competitions. 	<p>Suggested Modes of Assessment</p> <p>Oral presentations Written tests Work reports Peer assessment Assignments Participatory assessment</p>
<p>Suggested Learning Resources:</p> <ul style="list-style-type: none"> • Exercise books, ICT devices, Internet connectivity, Audio/visual recordings of skit, heavy gauge papers, universal cuffs. • Adapted recording devices, Audio /visual devices. • adapted digital devices with antiglare screens, key guards, filter keys, larger mouse. • adapted writing tools such as weighted pencil/pen grips. • lowered surfaces like slanting/adjustable tables. • Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist, 	

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Analysing the structure of a skit as a work of art.	Examines the structure of a skit as a work of art citing relevant examples.	Analyze the structure of a skit as a work of art.	Outlines the structure of a skit as a work of art.	Outlines the structure of a skit as a work of art with prompts.
Examine pertinent themes explored in a skit.	Explores pertinent themes explored in a skit and relates them with real life situations in the society.	Examine pertinent themes explored in a skit.	Identifies pertinent themes explored in a skit.	Identifies pertinent themes explored in a skit with cues.
Exploring the importance of improvisation in a skit.	Explores the importance of improvisation in a skit giving examples.	Explores the importance of improvisation in a skit.	Outlines importance of improvisation in a skit.	Mentions importance of improvisation in a skit.
Demonstrating the use of dialogue in a skit.	Demonstrates the use of dialogue in a skit using a stage performance.	Demonstrates the use of dialogue in a skit.	States the use of dialogue in a skit.	States the use of dialogue in a skit when prompted.
Assessing functions of costumes and props in a skit.	Illustrates functions of costumes and props in a skit citing relevant examples.	Assesses functions of costumes and props in a skit.	Outlines functions of costumes and props in a skit.	States functions of costumes and props in a skit with prompts.

STRAND 2.0: CREATING

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	2.1 Rhythm (5 lessons)	<p>By the end of the sub strand, the learner should be able to:</p> <ul style="list-style-type: none"> a) outline the factors to consider in creating a rhythmic pattern b) interpret simple rhythmic patterns in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time c) improvise rhythmic accompaniments to tunes in simple time d) create simple rhythmic patterns in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time e) appreciate rhythms in simple time, created by self and others. 	<p>The learners are guided individually, in purposive group/pairs to:</p> <ul style="list-style-type: none"> • listen to rhythmic patterns and identify and note factors to consider in creating a rhythmic pattern (<i>variation of note values, rests, repetition for unity, symmetry, adherence to time signature</i>) • sing or play songs in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time to identify the main beat and the notes values (<i>semi-breve, minim, crotchet, two quavers and semiquavers</i>). <i>Learners with speech difficulties could clap/stamp/hum/nod song in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time. (Apply this adaptation in the subsequent learning experiences involving speech in this sub strand)</i> • tap/clap/nod/hum/stamp rhythms of the notes as they recite their French rhythm names: <i>taa-aa-aa-aa</i> (semi-breve), <i>taa-aa</i> (minim), <i>taa</i> (crotchet), <i>ta-te</i> (two quavers), and the semiquavers (<i>ta-te, ta te-fe, ta-fa te</i>) • sing or play songs in simple time: $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time, identifying the strong and weak beats 	<ol style="list-style-type: none"> 1. How can various note combinations be used to form rhythms in simple time? 2. How does one improvise accompaniment patterns for music in simple time?

			<ul style="list-style-type: none"> • write/type 4-bar rhythmic patterns from dictation • take turns with others to tap/clap/nod/hum/stamp different combinations of note-groupings from a list of flash-cards to create two bars of rhythmic patterns in simple time • use music applications to further learn rhythms and make a report • create own 4-bar rhythmic patterns in simple time: $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time adhering to integrity and originality and make a presentation in class <p><i>Learners with manipulation difficulties could use alternative functional parts of the body like the legs. They could also use assistive technology such as universal cuffs/wrist braces/arm braces, weighted pencil/pen grips or be assisted by peer/learner support assistant/teacher to create own 4-bar rhythmic patterns.</i></p> <ul style="list-style-type: none"> • clap/nod/hum/stamp or play and recite/write the French rhythm names of rhythms created by self and others and carryout a peer review • sing tunes in simple time and use drums, and other percussion instruments to improvise rhythmic accompaniment and perform in class 	
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			<p><i>Learners with speech difficulties could use residual speech/write/type/sign/mime/use universal communication board/ use text to speech or speech to text software/use communication wheels or be lip-read by peers/learner support assistant/teacher to sing tunes in simple time.</i></p>	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Self-efficacy: as learners make decision on how to create own original rhythmic patterns. • Communication and Collaboration: as learners speak clearly and articulately while identifying and interpreting rhythmic patterns and while contributing to group work during creation and identification of rhythms. • Learning to learn: as learners are equipped with concepts, knowledge and skills on creation of rhythm, which are relevant for continued learning in composition, performance and music appreciation. • Digital literacy: as learners use digital devices and software or application when creating and identifying rhythmic patterns. • Creativity and imagination: as learners conceptualize and create original rhythmic patterns through creativity and imagination. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • Social cohesion: as learners interact with online reference material and with others in groups. 			<p>Values:</p> <ul style="list-style-type: none"> • Respect: is nurtured as learners recognize and accommodate views of each member of the team on creation of rhythmic patterns. • Unity: is promoted as learners work with team to create rhythmic patterns. • Integrity: is enhanced as learners ethically sources and uses reference material. 	
<p>Link to other subjects:</p> <ul style="list-style-type: none"> • Computer Science: as learners interact with the computers and other digital media to gather online materials during research on rhythm. • Mathematics: as learners use knowledge on numbers to achieve symmetry in writing a rhythmic pattern. • Visual Arts: as learners use drawing skills acquired from Visual Arts to design flash cards and write note values. 				
<p>Non formal Activities to support Learning: Performing, watching or listening to performances during school assemblies/cultural day/week.</p>			<p>Suggested Modes of Assessment: Oral questions Written tests</p>	

Suggested Learning Resources:

- Flash cards- of rhythmic patterns, Exercise books, Percussive music instruments, Digital devices, Internet connectivity.
 - Audio/visual recordings of rhythmic patterns.
 - Adapted recording devices, Audio /visual devices.
 - Adapted digital devices with antiglare screens, key guards, filter keys, larger mouse.
 - Adapted writing tools such as weighted pencil/pen grips.
 - Heavy gauge papers.
 - Lowered surfaces like slanting/adjustable tables for learners with wheelchairs/ crutches.
 - Universal cuffs.
- Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist,

Assessment Rubric

Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Outlining the factors to consider in creating a rhythmic pattern.	Explains all the factors to consider in creating a rhythmic pattern citing relevant examples.	Outlines the factors to consider in creating a rhythmic pattern.	States factors to consider in creating a rhythmic pattern.	Lists factors to consider in creating a rhythmic pattern when given hints.
Interpreting simple rhythmic patterns in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time.	Interprets rhythmic patterns in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time using French rhythm names and plays them on an instrument.	Interprets rhythmic patterns in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time.	Interprets rhythmic patterns in $\frac{2}{4}$ or $\frac{3}{4}$, or $\frac{4}{4}$ time.	Interprets rhythmic patterns in $\frac{2}{4}$ or $\frac{3}{4}$, or $\frac{4}{4}$ time with cues.
Improvising rhythmic accompaniment to tunes in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ simple time.	Improvises rhythmic accompaniment to a variety of tunes in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ simple time with variations in patterns.	Improvises rhythmic accompaniment to tunes in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ simple time.	Improvises rhythmic accompaniment to tunes in $\frac{2}{4}$ or $\frac{3}{4}$, or $\frac{4}{4}$ simple time.	Improvises rhythmic accompaniment to tunes in $\frac{2}{4}$ or $\frac{3}{4}$, or $\frac{4}{4}$ simple time with guidance.

Creating 4-bar melodies in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time.	Creates 4-bar melodies in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time using the note values learnt and in C, G, D and A major.	Creating 4-bar melodies in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time.	Creates 4-bar melodies in $\frac{2}{4}$ or $\frac{3}{4}$ or $\frac{4}{4}$ time.	Creates 4-bar melodies in $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$ times with assistance.
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Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	2.2 Melody (5 lessons)	<p>By the end of the sub strand, the learner should be able to:</p> <p>a) explain the qualities of a good melody</p> <p>b) interpret 4-bar melodies in simple time</p> <p>c) create 4-bar melodies in simple time using treble staff</p> <p>d) play or sing melodies created by self and others</p> <p>e) appreciate melodies composed by self and others.</p>	<p>The learners are guided individually, in purposive group/pairs to:</p> <ul style="list-style-type: none"> • sing familiar tunes using tonic sol-fa and record them using digital devices <p><i>Learners with speech difficulties could use residual speech/write/type/sign/mime/hum/use universal communication board/ use text to speech or speech to text software/use communication wheels/adapted computer with music software /or be lip-read by peers/learner support assistant/teacher to sing familiar songs. (Apply this adaptation in the subsequent learning experiences involving speech in this sub strand)</i></p> <ul style="list-style-type: none"> • interpret hand signs as demonstrated by a peer, in groups <p><i>Learners using mobility devices and those with short stature could be given preferential sitting positions for a clear view of the demonstrations. (Apply this adaptation in the subsequent learning experiences involving visibility in this sub strand)</i></p>	<ol style="list-style-type: none"> 1. How is a melody created? 2. How do you describe a good melody?

			<ul style="list-style-type: none"> • sing/mime/hum or play recorded 4-bar melodies in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ times with leaps not exceeding a <i>major 3rd</i> upwards or downwards using the note values learnt and in C, G, D and A major and present <i>Learners with manipulation difficulties could use adapted digital devices with filter keys or key guards or larger mouse or head control input devices such as head wand to play recorded 4-bar melodies in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ times.</i> (Apply this adaptation in the subsequent learning experiences involving use of digital devices in this sub strand) • discuss qualities of a good melody (<i>stepwise motion and leaps up to a 3rd, singability, shape/contour, start on d, m or s, and on d</i>) and make a presentation • use voice or instrument or technology, to improvise a melody and record • create 4-bar melodies in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ times with leaps not exceeding a major 3rd using the note values learnt and in C, G, D and A major <i>Learners with manipulation difficulties could use alternative functional parts of the body like the leg (s), assistive technology such as universal cuffs/wrist braces/arm braces or be assisted by peer/learner support assistant/ teacher to create 4- bar melodies. Learners could also stamp or trace 4-bar melodies. (Apply this adaptation in the subsequent learning experiences involving manipulation in this sub strand)</i> 	
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			<ul style="list-style-type: none"> • sing or play recorded melodies created in class for peer review with others • use music notation software or applications to notate and create melodies • use digital devices to record own and others' melodies for sharing and peer review. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Creativity and imagination: as learners generate new ideas by creating own melodies. • Critical thinking and problem solving: as learners make decisions on the note values and pitches to combine to create a melody. • Communication and Collaboration: as learners play or sing melodies created by self and others and as they participate in group work and take turns to use hand signs. • Self-efficacy: as learners create own melodies and also use digital devices to record each other's melodies. • Digital literacy: as learners use computer or phone music notation software or apps to create and play own melodies. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • Mentorship and peer education: as learners share their melodies with peers for review or critique and further improvement. • Decision making: as learners make use of the knowledge learnt in creating own melodies. 			<p>Values:</p> <ul style="list-style-type: none"> • Unity: is enhanced as learners work in groups to use hand signs and in creating melodies. • Love: is promoted as learners participate in group discussions without discrimination. • Respect: is nurtured as learners give appropriate comments and responds respectfully to other's views as they critique each other's melodies. • Responsibility: is enhanced as learners are able to responsibly use the resources availed to them such as computers in the process of creating music. • Integrity: is promoted as learners create original melodies without copying from others. 	
<p>Link to other subjects: Computer Science: as learners use computer or phone music software or apps in creating, playing and recording own melodies</p>				

<p>Non formal Activities to support Learning: Participating in performing songs while considering melodies during events such as parents, prize giving, career and sports day among others</p>	<p>Suggested Modes of Assessment: Oral tests Aural tests Written tests Assignments Practical tests</p>
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- Suggested Learning Resources:**
- Exercise books, Sheet music, Resource persons, Audio/visual recordings of melodies, Pitching device, Song book, ICT devices with computer or phone music notation software or apps, Melodic music instruments, Internet connectivity, Flash cards with lyrics of songs, heavy gauge papers, universal cuffs
 - Adapted recording devices, Audio /visual devices
 - Adapted digital devices with antiglare screens, key guards, filter keys, larger mouse
 - Adapted writing tools such as weighted pencil/pen grips
 - Lowered surfaces like slanting/adjustable tables
 - Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist,

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Explaining qualities of a good melody.	Describes the qualities of a good melody.	Explains the qualities of a good melody.	Outlines qualities of a good melody.	States qualities of a good melody.
Interpreting 4-bar melodies in simple time.	Analyses 4- bar melodies in simple time with correct pitch and rhythm.	Interprets 4- bar melodies in simple time.	Interprets 4- bar melodies in simple time with limited consideration if rhythm and pitch.	Attempts to interpret 4-bar melodies in simple time with guidance.
Creating 4-bar melodies in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time using treble staff.	Creates 4-bar melodies in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time using treble staff and sing or play them in an instrument.	Creates 4-bar melodies in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time using treble staff.	Creates 4-bar melodies in $\frac{2}{4}$ or $\frac{3}{4}$ or $\frac{4}{4}$ time using treble staff.	Creates 4-bar melodies in $\frac{2}{4}$ or $\frac{3}{4}$ or $\frac{4}{4}$ times using treble staff with assistance.

Playing or singing melodies created by self and others.	Plays and sings melodies created by self and others in the correct rhythm and pitch.	Plays or sings melodies created by self and others.	Plays or/and melodies created by self or others.	Plays or/and melodies created by self or others with assistance.
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Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	2.3 Narrative (4 Lessons)	<p>By the end of the sub strand, the learner should be able to:</p> <ul style="list-style-type: none"> a) choose an appropriate theme suitable for a narrative b) create milestones of a story on a pertinent issue in society c) script a narrative showing a clear structure that conveys the intended message d) create characters that are identifiable to society e) appreciate the art of creating stories. 	<p>The learners are guided individually, in purposive group/pairs to:</p> <ul style="list-style-type: none"> • identify and discuss pertinent issues in society that can be addressed in a narrative such a Covid 19, drugs and substance abuse, cancer <i>Learners with speech difficulties could use residual speech/write/type/sign/mime/use universal communication board/ use text to speech or speech to text software/use communication wheels or be lip-read by peers/learner support assistant/teacher to discuss pertinent issues in the society that can be addressed in a narrative. (Apply this adaptation in the subsequent learning experiences involving speech in this sub strand)</i> f) select a theme to be developed into a narrative and create milestones of a story on a pertinent issue in society • research on process of scripting a story using ICT resources and discuss the findings in groups/pairs 	<ol style="list-style-type: none"> 1. How are ideas for creating narratives sourced? 2. How can milestones in the narrative be developed? 3. How is a narrative structured in terms of language and style? 4. How are characters developed in a narrative?

			<p><i>Learners with manipulation difficulties could use adapted digital devices with filter keys or key guards or larger mouse or head control input devices such as head wand to research on process of scripting a story using ICT resources. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Regulate light intensity and glare for the learners with epilepsy and those with visual difficulties as they use the digital devices.</i></p> <p><i>(Apply this adaptation in the subsequent learning experiences involving manipulation of ICT devices in this sub strand)</i></p> <ul style="list-style-type: none"> • develop logical flow of ideas using pictorial presentation of a story • develop characters and create a narrative • participate in a short presentation of narrative process and picks out milestones • collaborate in pairs or group to use language and style to artistically create narratives 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Communication and Collaboration: as learners listen keenly and speak to others with clarity during class discussions as they create narratives, participate in group work and research to create stories. • Self-efficacy: as learners apply the concepts learnt to create a narrative and, in the process, builds confidence and self-esteem. • Learning to learn: as learners are equipped with concepts, knowledge and skills relevant for continued learning through research and brainstorming narratives. 				

<ul style="list-style-type: none"> • Digital literacy: as learners interact with ICT devices by watching some clips and doing research on narratives. • Creativity and Imagination: as learners create, develop and tell stories 	
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • Life skills education: effective communication is enhanced as learners collaborate in pairs or groups. • Communicable diseases: as learners create narratives that highlight health issues in society. 	<p>Values:</p> <ul style="list-style-type: none"> • Respect: is instilled as learners accommodate other’s views as they discuss and create milestones and stories. • Integrity: is promoted as learners engage in ethical sourcing and use of reference materials to assist in scripting stories. • Teamwork: is enhanced as learners work in pairs and groups on research work and group activities on the narrative. • Responsibility: is nurtured as learners create own original stories without copying what others have created before.
<p>Link to other subjects:</p> <ul style="list-style-type: none"> • English: developed through class discussions as a medium of communication on the elements of the narrative. • Kiswahili: as a medium of communication within the class, in pairs and in groups, on the aspects of narratives and demonstrations. • Indigenous Languages: as a medium of communication in performance of some of the stories, songs within the stories and when interacting with some resource persons from the community • Social Studies: related to themes and topics handled in the stories. • Digital literacy: as learners interact with ICT devices to research and watch digital content relating to narratives 	
<p>Non formal Activities to support Learning: Practicing narratives related to PCIs during music/drama clubs.</p>	<p>Suggested Modes of Assessment:</p> <ul style="list-style-type: none"> • Oral tests • Written tests • Assignments • Field work reports • Participatory assessment
<p>Suggested Learning Resources:</p> <ul style="list-style-type: none"> • Exercise books, Resource persons, ICT devices, Internet connectivity, Audio/visual recordings of narrative, universal cuffs. • Adapted recording devices, Audio /visual devices. • adapted digital devices with antiglare screens, key guards, filter keys, larger mouse. • adapted writing tools such as weighted pencil/pen grips. • lowered surfaces like slanting/adjustable tables. 	

- Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist,

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Choosing an appropriate theme for a narrative.	Applies the concepts of a pertinent issue in society to choose an appropriate theme for a narrative.	Chooses an appropriate theme for a narrative.	Chooses a theme for a narrative.	Makes an effort to choose a theme for a narrative with assistance.
Creating milestones of a story on a pertinent issue in society.	Creates milestones of a story on a pertinent issue in society with clear illustrations.	Creates milestones of a story on a pertinent issue in society.	Creates milestones of a story.	Creates milestones of a story with prompts.
Scripting a narrative showing a clear structure that conveys the intended message.	Scripts a narrative showing a clear structure and logical flow of ideas that conveys the intended message using pictorial presentation of a story.	Scripts a narrative showing a clear structure that conveys the intended message.	Scripts a narrative showing a clear structure.	Makes an effort to Scripts a narrative showing a clear structure with assistance.
Creating characters that are identifiable to society.	Creates with illustrations characters that are identifiable to society.	Creates characters that are identifiable to society.	Attempts to create characters that are identifiable to society.	Attempts to create characters identifiable to society when prompted.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	2.4 Verse (4 Lessons)	<p>By the end of the sub strand, the learner should be able to:</p> <ul style="list-style-type: none"> a) identify an appropriate theme in society for a verse script b) script a verse with a clear structure and developed persona to address specific issues in the community c) use poetic language in writing a verse d) create relevant props using locally available materials to enhance verse delivery e) appreciate creative verse writing to address specific issues in the community. 	<p>The learners are guided individually, in purposive group/pairs to:</p> <ul style="list-style-type: none"> • watch live or recorded verse performances to help identify pertinent issues in society which can be addressed through verse and note them <i>Learners using mobility devices and those with short stature could be given preferential sitting positions for a clear view of the performance. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision.(Apply these adaptations in the subsequent learning experiences involving position and use of ICT devices in this sub strand)</i> • research using the digital space or dictionaries among others on appropriate diction and style for the verse, while working in groups and make a presentation <i>Learners with manipulation difficulties could use adapted digital devices with filter keys or key guards or larger mouse or head control input devices such as</i> 	<ol style="list-style-type: none"> 1. How is a verse structured? 2. How is a persona created in verse? 3. How effects created by the choice of diction, themes and props?

			<p><i>head wand to research on appropriate diction and style for a verse. (Apply this adaptation in the subsequent learning experiences involving manipulation of ICT devices in this sub strand)</i></p> <ul style="list-style-type: none"> • sketch a verse script in collaboration with other learners on topics such as child rights, care and protection <p><i>Learners with manipulation difficulties could use alternative functional parts of the body like the legs. They could also use assistive technology such as universal cuffs/wrist braces/arm braces, weighted pencil/pen grips or be assisted by peer/learner support assistant/teacher to sketch a verse script.(Apply this adaptation in the subsequent learning experiences involving manipulation in this sub strand)</i></p> <ul style="list-style-type: none"> • draft a verse script with a clear structure and developed persona, with guidance • revise and proofread the script in order to improve it while working in groups • gather relevant materials for making props from within the school and local community and prepare them <p><i>Safety precautions should be observed for learners with mobility difficulties such as those using crutches, wheel chairs, scooter</i></p>	
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			<p><i>boards among others by ensuring that they move in safe terrains when gathering relevant materials for making props. Learners with brittle bones and muscular dystrophy should be given less vigorous tasks. They could use alternative functional parts of the body like the legs. Learners with manipulation difficulties could also use assistive technology such as universal cuffs/wrist braces/arm braces, or be assisted by peer/learner support assistant/teacher to gather material for making props. (Apply these adaptations involving mobility and manipulation in the subsequent learning experiences in this sub strand)</i></p> <p><i>Safety precaution should be taken when collecting scented, poisonous and sharp materials in the locality.</i></p> <ul style="list-style-type: none"> • make relevant props using locally available materials to aid message delivery. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Self-efficacy: as learners apply concepts learnt in creating to build confidence and self-esteem. • Citizenship: as learners relate with positive qualities created in the persona. • Creativity and imagination: as learners create a verse script and makes props for use in verse delivery. • Critical thinking and problem solving: as learners find solutions to fictional conflicts and relate them to real life situations. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • Life skill education: enhanced as learners prepare clear structure when writing verse 			<p>Values:</p> <ul style="list-style-type: none"> • Integrity: is enhanced as learners create own original verses without plagiarism. 	

<ul style="list-style-type: none"> • Child rights: awareness is enhanced as learners devise verses which promote child rights, care and protection. 	<ul style="list-style-type: none"> • Unity: is promoted as learners sketch a verse script in collaboration with other learners on topics such as child rights, care and protection • Patriotism: is promoted as learners develop a sense of patriotism through writing verses which promote patriotism.
<p>Link to other subjects:</p> <ul style="list-style-type: none"> • English, Kiswahili and Indigenous Languages: language acquisition for self-expression is promoted as learners script a verse. • Social Studies: as learners create verses which address social issues • Visual Arts and Pre-Technical Studies: as learners use props and costumes from locally available materials using skills gained in Visual Arts. 	
<p>Non formal Activities to support Learning: Practicing and performing verses based on PCIs in assembly/drama/music clubs.</p>	<p>Suggested Modes of Assessment</p> <ul style="list-style-type: none"> • Field work reports • Participatory assessment • Oral presentations • Self-assessment • Written tests • Assignments
<p>Suggested Learning Resources:</p> <ul style="list-style-type: none"> • Exercise books, ICT devices, Internet connectivity, Audio/visual recordings of verses, universal cuffs. • Adapted recording devices, Audio /visual devices. • adapted digital devices with antiglare screens, key guards, filter keys, larger mouse. • adapted writing tools such as weighted pencil/pen grips. • lowered surfaces like slanting/adjustable tables. • Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist, 	

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Identifying an appropriate theme in society for a verse script.	Analyses an appropriate theme in society for a verse script.	Identifies an appropriate theme in society for a verse script.	Identifies a theme in society for a verse script when prompted.	Identifies a theme in society for a verse script with guidance.
Scripting a verse with a clear structure and developed persona to address specific issues in the community.	Scripts a verse with a clear structure and identifiable persona to analyse specific issues in the community.	Scripts a verse with a clear structure and a developed persona to address specific issues in the community.	Scripts a verse that attempts to develop persona to address specific issues in the community.	Scripts a verse that attempts to develop persona to address specific issues in the community with assistance.
Using poetic language in writing a verse	Applies poetic language in writing and reciting a verse.	Uses poetic language in writing a verse.	Uses limited poetic language to write a verse.	Uses limited poetic language to write a verse when guided.
Creating relevant props with the use of locally available materials to enhance verse delivery.	Creates relevant props using locally available materials that are well decorated to enhance verse delivery.	Creates relevant props using locally available materials to enhance verse delivery.	Creates props using locally available materials for verse delivery.	Creates props using locally available materials with assistance.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	2.5 Skit (4 Lessons)	<p>By the end of the sub strand the learner should be able to:</p> <ul style="list-style-type: none"> a) select a pertinent issue in the society and create a scenario for a skit b) use suitable language and style to develop a dialogue in the skit c) design, collect and use items for improvisation of costume, make-up and props from the local environment d) appreciate the use of locally available resources in generating a skit. 	<p>The learners are guided individually, in purposive group/pairs to:</p> <ul style="list-style-type: none"> • explore the local community and identify a pertinent issue in the society which can be addressed in a skit and make a report <i>Safety precautions should be observed for learners with mobility difficulties such as those using crutches, wheel chairs, scooter boards among others by ensuring that they move in safe terrains when exploring the local community. Learners with brittle bones and muscular dystrophy should be given less vigorous tasks. (Apply these adaptations in all the subsequent learning activities that involve mobility in this sub strand)</i> • narrate a scenario for a skit in a group. <i>Learners with speech difficulties could use residual speech/write/type/sign/mime/use universal communication board/ use text to speech or speech to text software/use communication wheels or be lip-read by peers/learner support assistant/teacher to narrate a scenario for a skit in groups. (Apply this adaptation in the subsequent learning experiences involving speech in this sub strand)</i> • create milestones for a skit. <i>Learners with manipulation difficulties could use alternative functional parts of the body like the legs. They could also use assistive technology such as universal cuffs/wrist braces/arm braces, weighted pencil/pen grips or be assisted by peer/learner support</i> 	<p>Key Inquiry Questions</p> <ol style="list-style-type: none"> 1. How to use language and style to develop a dialogue in a skit? 2. How do milestones develop the storyline of a skit? 3. How do you improvise props, costumes and make- up to portray character in a skit?

			<p><i>assistant/teacher to create a milestone for a skit. (Apply this adaptation in the subsequent learning experiences involving manipulation in this sub strand)</i></p> <ul style="list-style-type: none"> • establish characters that would develop the action in a skit and present in class • use appropriate language to create a skit • write a script of a skit addressing a contemporary and pertinent issue in the society such as racial discrimination and ethnicity and make a presentation • design relevant props, costumes and make-up to enhance the message in the skit <p><i>Learners with manipulation difficulties could use alternative functional parts of the body like the legs. They could also use assistive technology such as universal cuffs/wrist braces/arm braces, or be assisted by peer/learner support assistant/teacher to design relevant props.</i></p> <p><i>Safety precaution should be taken when handling sharp tools and materials to avoid injuries.</i></p>	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Communication and Collaboration: as learners listen keenly and speak fluently during class discussions as they create skits and participate in pairs and group work to research how to creating scripts. • Self-efficacy: as learners apply the concepts learnt to create, the learner builds confidence and self-esteem. • Learning to learn: as learners are equipped with concepts and skills relevant for continued learning as they engage in creating skits. • Digital literacy: as learners interact with ICT devices in learning. 				

<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • Ethnic and racial relationship: as learners create skits for performance on themes such as racial discrimination and ethnicity among other topics • Health education: addressed as learners create skits that raise awareness about health issues. 	<p>Values:</p> <ul style="list-style-type: none"> • Respect: is nurtured as learners accommodates others' views as they discuss and create skits. • Integrity: is promoted as learners create original skits without plagiarism. • Unity: is nurtured as learners work in pairs and groups, in research work as they create skits. • Patriotism: is promoted as learners create skits highlighting qualities of good citizenship.
<p>Link to other subjects:</p> <ul style="list-style-type: none"> • English: learners use the language in class discussions on the elements of the skit and during group work. • Kiswahili: as learners use the language in class to demonstrate aspects of the skit. • Indigenous Languages: as learners use language in creating of some skits and when interacting with members of the community. • Social Science: as learners gain knowledge on themes and topics that address social relationships handled in the skits created. • Computer Studies: as learners interact with ICT devices to research and watch digital content relating to skits. 	
<p>Non formal Activities to support Learning: Practicing and performing a skit based on PCIs in assembly/drama/music clubs.</p>	<p>Suggested Modes of Assessment: Oral presentations Written tests Assignments Field work reports Participatory assessment</p>
<p>Suggested Learning Resources:</p> <ul style="list-style-type: none"> • Exercise books, ICT devices, Audio/visual recordings of skits, Internet connectivity, Audio/visual recordings of skit • Adapted recording devices, Audio /visual devices • adapted digital devices with antiglare screens, key guards, filter keys, larger mouse • adapted writing tools such as weighted pencil/pen grips • lowered surfaces like slanting/adjustable tables for learners with wheelchairs/ crutches • Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist, 	

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Selecting a pertinent issue in the society and create a scenario for a skit.	Selects a pertinent issue in the society citing relevant examples to create a scenario for a skit.	Selects a pertinent issue in the society and creates a scenario for a skit.	Selects a pertinent issue in the society and attempts to create a scenario for a skit.	Makes effort to select a pertinent issue in the society and attempts to create a scenario for a skit.
Using suitable language and style to portray character in a skit.	Applies suitable language and style to portray character in a skit.	Uses suitable language and style to portray character in a skit.	Attempts to use suitable language to create character in a skit with some.	Needs assistance to use suitable language and style to portray character in a skit.
Collecting and designing items for improvisation of costume, make-up and props from the local environment	Collects, and designs well decorated items for improvisation of costume, make-up and props from the local environment.	Collects and designs items for improvisation of costume, make-up and props from the local environment.	Collects and designs items for improvisation of costume, make-up and props from the local environment with assistance.	Makes an effort to collect and design items for improvisation of costume, make-up and props from the local environment with assistance.

STRAND 3.0: PERFORMING

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.1 Folk songs (5 lessons)	<p>By the end of the sub strand the learner should be able to:</p> <ul style="list-style-type: none"> a) classify Kenyan folk songs according to origin, type and function b) analyse the social and economic uses of Kenyan and Western folk songs c) perform solo and group folk songs from different Kenyan communities d) perform solo and choral Western folk songs applying appropriate techniques e) appreciate performing folk songs from different cultural backgrounds. 	<p>The learners are guided individually, in purposive group/pairs to:</p> <ul style="list-style-type: none"> • watch live or recorded performances of folk song and discuss this genre of music in pairs. <i>Learners using mobility devices and those with short stature could be given preferential sitting positions for a clear view of the performance. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision.(Apply these adaptations in the subsequent learning experiences involving position and use of ICT devices in this sub strand)</i> • visit a cultural centre, attend a festival or explore any other performing arts spaces where Kenyan and Western folk songs are performed and gather information on various folk songs (background, occasion, purpose, 	<ol style="list-style-type: none"> 1. Why are folksongs important in society? 2. How do Kenyan folk songs differ from Western folk songs? 3. How is solo performance different from group performance?

			<p>participants, movements, costumes, accompaniment and message) and write a report</p> <p><i>Safety precautions should be observed for learners with mobility difficulties such as those using crutches, wheel chairs, scooter boards among others by ensuring that they move in safe terrains when visiting a cultural centre or attending a festival. Learners with brittle bones and muscular dystrophy should be given less vigorous tasks. (Apply these adaptations in all the subsequent learning activities that involve mobility in this sub strand)</i></p> <ul style="list-style-type: none"> • listen to or watch various types of folk songs from different Kenyan communities and perform as solo and in groups • listen to or watch different types of Western folk songs and selects one or more to perform as solo or in a group • discuss and practise techniques of performing a Kenyan and Western folk song: posture, poise, diction, voice projection and balance, phrasing, tempo, tone, dynamics, expression and interpretation, gestures and movement, intensity, mood, idiom/authenticity <p><i>Learners with speech difficulties could use residual speech/write/type/sign/mime/use</i></p>	
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			<p><i>universal communication board/ use text to speech or speech to text software/use communication wheels or be lip-read by peers/learner support assistant/teacher to discuss and practise techniques of performing a Kenyan and Western folk song. (Apply this adaptation in the subsequent learning experiences involving speech in this sub strand).</i></p> <ul style="list-style-type: none"> • take up various roles in rehearsal and performance of Kenyan folk songs, <i>applying the appropriate techniques</i> of performance learnt • rehearse and perform a Western folk song, applying the appropriate performance techniques • research and make a report on types of folk songs in a particular Kenyan community with the help of internet/resource person/parent/guardian (lullabies, play songs, initiation songs, marriage songs, sacred songs, work songs, dirges, among others) <p><i>Learners with manipulation difficulties could use adapted digital devices with filter keys or key guards or larger mouse or head control input devices such as head wand to research on types of folksong. Screen resolutions should be regulated for</i></p>	
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			<p><i>learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision.</i></p> <ul style="list-style-type: none"> • collect a variety of folk songs and classify them according to origin, type and/or function/occasion • research and discuss the social and economic uses of Kenyan and Western folk songs and write them down. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Communication and Collaboration: as learners speak fluently in group discussions and take part in group performance of Kenyan and Western folk songs. • Citizenship: as learners participate in class discussion on Kenyan folk songs and performance of Kenyan folksongs. • Digital literacy: as learners interact with ICT devices to learn Kenyan and Western folk songs as well as record and archive them. • Self-efficacy: as learners master musicianship techniques and apply in performance. • Critical thinking and problem solving: as learners discuss the social and economic importance of folk songs in society. 				
<p>Pertinent and Contemporary Issues (PCIs):</p> <ul style="list-style-type: none"> • Ethnic and racial relations, social cohesion: learners acquires affective skills in <i>ethnic and racial relations, social cohesion</i> and <i>patriotism</i> through discussing and performing folksongs from a wide range of cultural origins. 			<p>Values:</p> <ul style="list-style-type: none"> • Respect: is nurtured as learners accommodate other’s views and contribution in group discussions. • Integrity: is promoted as learners ethically source and use of digital material. • Patriotism: is enhanced as learners study and perform Kenyan folksongs. • Unity: is nurtured as learners sing Kenyan and Western folk songs in groups and appreciate music from each others’ cultures. 	

	<ul style="list-style-type: none"> • Responsibility: is enhanced as learners take charge of their own work in performing solo and in collecting and storing folk songs. • Love: is enhanced as learners appreciate performing folk songs from different communities other than their own.
<p>Link to other subjects:</p> <ul style="list-style-type: none"> • English, Kiswahili and Indigenous Languages and foreign languages: as learners sing songs in these languages and gain a degree of proficiency in these languages. • Social Studies: content of Kenyan and Western folk songs bear information on the history and culture of Kenyan and Western cultures. Learning about the distribution of Kenyan and Western culture gives information on different geographical locations of the country and the world, thus knowing that they live in a multi-cultural society • Visual Arts: as learners use resources such as drums and shakers using skills gained in Visual Arts to perform folk songs. 	
<p>Non formal Activities to support Learning:</p> <ul style="list-style-type: none"> • Practise singing folksong from different communities in drama and music clubs. • Participating in cultural and music festivals. 	<p>Suggested Modes of Assessment:</p> <ul style="list-style-type: none"> • Oral presentations • Written tests • Short reports • Assignments • Participatory assessment
<p>Suggested Learning Resources:</p> <ul style="list-style-type: none"> • Traditional musical Instruments, Resource persons, Costumes and props, Audio/visual recordings of folk songs, ICT devices, universal cuffs. • Adapted recording devices, Audio /visual devices. • Adapted digital devices with antiglare screens, key guards, filter keys, larger mouse. • Adapted writing tools such as weighted pencil/pen grips. • Heavy gauge papers. • Lowered surfaces like slanting/adjustable tables. • Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist, 	

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Classifying folk songs according to origin, type and/or function.	Classifies Kenyan and Western folksongs according to origin, type and/or function citing relevant examples.	Classifies Kenyan and Western folksongs according to origin, type and/or function.	Classifies Kenyan and Western folksongs according to origin, or type or function.	Classifies Kenyan or Western folksongs according to origin or type or function.
Analyzing the social and economic uses of Kenyan and Western folk songs.	Analyzes the social and economic uses of Kenyan and Western folk songs citing relevant examples.	Analyzes the social and economic uses of Kenyan and Western folk songs.	Outlines the social or economic uses of Kenyan and Western folk songs.	State social or economic uses of Kenyan or Western folk songs when given cues.
Performing solo and group folk songs from different Kenyan communities.	Performs solo and group folk songs from Kenyan communities by taking up various roles.	Performs solo and group folk songs from different Kenyan communities.	Performs solo or group folk songs from different Kenyan communities.	Performs solo or group folk songs from different Kenyan communities with assistance.
Performing solo and choral Western folk songs.	Performs solo and choral Western folk songs applying performance techniques by taking up various roles.	Performs solo and choral Western folk songs.	Performs solo or choral Western folk songs.	Performs solo or choral Western folk songs with assistance.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.2 Kenyan idiophones (5 lessons)	By the end of the sub strand, the learner should be able to: a) classify idiophones and from Kenyan communities b) explain the role of idiophones and in a performance c) apply proper care and maintenance procedures for idiophones	The learners are guided individually, in purposive group/pairs to: <ul style="list-style-type: none"> watch recorded or live performances involving percussion instruments to identify idiophones <i>.Learners using mobility devices and those with short stature could be given preferential sitting positions for a clear view of the performance. Screen resolutions should</i> 	<ol style="list-style-type: none"> How are percussion instruments classified? How can one care for Kenyan percussion instruments?

		<p>d) apply appropriate techniques of tuning idiophones and</p> <p>e) play an idiophone in a percussion band performance</p> <p>f) appreciate playing various percussion instruments in an ensemble.</p>	<p><i>be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision.(Apply these adaptations in the subsequent learning experiences involving position and use of ICT devices in this sub strand)</i></p> <ul style="list-style-type: none"> • search for photographs/videos/audio clips of various Kenyan percussion instruments and categorise them as idiophones <i>Learners with manipulation difficulties could use adapted digital devices with filter keys or key guards or larger mouse or head control input devices such as head wand to search on photographs/videos/audio clips. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision.(Apply these adaptations in the subsequent learning experiences involving manipulation of ICT devices in this sub strand)</i> • draw and label parts of different idiophones instruments from different communities in Kenya and display in class. 	<p>3. Why do we use different percussion instruments in an ensemble?</p>
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			<p><i>Learners with manipulation difficulties could use alternative functional parts of the body like the legs. They could also use assistive technology such as universal cuffs/wrist braces/arm braces, weighted pencil/pen grips or be assisted by peer/learner support assistant/teacher to draw and label parts of different idiophones and instruments. categorise idiophones from Kenyan communities by their mode of playing (shaker, struck, scrapped, clapped, plucked, stamped among others) and the material used and make a presentation</i></p> <p><i>Learners with speech difficulties could use residual speech/write/type/sign/mime/use universal communication board/ use text to speech or speech to text software/use communication wheels or be lip-read by peers/learner support assistant/teacher to categorize idiophones. (Apply this adaptation in the subsequent learning experiences involving speech in this sub strand)</i></p> <ul style="list-style-type: none"> • <i>categorise as single or double headed</i> • <i>discuss how to care for and maintain idiophones and</i> • <i>learn techniques of tuning and playing idiophones by resource persons or mentors or visit a cultural centre</i> <p><i>Safety precautions should be observed for learners with mobility difficulties such as those using crutches, wheel chairs, scooter boards among others by ensuring that they</i></p>	
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			<p><i>move in safe terrains when visiting a cultural centre. Learners with brittle bones and muscular dystrophy should be given less vigorous tasks. (Apply these adaptations in all the subsequent learning activities that involve mobility in this sub strand)</i></p> <ul style="list-style-type: none"> • use digital devices to observe various techniques of tuning and playing Kenyan idiophones . • practice tuning and playing various idiophones and • discuss the role of the various idiophones in a performance and note them down <p>Project: Tasks</p> <ul style="list-style-type: none"> • select an idiophone instrument and rehearses given pieces of music in a percussion band <i>Learners with manipulation difficulties could use alternative functional parts of the body like the legs. They could also use assistive technology such as universal cuffs/wrist braces/arm braces, or be assisted by peer/learner support assistant/teacher to select and play idiophone instruments.</i> • identify a suitable audience and in a percussion band, performs to them different pieces of music 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Creativity and imagination: as learners apply techniques of playing a percussion instrument in a band. • Critical thinking and problem solving: as learners care for an idiophone by applying appropriate care and maintenance procedures. • Communication and Collaboration: as learners communicate clearly and discuss in groups in naming and classification of Kenyan percussion instruments and when playing a musical instrument in a percussion ensemble. 				

<ul style="list-style-type: none"> • Learning to learn: as learners are equipped with concepts, knowledge and skills relevant for continued learning. • Digital literacy: as learners use digital devices to learn playing techniques and maintenance of Kenyan percussion instruments. • Citizenship: as learners get to learn about and appreciates playing idiophones and drawn from different communities in Kenya. • Self-efficacy: as learners play an idophone in an ensemble gaining self-confidence and belief in self. 	
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • Integrity: is enhanced through ethical interaction with online audio-visual materials. • Ethnic and racial relations: is enhanced through learning about instruments (idiophones) from various Kenyan cultures. • Social cohesion: is promoted through playing Kenyan and Western percussion instruments in an ensemble. 	<p>Values:</p> <ul style="list-style-type: none"> • Respect: is nurtured as learners accommodate others' views during group discussions and class activities. • Integrity: is nurtured as learners source and use reference material observing ethics. • Responsibility: is developed as learners observe safety and ethical use of internet. • Unity: is enhanced as learners play percussion instruments in groups. • Patriotism: is promoted as learners get to appreciate playing idiophones or drawn from different communities in Kenya.
<p>Link to other subjects:</p> <ul style="list-style-type: none"> • Social Studies: when learning about the distribution of Kenyan percussion instruments, learners encounter information on different geographical locations of the country thus knowing that they live in a multi-cultural society • Computer Science: the use of computer and other ICT devices and internet in accessing information on instruments helps learners to manipulate these devices. • Pre-Technical Studies education: the learners acquire tuning and playing skills for use in their later music-related careers. 	
<p>Non formal Activities to support Learning:</p> <ul style="list-style-type: none"> • Practise and play idiophone instrument and rehearses given pieces of music in a percussion band during school events/cultural day/ music and drama clubs for entertainment. 	<p>Suggested Modes of Assessment:</p> <ul style="list-style-type: none"> • Participatory Assessment • Oral presentations • Practical • Short reports • Assignments
<p>Suggested Learning Resources:</p> <ul style="list-style-type: none"> • Traditional musical instruments, Resource persons, Costumes and props, Audio/visual recordings of folk songs, universal cuffs • Adapted recording devices, Audio /visual devices • adapted digital devices with antiglare screens, key guards, filter keys, larger mouse • adapted writing tools such as weighted pencil/pen grips 	

- lowered surfaces like slanting/adjustable tables
- Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist,

Assessment Rubric

Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Classifying idiophones from Kenyan and Western communities.	Classifies all Kenyan idiophones citing relevant examples.	Classifies idiophones from Kenyan and Western communities.	Classifies idiophones from Kenyan and Western communities.	Classifies idiophones from Kenyan Western communities when given hints.
Explaining the role of idiophones in a performance.	Evaluates the role of idiophones in a performance.	Explains the role of idiophones in a performance.	Outlines the roles of idiophones in a performance.	States the roles of idiophones in a performance.
Applying proper care and maintenance procedures for idiophones.	Applies the proper procedures of care and maintenance of Kenyan idiophones with creativity.	Applies the proper procedures care and maintenance of Kenyan idiophones.	Applies procedures of care and maintenance of Kenyan idiophones	Applies procedures of care and maintenance of Kenyan idiophones with assistance.
Demonstrating appropriate techniques of tuning and playing idiophones (from Kenyan communities).	Demonstrates with illustration the proper techniques of tuning and playing idiophones (from Kenyan communities).	Demonstrates appropriate techniques of tuning and playing idiophones (from Kenyan communities).	Demonstrates techniques of tuning playing idiophones (from Kenyan communities).	Demonstrate techniques of tuning or playing idiophones (from Kenyan communities) with assistance.
Playing an idiophone in a percussion band performance.	Plays an idiophone in a percussion band in synchrony with others.	Plays an idiophone in a percussion band performance.	Plays an idiophone in a percussion band with limited consideration to synchrony with others.	Plays an idiophone in a percussion band but not keeping to synchrony with others.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.3. Western solo instruments (5 lessons)	<p>By the end of the sub strand, the learner should be able to:</p> <p>a) apply appropriate techniques for tuning the descant recorder or any other solo Western instrument</p> <p>b) read and play the scale of C major from staff notation</p> <p>c) sight-read simple melodies in <i>C major</i>, in simple time, on a descant recorder or any other Western solo instrument;</p> <p>d) apply appropriate techniques while playing the descant recorder or a western solo instrument;</p> <p>e) observe performance directions while playing a piece of music on the descant recorder or a western solo instrument;</p> <p>f) appreciate playing music on the descant recorder and any other Western solo instrument.</p>	<p>The learners are guided individually, in purposive group/pairs to:</p> <ul style="list-style-type: none"> • watch videos or demonstration of techniques of tuning the descant recorder or any other Western instrument and practice <i>Learners using mobility devices and those with short stature could be given preferential sitting positions for a clear view of the performance. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision.(Apply these adaptations in the subsequent learning experiences involving position and use of ICT devices in this sub strand)</i> • search and watch videos or live demonstration of solo instrumentalists demonstrating playing notes of the scale of C major and practise playing them (on a descant recorder or any solo Western instrument) <i>Learners with manipulation difficulties could use adapted digital devices with filter keys or key guards or larger mouse</i> 	<ol style="list-style-type: none"> 1. How are appropriate techniques applied in playing Western instruments? 2. Why is it important to observe performance directions while playing a piece of music on a descant recorder or a western solo instrument?

			<p><i>or head control input devices such as head wand to search and watch videos or live demonstration of solo instrumentalists. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision.</i></p> <ul style="list-style-type: none"> • listen to and imitate playing melodies from audio recordings <i>Learners with manipulation difficulties could use alternative functional parts of the body. They could also use assistive technology such as universal cuffs/wrist braces/arm braces, or be assisted by peer/learner support assistant/teacher to melodies from audio recordings.(Apply this adaptation in the subsequent learning experience involving manipulation in this sub strand)</i> • read and interpret fingering charts of a descant recorder or any other Western solo instrument for the scale of C major Learners using mobility devices and those with short stature could be given preferential sitting positions for a clear view of the charts. Charts should be lowered for learners with short stature.(Apply this adaption in the 	
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			<p>subsequent learning experiences involving position in this sub strand)</p> <ul style="list-style-type: none"> • individually and with others practice reading and playing the scale of C major on treble staff, ascending and descending • practise and play melodies in C major, in simple time and in staff notation • sight-read 2-bar melodies in C major and in simple time • practise playing the descant recorder or any other solo Western instrument applying appropriate playing techniques (e.g. <i>tonguing, fingering, strumming, picking, bowing, blowing, tone quality</i>) • observe correct performance directions for repeat (repeat marks, <i>da capo</i> and <i>dal segno</i>), articulation (<i>legato</i> and <i>staccato</i>), dynamics (loud and soft) and tempo (fast and slow) • search for and collect short duets in C major and in simple time, and practice an own part for performance in pairs or in two groups • present the melodies on duets in C major and in simple time <p>Project</p> <ul style="list-style-type: none"> • select and play solo pieces in C Major in simple time on the descant recorder or any other solo Western instrument. 	
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<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Communication and Collaboration: as learners collaborate with others to sight-read, interpret given instrumental music research and apply different playing techniques. • Self-efficacy: as learners build confidence, resilience and self-esteem as she or he plays the descant recorder or Western solo instrument. • Creativity and imagination: as learners apply techniques of playing the descant recorder or Western solo instrument. • Learning to learn: as learners apply knowledge learnt in class to spaces beyond the classroom by playing their solo instruments in these spaces. • Digital literacy- as learners use ICT devices to download music for sight-reading and playing. 	
<p>Pertinent and Contemporary Issues (PCIs):</p> <ul style="list-style-type: none"> • Social cohesion: as learners discuss and play instruments in groups with others. • Life skill education: as learners contribute to the work of others through evaluating and appraising it, providing an avenue for improvement. 	<p>Values:</p> <ul style="list-style-type: none"> • Unity: is promoted as learners work with others in groups during discussions and playing the descant recorder • Respect: is nurtured as learners use appropriate courteous language as they practice and play together. • Responsibility: is enhanced as learners take care of, cleans and maintain their Western solo instrument. • Integrity: is enhanced as learners downloads pieces of music from the internet observing ethical and legal issues. • Love: is enhanced as learners practise together and politely critique others' performance.
<p>Link to other subjects:</p> <ul style="list-style-type: none"> • Computer Science: as learners use ICT tools to download materials such as the anthems and duet for use in the classroom. • Physical education: as learners maintain an appropriate playing position and fingering techniques when playing their solo instruments. • Home science: as learners maintain, clean, and store their instruments appropriately. 	
<p>Non formal Activities to support Learning:</p> <ul style="list-style-type: none"> • Practise playing the descant recorder or any other solo Western instrument applying appropriate playing techniques during music clubs. • Take part in playing solo instruments during school assembly, clubs, events and festivals. 	<p>Suggested Modes of Assessment:</p> <ul style="list-style-type: none"> • Aural questions • Oral questions • Written tests • Assignments • Practical • Participatory assessment • Project work

Suggested Learning Resources:

- Western instrument
- Resource persons
- Adapted recording devices, Audio /visual devices
- adapted digital devices with antiglare screens, key guards, filter keys, larger mouse
- adapted writing tools such as weighted pencil/pen grips
- lowered surfaces like slanting/adjustable tables
- universal cuffs
- Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist,

Assessment Rubric

Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Applying appropriate techniques for tuning the descant recorder or any other solo western instrument.	Applies appropriate techniques for tuning the descant recorder and any other solo western instrument.	Applies appropriate techniques for tuning the descant recorder or any other solo western instrument.	Applies techniques for tuning the descant recorder or any other solo western instrument with guidance.	Makes effort to apply techniques for tuning the descant recorder or any other solo western instrument with guidance.
Reading and playing the scale of C major ascending and descending from a staff notation.	Read and plays the scale of C major ascending and descending as notated on the staff observing the slurred areas.	Reads and plays the scale of C major ascending and descending as notated on the staff.	Reads or Plays the scale of C major ascending or descending, as notated on the staff.	Reads or Plays the scale of C major ascending or descending with limited in flow pitch and rhythm.
Sight reading melodies in C major and in <i>simple time</i> on a descant recorder or any other Western solo instrument.	Sight reads melodies in C major and in simple time on a descant recorder and any other Western solo instrument.	Sight reads melodies in simple time and in C major on a descant recorder or any other Western solo instrument.	Sight reads melodies in simple time, and in C major on a descant recorder or any other Western solo instrument with guidance.	Attempts to sight read melodies in simple time and in C major on a descant recorder or any other Western solo instrument when given cues and hints.
Applying the appropriate playing techniques while playing the descant	Applies appropriate playing techniques while playing the descant	Applies playing techniques while playing the descant recorder or any other solo instrument.	Makes effort to apply appropriate playing techniques while playing the	Makes effort to apply appropriate playing techniques while playing the descant recorder or any

recorder or any other solo instrument	recorder and any other solo instrument.		descant recorder or any other solo instrument.	other solo instrument when prompted.
Observing performance directions while playing a piece for the descant recorder or any other solo instrument.	Observes performance directions while playing a piece for the descant recorder and any other solo instrument.	Observes the performance directions while playing a piece for the descant recorder or any other solo instrument.	Observes performance directions while playing a piece for the descant recorder or any other solo instrument with guidance.	Attempts to observe performance directions while playing a piece for the descant recorder or any other solo instrument when prompted.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.4 Kenyan Folk Dance (5 lessons)	<p>By the end of the sub-strand the learner should be able to:</p> <ul style="list-style-type: none"> a) classify folk dances from diverse Kenyan communities b) provide background information of a Kenyan folk dance c) perform a Kenyan folk dance with appropriate dance movements d) sing songs that are appropriate for the dance; e) use appropriate music instruments, costumes, props and make up in a Kenyan folk dance f) appreciate different cultures through performing folk dances from diverse Kenyan communities. 	<p>The learners are guided individually, in purposive group/pairs to:</p> <p>search and watch videos or live performances of folk dances from diverse Kenyan communities and categorize them according to; <i>gender, occasion, function, themes or messages, age and community.</i></p> <p><i>Learners with manipulation difficulties could use adapted digital devices with filter keys or key guards or larger mouse or head control input devices such as head wand to search and watch videos or live performances of folk dances.</i></p> <p><i>Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust</i></p>	<ol style="list-style-type: none"> 1. How would you describe a good folk dance performance? 2. Why is it important to have a specific theme in a dance performance? 3. How would one achieve smooth flow of ideas in a folk dance? 4. How do folk dances represent culture?

			<p><i>glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision.</i></p> <ul style="list-style-type: none"> • introduce a folk dance highlighting the title, theme, community, gender and occasion of performance <p><i>Learners with speech difficulties could use residual speech/write/type/sign/mime/use universal communication board/ use text to speech or speech to text software/use communication wheels or be lip-read by peers/learner support assistant/teacher to introduce a folk dance. (Apply this adaptation in the subsequent learning experiences involving speech in this sub strand)</i></p> <ul style="list-style-type: none"> • watch videos or live performances of folk dances to learn the use of space and energy in a dance in line with the cultural idiom and practise in class <p><i>Learners using mobility devices and those with short stature could be given preferential sitting positions for a clear view of the performance of folksongs. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for</i></p>	
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			<p><i>learners with epilepsy and those who may experience difficulties in vision.</i></p> <ul style="list-style-type: none"> • perform a selected Kenyan folk dance with appropriate body and facial expressions that communicate ideas in the theme. <p><i>Learners with speech difficulties could use residual speech or hum or mime or use adapted computer with music software or be assisted by peers or teacher or learner support assistant to perform a selected Kenyan folk dance. Safety precautions should be observed for learners with mobility difficulties such as those using crutches, wheel chairs, scooter boards among others by ensuring that they move on stage when performing. Learners with brittle bones and muscular dystrophy should be given less vigorous tasks. (Apply these adaptations in all the subsequent learning activities that involve speech and mobility in this sub strand)</i></p> <ul style="list-style-type: none"> • apply appropriate dance formations in a folk dance • improvise culture specific dance movements exhibiting spontaneity in performance of folk dances • perform a Kenyan folk dance using appropriate instruments, costumes, props and make-up 	
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			<p><i>Learners with manipulation difficulties could use alternative functional parts of the body. They could also use assistive technology such as universal cuffs/wrist braces/arm braces, or be assisted by peer/learner support assistant/teacher to manipulate instruments and props.</i></p> <ul style="list-style-type: none"> • peer review own and peers' performances of Kenyan folk dances. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Communication and Collaboration: as learners communicate, messages, feelings and moods through performance of folk dances and perform folk dances with others relating cordially. • Self-efficacy: as learners are able to express feelings through movement and becoming more attuned to the inner self. • Creativity and imagination: as learners are able to use creative movements to express feelings and thoughts in a folk dance. • Learning to learn: as learners perform contrasting movements that help define feelings • Citizenship: as learners perform folk dances from different Kenyan communities promoting patriotism. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • Life skills education: as learners interact and learn to cope with peers during folk dance performances and group discussions. • Human sexuality and gender: as learners take different roles associated with gender in a folk dance performance. • Social cohesion: as learners perform a folk song in a group enhancing social relations with peers. 			<p>Values:</p> <ul style="list-style-type: none"> • Responsibility: is enhanced as learners take different roles in a folk dance. • Respect: is nurtured as learners respect others during a folk dance performance. • Unity: is promoted as learners work together as a team in a performance. 	
<p>Link to other subjects:</p> <ul style="list-style-type: none"> • Physical Education and Sports: as learners develop motor skills or kinaesthetic sensibility as means to improve self-concepts during folk dance performance. • Social studies: as learners learn their own traditions and culture through folk dances. • Indigenous Languages: as learners master concepts in local languages through performance of folk dances. 				
<p>Non formal Activities to support Learning: Perform a Kenya folksong during music festival/music clubs/school function</p>			<p>Suggested Modes of Assessment:</p> <ul style="list-style-type: none"> • Practical • Participatory assessment 	

- Project work
- Aural questions
- Oral questions
- Written tests
- Assignments
- Self-assessment
- Peer assessment

Suggested Learning Resources:

- Traditional musical instruments, Resource persons, Costumes and props, Audio/visual recordings of folk songs, Exercise books, ICT devices
- Adapted recording devices, Audio /visual devices
- adapted digital devices with antiglare screens, key guards, filter keys, larger mouse
- adapted writing tools such as weighted pencil/pen grips
- heavy gauge papers
- universal cuffs
- adapted musical instruments

Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist,

Assessment Rubric

Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Classifying the folk dances in diverse Kenyan communities.	Classifies folkdances citing relevant examples from diverse Kenyan communities.	Classifies folk dance in diverse Kenyan communities.	Classifies folk dances in diverse Kenyan communities with prompts.	Lists folk dances in diverse Kenyan communities.
Providing background information of a Kenyan folk dance.	Provides a detailed background information of a Kenyan folk dance.	Provides background information of a Kenyan folk dance.	Provides limited background information of a Kenyan folk dance.	Provides limited background information of a Kenyan folk dance when prompted.
Performing a Kenyan folk dance with appropriate dance movements.	Performs a Kenyan folk dance with appropriate dance movements that communicate ideas in the theme.	Performs a Kenyan folk dance with appropriate dance movements.	Performs a Kenyan folk dance with limited dance movements.	Makes effort to perform a Kenyan folk dance with limited dance movements with cues.

Singing songs that are appropriate for the dance.	Sings songs that are appropriate for the dance in relation to the community the folk dance belongs.	Sings songs that are appropriate for the dance.	Sings songs that are appropriate for the dance when prompted.	Makes effort to sing songs that are appropriate for the dance with assistance.
Using appropriate music instruments, costumes, props and make up in a Kenyan folk dance performance.	Applies appropriate music instruments, costumes, props and make up in a Kenyan folk dance performance.	Uses appropriate music instruments, costumes, props and make up in a Kenyan folk dance performance.	Uses music instruments or costumes or props or make up in a Kenyan folk dance performance.	Uses appropriately music instruments or costumes or props or make up in a Kenyan folk dance performance with assistance.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.5 Narrative (4 Lessons)	<p>By the end of the sub strand the learner should be able to:</p> <ul style="list-style-type: none"> a) cast narrators to perform a narrative from an agreed script; b) take up assigned roles during rehearsals to internalize the narrative c) present a story exploiting use of voice, body and space to convey the intended message d) portray characters in a story through the narration experience; e) design and use props and costume to enhance message and characters of the story 	<p>The learners are guided individually, in purposive group/pairs to:</p> <ul style="list-style-type: none"> • watch, live performances and video clips of performances of a narrative while interacting with a narrative script and cast narrator(s). <p><i>Learners using mobility devices and those with short stature could be given preferential sitting positions for a clear view of the performance. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may</i></p>	<ol style="list-style-type: none"> 1. How can a narrative be effectively presented? 2. How would you describe a good narrator? 3. Why are the audience important in the narration process?

		<p>f) appreciate the narrative as tool of addressing pertinent issues in society.</p> <p>Project</p> <p>a) present a narrative on a selected pertinent issue in society</p>	<p><i>experience difficulties in vision.(Apply these adaptations in the subsequent learning experiences involving position and use of ICT devices in this sub strand)</i></p> <ul style="list-style-type: none"> Attend rehearsals in and out of class to internalize narrative presentation experience. <p><i>Safety precautions should be observed for learners with mobility difficulties such as those using crutches, wheel chairs, scooter boards among others by ensuring safety measures in and out of class. Learners with brittle bones and muscular dystrophy should be given less vigorous tasks. (Apply these adaptations in all the subsequent learning activities that involve mobility in this sub strand)</i></p> <ul style="list-style-type: none"> participate in rehearsal on an agreed script narrate stories based on different themes drawn from the environment to others in class, school and community <p><i>Learners with speech difficulties could use residual speech/write/type/sign/mime/use universal communication board/ use text to speech or speech to text software/use communication wheels or be lip-read by peers/learner support assistant/teacher to narrate stories. (Apply this adaptation in the subsequent learning experiences involving speech in this sub strand)</i></p> <ul style="list-style-type: none"> improvise props and costumes for presentation of a narrative 	
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			<p><i>Learners with manipulation difficulties could use alternative functional parts of the body. They could also use assistive technology such as universal cuffs/wrist braces/arm braces, or be assisted by peer/learner support assistant/teacher to improvise props and costumes. The teacher to ensure the learning environment is accessible and have lowered surfaces like slanting or adjustable tables for learners with short stature and those in wheelchairs to comfortably make presentation of a narrative. (Apply these adaptations involving manipulation and visibility in the subsequent learning experiences in this sub strand)</i></p> <p>Project</p> <ul style="list-style-type: none"> • Make a presentation of a complete narrative <p>Task</p> <ul style="list-style-type: none"> • select a pertinent issue in society that can be presented using narrative mode and formulate a report • script the narrative • choose and design appropriate costume and décor for the narrative • rehearse the narrative and carryout peer reviews • make a five minute presentation to class • get feedback from class for action. 	
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<p>Core competences to be developed:</p> <ul style="list-style-type: none"> • Communication and Collaboration: as learners speak with clarity during class discussions and as they participate in group activities and research, rehearse and perform narrative. • Self-efficacy: as learners apply the concepts learnt to perform a story which builds confidence and self-esteem. • Learning to learn: as learners are equipped with concepts, knowledge and skills relevant for continued learning through performance of narratives in class and school. • Digital literacy: as learners interact with ICT devices to research and watch digital content relating to narratives. 	
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • Life skills education: learners gain this through performances of the narrative and learns to communicate • Career guidance: as learners derive skills in the preparation of costumes and props from locally available materials and technology. 	<p>Values:</p> <ul style="list-style-type: none"> • Respect: is nurtured as learners accommodate other’s views as they perform. • Peace: is promoted as learners work in harmony with others during the rehearsal sessions and performance. • Integrity: is enhanced as learners are equipped with the value of honesty through performance of own original works devoid of plagiarism. • Unity: is promoted as learners work in pairs and groups in performance of the narrative.
<p>Link to other subjects:</p> <ul style="list-style-type: none"> • English: is applied through class discussions as a medium of communication as they present the narrative. • Kiswahili: is applied as a medium of communication within the class, in pairs and in groups as they perform the narrative. • Indigenous Languages: is applied as a medium of communication in performance of some of the stories, songs within the stories and when interacting with some resource persons from the community • Social Studies: related to themes and topics handled in performance of the stories. 	
<p>Non formal Activities to support Learning: Practise and perform a narrative in assembly/music and drama clubs/cultural day</p>	<p>Suggested Modes of Assessment:</p> <ul style="list-style-type: none"> • Oral presentations • Written tests • Question and answer • Assignments • Participatory assessment • Field work reports

Suggested Learning Resources:

- Exercise books, ICT devices, Audio/visual recordings of narratives, Internet connectivity,
- adapted digital devices with antiglare screens, key guards, filter keys, larger mouse,
- adapted writing tools such as weighted pencil/pen grips ,
- adapted musical instruments.
- Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist, Resource person,

Assessment Rubric

Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Casting narrators to perform a narrative from an agreed on script.	Casts narrators to perform a narrative from an agreed script with clear descriptions.	Casts narrators to perform a narrative from an agreed script.	Casts narrators to perform a narrative from an agreed script with cues.	Attempts to Casts narrators to perform a narrative from an agreed script, with assistance.
Taking up assigned roles during rehearsals to internalize the narrative.	Takes up extra roles during rehearsals to internalize the narrative.	Takes up assigned roles during rehearsals to internalize the narrative.	Takes assigned roles during rehearsals to internalize the narrative with prompts.	Makes effort to take up assigned roles during rehearsals to internalize the narrative with assistance.
Presenting a story exploiting use of voice, body and space to convey the intended message.	Presents a complete story, creatively exploiting use of voice, body and space to convey the intended message with clear illustrations.	Presents a story exploiting use of voice, body and space to convey the intended message.	Presents a story exploiting use of voice, body and space to convey message.	Makes effort to presents a story exploiting use of voice, body and space to convey message.
Portraying the characters in a story through the narration experience.	Portrays the characters in a story throughout the narration experience.	Portrays the characters in a story through the narration experience.	Attempts to portray characters in a story through the narration experience.	Needs assistance to portray the characters in a story through the narration experience.
Designing and using props and costume to enhance	Designs and uses props and costume throughout the	Designs and uses props and costume to enhance	Makes effort to design and use props and costume to	Makes effort to design and use props and costume to

message and characters of the story.	narrative to enhance message and characters of the story.	message and characters of the story.	enhance message and characters of the story.	enhance message and characters of the story with guidance.
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Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.6 Verse (4 Lessons)	<p>By the end of the sub strand the learner should be able to:</p> <ul style="list-style-type: none"> a) explain how a persona’s point of view expresses meaning in a verse b) perform a verse using voice techniques to convey the intended message c) use body and space appropriately in performing a verse to convey the intended message d) appreciate the use of poetic language, voice, paralinguistic features and stage movements as complementary elements in verse performance. 	<p>The learners are guided individually, in purposive group/pairs to:</p> <ul style="list-style-type: none"> • read the verse script to brainstorm and share with others the meaning conveyed by the persona’s view <p><i>Learners with speech difficulties could use residual speech/write/type/sign/mime/use universal communication board/ use text to speech or speech to text software/use communication wheels or be lip-read by peers/learner support assistant/teacher read the verse script and share with others the meaning conveyed. (Apply this adaptation in the subsequent learning experiences involving speech in this sub strand)</i></p> <ul style="list-style-type: none"> • rehearse the verse to internalize the persona’s message • watch live or recorded verse performances to identify and note down performance features <p><i>Learners using mobility devices and those with short stature could be given preferential</i></p>	<ol style="list-style-type: none"> 1. How do we use verse performance to express issues in society? 2. How do we make the presentation of a verse interesting and memorable?

			<p><i>sitting positions for a clear view of the performance. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision.(Apply these adaptations in the subsequent learning experiences involving position and use of ICT devices in this sub strand)</i></p> <ul style="list-style-type: none"> • perform a verse before an audience while employing the use of voice, body and movement to deliver the message for peer review • reflect on individual performance based on appraisal from other learners and note the necessary correction. 	
<p>Core competencies to be developed</p> <ul style="list-style-type: none"> • Communication and Collaboration: as learners acquire linguistic skills and improve on interpersonal relationships and work with others in rehearsals and during performance. • Learning to learn: as learners improve on performance through rehearsals and gets feedback from the audience. • Creativity and Imagination: as learners use language, body and space artistically to communicate the message of the verse. 				
<p>Pertinent Contemporary Issues (PCIS)</p> <ul style="list-style-type: none"> • Mentorship: gained as learners reflect on individual performance based on appraisal from other learners. • Life skills education: as learners use communication skills that enhance interpersonal relationships when performing skits. 			<p>Values</p> <ul style="list-style-type: none"> • Social Justice: is enhanced as learners take the responsibility of educating the public through entertainment. 	

	<ul style="list-style-type: none"> • Love: is enhanced as learners acquire the value of love from empathizing with others based on the characters and messages from poetry. • Responsibility: is nurtured as learners share duty while undertaking group assignments. 			
Link to other subjects <ul style="list-style-type: none"> • English, Kiswahili and Indigenous Languages: as learners express themselves linguistically • Computer Science: as learners incorporate the use of technology when performing verse. 				
Non formal Activities to support Learning: Practice and perform a verse in assembly/music and drama clubs/cultural day		Suggested Modes of Assessment: <ul style="list-style-type: none"> • Question and answer • Oral presentations • Written tests • Assignments • Participatory assessment • Field work reports 		
Suggested Learning Resources: <ul style="list-style-type: none"> • ICT devices, Internet connectivity, Exercise books, • Adapted audio/visual recording devices with verses • adapted digital devices with antiglare screens, key guards, filter keys, larger mouse • adapted writing tools such as weighted pencil/pen grips • heavy gauge papers • adapted musical instruments • Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist, 				
Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Explaining how a persona's point of view expresses meaning in a verse.	Analyses how the persona's point of view expresses meaning in a verse by citing relevant examples.	Explains how a persona's point of view expresses meaning in a verse.	Outlines how a persona's point of view expresses meaning in a verse.	States how a persona's point of view expresses meaning in a verse with prompts.

Performing a verse using voice techniques to convey the intended message.	Performs a verse while applying voice techniques to convey the intended message that links with real life issues in the society.	Performs a verse while using voice techniques to convey the intended message.	Performs a verse while using voice techniques to convey message.	Makes effort to perform a verse while using voice techniques to convey message.
Using body and space appropriately in performing a verse to convey the intended message.	Performs a verse using body and space appropriately to express the intended message that reflects real life situations in the society.	Performs a verse using body and space appropriately to convey the intended message.	Performs a verse using aspects of body and space techniques to express message.	Attempts to perform a verse using aspects of body and space techniques to express message when prompted.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.7 Skit (4 Lessons)	<p>By the end of the sub strand the learner should be able to:</p> <p>a) explain a scenario on a selected theme on a pertinent and contemporary issue</p> <p>b) audition and cast appropriately for the skit</p> <p>c) interpret milestones and perform a devised skit, in groups</p> <p>d) manipulate voice, body and space to effectively deliver a message using a skit</p> <p>e) use props, costume and make-up to enhance performance of a skit on a given theme</p>	<p>The learners are guided individually, in purposive group/pairs to:</p> <ul style="list-style-type: none"> research and create a scenario, in groups, based on a contemporary issue such as gender education, animal welfare education. <p><i>Learners with manipulation difficulties could use adapted digital devices with filter keys or key guards or larger mouse or head control input devices such as head wand to research. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust</i></p>	<ol style="list-style-type: none"> How do we present a skit on stage? How do we role-play a character on stage? How do you use props and costumes to enhance the performance of a skit?

		<p>f) appreciate the use of skit in addressing pertinent issues in society.</p> <p>Project</p> <p>a) stage a five minute skit in class/school</p>	<p><i>glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision.</i></p> <ul style="list-style-type: none"> • watch a live or recorded performance that is guided to execute plot and write a report <i>Learners using mobility devices and those with short stature could be given preferential sitting positions for a clear view of the performance. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision.(Apply these adaptations in the subsequent learning experiences involving position and use of ICT devices in this sub strand)</i> • examine a given scenario of a skit, identify and take up a role, in a group • rehearse the skit focusing on character development through use of voice, body and space and practise <i>Learners with speech difficulties could use residual speech/write/type/sign/mime/use universal communication board/ use text to</i> 	
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			<p><i>speech or speech to text software/use communication wheels or be lip-read by peers/learner support assistant/teacher to rehearse the skit. Safety precautions should be observed for learners with mobility difficulties such as those using crutches, wheel chairs, scooter boards among others by ensuring that they move in safe stage when rehearsing skit. Learners with brittle bones and muscular dystrophy should be given less vigorous tasks. (Apply these adaptation in the subsequent learning experiences involving speech and mobility in this sub strand)</i></p> <ul style="list-style-type: none"> • use appropriate costumes and props in performance • perform a skit on a pertinent issue in the society before an audience in the school and the community <p>Project Task:</p> <ul style="list-style-type: none"> • script a skit based on a pertinent and contemporary issue in society • cast for the skit • rehearse the skit • design and collect costume and props for the skit <p><i>Learners with manipulation difficulties could use alternative functional parts of the body like the legs. They could also use assistive technology such as universal cuffs/wrist braces/arm braces, or be assisted by peer/learner support</i></p>	
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			<p><i>assistant/teacher design and collect costume and props for the skit</i> <i>Safety precaution should be taken when handling sharp tools and materials to avoid injuries.</i></p> <ul style="list-style-type: none"> • stage a full presentation of the skit in class • get feedback from the class. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Citizenship: as learners make skit performances depicting rights and privileges of citizens and other national issues. • Communication and Collaboration: as learners listen and talk clearly to others as they improvise and perform skits and also when taking up and performing roles in groups in a skit. • Critical thinking and problem solving: as learners enact skits based on societal problems and suggesting remedies in the skits performed • Creativity and Imagination: as learners engage in creative process of coming up with ideas on stage to tell the story in the skit that addresses pertinent issues. • Self-efficacy: learners develop self-esteem and self -awareness through performance of skits. 				
<p>Pertinent and Contemporary Issues:</p> <ul style="list-style-type: none"> • Gender education: as learners are sensitized on issues of gender through performing skits on the theme. • Animal welfare education: as learners gain important values through handling themes that promote animal welfare education. • Career guidance: as learners are supported by parents to acquire necessary knowledge and skills while designing props and costumes. 			<p>Values:</p> <ul style="list-style-type: none"> • Patriotism: is promoted as learners perform skits encouraging positive aspects and responsibilities towards his/her country. • Love: is nurtured as the learners gets acquainted with the value of care and concern for others through supporting others on stage and performing skits that highlight concern for others. • Unity: is nurtured as learners work in teams on stage to make performances. • Responsibility: is promoted as learners take up roles assigned during group work. 	
<p>Link to other subjects:</p> <ul style="list-style-type: none"> • English: as learners use English as they perform some skits. • Kiswahili: as learners use the national language as one of the languages to perform skits. • Indigenous Languages: as learners use Indigenous Languages to connect with the community through research and performances. • Health Education: as learners get equipped with knowledge to share messages that promote health awareness among other pertinent issues in the society as they perform related skits. 				

- Visual Arts: as learners design stage and costumes to enhance communication.

Non formal Activities to support Learning:

To stage a full presentation of the skit they had performed in class in assembly/drama/music club

Suggested Modes of Assessment:

- Participatory assessment
- Question and answer
- Oral presentations
- Written tests
- Assignments
- Participatory assessment
- Field work reports

Suggested Learning Resources:

- Exercise books, Exercise books, ICT devices, Internet connectivity
- Adapted audio/visual recording devices with skit
- adapted digital devices with antiglare screens, key guards, filter keys, larger mouse
- adapted writing tools such as weighted pencil/pen grips
- universal cuffs
- adapted musical instruments
- Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist,

Assessment Rubric

Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Explaining a scenario on a selected theme on a pertinent and contemporary issue.	Demonstrates a scenario on a selected theme on a pertinent and contemporary issue citing relevant examples.	Explains a scenario on a selected theme on a pertinent and contemporary issue.	Illustrates a scenario on a selected theme on a pertinent and contemporary issue.	Outlines a scenario on a selected theme on a pertinent and contemporary issue when prompted.
Auditioning and casting for the skit.	Auditions and casts appropriately for the skit with clear demonstrations.	Auditions and casts for the skit.	Auditions or casts for the skit.	Needs assistance to audition or cast for the skit.

Interpreting milestones and performing a devised skit, in groups.	Interprets milestones and performs a devised skit, in groups by taking various roles and considering voice, body and space.	Interprets milestones and performs a devised skit, in groups.	Interprets milestones and performs a skit in groups with cues and prompts.	Attempts to interpret milestones with guidance and perform a skit, in groups with guidance.
Manipulating voice, body and space to effectively deliver the message in the skit.	Manipulates voice, body and space to effectively deliver the message in the skit with creativity and clear diction.	Manipulates voice, body and space to effectively deliver the message in the skit.	Uses voice, body and space to deliver the basic message in the skit.	Uses voice, body and space to deliver the basic message in the skit with assistance.
Using props, costume and make up to enhance performance of a skit on a given theme.	Manipulates props, costume and make up to enhance performance of a skit on a given theme.	Uses props, costume and make up to enhance performance of a skit on a given theme.	Makes effort to use props, costume and make up to enhance performance of a skit on a given theme.	Uses props, costume and make up to enhance performance of a skit on a given theme with assistance.

STRAND 4.0: CRITICAL APPRECIATION

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
<p>4.0 Critical Appreciation</p>	<p>4.1 Kenyan Folk music (2 lessons)</p>	<p>By the end of the sub strand the learner should be able to:</p> <ul style="list-style-type: none"> a) identify the medium of performance in a Kenyan folk music performance b) listen to Kenyan folk music and identify its components c) explain the messages and values in Kenyan folk music performances d) describe the style of performance in Kenyan folk music using appropriate terminology e) express personal feelings towards Kenyan folk music experienced from performances f) appreciate different cultures through analysing folk music from diverse Kenyan communities. 	<p>The learners are guided individually, in purposive group/pairs to:</p> <ul style="list-style-type: none"> • watch videos or live performances of Kenyan folk music and is guided to identify the medium of performance (vocal and/or vocal and instrumental) and note them down <i>Learners using mobility devices and those with short stature could be given preferential sitting positions for a clear view of the performance. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision.(Apply these adaptations in the subsequent learning experiences involving position and use of ICT devices in this sub strand)</i> • watch videos or live performances and identify the components in the folk music (performers, songs, instruments/voice, costumes and props, dance movements) • discuss messages and values portrayed in Kenyan folk music and write a report <i>Learners with speech difficulties could use residual speech/write/type/sign/mime/use universal</i> 	<ul style="list-style-type: none"> 1. Why is it important to learn folk music in different Kenya community? 2. How are different styles of performance applied in Kenyan folk music? 3. How do different performance media enrich folk music?

			<p><i>communication board/ use text to speech or speech to text software/use communication wheels or be lip-read by peers/learner support assistant/teacher discuss messages and values portrayed in Kenyan folk music. (Apply this adaptation in the subsequent learning experiences involving speech in this sub strand)</i></p> <ul style="list-style-type: none"> • discuss the styles of traditional performance (solo, solo-response and choral) • discuss personal feelings, mood and attitudes experienced from folk performances watched or listened to and share with class • analyse Kenyan folk music performances within the community and on mass media and make a report 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Communication and Collaboration: as learners listen critically and shows awareness of different ideas, values, messages and themes used in folk music in pairs and groups. • Self-efficacy: as learners express feelings, mood and attitudes experienced from listening to folk music performances. • Citizenship: as learners analyse music from different Kenyan communities that enhances citizenship. • Creativity and imagination: as learners are able to use concepts, skills and creative movements to express feelings and thoughts in folk music. • Learning to learn: as learners use music concepts and skills acquired earlier to analyse Kenyan folk music • Critical thinking and problem solving: as learners listen to Kenyan folk music actively and speak clearly to share their findings. 				
<p>Pertinent and Contemporary Issues (PCIs):</p> <ul style="list-style-type: none"> • Integrity: as learners interact with folk music reference material without plagiarism. • Self-esteem, self- awareness, effective communication and assertiveness is enhanced as learners interact with each other in groups. 			<p>Values:</p> <ul style="list-style-type: none"> • Responsibility: is enhanced as learners interact with audio visual materials responsibly in search of relevant materials. • Integrity: is enhanced as learners interact with music reference material without plagiarism. • Unity: is promoted as learners work together as a team. 	

<ul style="list-style-type: none"> • Social cohesion: as learners analyse folk music messages on social cohesion. 	<ul style="list-style-type: none"> • Respect: is nurtured as learners respect others opinions during discussions. • Patriotism: is promoted as learners listen and appreciate Kenyan folk music.
<p>Link to other subjects:</p> <ul style="list-style-type: none"> • English: learners use language skills to discuss music listened to. • Social Studies: learners interact with societal values customs and norms learnt in Social Studies through listening and analysing Kenyan folk music. • Indigenous Languages: learners master concepts in local languages through performance of folk music. 	
<p>Non formal Activities to support Learning: Perform Kenya Folksong from various communities during music clubs/cultural day/music festivals/ school events.</p>	<p>Suggested Modes of Assessment:</p> <ul style="list-style-type: none"> • Written tests • Assignments • Participatory assessment • Short reports • Question and answer • Oral presentations
<p>Suggested Learning Resources:</p> <ul style="list-style-type: none"> • Audio/visuals recordings of folk music, Resource person, Traditional musical instruments, Costumes and props, Exercise books, ICT devices, Internet connectivity. • Adapted audio/visual recording devices with folksongs. • Adapted digital devices with antiglare screens, key guards, filter keys, larger mouse. • Adapted writing tools such as weighted pencil/pen grips. • Heavy gauge papers. • Universal cuffs for holding instruments. • Adapted musical instruments. • Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist, 	

Assessment Rubric				
Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Identifying the medium of performance in a Kenyan folk music performance.	Explains the medium of a Kenyan folk music performance citing relevant examples.	Identifies the medium of a Kenyan folk music performance.	Make effort to states the medium of a Kenyan folk music performance.	States medium of a Kenyan folk music performance with cues.
Listening to Kenyan folk music and identifying its components.	Listens to Kenyan folk music and identifies all its components with examples.	Listens to Kenyan folk music and identifies all its components.	Listens to Kenyan folk music and makes effort to identify components with cues.	Listens to Kenyan folk music and attempts to identify its components with assistance.
Explaining the messages and values in Kenyan folk music performances.	Examines the messages and values in Kenyan folk music performances citing relevant examples.	Explains the messages and values in Kenyan folk music performances.	Outlines the messages or values in Kenyan folk music performances.	States the messages or values in Kenyan folk music performances with cues.
Describing the style of performance in Kenyan folk music	Describes the style of performance in Kenyan folk using relevant examples from varied communities.	Describes the style of performance in Kenyan folk music.	States the style of performance in Kenyan folk music.	Mentions the style of performance in Kenyan folk music with prompts.
Describing personal responses that portray ideas, feelings, mood and attitude to the folk music experienced.	Describes personal responses that portray ideas, feelings, mood and attitude to the folk music experienced with clear expressions.	Describes personal responses that portray ideas, feelings, mood and attitude to the folk music experienced.	Describes personal responses that portray ideas or feelings or mood and/or attitude to the folk music experienced.	Describes personal responses that portray ideas or feelings or mood and/or attitude to the folk music experienced with cues.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
4.0 Critical Appreciation	4.2 Kenyan Folk Dance (2 lessons)	<p>By the end of the sub-strand the learner should be able to:</p> <ul style="list-style-type: none"> a) analyse the components of a Kenyan folk dance performance b) examine the messages and values in a Kenyan folk dance performance; c) outline the main events in a Kenyan folk dance performance d) critique a Kenyan folk dance performance using a given criteria e) appreciate analyzing folk dance from diverse Kenyan communities. 	<p>The learners are guided individually, in purposive group/pairs to:</p> <p>watch live or recorded performances of Kenyan folk dances for general appreciation and they express their feeling. <i>Learners using mobility devices and those with short stature could be given preferential sitting positions for a clear view of the performance. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision.(Apply these adaptations in the subsequent learning experiences involving position and use of ICT devices in this sub strand)</i></p> <ul style="list-style-type: none"> • listen to or watch performances, pick out and discuss distinct components of a Kenyan folk dance; <i>song, ornamentation, instrumental accompaniment, costumes and décor, props and artifacts, dance steps, formations and patterns, transitions, audience, division of roles</i> 	<ol style="list-style-type: none"> 1. How is value and message expressed in a folk dance? 2. How can a dance be used as a medium of communication? 3. How can you analyse a Kenya Folk dance

			<ul style="list-style-type: none"> • watch live or recorded dance performances and discuss messages and values in a Kenyan folk dance <i>Learners with speech difficulties could use residual speech/write/type/sign/mime/use universal communication board/ use text to speech or speech to text software/use communication wheels or be lip-read by peers/learner support assistant/teacher to discuss messages and values in a Kenyan folk dance (Apply this adaptation in the subsequent learning experiences involving speech in this sub strand)</i> • write a summary of events (plot) in a Kenyan folk dance performance individually and in groups and make a presentation <i>Learners with manipulation difficulties could use alternative functional parts of the body like the legs. They could also use assistive technology such as universal cuffs/wrist braces/arm braces, weighted pencil/pen grips or be assisted by peer/learner support assistant/teacher to write a plot.</i> • critique recorded or live performances of Kenyan folk dances from various communities using a given criteria. 	
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<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Communication and Collaboration: as learners listen to and watch dance performances critically and discuss with others the ideas, values and messages and components of a folk dance. • Digital literacy: as learners use digital devices and online sources to watch and analyse Kenyan folk dances. • Critical thinking and problem solving: as learners critically listen to Kenyan folk dances and analyse the various components and features. 	
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • Gender issues: as learners appreciate gender roles through analysis and classification of Kenyan folk dances. • Self-esteem, self-awareness, effective communication and assertiveness: is enhanced as learners interact with each other in group discussions. 	<p>Values:</p> <ul style="list-style-type: none"> • Respect: is instilled as learners accommodate each others' views during analysis of folk dances. • Love, integrity, social cohesion: is enhanced as learners analyse messages contained in the folk dances. • Patriotism: is promoted as learners watch and analyse Kenyan folk dances. • Integrity: is nurtured as learners interact with reference material without plagiarism.
<p>Link to other subjects:</p> <ul style="list-style-type: none"> • English: as learners present analysis findings in English. • Visual Arts: as learners analyse features of folk dances like costumes, decor and artifacts require art and craft knowledge. 	
<p>Non formal Activities to support Learning: Perform a Kenya Folksong dance considering the components of folksong.</p>	<p>Suggested Modes of Assessment</p> <ul style="list-style-type: none"> • Question and answer • Oral presentations • Written tests • Assignments • Participatory assessment • Short reports
<p>Suggested Learning Resources:</p> <ul style="list-style-type: none"> • Traditional musical instruments, Videos of dances, ICT devices, Pictures of dances, Resource persons, Costumes and props, Exercise books heavy gauge papers, universal cuffs • Adapted audio/visual recording devices with folksongs • Adapted digital devices with antiglare screens, key guards, filter keys, larger mouse • Adapted writing tools such as weighted pencil/pen grips 	

- Adapted musical instruments
- Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist,

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Analyzing the components of a Kenyan folk dance performance.	Analyses citing relevant examples the components of a Kenyan folk dance performance.	Analyses the components of a Kenyan folk dance performance.	Outlines the components of a Kenyan folk dance performance.	Identifies components of a Kenyan folk dance performance.
Examining the message and values in a Kenyan folk dance performance.	Evaluates the message and value in a Kenyan folk dance performance citing relevant examples.	Examines the messages and values in a Kenyan folk dance performance.	States the messages and values in a Kenyan folk dance performance.	Identifies the messages and values in a Kenyan folk dance performance with assistance.
Writing an outline summary of the main events (plot) of a Kenyan folk dance performance.	Writes a comprehensive summary of the main events (plot) of a Kenyan folk dance performance.	Writes a summary of the main events (plot) of a Kenyan folk dance performance.	Writes a sketchy summary of the main events (plot) of a Kenyan folk dance performance.	Attempts to writes a sketchy summary of the main events (plot) of a Kenyan folk dance performance with prompts.
Critiquing a Kenyan folk dance performance using a given criteria.	Critiques a Kenyan folk dance performance using a given criteria Objectively and with precision.	Critiques a Kenyan folk dance performance using a given criteria.	Compares or contrast a Kenyan folk dance performance using a given criteria.	Makes an effort to compare or contrast a Kenyan folk dance performance using a given criteria.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
4.0 Critical Appreciation	4.3 Narrative (3 Lessons)	<p>By the end of the sub strand the learner should be able to:</p> <ul style="list-style-type: none"> a) identify and illustrate the theme addressed in the script and performance of a narrative b) identify the various narration techniques used in the narration process and state their effectiveness in the narration process c) explain how the use of body, voice and space aids to effectively communicate the intended message; d) describe the role of the audience in the narration process e) explain how the use of costume and props enhances communication in narrative f) appreciate the narrative as a tool of addressing contemporary issues in society. 	<p>The learners are guided individually, in purposive group/pairs to:</p> <ul style="list-style-type: none"> • watch live performances of narrative to identify and discuss the various performance elements; <i>body, space, voice, message, storyline and narration style</i> <i>Learners using mobility devices and those with short stature could be given preferential sitting positions for a clear view of the performance. Screen resolutions should be regulated for learners with photophobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision. (Apply these adaptations in the subsequent learning experiences involving position and use of ICT devices in this sub strand)</i> • stage live performance of a narrative on guided themes <i>Learners with speech difficulties could use residual speech/hum /sign/mime/use universal communication board/ use text to speech or speech to text software/use communication wheels or be lip-read by peers/learner support</i> 	<ol style="list-style-type: none"> 1. How can pertinent issues in society be addressed in narratives? 2. How does character development in narratives mirror the society? 3. How would you describe an effective narrator? 4. Why is costume and décor important in the narration process?

			<p><i>assistant/teacher to stage live performance of a narrative. Safety precautions should be observed for learners with mobility difficulties such as those using crutches, wheel chairs, scooter boards among others by ensuring that they stage live performance. Learners with brittle bones and muscular dystrophy should be given less vigorous tasks. (Apply these adaptations in all the subsequent learning activities that involve speech and mobility in this sub strand)</i></p> <ul style="list-style-type: none"> • evaluate others' performance in groups or pairs • identify and discuss how pertinent issues in society are highlighted through performance of narratives • discuss the role of the audience in the narration process and make a presentation • visit a performing gallery nearby and participate in watching and critiquing the narrative performances and make a report. <p><i>Safety precautions should be observed for learners with mobility difficulties such as those using crutches, wheel chairs, scooter boards among others by ensuring that they move in safe terrains as they visit a performing gallery. Learners with brittle bones and muscular dystrophy should be given less vigorous tasks.</i></p>	
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			<ul style="list-style-type: none"> • discuss how props and costume enhance communication in the narration process and prepare them 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Citizenship: as learners watch, listen and respond to narratives depicting nationalistic themes. • Self-efficacy: as learners share ideas in groups gaining confidence and build self-esteem as they critique narratives. • Critical thinking and problem solving: as learners analyse narratives and offers critical appreciation 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • Mentorship and peer education: as learners participate in group discussions getting to learn from one another. • Social cohesion: learners develop self-awareness, assertiveness and communication as they interact in groups. 			<p>Values:</p> <ul style="list-style-type: none"> • Respect: is instilled as learners tolerate each other's opinions in group discussions • Responsibility: is nurtured as learners give responsive feedback and accept criticism. • Peace: is promoted as learners appreciate the pieces of art that promote cohesion. 	
<p>Link to other subjects:</p> <ul style="list-style-type: none"> • English, Kiswahili and Indigenous Languages: as learners use the languages for communication, in scripting, performance and evaluation of the narrative. • Social Studies: as learners relate to themes and topics handled in the stories. • Visual Arts: as learners appreciate skills learnt in Art and Craft in making costume and décor for narratives. 				
<p>Non formal Activities to support Learning: Practise performing a narrative considering the use of body, voice and space during music clubs.</p>			<p>Suggested Modes of Assessment:</p> <ul style="list-style-type: none"> • Written tests • Question and answer • Oral presentations • Participatory assessment 	
<p>Suggested Learning Resources:</p> <ul style="list-style-type: none"> • Internet connectivity • Exercise books • ICT devices • Resource persons • Adapted audio/visual recording devices with a narrative • adapted digital devices with antiglare screens, key guards, filter keys, larger mouse 				

- adapted writing tools such as weighted pencil/pen grips
- heavy gauge papers
- Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist,

Assessment Rubric

Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Illustrating the theme addressed in the script and performance of a narrative.	Describe the theme addressed in the script and performance of a narrative citing relevant examples.	Illustrates the theme addressed in the script and performance of a narrative.	Identifies the theme addressed in the script and performance of a narrative.	Identifies the theme addressed in the script and performance of a narrative with guidance.
Identifying the various narration techniques used and state their effectiveness.	Explains narration techniques used and elaborately states their effectiveness.	Identifies narration techniques used and states their effectiveness.	Identifies narration techniques used.	Identifies narration techniques used when prompted.
Explaining how the use of body, voice and space aids to effectively communicate the intended message in narrative.	Describes how the use of body, voice and space aids to effectively communicate the intended message citing relevant examples.	Explains how the use of body, voice and space aids to effectively communicate intended message in narrative.	States how the use of body, voice and space aids to effectively communicate intended message in narrative.	Identifies how the use of body or voice or space aids to effectively communicate intended message in narrative.
Explaining how character development in narrative addresses moral issues.	Demonstrates how character development in narrative addresses moral issues using clear illustrations.	Explains how character development in narrative addresses moral issues.	States how character development in narrative addresses moral issues.	Needs prompting to state how character development in narrative addresses moral issues.
Describes the role of the audience in the narration process.	Describes citing specific examples, the role of the audience in the narration process.	Discusses the role of the audience in the narration process.	States the role of the audience in the narration process.	States the role of the audience in the narration process with limited details.

Explaining how the use of costume and props enhance communication in narrative.	Describes with illustrations how the use of costume and props enhance communication in narrative.	Explains how the use of costume and props enhance communication in narrative.	States how the use of costume and props enhance communication in narrative.	Mentions with assistance, how the use of costume and props enhance communication in narrative with limited details.
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Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
4.0 Critical Appreciation	4.4 Verse (3 Lessons)	<p>By the end of the sub strand the learner should be able to:</p> <ul style="list-style-type: none"> a) examine the criteria for evaluating a verse performance b) examine main characters and events in a verse c) comment on the significance of the values promoted in verse d) analyse the use of body, voice and space to effectively communicate topical concerns in verse e) appreciate the use of verse to communicate issues in society. 	<p>The learners are guided individually, in purposive group/pairs to:</p> <ul style="list-style-type: none"> • research on the criteria for evaluating a verse; <i>body, voice, movement, theme, poetic language and note them down</i> <i>Learners with manipulation difficulties could use adapted digital devices with filter keys or key guards or larger mouse or head control input devices such as head wand to research. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision.</i> • watch live or recorded performances of verse while noting down the key events in the verse <i>Learners using mobility devices and those with short stature could be given</i> 	<ol style="list-style-type: none"> 1. How can one evaluate a verse? 2. Why is the verse important in shaping the learners perspective in the society?

			<p><i>preferential sitting positions for a clear view of the performance. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision. (Apply these adaptations in the subsequent learning experiences involving position and use of ICT devices in this sub strand)</i></p> <ul style="list-style-type: none"> • analyse, traits of characters presented in the verse and relate them to own experiences <i>Learners with speech difficulties could use residual speech/hum /sign/mime/use universal communication board/ use text to speech or speech to text software/use communication wheels or be lip-read by peers/learner support assistant/teacher to analyse traits of characters presented in the verse. (Apply these adaptation in the subsequent learning experiences involving speech in this sub strand)</i> • brainstorm with others how the various performance elements combine to aid delivery of the message and discuss them in pairs/groups 	
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			<ul style="list-style-type: none"> • constructively evaluate verse performances with a view to suggesting improvements • present orally and in writing own or group appraisal of a performance • relate stage conflicts and resolutions in a verse to real life situations and make a report 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Communication and Collaboration: as learners comment, discuss with others on the significance of the values promoted in verse. • Citizenship: as learners listen, watch and respond to verse performances depicting nationalistic themes. • Self-efficacy: as learners share ideas in groups, gains confidence and builds self-esteem. • Creativity and imagination: as learners identify gaps in verse performances and suggest artistic ways of improving upon them. • Critical thinking and problem solving: as learners relate stage conflicts and their resolutions to real life situations. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • Mentorship and peer education: as learners, through group discussions, make discoveries from other learners. • Social cohesion: as learner appraise verses with respect to their significance to society and their value in national cohesion. 			<p>Values:</p> <ul style="list-style-type: none"> • Respect: instilled as learners tolerate each other’s opinions in group discussions. • Patriotism: is enhanced as learners acquire a sense of responsibility to one’s society through the values promoted in verse. • Unity: is nurtured as learners work with others in a group thus fostering togetherness. 	
<p>Link to other subjects:</p> <ul style="list-style-type: none"> • English, Kiswahili and Indigenous Languages: as learners acquire and use language and communication skills • Social Studies: as learners brainstorm, with others, social issues represented in verse. • Computer Science: as learners use the digital space to watch and review performances. 				
<p>Non formal Activities to support Learning: Perform a verse considering the use of body, voice and space to effectively communicate topical concerns during music club.</p>			<p>Suggested Modes of Assessment:</p> <ul style="list-style-type: none"> • Question and answer • Oral presentations • Written tests • Assignments • Participatory assessment 	

Suggested Learning Resources:

- Exercise books, ICT devices, Internet connectivity
- Adapted audio/visual recording devices with verse
- adapted digital devices with antiglare screens, key guards, filter keys, larger mouse
- adapted writing tools such as weighted pencil/pen grips
- Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist,

Assessment Rubric

Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Examining the criteria for evaluating a verse.	Critiques the criteria for evaluating a verse.	Examines the criteria for evaluating a verse.	Outlines the criteria for evaluating a verse.	Identifies criteria for evaluating a verse, with prompts.
Identifying main characters and events in a verse.	Describes characters and main events in a verse.	Identifies main characters and events in a verse.	Identifies main characters or events in a verse.	Identifies main characters or events in a verse when prompted.
Relating the persona in a verse to own experiences.	Relates the persona in a verse to own experiences citing relevant examples.	Relates the persona in a verse to own experiences.	Relates persona in a verse to own experiences with prompts.	Makes effort to relate aspects of the persona in a verse to own experiences, with assistance.
Commenting on the significance of the values promoted in verse.	Describes the significance of the values promoted in verse.	Comments on the significance of the values promoted in verse.	Comments on the significance of the values promoted in verse with limited details.	Makes effort to comment on the significance of the values promoted in verse, with guidance.
Analyzing the use of body, voice and space to effectively communicate topical concerns in verse.	Analyses the use of body, voice and space to effectively communicate topical concerns in verse with clear illustrations.	Analyses the use of body voice and space to effectively communicate topical concerns in verse.	Analyses aspects of the use of body or voice or space to communicate topical concerns in verse.	Attempts to analyse aspects of the use of body, or voice or space to communicate topical concerns in verse, when prompted.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
4.0 Critical Appreciation	4.5 Skit (3 Lessons)	<p>By the end of the sub strand, the learner should be able to:</p> <ul style="list-style-type: none"> a) examine how plot is used to communicate the intended message in a skit b) describe how character development is achieved in a skit c) evaluate how thematic concerns in a skit can help addresses moral issues d) analyse how body, voice and space can effectively be used to communicate messages in a skit e) examine the role of costume and make-up in depicting the intended characters in a skit f) appreciate the role of the skit in society. 	<p>The learners are guided individually, in purposive group/pairs to:</p> <ul style="list-style-type: none"> • watch live or recorded performances of skits and share ideas with others. <i>Learners using mobility devices and those with short stature could be given preferential sitting positions for a clear view of the performance. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision. (Apply these adaptations in the subsequent learning experiences involving position and use of ICT devices in this sub strand)</i> • discuss how the various elements aid in communicating the intended message (<i>scenario, storyline, milestones, plot, conflict, characterization, language, improvisation, use of voice and body</i>) and make a report <i>Learners with speech difficulties could use residual speech/write/type/sign/mime/use universal communication board/ use text to speech or speech to text software/use communication wheels or be lip-read by peers/learner support assistant/teacher to discuss how the various elements aid in communicating the intended message. (Apply this adaptation in the</i> 	<ol style="list-style-type: none"> 1. How is plot used in communicating a message in a skit? 2. How is a character developed in a skit? 3. How do themes addressed in skits shape moral issues in society? 4. How can body, voice and space be used to communicate in a skit? 5. Why are costumes and make-ups important in a skit?

			<p><i>subsequent learning experiences involving speech in this sub strand)</i></p> <ul style="list-style-type: none"> • discuss how body, voice and space can effectively be used to communicate messages in a skit and make a presentation • perform a skit in class based on moral issue while considering <i>scenario, storyline, milestones, plot, conflict, characterization, language, improvisation, use of voice and body.</i> <p><i>Learners using mobility devices and those with short stature could be given preferential sitting positions for a clear view of the performance. Learners with manipulation difficulties could use alternative functional parts of the body to handle props. They could also use assistive technology such as universal cuffs/wrist braces/arm braces. Safety precautions should be observed for learners with mobility difficulties such as those using crutches, wheel chairs, scooter boards among others by ensuring that they perform a skit in a safe stage. Learners with brittle bones and muscular dystrophy should be given less vigorous tasks.</i></p> <p><i>(Apply these adaptations in all the subsequent learning activities that involve positioning, manipulation and mobility in this sub strand)</i></p> <ul style="list-style-type: none"> • evaluate performances by others' to appraise qualities of a good performance. (<i>storyline, acting, language and style, costume and make-up, props, use of space</i>) 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Communication and Collaboration: as learners engage in group discussions and critical evaluation of various forms of skits 				

<ul style="list-style-type: none"> • Critical thinking and problem solving: as learners listen, watch and respond to skits performed are able to identify gaps, opportunities and challenges which help in problem solving. • Self-efficacy: as learners perform a skit in class based on moral issue, • Creativity and imagination as learners evaluate; performances by others' and give positive feedback. 	
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • Patriotism: as learners listen, watch, analyse and demonstrate how skits highlight themes on patriotism or nationalism. • Peer education: as learners appraise each other's work 	<p>Values:</p> <ul style="list-style-type: none"> • Patriotism: is nurtured as learners listen and appreciate skits that address values that unite a nation. • Unity: is instilled as learners perform skits in purposive groups. • Respect: is enhanced as learners use respectful language when critiquing performances
<p>Link to other subjects:</p> <ul style="list-style-type: none"> • English: as learners use the language as a medium of communication in analysing and evaluating skits • Kiswahili: as learners use the language in appreciating skits. • Indigenous Languages: as learners use the language in performance of some skits to the community and getting feedback • Social Studies: as learners evaluate skits with themes in related subjects like history, government, economics, civics, sociology, geography and anthropology. 	
<p>Non formal Activities to support Learning: Stage a skit previously performed in class during the assembly/cultural day/music clubs/school events.</p>	<p>Suggested Modes of Assessment:</p> <ul style="list-style-type: none"> • Written tests • Assignments • Oral presentations • Participatory Assessment • Practical activity • Question and answer
<p>Suggested Learning Resources:</p> <ul style="list-style-type: none"> • Exercise books, ICT devices, Internet connectivity, Audio/visual recordings of skits, • adapted digital devices with antiglare screens, key guards, filter keys, larger mouse • adapted writing tools such as weighted pencil/pen grips • heavy gauge papers • lowered surfaces like slanting/adjustable tables • Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist, 	

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Examining how plot communicates the intended message in the skit.	Evaluates how plot communicates the intended message in the skit.	Examines how plot communicates the intended message in the skit.	States how plot communicates the intended message in the skit.	States how plot communicates the intended message in the skit, when prompted.
Describes how character development is achieved in a skit.	Demonstrates how character development is achieved in a skit.	Describes how character development is achieved in a skit.	Outlines how character development is achieved in a skit.	States how character development is achieved in a skit with cues.
Evaluating how thematic concerns in a skit can help address moral issues.	Analyses how thematic concerns in a skit can help address moral issues.	Evaluates how thematic concerns in a skit can help address moral issues.	States how thematic concerns in a skit can help address moral issues.	States thematic concerns in a skit when given cues but with limited explanation on how it addresses moral issues.
Analyzing how body, voice and space can effectively communicate messages in a skit.	Analyses how body, voice and space can effectively communicate messages in a skit with illustrations.	Analyses how body, voice and space can effectively communicate messages in a skit.	Outlines how body, voice and space can effectively communicate messages in a skit.	State how body, voice and space can communicate messages in a skit when guided.
Examining the role of costume and make-up in depicting the intended characters in a skit	Describes the effectiveness of costume and make-up in depicting the intended character in the skit citing relevant examples.	Examines the role of costume and make-up in depicting the intended character in the skit.	Outlines the role of costume or make-up in depicting the intended characters in a skit	Attempts to state the role of costume or make-up in depicting character in the skit with prompts.

STRAND 5.0: PERFORMING ARTS IN SOCIETY

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
<p>5.0 Performing Arts in Society</p>	<p>5.1 Performing Arts in society (3 Lessons)</p>	<p>By the end of the sub strand, the learner should be able to:</p> <ul style="list-style-type: none"> a) describe the social and economic role of Performing Arts in society b) utilize the Performing Arts platforms and contexts in furthering the role of Performing Arts in society c) apply lessons learnt in Performing Arts to real life situations d) appreciate the place of Performing Arts in society. 	<p>The learners are guided individually, in purposive group/pairs to:</p> <ul style="list-style-type: none"> • watch live or recorded songs, dances, verses, narratives and skits to identify and note down the social and economic roles of Performing Arts in society <i>Learners using mobility devices and those with short stature could be given preferential sitting positions for a clear view of the performance. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision. (Apply these adaptations in the subsequent learning experiences involving position and use of ICT devices in this sub strand)</i> • describe how Performing Arts can be utilized to address societal issues such as: peace, integrity <i>Learners with speech difficulties could use residual speech/write/type/sign/mime/use universal communication board/ use text to speech or speech to text software/use</i> 	<ol style="list-style-type: none"> 1. Why do we need Performing Arts in society? 2. How can Performing Arts products be availed to the wider society? 3. How can lessons learnt in Performing Arts be applied in real life situations?

			<p><i>communication wheels or be lip-read by peers/learner support assistant/teacher to discuss how Performing Arts can be utilized to address societal issues. (Apply this adaptation in the subsequent learning experiences involving speech in this sub strand)</i></p> <ul style="list-style-type: none"> <p>research in the community and in the digital space and reports on the role of Performing Arts in society <i>Learners with manipulation difficulties could use adapted digital devices with filter keys or key guards or larger mouse or head control input devices such as head wand to research in the digital space. Screen resolutions should be regulated for learners with photo phobia such as those with epilepsy and visual difficulties as they use the digital devices. Adjust glare/light intensity on the screens of digital devices appropriately for learners with epilepsy and those who may experience difficulties in vision.</i></p> <p>participate in festivals, celebrations, ceremonies and talent fairs within and out of the school to exhibit or illustrate the place of Performing Arts in society <i>Learners using mobility devices and those with short stature could be given preferential sitting positions for a clear view of the performance. Learners with manipulation difficulties could use alternative functional parts of the body to handle props. They could</i></p> 	
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			<p><i>also use assistive technology such as universal cuffs/wrist braces/arm braces. Safety precautions should be observed for learners with mobility difficulties such as those using crutches, wheel chairs, scooter boards among others by ensuring that they move in safe terrains when participating in festivals, celebrations, ceremonies and talent fairs within and out of school. Learners with brittle bones and muscular dystrophy should be given less vigorous tasks. (Apply these adaptations in all the subsequent learning activities that involve positioning, manipulation and mobility in this sub strand)</i></p> <ul style="list-style-type: none"> • discuss lessons learnt from Performing Arts and identify real life situations to apply the lessons in a report 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Communication and Collaboration: as learners use verbal and written skills for self-expression and when working together in group discussions and research in the community on Performing Arts • Critical thinking and problem solving: as learners apply analytical skills during studying, analysing and discussing the Performing Arts and society. • Learning to learn: as learners research on the relationships between Performing Arts and other learning areas. • Digital literacy: as learners manipulate ICT devices and as researches on Performing Arts. 				
<p>Pertinent and Contemporary Issues (PCIs):</p> <ul style="list-style-type: none"> • Education for sustainable development: as learners acquire knowledge on the role of Performing Arts in community development. • Value-based education: as learners ethically interact with reference materials such as videos, online references, artworks and other people’s views as well as through studying the role of Performing Arts in instilling community values. 			<p>Values:</p> <ul style="list-style-type: none"> • Respect: is instilled as learners accommodates others’ views during group and class discussions. • Integrity: is promoted as learners develop ethical interaction with reference materials such as videos, online references, and performances in various Performing Arts platforms. • Responsibility: is enhanced as learners observe safety and ethics in the use of reference materials. 	

<ul style="list-style-type: none"> • Social cohesion: as learners experience local content from Performing Arts drawn from various communities and other Performing Arts platforms. 	<ul style="list-style-type: none"> • Love and unity: is enhanced as learners foster love and unity by participating in festivals, ceremonies and group work.
<p>Link to other subjects:</p> <ul style="list-style-type: none"> • English, Kiswahili and Indigenous Languages: the language, translation and analytical skills used in discussion on Performing Arts is also applied in these learning areas. • Visual Arts: watching of videos is an activity that is also applied in Visual Arts. Both visual and performing artists interact with drawings, paintings and other artworks. • Computer Science: as learners use computers and other ICT devices and internet to research, download, share, play, watch and listen to Performing Arts, thus actualising skills in digital literacy. • Pre-Technical Studies education: as learners acquire skills and knowledge for use in their later Performing Arts and related careers. • Health education, religious education or Social Studies: messages depicted in Performing Arts, bear values that cover health, religion and social issues. 	
<p>Non formal Activities to support Learning: Participate in staging a performance of songs, dances, verses, narratives and skits in festivals/school events, music and drama clubs.</p>	<p>Suggested Modes of Assessment:</p> <ul style="list-style-type: none"> • Question and answer • Oral presentations • Written tests • Assignments • Participatory assessment • Field work reports
<p>Suggested Learning Resources:</p> <ul style="list-style-type: none"> • Exercise books, ICT devices, Internet connectivity, Audio/visual recordings of recorded songs, dances, verses, narratives and skits • Adapted recording devices, Audio /visual devices • adapted digital devices with antiglare screens, key guards, filter keys, larger mouse • adapted writing tools such as weighted pencil/pen grips • lowered surfaces like slanting/adjustable tables • Other related service providers: Learner support assistant, Occupational Therapist, Physiotherapist, Speech therapist, 	

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Describes the social and economic role of Performing Arts in society.	Analyses the social and economic roles of Performing Arts in society.	Describes the social and economic roles of Performing Arts in society.	Outlines social and economic roles of Performing Arts in society.	States the social and economic roles of Performing Arts in society with cues.
Illustrating the relationship between Performing Arts and other learning areas.	Describes the relationship between Performing Arts and other learning areas.	Illustrates the relationship between Performing Arts and other learning areas.	State the relationship between Performing Arts and other learning areas.	Makes effort to state the relationship between Performing Arts and other learning areas with prompts.
Utilizing the Performing Arts platforms and contexts in furthering the role of Performing Arts in society.	Utilizes virtual and actual Performing Arts platforms and contexts in furthering the role of Performing Arts in society.	Utilizes the Performing Arts platforms and contexts in furthering the role of Performing Arts in society.	Uses Performing Arts platforms and contexts in furthering the role of Performing Arts in society.	Requires assistance to use the Performing Arts platforms and contexts in furthering the role of Performing Arts in society.
Applying lessons learnt in Performing Arts to real life situations.	Applies concepts learnt in Performing Arts to real life situations by performing varied disciplines of Performing Arts.	Applies lessons learnt in Performing Arts to real life situations.	Applies lessons learnt in Performing Arts to real life situations with guidance.	Makes an effort to apply lessons learnt in Performing Arts to real life situations with guidance.

COMMUNITY SERVICE-LEARNING CLASS ACTIVITY

Community Service Learning (CSL) is an experiential learning strategy that integrates classroom learning and community service to enable learners reflect, experience and learn from the community. The CSL project is expected to benefit the learner, the school and local community. Knowledge and skills on how to carry out a CSL project have been covered in Life Skills Education (LSE).

All learners with physical impairment in Grade 7 will be expected to participate in a CSL class activity. The activity will give learners an opportunity to practise the CSL Project skills covered under LSE. This activity will be undertaken in groups where learners with physical impairment will be purposively grouped to complement each other. Learners will be expected to apply the steps provided to carry out the CSL project.

The activity will take the form of a whole school approach, where the entire school community will be engaged in the learning process. Teachers will guide learners with physical impairment to execute a simple school based CSL class activity. This activity can be done in 4 to 6 weeks outside the classroom time. The duration may be adjusted accordingly to accommodate learners with physical impairment who may require more time to implement the CSL project.

CSL Skills to be covered

- i) **Research:** Learners will develop research skills as they investigate PCIs to address, ways and tools to use in collecting data, analysing information and presenting their findings.
- ii) **Communication:** Learners will develop effective communication skills as they engage with peers and school community members. These will include listening actively, asking questions, and presentation skills using varied modes.
- iii) **Citizenship:** Learners will be able to explore opportunities for engagement as members of the school community and provide a service for the common good.
- iv) **Leadership:** Learners will develop leadership skills as they take up various roles within the CSL activity.
- v) **Financial Literacy Skills:** Learners will consider how to source and utilise resources effectively and efficiently.
- vi) **Entrepreneurship:** Learners will consider ways of generating income through innovation for the CSL class activity.

Suggested PCIs	Specific Learning Outcomes	Suggested Learning Experiences (Customise to the focus of the grade)	Key Inquiry Questions
<p>Learners will be guided to consider the various PCIs provided in the subject in Grade 7 and choose one suitable to their context and reality</p>	<p>By the end of the CSL class activity, the learner should be able to:</p> <ol style="list-style-type: none"> identify a problem in the school community through research; develop a plan to solve the identified problem in the community design solutions to the identified problem implement solution to the identified problem share the findings to relevant actors reflect on own learning and relevance of the project appreciate the need to belong to a community. 	<p>The learners are guided in purposive pairs or groups to:</p> <ul style="list-style-type: none"> brainstorm on pertinent and contemporary issues in the community that need attention and share in class. <i>Learners with speech difficulties could be lip-read by peers, teacher, learner support assistant as they use residual speech or sign, point, write, use multipurpose communication board, speech generating device, eye tracking device or be allowed extra time to express their views. (Apply this adaptation to subsequent learning experiences involving use of speech).</i> discuss various PCIs within the school community and identify the one that requires immediate attention giving reasons for their choice. discuss possible solutions to the identified issue and propose the most appropriate solution to the problem. brainstorm on the resources needed for the activity and source for them. discuss different methods and tools of collecting data and determine the ones suitable for the selected project. develop appropriate tools (<i>Questionnaires, interview schedule, observation checklist</i>) for collecting data with the guidance of the teacher. <i>Learners with manipulation difficulties could be provided with adapted writing materials such as pen/pencils with grip, weighted pens/pencils or writing claws. They could type on tablet or be assisted by a scribe or learner support assistant to develop their tools.</i> collect data and record findings. <i>Learners with mobility difficulties could collect data remotely or be supported by peers and learner support assistant during data collection. Apply the adaptation on manipulation above here.</i> 	<ol style="list-style-type: none"> How does one determine community needs? Why is it necessary to be part of a community?

		<ul style="list-style-type: none"> ● discuss their findings, develop various reporting documents and use them to report on their findings. <i>Apply adaptation on the use of speech and manipulation in this experience.</i> ● implement a project to get solutions to the identified problem based on the research report. <i>Apply adaptation on the use of speech, manipulation and mobility in this experience. Ensure the safety of the learners as they manipulate the tools, materials, equipment and as they explore the environment.</i> ● use feedback from peers and the school community to improve on the implementation of the project. ● discuss the successes, challenges faced while implementing the project activities and lessons learnt; write a report and share through various media to peers and the school community. <i>Apply adaptation on the use of speech and writing above. Learners with manipulation difficulties could be provided with adapted digital resources with appropriate accessibility features or be supported by peers, learner support assistant or teacher to manipulate the digital resources. Light intensity should be controlled for learners with epilepsy and those with visual impairment.</i> ● reflect on how the project enhanced learning while at the same time facilitating service to the school by providing solutions to the identified issue(s). 	
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Assessment Rubric				
Criteria	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Identifying a pertinent issue in school the community to be addressed.	Gives Justification for the identified pertinent issue in the school community to be addressed.	Identifies a pertinent issue in the school community to be addressed.	States a pertinent issue in the school community to be addressed.	Recalls a pertinent issue discussed in class.
Planning to solve the identified issue.	Designs and develops a step-by-step plan of the activities to be carried out in the process of solving the problem.	Plans to solve the identified issue.	Outlines a plan to solve the identified problem.	States activities to be included in a plan to solve the identified problem.
Designing and implementing solutions to the identified problem.	Designs, analyses and implements solutions to the identified problem.	Designs and implements solutions to the identified problem.	Designs solutions to the identified problem.	Suggests solutions to the identified problem.