REPUBLIC OF KENYA

MINISTRY OF EDUCATION

JUNIOR SECONDARY SCHOOL CURRICULUM DESIGN

GRADE 7

PERFORMING ARTS

KENYA INSTITUTE OF CURRICULUM DEVELOPMENT
2021

First Published in 2021

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 for Sustainable Development in Kenya'. 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, Grades 4 and 5. The roll out for Grade 6 and Junior Secondary (Grade 7-9) will subsequently follow.

It is my hope that the curriculum designs for 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). The implementation progressed to Upper Primary (Grade 4, 5 and 6) 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.

The Grade 7 curriculum designs for the respective learning areas will enable the development of twenty first 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 will be a significant milestone towards realization of the curriculum mission 'Nurturing Every Learner's Potential'.

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ACKNOWLEDGEMENT

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 the Grade 7 curriculum designs 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 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 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 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 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 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

SUBJECTS AND LESSON 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	5
7.	Social Studies	3
8.	Religious Education (CRE/IRE/HRE)	2
9.	Business Studies	3
10.	Agriculture	3
11.	Life Skills Education	1
12.	Physical Education and Sports	2
13.	Optional Subject	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

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 instil 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.

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 to develop an understanding and appreciation of artistic and cultural ex*press*ion 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
1.0 Performing Arts Basic Elements	**1.1 Introduction to Performing Arts (3 lessons)**	By the end of the sub strand, the learner should be able to: a) discuss 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) discuss the importance of Performing Arts in society e) appreciate the significance of the disciplines within Performing Arts	The learner is guided to: • brainstorm with others on the meaning of Performing Arts • identify and group the different disciplines (*music, drama, dance, film and elocution*) and 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 • collect items on the genres of performing Arts (pictures, drawings, newspapers and clips) • interact with the community to learn about Performing Arts • brainstorm, in collaboration with other learners on the importance of Performing Arts while respecting each other's views	1. What does Performing Arts entail? 2. How is Performing Arts useful to the society?

Core competencies to be developed:
Core competencies to be developed:
• Communication**:** the learner speaks clearly while brainstorming, in groups, on the importance of Performing Arts.
• Learning to learn**:** the learner acquires concepts, knowledge and skills relevant for continued learning.
• Digital literacy: the learner interacts with ICT devices to identify relationships among disciplines of Performing Arts.
Values:
• Respect: the learner accommodates others' views during group discussions and class activities.
• Integrity: the learner observes ethics while watching video clips, researching and collecting items to make a portfolio.
• Unity**:** as the learner collaborates to discuss the importance of Performing Arts.
Pertinent and Contemporary Issues (PCIs)
• Value-based Education**:** the learner ethically interacts with reference material.
Link to other subjects:
• English and Kiswahili: the learner uses language skills when discussing in groups and presenting own ideas and work.
• Social Studies: the learner discusses real life social issues as represented in Performing Arts pieces.

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to discuss the meaning of Performing Arts	Correctly and comprehensively discusses the meaning of Performing Arts.	Correctly discusses the meaning of Performing Arts.	Discusses the meaning of Performing Arts with some challenges.	Discusses the meaning of Performing Arts partly, when helped.

Ability to categorise the disciplines of Performing Arts	Correctly categorises, with ease, the disciplines of Performing Arts.	Correctly categorises the disciplines of Performing Arts.	Partially categorises the disciplines of Performing Arts.	Hardly categorises the disciplines of Performing Arts.
Ability to identify the genres in the disciplines of Performing Arts	Correctly identifies, with ease, the genres within each discipline of Performing Arts.	Correctly identifies the genres within each discipline of Performing Arts.	Partly identifies genres within each discipline of Performing Arts.	Rarely identifies genres within each discipline of Performing Arts.
Ability to discuss the importance of Performing Arts in society.	Clearly and elaborately discusses the importance of Performing Arts in society.	Discusses the importance of Performing Arts in society.	Partly discusses importance of Performing Arts in society.	Struggles to discuss importance of Performing Arts in society.
Ability to identify the relationships among the disciplines in Performing Arts	Correctly and clearly identifies the relationships among the disciplines in Performing Arts.	Correctly identifies the relationships among the disciplines in Performing Arts.	Partially identifies some relationships among disciplines in Performing Arts.	Identifies the relationships among disciplines in Performing Arts only when given hints.

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) clap or tap rhythmic patterns incooporating the semiquaver and its corresponding rest b) aurally recognize rhythmic patterns with semiquavers and semiquaver rests 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 learner is guided to: • listen to or sing music incooporating semiquavers and the corresponding rests • clap or tap simple rhythmic patterns incooporating the semiquaver: *ta-fa te-fe, ta te-fe, ta-fa te* • aurally recognize rhythmic patterns with semiquavers and semiquaver rests *ta-fa te-fe, ta te-fe, ta-fa te* in given music excerpts • recite rhythmic patterns incooporating the semiquaver using the French rhythm names (*ta-fa te-fe, ta te-fe, ta-fa te*) • 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 are guided in 'beating' time and	1. What constitutes rhythm in music? 2. How are beats organized in a song to create different metric feels? 3. How are rhythmic patterns identified in a piece of music?

			- identify the different time signatures - write rhythms and group notes into beats in simple time - clap or tap rhythmic patterns in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time in pairs - write simple rhythms in simple time from dictation	

Core competencies to be developed:

- Communication**:** the learner listens attentively to music and rhythmic patterns and recites or claps the rhythmic pattern correctly.
- Collaboration**:** the learner contributes to group work during identification and clapping of rhythms in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time.
- Learning to learn**:** the learner is 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: the learner conceives and writes rhythmic patterns as dictated.

Values:

- Patriotism: instilled as learners sing songs on patriotism incooporating semiquavers and the corresponding rests.
- Respect: the learner recognizes and accommodates views of each member of the team while tapping and identifying rhythmic patterns in different time signatures.
- Unity**:** the learner works with a team to decode rhythmic patterns.

Pertinent and Contemporary Issues (PCIs)
• Environmental education, disaster risk reduction, safety and security, diseases: the learner listens to songs in different time signatures addressing different PCIs.

Link to other subjects:
• Mathematics: knowledge gained in Mathematics on numbers is applied in counting the beats in different time signatures.
• English and Kiswahili: the learner sings songs in different languages using the knowledge gained in the languages.

Assessment Rubric				
Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to clap or tap rhythmic patterns involving the semiquaver and its corresponding rest	Accurately and consistently claps or taps rhythmic patterns involving the semiquaver and its corresponding rest.	Accurately claps or taps rhythmic patterns involving the semiquaver and its corresponding rest.	Partially claps or taps rhythmic patterns involving the semiquaver and its corresponding rest.	Struggles to clap or tap rhythmic patterns involving the semiquaver and its corresponding rest even when guided.
Ability to aurally recognize rhythmic patterns with semiquavers and semiquaver rests.	Accurately and flawlessly recognizes rhythmic patterns with semiquavers and semiquaver rests aurally.	Accurately recognizes rhythmic patterns with semiquavers and semiquaver rests aurally.	Partially recognizes aurally rhythmic patterns with semiquavers and semiquaver rests auraly.	Hardly recognizes aurally rhythmic patterns with semiquavers and semiquaver rests even when assisted.

Ability to group notes into beats in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time	Accurately and exemplary groups various notes into beats in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time.	Accurately groups notes into beats in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time.	Partly groups notes into beats in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time.	Struggles to group notes into beats in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time even when guided.
Ability to write rhythms in simple time on monotone	Accurately and consistently writes sounded rhythmic patterns in simple time, grouping the notes correctly.	Accurately writes sounded rhythmic patterns in simple time, grouping the notes correctly.	Partially writes sounded rhythmic patterns in simple time, grouping the notes correctly.	Partially writes sounded rhythmic patterns and groups the notes in simple time only with assistance.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic Elements	**1.3 Pitch (4 lessons)**	By the end of the sub strand, the learner should be able to: 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) read simple melodies in the keys of C, G, D, and A major on treble staff e) appreciate music written using staff notation	The learner is guided to: • draw the treble staff and name lines and spaces on it • draw a keyboard, identify and name the notes in relation to the notes on the treble staff • practice writing and naming notes with accidentals on the staff • use digital devices and musical instruments to sound and imitate the notes on staff to show the effect of accidentals • sing or play melodies with scalic motion and at different pitch levels • sing the major scale ascending and descending using tonic solfa. • describe melodic intervals between adjacent degrees of a major scale (TTSTTTS) • construct major scales of *C, G, D,* and *A major*	1. Why is pitch an important element in music? 2. How are different musical features used in interpreting music in staff notation?

				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	
				• use digital devices and musical instruments to sound intervals; *perfect unison, major 2nd, minor 2nd, major 3rd and minor 3rd* in a diatonic major scale and aurally identify them	
				• discuss and describe intervals dictated to them and write them down using solfa and staff notation in groups	

Core competencies to be developed:
- Communication: the learner speaks clearly and effectively by making several points in a logical order as they present their group work.
- Collaboration**:** the learner actively contributes to group discussions and activities.
- Learning to learn: the learner is equipped with concepts, knowledge and skills on writing and interpretation of scored music, which are relevant for continued learning.
- Digital literacy: the learner interact with digital devices as they use them to sound notes and imitate them.

Values:
- Respect: the learner accommodates peers' opinions during group discussions.
- Unity: the learner works with peers in group work.
- Responsibility: the learner acquires responsibility while using digital devices and using online resources.

Pertinent and Contemporary Issues (PCIs):
- Peer education: learners work together and share ideas as they appraise each other's performances of melodies.
- Value-based education**:** the learner interacts with sheet music pieces while observing ethics.
- Social cohesion**:** the learners work together in groups to describe intervals in a simple melody.

Link to other subjects:
- English, Kiswahili, Indigenous Languages and foreign languages: the learner sings songs in these languages and gain some proficiency in the languages.
- Mathematics**:** the learner's description of intervals enhances counting learnt in Mathematics.
- Computer science**:** the learner interacts with the digital devices, softwares and internet when notating pitches, scales and intervals.

Assessment Rubric				
Indicator	**Exceeds expectationn**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to write musical notes on treble staff	Accurately and consistently writes musical notes on treble staff	Accurately writes musical notes on treble staff.	Partially writes musical notes on treble staff	Struggles to write musical notes on treble staff.
Ability to describe melodic intervals of up to a 3rd in a simple melody	Accurately and elaborately describes melodic intervals of up to a 3rd in a simple melody.	Accurately describes melodic intervals of up to a 3rd in a simple melody.	Partially describes melodic intervals of up to a 3rd in a simple melody.	Hardly describes melodic intervals of up to a 3rd in a simple melody even when given cues and hints.
Ability to construct the diatonic major scales of C, G, D and A on treble staff	Accurately and easily constructs the scales of C, G, D and A on treble staff.	Accurately constructs the scales of C, G, D and A on treble staff.	Partly constructs the scales of C, G, D and A on treble staff.	Has difficulty in constructing the scales of C, G, D and A on treble staff.
Ability to read simple melodies in C, G, D and A major	Articulately and accurately reads simple melodies in C, G, D and A major with accuracy in pitch and rhythm.	Accurately reads simple melodies in C, G, D and A major keys with accuracy in pitch and rhythm.	Reads simple melodies in C, G, D and A major with inaccuracies in either rhythm or pitch.	Reads simple melodies in C, G, D and A major with inaccuracies in both rhythm and pitch.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic Elements	**1.4 Narrative (3 Lessons)**	By the end of the sub strand the learner should be able to: 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	The learner is guided to: • watch a live or recorded performance to describe a narrative and identify its features: *storyline, theme, characters* • identify contemporary themes that can be explored in narrative • research on features of a narrative using technology in pairs or groups and present the findings • interact with accomplished story tellers within the community to identify the qualities of a good story teller • narrate a story while demonstrating the qualities of a good story teller	1. What constitutes a narrative? 2. How can contemporary issues be addressed using the narrative form? 3. How would you describe a good story teller?
Core competencies to be developed: • Communication: the learner listening keenly and speaking to others with clarity during class discussion and research on narratives. • Collaboration: the learner works with others in group work and research on features of a narrative.				

• Learning to learn: the learners are equipped with concepts, knowledge and skills relevant for continued learning.	
• Digital literacy: the learner interacts with ICT devices during research work and class demonstrations.	

Values:
- Respect: the learner accommodates others' views during class discussions/brainstorming and demonstrations.
- Integrity: the learner engaging in ethical sourcing and use of reference material.
- Unity: the learner works in pairs and groups on research work and group activities on the narrative.

Pertinent and Contemporary Issues (PCIs)
- Life skills**:** learner develops interpersonal and effective communication through artistic language used in storytelling.
- Social cohesion: the learner interacts with story tellers from the community, social and relationship skills are developed.

Link to other subjects:
- English, Kiswahili and Indigenous Languages: the learner uses 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: the learner gains knowledge in related themes on civic life, culture and legal issues handled in the narratives.
- Computer Science: The learner interacts with ICT gadgets to research and watch digital content relating to narratives.

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to explain the meaning of a narrative.	Correctly and elaborately explains	Correctly explains the meaning of a narrative.	Partly explains the meaning of a narrative.	Consistently needs prompting to explain

	the meaning of a narrative.			the meaning of a narrative accurately.
Ability to identify features of a narrative.	Accurately and constantly identifies features of a narrative.	Accurately identifies features of a narrative.	Partially identifies features of a narrative.	Partially identifies features of a narrative only when prompted.
Ability to use voice, body and space to tell a story.	Correctly and vividly illustrates the use of voice, body and space to tell a complete story.	Correctly illustrates the use of voice, body and space to tell a story.	Partly uses aspects of voice, body and space to tell a story.	Needs help to illustrate use of voice, body and space to tell a story.
Ability to demonstrate the qualities of a good story teller.	Accurately and creatively demonstrates the qualities of a good story teller.	Accurately demonstrates the qualities of a good story teller.	Partially demonstrates of the qualities of a good story teller.	Partially demonstrates of the qualities of a good story teller only 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)**	By the end of the sub strand the learner should be able to: a) describe the basic elements of a verse b) discuss theme in 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	The learner is guided to: • watch a live or recorded performance of a verse to identify, in collaboration with others, the elements of a verse • discuss, in groups, themes in verse as a way of addressing issues affecting society • 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	1. How does verse address pertinent and contemporary issues in society? 2. How would you use language in a verse?

Core Competencies to be Developed:
- Communication: the learner makes verbal expressions in reading of verses and through group discussions.
- Collaboration: the learner works as a member of a group exploring the nature of a verse.
- Learning to learn: the learner discovers, through discussions, features of a verse written for performance.
- Digital literacy: the learner acquires the ability to manipulate and use digital equipment.

Values:
- Respect: the learner develops the value of accommodating others' views.

- Integrity: the learner observes ethical and legal issues when sourcing and using reference materials.
- Social Justice: learner develops the value of social justice from themes in verses addressing social justice in society

Pertinent and Contemporary Issues:
- Patriotism and good governance: the learner identifies themes which enhance responsibility to society through performances in the arts.
- Environmental and social issues: the learner discusses themes in verse in relation to environmental and social issues affecting the society.

Link to other subjects:
- English, Kiswahili and Indigenous Languages: the learner continues to develop linguistically.
- Social Studies: the learner brainstorms how social issues addressed in the fictional world reflect the very social ones affecting society.
- Computer Studies: the learner manipulates video screening devices and spaces.

Assessment Rubric				
Indicator	**Exceeds Expectation**	**Meets Expectation**	**Approaches Expectation**	**Below Expectation**
Ability to describe the basic elements of a verse	Correctly and flawlessly describes the basic elements of a verse.	Correctly describes the basic elements of a verse.	Partly describes basic elements of a verse.	Partly describes basic elements of a verse, only when guided.
Ability to discuss theme in verse in relation to issues affecting society	Correctly and elaborately discusses theme in verse in relation to issues affecting society.	Correctly discusses theme in verse in relation to issues affecting society.	Discusses, insufficiently theme in verse in relation to issues affecting society.	Discusses, with help, theme in verse in relation to issues affecting society.

Ability to use voice techniques in reading and reciting verse to effect meaning.	Correctly and articulately uses voice techniques in reading and reciting verse to effect meaning.	Correctly uses voice techniques in reading and reciting verse to effect meaning.	Partly uses voice techniques in reading and reciting verse to effect meaning.	With help, partly uses voice techniques in reading and reciting verse to effect meaning.
Ability to use body and space in verse delivery to enhance communication.	Creatively uses body and space, and with ease, in verse delivery to enhance communication.	Correctly uses body and space in verse delivery to enhance communication.	Partly uses body and space techniques in verse delivery to enhance communication.	Needs prompting to use body and space techniques in verse to enhance communication.

DRAFT

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic Elements	**1.6 Skit (3 Lessons)**	By the end of the sub strand the learner should be able to: a) describe the structure of a skit as a work of art b) examine society and identify pertinent themes that can be explored in a skit c) discuss the importance of improvisation in a skit d) demonstrate the use of dialogue in a skit e) discuss functions of costumes and props in a skit f) appreciate the skit as a tool for addressing issues in society	The learner is guided to: • watch live or recorded performances following research from the internet and identify the structure of a skit (*milestones, plot, language, improvisation*) • brainstorm on the basic structure of a skit with others in class • research on pertinent themes that can be explored in a skit such as safety and security and report the findings to the class • create dialogue to role play different characters in a skit • watch live or recorded performances and identify, in groups, the functions of costumes and props in a skit	1. How can a skit address the issues that affect society? 2. In what ways can dialogue be used to develop character in a skit?

Core Competencies to be Developed:
- Communication: the learner listens keenly and speaks with clarity during class discussion on skits.
- Collaboration: the learner participates in group work in brainstorming on the structure of a skit.

• Learning to learn: the learner is equipped with concepts, knowledge and skills relevant for continued learning. • Digital literacy: the learner interacts with ICT devices in watching some skits on videos and the internet.
Values: • Respect: the learner accommodating others' views during class discussions on skits. • Integrity: the learner engages in ethical sourcing and use of reference material. • Unity: the learner works with others in pairs and groups on research work and group activities on the skit.
Pertinent and Contemporary Issues • Social cohesion: the learner acquires 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: the learner gains skills that enhance awareness on the response of Performing Arts to social issues. • Peace education: as the learner discusses pertinent issues that promote peace of citizens in the society that can be addressed in a skit.
Link to other subjects: • English: the learner uses the language in class discussions as a medium of communication on the elements of the skit. • Kiswahili: the learner uses the language to role play and demonstrate some elements of a skit. • Indigenous languages: in performance of some of the skits when interacting with members of the community. • Social Studies: the learner gains knowledge in related themes on civic life, culture and legal issues handled in the skits. • Computer Science: the learner interacts with ICT gadgets to research and watch digital content relating to skits.

Assessment Rubric				
Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to describe the structure of a skit as a work of art	Accurately and flawlessly describes the structure of a skit as a work of art.	Accurately describes the structure of a skit as a work of art.	Partially describes aspects of the structure of a skit as a work of art.	Struggles to describes aspects of the structure of a skit as a work of art even when given guidance
Ability to identify pertinent themes explored in a skit	Correctly and articulately and identifies pertinent themes explored in a skit.	Correctly identifies pertinent themes explored in a skit.	Partly identifies pertinent themes explored in a skit.	Hardly identifies pertinent themes explored in a skit.
Ability to discuss the importance of improvisation in a skit	Accurately and elaborately discusses the importance of improvisation in a skit.	Accurately discusses the importance of improvisation in a skit.	Partly discusses aspects of improvisation in a skit.	Discusses with difficulties aspects of improvisation in a skit only when prompted.
Ability to demonstrate the use of dialogue in a skit	Correctly and articulately demonstrates the use of dialogue in a skit.	Correctly demonstrates the use of dialogue in a skit.	Partially demonstrates use of dialogue in a skit with.	Partly demonstrates use of dialogue in a skit only when prompted.
Ability to discuss functions of costumes and props in a skit.	Accurately and elaborately discusses functions of costumes and props in a skit.	Accurately discusses functions of costumes and props in a skit.	Partially discusses functions of costumes and props in a skit.	Struggles to discuss functions of costumes and props in a skit through prompting.

STRAND 2.0: CREATING

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	**2.1 Rhythm (5 lessons)**	By the end of the sub strand, the learner should be able to: 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	The learner is guided to: • listen to rhythmic patterns and identify factors to consider in creating a rhythmic pattern (*variation of note values, rests, repetition for unity, symmetry, adherence to time signature*) • 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 (*semi-breve, minim, crotchet, two quavers and semiquavers*) • tap rhythms of the notes as they recite their French rhythm names: *taa-aa-aa-aa* (semi-breve), *taa-aa* (minim), *taa* (crotchet), *ta-te* (two quavers), and the semiquavers (*ta-te, ta te-fe, ta-fa te*) • sing or play songs in simple time: $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time, identifying the strong and weak beats	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?

| | | | individually and in groups, write 2-bar rhythmic patterns from dictation take turns with others to tap 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 create own 2-bar rhythmic patterns in simple time: $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time adhering to integrity and originality clap or play and recite the French rhythm names of rhythms created by self and others sing tunes in simple time and use drums, and other percussion instruments to improvise rhythmic accompaniment individually and in groups | |

Core competencies to be developed:
- Self-efficacy: the learner makes decision on how to create own original rhythmic patterns.
- Communication: the learner speaks clearly and articulately while identifying and interpreting rhythmic patterns.
- Collaboration: the learner contributes to group work during creation and identification of rhythms
- Learning to learn: the learner is equipped with concepts, knowledge and skills on creation of rhythm, which are relevant for continued learning in composition, performance and music appreciation.
- Digital literacy: the learner uses digital devices and software or application when creating and identifying rhythmic patterns.
- Creativity and imagination: the learner conceives and creates original rhythmic patterns through creativity and imagination.

Values:
- Respect: the learner recognizes and accommodates views of each member of the team on creation of rhythmic patterns.
- Unity: the learner works with team to create rhythmic patterns.
- Integrity: the learner ethically sources and uses reference material.

Pertinent and Contemporary Issues (PCIs)
- Social cohesion: the learner interacts with online reference material and with others in groups.

Link to other subjects:
- Computer Science: the learner interacts with the computers and other digital media to gather online materials during research on rhythm.
- Mathematics: the learner uses knowledge on numbers to achieve symmetry in writing a rhythmic pattern.
- Visual Arts: the learner use drawing skills acquired from Visual Arts to design flash cards and write note values.

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to outline the factors to consider in creating a rhythmic pattern	Accurately and elaborately outlines all the factors to consider in creating a rhythmic pattern.	Accurately outlines all the factors to consider in creating a rhythmic pattern.	Partially outlines factors to consider in creating a rhythmic pattern.	Partially outlines factors to consider in creating a rhythmic pattern only when given hints.
Ability to interpret simple rhythmic patterns in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time	Accurately and Consistently 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.	Accurately interprets rhythmic patterns in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time correctly.	Partially interprets some rhythmic patterns in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time correctly.	Struggles to interpret rhythmic patterns in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time even when guided.
Ability to improvise rhythmic accompaniment to tunes in simple time	Effortlessly and spontaneously improvises intricate and interesting rhythmic accompaniment to a variety of tunes in	Improvises rhythmic accompaniment to tunes in simple time.	Partly improvises rhythmic accompaniment to tunes in simple time.	Partly improvises rhythmic accompaniment to tunes in simple time only with guidance.

	simple time with variations in patterns.			
Ability to create rhythmic patterns in $\frac{2}{4}, \frac{3}{4},$ and $\frac{4}{4}$ time	Imaginatively explores various note values and creates exemplary 2-bar rhythmic patterns in simple time in $\frac{2}{4}, \frac{3}{4},$ and $\frac{4}{4}$ time.	Correctly creates rhythmic patterns in $\frac{2}{4}, \frac{3}{4},$ and $\frac{4}{4}$ time.	Partly creates rhythmic patterns in $\frac{2}{4}, \frac{3}{4},$ and $\frac{4}{4}$ time.	Creates rhythmic patterns in $\frac{2}{4}, \frac{3}{4},$ and $\frac{4}{4}$ time with errors even when given guidance.

DRAFT

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	2.2 Melody (5 lessons)	By the end of the sub strand, the learner should be able to: a) identify the qualities of a good melody b) interpret 2-bar melodies in simple time c) create 2-bar melodies in simple time using treble staff d) play or sing melodies created by self and others e) appreciate melodies composed by self and others.	The learner is guided to: • individually and in groups sing familiar tunes using tonic sol-fa • interpret hand signs as demonstrated by a peer, in groups • individually and in groups sing or play given 2-bar melodies in $\frac{2}{4}, \frac{3}{4},$ and $\frac{4}{4}$ times with leaps not exceeding a *major 3rd* upwards or downwards using the note values learnt and in *C, G, D and A major* • in groups discuss qualities of a good melody (*stepwise motion and leaps up to a 3rd,singability, shape/contour, start on d, m or s, end on d*) • use voice or instrument or technology, to improvise a melody • create 2-bar melodies in $\frac{2}{4}, \frac{3}{4},$ and $\frac{4}{4}$ times with leaps not exceeding a	1. How is a melody created? 2. What constitutes a good melody?

			major 3rd using the note values learnt and in C, G, D and A major
			• individually sing or play the melodies created to the rest of the class for peer review and feedback from 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.

Core competencies to be developed:
- Creativity and imagination: the learner generates new ideas by creating own melodies.
- Critical thinking and problem solving: the learner makes decisions on the note values and pitches to combine to create a melody.
- Communication: the learner plays or sings melodies created by self and others.
- Collaboration: the learner participates in group work and take turns to use hand signs.
- Self-efficacy: the learner develops skills as they create own melodies and also use digital devices to record each other's melodies.
- Digital literacy: the learner uses computer or phone music notation software or apps to create and play own melodies.

Values:
- Unity: the learner works in groups to use hand signs and in creating melodies.
- Love: the learner participates in group discussions without discrimination.

- Respect: the learner gives appropriate comments and responds respectfully to other's views as they critique each other's melodies.
- Responsibility: the learners are able to responsibly use the resources availed to them such as computers in the process of creating music.
- Integrity: the learner creates original melodies without copying from others.

Pertinent and Contemporary Issues (PCIs)
- Mentorship and peer education: the learner shares their melodies with peers for review or critique and further improvement.
- Decision making: the learner makes use of the knowledge learnt in creating own melodies.

Link to other subjects:
- Computer Science: the learner uses computer or phone music software or apps in creating, playing and recording own melodies

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to identify qualities of a good melody	Accurately identifies and elaborately describes the qualities of a good melody.	Accurately identifies the qualities of a good melody.	Partially identifies qualities of a good melody.	Hardly identifies qualities of a good melody even when given hints.
Ability to interpret 2-bar melodies in simple time	Accurately and expressively interprets 2 bar melodies with correct pitch and rhythm.	Accurately interprets 2 bar melodies with correct pitch and rhythm.	Interprets 2 bar melodies with inaccuracies in pitch and rhythm.	Hardly interprets 2-bar melodies in simple time.

Ability to create 2-bar melodies in simple time using treble staff.	Correctly and creatively creates 2 bar melodies in simple time using treble staff.	Correctly creates 2 bar melodies in simple time using treble staff.	Partly creates 2 bar melodies in simple time using treble staff.	Struggles to create 2 bar melodies in simple time using treble staff even when guided.
Ability to play or sing melodies created by self and others.	Expressively and accurately plays or sings melodies created by self and others.	Accurately plays or sings melodies created by self and others.	Partly plays or sings melodies created by self and others.	Plays or sings melodies created by self and others with a lot of inaccuracies in pitch and rhythm.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	**2.3 Narrative (4 Lessons)**	By the end of the sub strand, the learner should be able to: 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	The learner is guided to: • identify and discuss pertinent issues in society that can be addressed in a narrative such a Covid 19 drugs and substance abuse, cancer • select a theme to be developed into a narrative • research on process of scripting a story using ICT resources in pairs or groups • 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	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?

Core competencies to be developed:
- Communication: the learner listens keenly and speaks to others with clarity during class discussions as they create narratives.
- Collaboration: the learner participates in group work and research as the learner and others create stories.
- Self-efficacy: the learner applies the concepts learnt to create and, in the process, builds confidence and self-esteem.
- Learning to learn: the learner is equipped with concepts, knowledge and skills relevant for continued learning through research and brainstorming narratives.
- Digital literacy: the learner interacts with ICT devices by watching some clips and doing research on narratives.
- Creativity and Imagination: the learner develops creative and imagination skills as they create, develop and tell stories

Values:
- Respect: the learner accommodates other's views as they discuss and create milestones and stories.
- Integrity: the learner engages in ethical sourcing and use of reference materials to assist in scripting stories.
- Teamwork: the learner works in pairs and groups on research work and group activities on the narrative.
- Responsibility: the learner creates own original stories without copying what others have created before.

Pertinent and Contemporary Issues (PCIs)
- Life skills education: effective communication is enhanced as the learner collaborates in pairs or groups.
- Communicable diseases: the learner creates narratives that highlight health issues in society.

Link to other subjects:
- 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: the learner interacts with ICT gadgets to research and watch digital content relating to narratives

Assessment Rubric

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to choose an appropriate theme for a narrative	Correctly and imaginatively chooses an appropriate theme for a narrative.	Correctly chooses an appropriate theme for a narrative.	Chooses a theme for a narrative with difficulty.	Hardly chooses a theme for a narrative even when assisted.
Ability to create milestones of a story on a pertinent issue in society	Imaginatively creates milestones of a story on a pertinent issue in society with a smooth flow.	Creates milestones of a story on a pertinent issue in society with a smooth flow.	Partially creates milestones of a story on a pertinent issue in society.	Creates milestones of a story on a pertinent issue in society with a jerky flow only when guided.
Ability to script a narrative showing a clear structure that conveys the intended message	Creatively scripts a narrative showing a clear structure that conveys the intended message	Scripts a narrative showing a clear structure that conveys the intended message	Partially scripts milestones of a narrative with a structure to convey the intended message.	Scripts milestones of a narrative that do not clearly convey the intended message.
Ability to create characters that are identifiable to society	Creates vivid and credible characters that are identifiable to society	Correctly creates characters that are identifiable to society.	Partly creates characters that are identifiable to society.	Has difficulty in creating characters that are identifiable to society.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	**2.4 Verse** **(4 Lessons)**	By the end of the sub strand, the learner should be able to: 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.	The learner is guided to: • watch live or recorded verse performances to help identify pertinent issues in society which can be addressed through verse • research using the digital space or dictionaries among others on appropriate diction and style for the verse, while working in groups • sketch a verse script in collaboration with other learners on topics such as child rights, care and protection • 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	1. How is a verse structured? 2. How is a persona created in verse? 3. Which effects are created by the choice of diction, themes and props?

			- gather relevant materials for making props from within and without the school - make relevant props using locally available materials to aid message delivery.	

Core competencies to be developed:

- Self-efficacy: the learner applies concepts learnt in creating to build confidence and self-esteem.
- Citizenship: the learner relates with positive qualities created in the persona.
- Creativity and imagination: the learner creates a verse script and makes props for use in verse delivery.
- Critical thinking and problem solving: the learner finds solutions to fictional conflicts and relates them to real life situations.

Values:

- Integrity: the learner creates own original verses without plagiarism.
- Unity: the learner sketches a verse script in collaboration with other learners on topics such as child rights, care and protection
- Patriotism: the learner develops a sense of patriotism through writing verses which promote patriotism.

Pertinent and Contemporary Issues (PCIs)

- Life skill education: enhanced as the learner prepares clear structure when writing verse
- Child rights: awareness is developed as the learner devises verses which promote child rights, care and protection.

Link to other subjects:

- English, Kiswahili and Indigenous Languages: language acquisition for self-expression is developed as the learner scripts a verse.
- Social Studies: the learner creates verses which address social issues

- Visual Arts and Pre-Technical and Pre-Career: the learner uses props and costumes from locally available materials using skills gained in Visual Arts.

Assessment Rubric

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to identify an appropriate theme in society for a verse script	Correctly and clearly identifies an appropriate theme in society for a verse script.	Correctly identifies an appropriate theme in society for a verse script.	Identifies a theme in society for a verse script with challenges.	Identifies a theme in society for a verse script, when guided.
Ability to script a verse with a clear structure and developed persona to address specific issues in the community.	With novelty, correctly scripts a verse with a clear structure and identifiable persona to address specific issues in the community.	Correctly scripts a verse with a clear structure and a developed persona to address specific issues in the community.	Scripts a verse with clear structure and an undeveloped persona to address specific issues in the community.	Scripts a verse with unclear structure and an undeveloped persona to address specific issues in the community.
Ability to use poetic language in writing a verse	Aptly and vividly uses poetic language in writing a verse.	Aptly uses poetic language in writing a verse.	Uses limited poetic language in writing of verse.	Uses limited poetic language in writing of verse, with guidance.

Ability to create relevant props with the use of locally available materials to enhance verse delivery	Artistically and fittingly creates relevant props using locally available materials to enhance verse delivery.	Creates relevant props using locally available materials to enhance verse delivery.	Partially creates relevant props using locally available materials to enhance verse delivery.	Creates some relevant props using locally available materials to enhance verse delivery, when assisted.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 **Creating**	**2.4 Skit** **(4 Lessons)**	By the end of the sub strand the learner should be able to: 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	The learner is guided to: • explore the local community and identifies a pertinent issue in the society which can be addressed in a skit • narrate a scenario for a skit in a group • create milestones for a skit in a group • establish characters that would develop the action in a skit • 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 • design relevant props, costumes and make up to enhance the message in the skit	1. What do you consider in creating a story for 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?

Core competencies to be developed:
- Communication: the learner listens keenly and speaks fluently during class discussions as they create skits.
- Collaboration: the learner participates in group work and pairs as research for creating scripts is done.
- Self-efficacy: the learner applying the concepts learnt to create, the learner builds confidence and self-esteem.
- Learning to learn: the learner is equipped with concepts and skills relevant for continued learning as they engage in creating skits.
- Digital literacy: when the learner interacts with ICT devices in learning.

Values:
- Respect: the learner accommodates others' views as they discuss and create skits.
- Integrity: the learner creates original skits without plagiarism.
- Unity: the learner works in pairs and groups, in research work as they create skits.
- Patriotism: the learner creates skits highlighting qualities of good citizenship.

Pertinent and Contemporary Issues (PCIs)
- Ethnic and racial relationship: the learner creates skits for performance on themes such as racial discrimination and ethnicity among other topics
- Health education: addressed as the learner creates skits that raise awareness about health issues.

Link to other subjects:
- English: the learner uses the language in class discussions on the elements of the skit and during group work.
- Kiswahili: the learner uses the language in class to demonstrate aspects of the skit.
- Indigenous Languages: the learner uses language in creating of some skits and when interacting with members of the community.
- Social Science: the learner gains knowledge on themes and topics that address social relationships handled in the skits created.
- Computer Studies: the learner interacts with ICT gadgets to research and watch digital content relating to skits.

Assessment Rubric				
Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to select a pertinent issue in the society and create a scenario for a skit	Appropriately selects a pertinent issue in the society and imaginatively creates 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 creates unclear scenario for a skit.	Hardly selects a pertinent issue in the society nor creates clear scenario for a skit.
Ability to use suitable language and style to portray character in a skit	Creatively uses suitable language and style to portray character in a skit.	Uses suitable language and style to portray character in a skit.	Uses suitable language to portray character in a skit with some difficulty.	Needs help to use suitable language and style to portray character in a skit.
Ability to design, collect and use items for improvisation of costume, make-up and props from the local environment	Imaginatively designs collects and uses items for improvisation of costume, make-up and props from the local environment.	Designs, collects and uses items for improvisation of costume, make-up and props from the local environment.	Designs, collects and partly uses items for improvisation of costume, make-up and props from the local environment.	Needs assistance to design, collect and use items for improvisation of costume, make-up and props from the local environment.

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)**	By the end of the sub strand the learner should be able to: a) classify Kenyan folk songs according to origin, type and function b) discuss 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	The learner is guided to: • watch live or recorded performances of folk song and define this genre of music • visit a cultural center, 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, participants, movements, costumes, accompaniment and message*) • listen to or watch various types of folk songs from different Kenyan communities and select several to perform as solo and in groups • listen to or watch different types of Western folk songs	1. What is the place of folk songs in society? 2. How do Kenyan folk songs differ from Western folk songs? 3. How is solo performance different from group performance?

			and selects one or more to perform 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*	
			• take up various roles in rehearsal and performance of Kenyan folk songs, *applying the appropriate techniques* 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 parent/guardian (lullabies, play songs, initiation songs,	

				wedding songs, sacred songs, work songs, dirges, among others)	
				• 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.	

Core competencies to be developed:
- Communication: the learner speaks fluently in group discussions.
- Collaboration: the learner takes part in group performance of Kenyan and Western folk songs.
- Citizenship: the learner participates in class discussion on Kenyan folk songs and performance of Kenyan folksongs.
- Digital literacy: the learner interacts with ICT devices to learn Kenyan and Western folk songs as well as record and archive them.
- Self-efficacy: the learner masters musicianship techniques and applies in performance.
- Critical thinking and problem solving: the learners discuss the social and economic importance of folk songs in society.

Values:
- Respect: the learner accommodates other's views and contribution in group discussions.
- Integrity: developed through ethical sourcing and use of digital material.
- Patriotism: developed through studying and performing Kenyan folksongs.

- Unity: developed through singing Kenyan and Western folk songs in groups and appreciation of music from each others' cultures.
- Responsibility: developed through learners taking charge of their own work in performing solo and in collecting and storing folk songs.
- Love: the learner appreciates performing folk songs from different communities other than their own.

Pertinent and Contemporary Issues (PCIs):
- Ethnic and racial relations, social cohesion: learner acquires affective skills in *ethnic and racial relations*, *social cohesion* and *patriotism* through discussing and performing folksongs from a wide range of cultural origins.
- Other PCIs: addressed through performance of folksongs that carry messages addressing other PCIs.

Link to other subjects:
- English, Kiswahili and Indigenous Languages and foreign languages: the learners sing songs in these languages and gain a degree of proficiency in these languages.
- Social Studies: content of Kenyan and Western folksongs 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: the learner uses resources such as drums and shakers developed using skills gained in Visual Arts in performance of folk songs.

Assessment Rubric

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to classify folk songs according to origin, type and/or function	Accurately classifies all Kenyan and Western folksongs according to origin,	Accurately classifies all Kenyan and Western folksongs	Partially classifies Kenyan and Western folksongs according	Struggles to classify Kenyan and Western folksongs according to origin, type and/or

	type and/or function with ease.	according to origin, type and/or function.	to origin, type and/or function.	function even when given cues.
Ability to discuss the social and economic uses of Kenyan and Western folk songs	Correctly and elaborately discusses the social and economic uses of Kenyan and Western folk songs citing relevant examples.	Correctly discusses the social and economic uses of Kenyan and Western folk songs citing relevant examples.	Partly discusses the social and economic uses of Kenyan and Western folk songs.	Hardly discusses the social and economic uses of Kenyan and Western folk songs even when given cues.
Ability to perform solo and group folk songs from different Kenyan communities	Expressively performs a wide variety of solo and group folk songs from Kenyan communities, effectively taking up various roles.	Performs solo and group folk songs from different Kenyan communities.	Partially performs solo and group folk songs only from different Kenyan communities.	Performs with difficulty solo and group folk songs from different Kenyan communities when prompted.
Ability to perform solo and choral Western folk songs	Effectively and expressively performs solo and choral Western folk songs applying performance techniques.	Accurately performs solo and choral Western folk songs applying the performance techniques.	Partly performs solo and choral Western folk songs applying some of the performance techniques.	Performs solo and choral Western folk songs with difficulty in applying the performance techniques.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	**3.2 Kenyan idiophones and membranophones** **(5 lessons)**	By the end of the sub strand, the learner should be able to: a) classify idiophones and membranophones from Kenyan communities b) discuss the role of idiophones and membranophones in a performance c) apply proper care and maintenance procedures for idiophones and membranophones d) apply appropriate techniques of tuning idiophones and membranophones e) play a membranophone or idiophone in a	The learner is guided to: • watch recorded or live performances involving percussion instruments to identify them • search for photographs/videos/audio clips of various Kenyan percussion instruments and categorise them as idiophones and membranophones • draw and label parts of different idiophones and membranophones instruments from different communities in Kenya • categorise idiophones from Kenyan communities by their mode of playing (shaken, struck, scrapped, clapped, plucked, stamped among others) and the material used	1. How are percussion instruments classified? 2. How can one care for Kenyan percussion instruments? 3. What roles do different percussion instruments play in an ensemble?

		percussion band performance f) appreciate playing various percussion instruments in an ensemble	• categorise membranophones as single or double headed • discuss how to care for and maintain *idiophones* and *membranophones* • on techniques of tuning and playing idiophones and membranophone by resource persons or mentors or visit a cultural centre • use digital devices to observe various techniques of tuning and playing Kenyan idiophones and membranophones • practice tuning and playing various idiophones and membranophones • discuss the role of the various idiophones and membranophones in a performance **Project:** **Tasks** • select an idiophone instrument and rehearses	

			given pieces of music in a percussion band • identify a suitable audience and in a percussion band, performs to them different pieces of music	

Core competencies to be developed:
- Creativity and imagination: the learner applies techniques of playing a percussion instrument in a band.
- Critical thinking and problem solving: the learner cares for an idiophone and membranophone by applying appropriate care and maintenance procedures.
- Communication: the learners communicate clearly as they discuss in groups on naming and classification of Kenyan percussion instrument
- Collaboration: the learner plays a musical instrument together with others in an percussion ensemble.
- Learning to learn: the learners are equipped with concepts, knowledge and skills relevant for continued learning.
- Digital literacy: the learner uses digital devices to learn playing techniques and maintenance of Kenyan percussion instruments.
- Citizenship: the learner gets to learn about and appreciates playing idiophones and membranophones drawn from different communities in Kenya.
- Self-efficacy: the learner plays an idophone or membranophone in an ensemble gaining self confidence and belief in self.

Values:
- Respect: the learner accommodates others' views during group discussions and class activities.
- Integrity: developed as the learner sources and uses reference material observing ethics.
- Responsibility: developed as the learner observes safety and ethical use of internet.
- Unity: developed as the learner plays percussion instruments in groups.

- Patriotism: the learner gets to appreciate playing idiophones or membranophones drawn from different communities in Kenya.

Pertinent and Contemporary Issues (PCIs)
- Integrity: acquired through ethical interaction with online audio-visual materials.
- Ethnic and racial relations: enhanced through learning about instruments (idiophones or membranophone) from various Kenyan cultures.
- Social cohesion: developed through playing Kenyan and Western percussion instruments in an ensemble.

Link to other subjects:
- 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 gadgets and internet in accessing information on instruments helps learners to manipulate these devices.
- Pre-technical and Pre-career education: the learners acquire tuning and playing skills for use in their later music-related careers.

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to classify idiophones and membranophones from Kenyan and Western communities	Correctly and easily classifies all Kenyan idiophones and membranophones.	Correctly classifies Kenyan idiophones and membranophones.	Partly classifies Kenyan idiophones and membranophones.	Struggles to classify Kenyan idiophones and membranophones even when given hints.

Ability to discuss the role of idiophones and membranophones in a performance	Elaborately and accurately discusses the role of idiophones and membranophones in a performance.	Accurately discusses the role of idiophones and membranophones in a performance.	Partly discusses roles of idiophones and membranophones in a performance.	Hardly discusses roles of idiophones and membranophones in a performance even when given cues.
Ability to apply proper care and maintenance procedures for idiophones and membranophones	Creatively and correctly applies the proper procedures of care and maintenance of Kenyan idiophones and membranophones.	Correctly applies the proper procedures care and maintenance Kenyan idiophones and membranophones.	Partly applies proper procedures of care and maintenance of Kenyan idiophones and membranophones.	Applies procedures of care and maintenance of Kenyan idiophones and membranophones with assistance.
Ability to demonstrate appropriate techniques of tuning idiophones and membranophones	With precision illustrates the proper techniques of tuning idiophones and membranophones.	Correctly illustrates the techniques of tuning and playing idiophones and membranophones (from Kenyan communities).	Partially illustrates techniques of tuning and playing idiophones and membranophones (from Kenyan communities).	Needs assistance to illustrate techniques of tuning and playing idiophones and membranophones (from Kenyan communities).
Ability to play an idiophone/ membranophone in a percussion band performance	Accurately and skilfully plays an idiophone or a membranophone in a percussion band in synchrony with others.	Accurately plays an idiophone or a membranophone in a percussion band in synchrony with others.	Partially plays an idiophone or a membranophone in a percussion band in synchrony with others.	Plays an idiophone or a membranophone in a percussion band with inaccuracies and difficulty in 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)** .	By the end of the sub strand, the learner should be able to: a) apply appropriate techniques for tuning the descant recorder or any other solo Western instrument b) read and play the scale of *C* **major** from staff notation c) sight-read simple melodies in *C major*, in simple time, on a descant recorder or any other Western solo instrument d) apply appropriate techniques while playing the descant recorder or a western solo instrument e) observe performance directions while playing a piece of music on a the	The learner is guided to: • watch videos or demonstration of techniques of tuning the descant recorder or any other Western instrument and apply them • search and watch videos or live demonstration of solo instrumentalists demonstrating playing notes of the scale of **C major** and practises playing them (on a descant recorder or any solo Western instrument) • listen to and imitate playing melodies from audio recordings • read and interpret fingering charts of a descant recorder or any other Western solo	1. How are appropriate techniques applied in playing Western instruments? 2. What is the value of sight reading music?

<table>
<tr><td></td><td></td><td>descant recorder or a western solo instrument

f) appreciate playing music on the descant recorder and any other Western solo instrument.</td><td>instrument for the scale of **C major**

• individually and with others practice reading and playing the scale of **C major** on treble staff, ascending and descending

• individually and in groups practises and plays melodies in **C major,** in simple time and in staff notation

• sight-read 2-bar melodies in **C major** and in simple time

• individually and in pairs practise playing the descant recorder or any other solo Western instrument applying appropriate playing techniques (e.g. *tonguing, fingering, strumming, picking, bowing, blowing, tone quality*)

• observe correct performance directions for</td><td></td></tr>
</table>

			repeat (repeat marks, *da capo* and *dal segno*), articulation (*legato* and *staccato*), 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 • take part in playing solo instruments during school assembly, clubs, events and festivals **Project** • select and play solo pieces in **C Major** in simple time on the descant recorder or any other solo Western instrument.	

Core competencies to be developed:
- Communication: the learner sight-reads and interprets given instrumental music.
- Collaboration: the learner collaborates with others in groups to play, research and apply different playing techniques.
- Self-efficacy: the learner builds confidence, resilience and self-esteem as she or he plays the descant recorder or Western solo instrument.
- Creativity and imagination: the learner applies techniques of playing the descant recorder or Western solo instrument.
- Learning to learn: the learner seeks to apply knowledge learnt in class to spaces beyond the classroom by playing their solo instruments in these spaces.
- Digital literacy- the learner uses ICT tools to download music for sight-reading and playing.

Values:
- Unity: the learner works with others in groups during discussions and playing the descant recorder in groups.
- Respect: the learner uses appropriate courteous language as they practice and play together.
- Responsibility: the learner takes care of, cleans and maintains their Western solo instrument.
- Integrity: the learner downloads pieces from the internet they observe ethical and legal issues.
- Love: the learners practise together and politely critique others' performance.

- **Pertinent and Contemporary Issues (PCIs):**
- Social cohesion: the learner discusses and plays instruments in groups with others.
- Life skill education: the learner contributes to the work of others through evaluating and appraising it, providing an avenue for improvement.

Link to other subjects:
- Computer Science: the learner uses ICT tools to download materials such as the anthems and duets for use in the classroom.

- Physical education: the learner maintains an appropriate playing position and fingering techniques when playing their solo instruments.
- Home science: the learner maintains, cleans, and stores their instruments appropriately.

Assessment Rubric				
Indicators	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to apply appropriate techniques for tuning the descant recorder or any other solo western instrument	Accurately and skillfully applies appropriate techniques for tuning the descant recorder or any other solo western instrument.	Accurately applies appropriate techniques for tuning the descant recorder or any other solo western instrument.	Partly applies appropriate techniques for tuning the descant recorder or any other solo western instrument.	Needs assistance to apply appropriate techniques for tuning the descant recorder or any other solo western instrument.
Ability to read and play the scale of **C major** ascending and descending from a staff notation	Flawlessly and accurately plays the scale of **C major** ascending and descending as notated on the staff.	Accurately plays the scale of C major ascending and descending as notated on the staff.	Plays the scale of **C major** ascending and descending, as notated on the staff with inconsistency in flow.	Plays the scale of **C major** ascending and descending with inconsistency in flow and inaccuracies in pitch and rhythm.
Ability to sight read melodies in **C major** and in *simple time* on a descant recorder or	Accurately and expressively sight reads melodies in **C major** and in simple time on a descant recorder or any other	Accurately sight reads melodies in simple time and in **C major** on a descant recorder or	Sight reads melodies in simple time, and in **C major** on a descant recorder or any other Western solo instrument,	Struggles to sight read melodies in simple time and in **C major** on a descant recorder or any other Western solo

any other Western solo instrument.	Western solo instrument.	any other Western solo instrument.	with errors in pitch and/or rhythm.	instrument even when given cues and hints.
Ability to apply appropriate playing techniques while playing the descant recorder or any other solo instrument.	Artistically and expressively applies appropriate playing techniques while playing the descant recorder or any other solo instrument.	Applies appropriate playing techniques; fingering, tone quality, dynamics and tempo, while playing the descant recorder or any other solo instrument.	Partly applies appropriate playing techniques; fingering, tone quality, dynamics and tempo, while playing the descant recorder or any other solo instrument.	Applies with difficulty some appropriate playing techniques; fingering, tone quality, dynamics and tempo, while playing the descant recorder or any other solo instrument.
Ability to observe performance directions while playing a piece for the descant recorder or any other solo instrument	Accurately and constantly observes performance directions while playing a piece for the descant recorder or any other solo instrument.	Accurately observes all the performance directions while playing a piece for the descant recorder or any other solo instrument.	Partially observes performance directions while playing a piece for the descant recorder or any other solo instrument.	Hardly observes performance directions while playing a piece for the descant recorder or any other solo instrument.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	**3.4 Kenya Folk Dance (5 lessons)**	By the end of the sub-strand the learner should be able to: 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	The learner is guided to: • search and watch videos or live performances of folk dances from diverse Kenyan communities and categorize them according to; *gender, occasion, function, themes or messages, age and community* • individually introduce a folk dance highlighting the title, theme, community, gender and occasion of performance • 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 • perform a selected Kenyan folk dance with appropriate body and facial expressions	1. What contributes towards 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?

			that communicate ideas in the theme
			• 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
			• appraise own and peers' performances of Kenyan folk dances

Core competencies to be developed:
- Communication: the learner communicates messages, feelings and moods through performance of folk dances.
- Collaboration: the learner performs folk dances with others relating cordially.
- Self-efficacy: the learner is able to express feelings through movements becoming more attuned to the inner self.
- Creativity and imagination: the learner is able to use creative movements to express feelings and thoughts in a folk dance.
- Learning to learn: the learner performs contrasting movements that help define feelings
- Citizenship: the learner performs folk dances from different Kenyan communities promoting patriotism.

Values:
- Responsibility: the learners take different roles in a folk dance.
- Respect: the learner respects others during a folk dance performance.

•	Unity: the learners work together as a team in a performance.

Pertinent and Contemporary Issues (PCIs)
- Life skills education: the learner interacts and learns to cope with peers during folk dance performances and group discussions.
- Human sexuality and gender: the learner takes different roles associated with gender in a folk dance performance.
- Social cohesion: the learner performs a folk song in a group enhancing social relations with peers.

Link to other subjects:
- Physical Education and Sports: the learner develop motor skills or kinaesthetic sensibility as means to improve self-concepts during folk dance performance.
- Social studies: the learners learn their own traditions and culture through folk dances.
- Indigenous Languages: the learners master concepts in local languages through performance of folk dances.

Assessment Rubric

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to classify the folk dances in diverse Kenyan communities	Accurately classifies giving details and citing relevant examples of folk dances in diverse Kenyan communities.	Correctly classifies folk dance dances in diverse Kenyan communities	Partly classifies folk dances in diverse Kenyan communities	Partly classifies folk dances in diverse Kenyan communities only when assisted.
Ability to provide background information of a Kenyan folk dance	Articulately and accurately provides a detailed background	Accurately provides a detailed background	Partially provides background information of a Kenyan folk dance.	Partially provides the background information of a Kenyan folk dance

		information of a Kenyan folk dance.	information of a Kenyan folk dance.		with most of the information required missing.
Ability to perform a Kenyan folk dance with appropriate dance movements	Creatively and accurately performs a Kenyan folk dance with appropriate dance movements	Accurately performs a Kenyan folk dance with appropriate dance movements	Partly performs a Kenyan folk dance with appropriate dance movements.	Performs a Kenyan folk dance with inconsistencies in dance movements.	
Ability to sing songs that are appropriate for the dance	Expressively and correctly sings songs that are appropriate for the dance	Correctly sings songs that are appropriate for the dance	Partly sings songs that are appropriate for the dance	Partially sings with difficulty some songs that are appropriate for the dance	
Ability to use appropriate music instruments, costumes, props and make up in a Kenyan folk dance performance	Artistically and creatively uses 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.	Partly uses appropriately music instruments, costumes, props and make up in a Kenyan folk dance performance.	Uses music instruments, costumes, props and make up in a Kenyan folk dance performance only with assistance.	

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	**3.5 Narrative** **(4 Lessons)**	By the end of the sub strand the learner should be able to: a) cast narrators to perform a narrative from an agreed on 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 f) appreciate the narrative as tool of addressing pertinent issues in society **Project** a) present a narrative on a selected pertinent issue in society	The learner is guided to: • watch, in groups, live performances and video clips of performances of a narrative as learners interact with a narrative script and cast narrator(s) • attend rehearsals in and out of class to internalize presentation experience • participate in rehearsal on an agreed script • narrate stories based on different themes drawn from the environment to others in class, school and community • improvise props and costumes as he or she makes presentation of a narrative **Project** • Make a presentation of a complete narrative **Task**	1. How can a narrative be effectively presented? 2. What makes a good narrator? 3. What is the role of the audience in the narration process?

			- select a pertinent issue in society that can be presented using narrative mode - script the narrative - design and choose appropriate costume and décor - rehearse the narrative - make a five minute presentation to class - get feedback from class for action.	

Core competences to be developed:
- Communication: the learner speaks with clarity during class discussions and as they perform narratives.
- Collaboration: the learner participates in group activities and researches as they perform stories.
- Self-efficacy: the learner applies the concepts learnt to perform a story which builds confidence and self-esteem.
- Learning to learn: the learner is equipped with concepts, knowledge and skills relevant for continued learning through performance of narratives in class and school.
- Digital literacy: the learner interacts with ICT gadgets to research and watch digital content relating to narratives

Values:
- Respect: the learner accommodates other's views as they perform.
- Peace: the learner works in harmony with others during the rehearsal sessions and performance.
- Integrity: the learner is equipped with the value of honesty through performance of own original works devoid of plagiarism.
- Unity: the learner works in pairs and groups in performance of the narrative.

Pertinent and Contemporary Issues (PCIs)
- Life skills education: the learner gains this through performances of the narrative and learns to communicate
- Career guidance: the learner derives skills in the preparation of costumes and props from locally available materials and technology.

Link to other subjects:
- English: developed through class discussions as a medium of communication as they present the narrative.
- Kiswahili: as a medium of communication within the class, in pairs and in groups as they perform the narrative.
- 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 performance of the stories.

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to cast narrators to perform a narrative from an agreed on script	Accurately casts and describes narrators to perform a narrative from an agreed on script	Adequately casts narrators to perform a narrative from an agreed on script	Partially casts narrators to perform a narrative from an agreed on script	Partially casts narrators to perform a narrative from an agreed on script, only when assisted.
Ability to take up assigned roles during rehearsals to internalize the narrative	Effectively takes up extra roles during rehearsals to internalize the narrative	Takes up assigned roles during rehearsals to internalize the narrative	Partly takes up assigned roles during rehearsals to internalize the narrative	Struggle to take up assigned roles during rehearsals to internalize the narrative

Ability to present a story exploiting use of voice, body and space to convey the intended message	Imaginatively presents a complete story, creatively exploiting use of voice, body and space to convey the intended message.	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 the intended message with difficulty.	Presents a story exploiting use of voice, body and space with difficulty when prompted.
Ability to portray the characters in a story through the narration experience	Clearly and innovatively portrays the characters in a story through the narration experience.	Correctly portrays the characters in a story through the narration experience.	Partly portrays characters in a story through the narration experience.	Needs help to portray the characters in a story through the narration experience.
Ability to design and use props and costume to enhance message and characters of the story	Correctly and imaginatively designs and uses props and costume to enhance message and characters of the story.	Correctly designs and uses props and costume to enhance message and characters of the story	Partly designs and uses props and costume to enhance message and characters of the story.	Hardly designs and uses props and costume to enhance message and characters of the story even with guidance.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	**3.6 Verse (4 Lessons)**	By the end of the sub strand the learner should be able to: a) discuss 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.	The learner is guided to: • read the verse script to brainstorm, with other learners, the meaning conveyed by the persona's view • rehearse the verse to internalize the persona's message • watch live or recorded verse performances to identify performance features • perform a verse before an audience while employing the use of voice, body and movement to deliver the message • reflect on individual performance based on appraisal from other learners.	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?

Core competencies to be developed
- Communication: the learner develops linguistic skills and improves on interpersonal relationships.
- Collaboration: the learner works with others in rehearsals and during performance.

- Learning to learn: the learner improves on performance through rehearsals and gets feedback from the audience.
- Creativity and Imagination: the learner uses language, body and space artistically to communicate the message of the verse.

Values
- Social Justice: the learner takes the responsibility of educating the public through entertainment.
- Love: the learner acquires the value of love from empathizing with others based on the characters and messages from poetry.
- Responsibility: the learner shares duty while undertaking group assignments.

Pertinent Contemporary Issues (PCI'S)
- Mentorship: gained as the learner reflects on individual performance based on appraisal from other learners.
- Life skills education: the learner performs skits develops communication skills to enhance interpersonal relationships.

Link to other subjects
- English, Kiswahili and Indigenous Languages: the learner expresses themselves linguistically
- Social Studies: the learner enacts human experiences.
- Computer Science: the learner incorporates the use of technology when performing verse.

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to discuss how a persona's point of view expresses meaning in a verse	Appropriately discusses with clarity, the persona's view in expressing the meaning of a verse.	Correctly discusses the persona's view in expressing the meaning of a verse.	Partially discusses aspects of the persona's view in expressing the meaning of a verse.	Discusses aspects of the persona's view in expressing the meaning of a verse only when assisted.

Ability to perform a verse using voice techniques to convey the intended message.	Creatively and articulately performs a verse while using voice techniques to convey the intended message.	Articulately performs a verse while using voice techniques to convey the intended message.	Partly performs a verse while using voice techniques to convey the intended message.	Needs constant prompting to perform a verse while partially using voice techniques to convey the intended message.
Ability to use body and space appropriately in performing a verse to convey the intended message.	With ease, clarity and enjoyment, performs a verse using body and space appropriately to express the intended message.	Clearly performs a verse using body and space appropriately to express the intended message.	Partially performs a verse using aspects of body and space techniques to express the intended message.	Hardly able to perform a verse using aspects of body and space techniques to express the intended message, even when prompted.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	**3.7 Skit (4 Lessons)**	By the end of the sub strand the learner should be able to: a) describe a scenario on a selected theme on a pertinent and contemporary issue b) audition and cast appropriately for the skit c) interpret milestones and perform a devised skit, in groups d) manipulate voice, body and space to effectively deliver a message using a skit e) use props, costume and make-up to enhance performance of a skit on a given theme f) appreciate the use of skit in addressing pertinent issues in society. **Project** a) stage a five minute skit in class/school	The learner is guided to: • research and create a scenario, in a group, based on a contemporary issue such gender education, animal welfare education • watch a live or recorded performance and is guided to execute plot • 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 • 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	1. How do we present a skit on stage? 2. How do we role-play a character on stage? 3. What role do props and costumes play to enhance the performance of a skit?

			Project Task:	
			• 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	
			• stage a full presentation of the skit in class	
			• get feedback from the class.	

Core competencies to be developed:

- Citizenship: the learner makes skit performances depicting rights and privileges of citizens and other national issues.
- Communication: the learner listens and talks clearly to others as they improvise and perform skits.
- Collaboration: the learner taking up and performing roles in groups in a skit.
- Critical thinking and problem solving: the learner enacting skits based on societal problems and suggesting remedies in the skits performed
- Creativity and Imagination: the learner engaging in creative process of coming up with ideas on stage to tell the story in the skit that addresses pertinent issues.
- Self-efficacy: the learner develops self-esteem and self -awareness through performance of skits.

Values:

- Patriotism: the learner performs skits encouraging positive aspects and responsibilities towards his/her country.

• Love: the learner gets acquainted with the value of care and concern for others through supporting others on stage and performing skits that highlight love and concern for others. • Unity: the learner works in teams on stage to make performances. • Social Justice: the learner gets equipped with value of fairness during auditioning and casting. • Responsibility**:** the learner takes up responsibility by taking up roles assigned during group work.
Pertinent and Contemporary Issues: • Gender education: the learner is sensitized on issues of gender through performing skits on the theme. • Animal welfare education: the learner gains important values through handling themes that promote animal welfare education. • Career guidance: the learner is supported by parents to acquire necessary knowledge and skills while designing props and costumes.
Link to other subjects: • English: the learner uses English as they perform some skits. • Kiswahili: the learner uses the national language as one of the languages to perform skits. • Indigenous Languages: the learner uses Indigenous Languages to connect with the community through research and performances. • Health Education: the learner gets equipped with knowledge to share messages that promote health awareness among other pertinent issues in the society as they perform related skits. • Visual Arts: the learner designs stage and costumes to enhance communication.

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to describe a scenario on a selected theme on a pertinent and contemporary issue	With novelty describes a scenario on a selected theme on a pertinent and contemporary issue.	Describes a scenario on a selected theme on a pertinent and contemporary issue.	Partly describes a scenario on a selected theme on a pertinent and contemporary issue.	Needs assistance to describe a scenario on a selected theme on a pertinent and contemporary issue.
Ability to audition and cast for the skit	Auditions and casts appropriately for the skit with ease.	Appropriately auditions and casts for the skit.	Partly auditions and casts for the skit with .	Struggles to audition and cast for the skit even with help..
Ability to interpret milestones and perform a devised skit, in groups	With ease and imagination interprets milestones and performs a devised skit, in groups.	Interprets milestones and performs a devised skit, in groups.	Partly interprets milestones and performs a devised skit, in groups.	Needs help to interpret milestones and perform a devised skit, in groups .
Ability to manipulate voice, body and space to effectively deliver the message in the skit.	Innovatively manipulates use of 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.	Manipulates voice, body and space to deliver the basic message in the skit with difficulty.	Struggles to manipulates voice, body and space with difficulty to deliver the message in the skit even with help.

Ability to use props, costume and make up to enhance performance of a skit on a given theme.	Uses props, costume and make up with novelty 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.	Partly uses 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 only with help.

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STRAND 4.0: CRITICAL APPRECIATION

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
4.0 Critical Appreciation	**4.1 Kenyan Folk music (2 lessons)**	By the end of the sub strand the learner should be able to: a) identify the medium of performance in a Kenyan folk music performance b) listen to Kenyan folk music and identify its components c) discuss 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	The learner is guided to: • watch videos or live performances of Kenyan folk music and is guided to identify the medium of performance (vocal and/or vocal and instrumental) • watch videos or live performances and identify the components in the folk music (performers, songs, instruments/voice, costumes and props, dance movements) • individually and in groups discuss messages and values portrayed in Kenyan folk music • discuss the styles of traditional performance (solo, solo-response and choral)	1. What values can one acquire from folk music in Kenya? 2. How are different styles of performance applied in Kenyan folk music? 3. How do different performance media enrich folk music?

		experienced from performances f) appreciate different cultures through analysing folk music from diverse Kenyan communities.	• discuss personal feelings, mood and attitudes experienced from folk performances watched or listened to • analyse Kenyan folk music performances within the community and on mass media.	

Core competencies to be developed:
- Communication: the learner listens critically and shows awareness of different ideas, values, messages and themes used in folk music.
- Self-efficacy: the learner expresses feelings, mood and attitudes experienced from listening to folk music performances.
- Citizenship: the learner analyses music from different Kenyan communities enhances citizenship.
- Creativity and imagination: the learner is able use concepts, skills and creative movements to express feelings and thoughts in folk music.
- Learning to learn: the learners use music concepts and skills acquired earlier to analyse Kenyan folk music
- Critical thinking and problem solving: the learner listens to Kenyan folk music actively and speaks clearly to share their findings.

Values:
- Social Justice: the learner takes turns to express personal feelings towards Kenyan folk music experienced.
- Responsibility: the learner interacts with audio visual materials responsibly in search of relevant materials.
- Integrity: the learner interacts with music reference material without plagiarism.
- Unity: the learners work together as a team.
- Respect: the learner respects others opinions during discussions.
- Patriotism: the learner listens and appreciates Kenyan folk music.

Pertinent and Contemporary Issues (PCIs):
- Integrity: the learners interact with folk music reference material without plagiarism.
- Self-esteem, self- awareness, effective communication and assertiveness is developed as learners interact with each other in groups.
- Social cohesion: the learner analyses folk music messages on social cohesion.
- Patriotism and Citizenship education: the learner appreciates different cultures through analysis of Kenyan folk music.

Link to other subjects:
- English: the learner uses language skills to discuss music listened to.
- Social Studies: the learners interact with societal values customs and norms learnt in Social Studies through listening and analysing Kenyan folk music.
- Indigenous Languages: the learners master concepts in local languages through performance of folk music.

Assessment Rubric				
Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to identify the medium of performance in a Kenyan folk music performance	Easily and correctly identifies the medium of a Kenyan folk music performance.	Correctly identifies the medium of a Kenyan folk music performance.	Partially identifies the medium of a Kenyan folk music performance.	Needs assistance to identify the medium of a Kenyan folk music performance.
Ability to listen to Kenyan folk music and identify its components	Critically listens to Kenyan folk music and correctly identifies all its components.	Listens to Kenyan folk music and correctly identifies all its components.	Listens to Kenyan folk music and partially identifies its components.	Listens to Kenyan folk music and has difficulty in identifying its components.
Ability to discuss the messages and values in Kenyan folk music performances.	Elaborately discusses messages and values in Kenyan folk music performances.	Discusses the messages and values in Kenyan folk music performances.	Partly discusses the messages and values in Kenyan folk music performances.	Discusses the messages and values in Kenyan folk music performances with inaccuracies and difficulty.
Ability to describes the style of performance in Kenyan folk music	Accurately and elaborately describes the style of performance in Kenyan folk music.	Accurately describes the style of performance in Kenyan folk music.	Describes the style of performance in Kenyan folk music with inaccuracies.	Needs assistance to describe the style of performance in Kenyan folk music.

Ability to describe personal responses that portray ideas, feelings, mood and attitude to the folk music experienced	Appropriately and expressively describes personal responses that portray ideas, feelings, mood and attitude to the folk music experienced.	Correctly describes 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 difficulty.	Partly describes with assistance personal responses that portray ideas, feelings, mood and attitude to the folk music experienced.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
4.0 Critical Appreciation	**4.2 Kenyan Folk Dance (2 lessons)**	By the end of the sub-strand the learner should be able to: 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.	The learner is guided to: • watch live or recorded performances of Kenyan folk dances for general appreciation • listen to or watch performances, pick out and discuss distinct components of a Kenyan folk dance; *song, ornamentation, instrumental accompaniment, costumes and décor, props and artifacts, dance steps, formations and patterns, transitions, audience, division of roles* • watch live or recorded dance performances and discuss messages and values in a Kenyan folk dance • write a summary of events (plot) in a Kenyan folk dance	1. What constitutes a folk dance? 2. How can a dance be used as a medium of communication? 3. What should one consider in analysing a Kenyan folk dance?

			performance individually and in groups • critique recorded or live performances of Kenyan folk dances from various communities using a given criteria.	

Core competencies to be developed:
- Communication: the learner listens to and watches dance performances critically and discusses the ideas, values and messages.
- Collaboration: the learner works with others in groups as they discuss various components of a folk dance.
- Digital literacy: the learner uses digital devices and online sources to watch and analyse Kenyan folk dances.
- Critical thinking and problem solving: the learner critically listens to Kenyan folk dances and analyses the various components and features.

Values:
- Respect: instilled through accommodating each others' views during analysis of folk dances.
- Love, integrity, social cohesion: various values will be explored as learners analyse messages contained in the folk dances.
- Patriotism: the learner watches and analyses Kenyan folk dances.
- Integrity: the learners interact with reference material without plagiarism.

Pertinent and Contemporary Issues (PCIs)
- Gender issues: the learners appreciate gender roles through analysis and classification of Kenyan folk dances.
- Self-esteem, self- awareness, effective communication and assertiveness: is developed as the learners interact with each other in group discussions.

Link to other subjects:

- English: the learners present analysis findings in English.
- Art and Craft**:** analysis of features of folk dances like costumes, decor and artifacts require art and craft knowledge.

Assessment Rubric				
Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to analyse the components of a Kenyan folk dance performance	Analyses with meticulous depth and insight all the components of a Kenyan folk dance performance.	Analyses with sufficient details the components of a Kenyan folk dance performance.	Analyses with insufficient details the components of a Kenyan folk dance performance.	Analyses with many errors the components of a Kenyan folk dance performance.
Ability to examine the message and values in a Kenyan folk dance performance	Examines with meticulous scrutiny and critical insight the ideas and themes in a Kenyan folk dance performance.	Examines in sufficient depth the messages and values in a Kenyan folk dance performance.	Examines in shallow detail the messages and values in a Kenyan folk dance performance.	Examines the messages and values in a Kenyan folk dance performance with errors of judgment.
Ability to outline the main events in a Kenyan folk dance performance	Writes a comprehensive summary of the main events (plot) of a Kenyan folk dance performance.	Writes an adequate 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.	Writes a sketchy and inaccurate summary of the main events (plot) of a Kenyan folk dance performance.

Ability to critique a Kenyan folk dance performance using a given criteria	Objectively and with precision critiques a Kenyan dance performance using a given criteria.	Critiques a Kenyan dance performance using a given criteria.	Partly critiques a Kenyan dance performance using a given criteria.	Struggles to critique a Kenyan dance performance using a given criteria even with help. .

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
4.0 Critical Appreciation	**4.3 Narrative (3 Lessons)**	By the end of the sub strand the learner should be able to: 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) discuss 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.	The learner is guided to: • watch live performances of narrative to identify and discuss the various performance elements; *body, space, voice, message, storyline and narration style* • stage live performance of a narrative on guided themes • 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 • visit a performing gallery nearby and participate in	1. How can pertinent issues in society be addressed in narratives? 2. How does character development in narratives mirror the society? 3. What attributes define an effective narrator? 4. What is the role of costume and decor in the narration process?

| | | | watching and critiquing the narrative performances |
| | | | • discuss how props and costume enhance communication in the narration process in groups or pairs |

Core competencies to be developed:
- Citizenship: the learner watches, listens to and responds to narratives depicting nationalistic themes.
- Self-efficacy: the learner shares ideas in groups gaining confidence and builds self-esteem as they critique narratives.
- Critical thinking and problem solving: the learner analyses narratives and offers critical appreciation

Values:
- Respect: instilled through tolerance of each other's opinions in group discussions
- Responsibility: the learner gains this through giving responsive and tempered feedback and accepting criticism.
- Peace: the learner appreciates the pieces of art that promote cohesion.

Pertinent and Contemporary Issues (PCIs)
- Mentorship and peer education: learner participates in group discussions getting to learn from one another.
- Social cohesion: learner develops self-awareness, assertiveness and communication as they interact in groups.

Link to other subjects:
- English, Kiswahili and Indigenous Languages: the learner uses the languages for communication, in scripting, performance and evaluation of the narrative.
- Social Studies: the learner relates to themes and topics handled in the stories.
- Visual Arts: the learner appreciates skills learnt in Art and Craft in making costume and décor for narratives.

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to identify and illustrate the theme addressed in the script and performance of a narrative	Elaborately identifies and vividly illustrates the theme addressed in the script and performance of a narrative.	Identifies and illustrates the theme addressed in the script and performance of a narrative.	Identifies and illustrates the theme addressed in the script and performance of a narrative with inconsistencies.	Identifies without illustrations the theme addressed in the script and performance of a narrative with guidance.
Ability to identify the various narration techniques used in the narration process and state their effectiveness	Comprehensively identifies the various narration techniques used in the narration process and elaborately states their effectiveness.	Identifies the various narration techniques used in the narration process and states their effectiveness.	Identifies a few narration techniques used in the narration process and partly states their effectiveness.	Needs help to identify the various narration techniques used in the narration process and states their effectiveness when prompted.
Ability to explain how the use of body ,voice and space aids to effectively communicate the intended message	Gives a detailed explanation on the use of body, voice and space to effectively communicate the intended message.	Explains the use of body, voice and space to effectively communicate intended message in narrative.	Explains, with inconsistencies, the use of body and voice to communicate intended message in narrative.	With help explains the use of voice, body and space to communicate intended message in narrative with inconsistencies.
Ability to explain how character	Using demonstrations and with vivid	Explains how character	States how character development in	Needs help to state how character development

development in narrative addresses moral issues	illustrations explains how character development in narrative addresses moral issues.	development in narrative addresses moral issues.	narrative addresses moral issues.	in narrative addresses moral issues.
Ability to discuss the role of the audience in the narration process	Vividly discusses, citing specific examples, the role of the audience in the narration process.	Discusses the role of the audience in the narration process.	Discusses the role of the audience in the narration process with limited details.	Discusses the role of the audience in the narration process with limited details when prompted.
Ability to explain how the use of costume and props enhance communication in narrative.	Elaborately explains and illustrates how the use of costume and props enhance communication in narrative.	Explains how the use of costume and props enhance communication in narrative.	Explains how the use of costume and props enhance communication in narrative with limited details.	Explains, with assistance, how the use of costume and props enhance communication in narrative with limited details.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
4.0 Critical Appreciation	**4.4 Verse** **(3 Lessons)**	By the end of the sub strand the learner should be able to: 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.	The learner is guided to: • research on the criteria for evaluating a verse; *body, voice, movement, theme, poetic language* • watch live or recorded performances of verse while paying attention to key events in the verse • analyse, in groups, traits of characters presented in the verse and relate them to own experiences • brainstorm with others how the various performance elements combine to aid delivery of the message • constructively evaluate verse performances with a view to suggesting improvements • present orally and in writing own or group appraisal of a performance	1. What does one look for when evaluating a verse? 2. What is the role of verse in shaping the learner's perspective in society?

			• relate stage conflicts and resolutions in a verse to real life situations.	

Core competencies to be developed:
- Communication: the learner comments on the significance of the values promoted in verse.
- Citizenship: the learner listens, watches and responds to verse performances depicting nationalistic themes.
- Self-efficacy: the learner shares ideas in groups, gains confidence and builds self-esteem.
- Creativity and imagination: the learner identifies gaps in verse performances and suggests artistic ways of improving upon them.
- Critical thinking and problem solving: the learner relates stage conflicts and their resolutions to real life situations.

Values:
- Respect: instilled through tolerance of each other's opinions in group discussions.
- Patriotism: the learner develops a sense of responsibility to one's society through the values promoted in verse.
- Unity: the learner works with others in a group thus fostering togetherness.

. **Pertinent and Contemporary Issues (PCIs)**
- Mentorship and peer education: the learner, through group discussions, makes discoveries from other learners.
- Social cohesion: the learner appraises verses with respect to their significance to society and their value in national cohesion

Link to other subjects:
- English, Kiswahili and Indigenous Languages: the learner acquires and uses language and communication skills
- Social Studies: the learner brainstorms, with others, social issues represented in verse.
- Computer Science: the learner uses the digital space to watch and review performances.

Assessment Rubric				
Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to examine the criteria for evaluating a verse	Critically examines the criteria for evaluating a verse.	Examines the criteria for evaluating a verse.	Partially examines criteria for evaluating a verse.	Examines criteria for evaluating a verse, with assistance.
Ability to identify main characters and events in a verse	Correctly and clearly identifies characters and main events in a verse.	Correctly identifies main characters and events in a verse.	Partly identifies main characters and events in a verse.	Struggles to identify main characters and events in a verse, even when prompted.
Ability to relate the persona in a verse to own experiences	Vividly relates the persona in a verse to own experiences	Relates the persona in a verse to own experiences.	Partly relates aspects of the persona in a verse to own experiences.	Relates partly aspects of the persona in a verse to own experiences, only with help.
Ability to comment on the significance of the values promoted in verse	Fluently and aptly comments on the significance of the values promoted in verse.	Aptly comments on the significance of the values promoted in verse.	Comments on the significance of the values promoted in verse with limited details.	Hardly able to comment on the significance of some of the values promoted in verse, even with guidance.
Ability to analyse the use of body, voice and space to effectively	Critically and accurately analyses the use of body, voice and space to	Accurately analyses the use of body voice and space to effectively	Partially analyses aspects of the use of body, voice and space to effectively	Struggles to analyses aspects of the use of body, voice and space to effectively communicate

communicate topical concerns in verse.	effectively communicate topical concerns in verse.	communicate topical concerns in verse.	communicate topical concerns in verse.	topical concerns in verse, even when prompted.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
4.0 Critical Appreciation	**4.5 Skit** **(3 Lessons)**	By the end of the sub strand, the learner should be able to: a) examine how plot is used to communicate the intended message in a skit. b) discuss 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	The learner is guided to: • watch live or recorded performances of skits and discusses how the various elements aid in communicating the intended message (scenario, storyline, milestones, plot, conflict, characterization, language, improvisation, use of voice and body) • evaluate performances by others' to appraise qualities of a good performance. (storyline, acting, language and style, costume and make-up, props, use of space)	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. In what ways can body, voice and space be used to communicate in a skit? 5. What is the role of costume and make-up in a skit?

Core competencies to be developed:
• Communication and collaboration: the learner engages in group discussions and critical evaluation of various forms of skits

• Critical thinking and problem solving: when the learner listens, watches and responds to skits performed, the learners is able to identify gaps, opportunities and challenges which help in problem solving.
Values:
• Patriotism: the learner listening and appreciating of skits that address values that unite a nation.
• Unity: the learners perform skits in groups.
• Respect**:** the learner uses respectful language when critiquing performances
Pertinent and Contemporary Issues (PCIs)
• Patriotism: the learner listening, watching, analyzing and demonstrating how skits highlight themes on patriotism or nationalism.
• Peer education: the learner develops this when they appraise each other's work
Link to other subjects:
• English: the learner uses this language as a medium of communication in analysing and evaluating skits
• Kiswahili: the learner uses the language in appreciating skits.
• Indigenous Languages: the learner uses the language in performance of some skits to the community and getting feedback.
• Social Studies: the learner evaluates skits with themes in related subjects like history, government, economics, civics, sociology, geography and anthropology.

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to examine how plot communicates the intended message in the skit	Elaborately and adequately examines how plot communicates the	Adequately examines how plot communicates the intended message in the skit.	Examines inadequately how plot communicates the intended message in the skit.	Examines inadequately how plot communicates the intended message

	intended message in the skit.			in the skit, when prompted.
Ability to discuss how character development is achieved in a skit	Elaborately and accurately discusses how character development is achieved in a skit.	Accurately discusses how character development is achieved in a skit.	Discusses how character development is achieved in a skit.	Discusses, with assistance, how character development is achieved in a skit.
Ability to evaluate how thematic concerns in a skit can help address moral issues	Comprehensively evaluates how thematic concerns in a skit can help address moral issues.	Evaluates how thematic concerns in a skit can help address moral issues.	Partially evaluates how thematic concerns in a skit can help address moral issues.	Evaluates thematic concerns in a skit when given cues but has difficulty in showing how it addresses moral issues.
Ability to analyze how body, voice and space can effectively communicate messages in a skit	Vividly analyses 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.	Analyses inconsistently, how body, voice and space can effectively communicate messages in a skit.	Analyses inconsistently how body, voice and space can communicate messages in a skit when guided.
Ability to examine the role of costume and make-up in depicting the intended characters in a skit.	Elaborately and accurately examines the effectiveness of costume and make-up in depicting the	Examines the effectiveness of costume and make-up in depicting the intended character in the skit.	Examines the role of costume and make-up but inadequately shows how they depict character in a skit.	Examines with inaccuracies the role of costume and make-up in depicting character in the skit with guidance.

	intended character in the skit.			

STRAND 5.0: PERFORMING ARTS IN SOCIETY

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
5.0 Performing Arts in Society	**5.1 Performing Arts in society** **(3 Lessons)**	By the end of the sub strand, the learner should be able to: a) discuss 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	The learner is guided to: • watch live or recorded songs, dances, verses, narratives and skits to identify the social and economic roles of Performing Arts in society • discuss how Performing Arts can be utilized to address societal issues such as: peace, integrity • in groups research in the community and in the digital space and reports on the role of Performing Arts in society • participate in festivals, celebrations, ceremonies and talent fairs within and without the school to exhibit or illustrate the place of Performing Arts in society	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?

			• discuss lessons learnt from Performing Arts and identify real life situations to apply the lessons	

Core competencies to be developed:
- Communication: the learner uses verbal and written skills for self-expression
- Collaboration: developed through group discussions and research in the community on Performing Arts
- Critical thinking and problem solving: acquired through application of analytical skills during studying, analysing and discussing the Performing Arts and society.
- Learning to learn: through researching on the relationships between Performing Arts and other learning areas.
- Digital literacy: developed through manipulating ICT devices as the learner researches on Performing Arts.

Pertinent and Contemporary Issues (PCIs):
- Education for sustainable development: the learner acquires knowledge on the role of Performing Arts in community development.
- Value-based education: acquired through ethical interaction 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.
- Social cohesion: developed through learners experiencing local content from Performing Arts drawn from various communities and other Performing Arts platforms.

Values:
- Respect: the learner accommodates others' views during group and class discussions.
- Integrity: the learner develops ethical interaction with reference materials such as videos, online references, and performances in various Performing Arts platforms.
- Responsibility: the learner observes safety and ethics in the use of reference materials.
- Love and unity: the learner fosters love and unity by participating in festivals, ceremonies and group work.

Link to other subjects:
- 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: the learner uses 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 and Pre-career education: the learner acquires 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.

Assessment Rubric

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to discuss the social and economic role of Performing Arts in society	Clearly and correctly discusses the social and economic roles of Performing Arts in society.	Correctly discusses the social and economic roles of Performing Arts in society.	Partly discusses social and economic roles of Performing Arts in society.	Requires prompting to discuss the social and economic roles of Performing Arts in society.
Ability to illustrate the relationship between Performing Arts and other learning areas	Elaborately and correctly illustrates the relationship between Performing Arts and other learning areas.	Correctly illustrates the relationship between Performing Arts and other learning areas.	Partially illustrates the relationship between Performing Arts and other learning areas.	Struggles to Illustrate the relationship between Performing Arts and other learning areas even with prompting.

Ability to utilize the Performing Arts platforms and contexts in furthering the role of Performing Arts in society	Imaginatively utilizes the 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.	Partly utilizes Performing Arts platforms and contexts in furthering the role of Performing Arts in society.	Requires assistance to utilize the Performing Arts platforms and contexts in furthering the role of Performing Arts in society.
Ability to apply lessons learnt in Performing Arts to real life situations	Creatively and appropriately applies lessons learnt in Performing Arts to real life situations	Appropriately applies lessons learnt in Performing Arts to real life situations	Partially applies lessons learnt in Performing Arts to real life situations	Hardly applies lessons learnt in Performing Arts to real life situations even with guidance.

COMMUNITY SERVICE LEARNING (CSL) PROJECT

The CSL project is based on four sub strands: Kenyan folk songs, Kenyan folk dances, Musical instruments -idiophones and Narrative. The project seeks to deepen the understanding of the concepts of singing, playing instruments, dancing and storytelling by providing an opportunity to extend their knowledge beyond the classroom. For purposes of this project the learner or school should select possibly a concept or a set of concepts that culminate into a simple project. It is further suggested that learners undertake the project in groups.

1. **Meaningful Learning Experience Created**

   The use of the school community in identifying an issue affecting the school community.

2. **Integration of Learning and Community Service**

   a) Applying findings on an issue affecting the school community to find causes of the problem.

   b) Suggesting probable solutions to address the issues identified so as to influence positive change in behaviour.

   c) Applying the use of a musical narrative performance to address the specific issue identified within the school community.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
5.0 Performing Arts in Society	**5.2 Project- Musical Narrative (4 weeks)**	By the end of the sub strand the learner should be able to: a) research within the school community to identify a pertinent issue that can be addressed through the performance of a musical narrative	The learner is guided to: • watch live or recorded performances that integrate narrative and music to identify features of such performances • research within the school community and identify a pertinent issue that can be	1. How can a musical narrative address pertinent issues in society? 2. How can a musical narrative be developed? 3. How can effective casting

		b) draft the proposed steps and procedure of the project for effective implementation c) fuse narrative and music to create one themed performance to address a pertinent issue in society d) perform a musical narrative before an audience to address a pertinent issue in the community e) appraise the mutual benefits of the musical narrative project for learning and the community f) evaluate the project in relation to its objectives g) appreciate the role of a musical narrative in community development.	addressed by a performance of narrative that fuses with music • write the project plan detailing the steps and stage so as to achieve a complete performance • brainstorm with peers on the issue identified and suggests possible solutions • discuss ways of involving the community in the performance of the musical narrative • create a narrative and suitable music to address the pertinent issue • take up roles and internalize the story • rehearse the narrative and musical elements (*singing, instrumentation, dancing*) as forms of artistic expression • design, identify and use appropriate props, costume and make up from the local community to develop the story	for a musical narrative performance be done?

			• perform the musical narrative before an audience *(school or peers or local community)* • review the project in the context of its contribution to their learning and positive changes to the community in their working group • assess the project in terms of its objectives, steps undertaken, what they have acquired in terms of better research skills, communication, life skills and citizenship.	

Key component of Community Service Learning developed:

Research: Importance of research in the school community.

- The learners will explore opportunities for conducting research in the school community as they choose their project.
- The learners will appreciate the significance of research in transforming the school community as they disseminate information on an issue affecting it through a musical narrative and make fruitful recommendations that are data driven.

Core competencies to be developed:

- Communication: the learners will communicate through a musical narrative to sensitise the school community on an issue affecting it.
- Critical Thinking and Problem Solving: the learner identifies a problem within the school community and comes up with solutions to address it by creating and performing a musical narrative.

- Creativity and Imagination: the learner uses genres of music and narrative to artistically address issues affecting society.
- Citizenship: the learner appreciates and acquires a sense of patriotism through performing a musical narrative on themes addressing the school based within the Kenyan society.

Values:
- Patriotism: instilled in the learner through appreciation of cultural heritage and diversity.
- Responsibility: the learner takes up roles in the team to enable the performance.
- Unity: the learner works in unison with others throughout the project.

Pertinent and Contemporary Issues (PCIs)
- Peer education: the learner evaluates the school community to identify issues to be addressed through the performance of a musical narrative.
- HIV & AIDS, Alcohol and substance abuse. COVID-19: learner creates and performs a musical narrative addressing health and safety issues within the school community.
- Parental Empowerment and Engagement: learner is aided by the parent or guardian in getting resources or materials for creating the musical narrative.

Link to other subjects:
- English, Kiswahili and Indigenous Languages: the learner improves in fluency during discussions on the issues affecting the society and during performance.
- Visual Arts: the learner uses costumes, make-up and props made using skills gained in Visual Arts.
- Computer Science: the learner acquires knowledge and skills in the use of ICT devices during research on the Internet and when watching recorded performances for demonstration.

Assessment Rubric				
Indicator	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to research within the school community to identify a pertinent issue that can be addressed through the performance of a musical narrative	Thoroughly researches within the school community to identify a pertinent issue that can be addressed through performance of a musical narrative.	Researches within the school community to identify a pertinent issue that can be addressed through performance of a musical narrative.	Partially researches within the school community to identify a pertinent issue that can be addressed through performance of a musical narrative.	Partly researches within the school community and has difficulty identifying a pertinent issue that can be addressed through performance of a musical narrative.
Ability to fuse narrative and music into a one themed performance	Creatively fuses narrative and music into a one themed performance	Fuses narrative and music into a one themed performance	Fuses narrative and music into a one themed performance, with difficulty.	Fuses narrative and music into a one themed performance, with assistance.
Ability to perform a musical narrative to address a pertinent issue in society	Creatively and imaginatively performs a musical narrative to address a pertinent issue in society.	Performs a musical narrative to address a pertinent issue in society.	Partly performs a musical narrative to address a pertinent issue in society.	Performs a musical narrative with difficulty to address a pertinent issue in society, when prompted.

Ability to appraise the mutual benefits of the musical narrative project for learning and to the community	Critically appraises the mutual benefits of the musical narrative project for learning and to the community.	Appraises the mutual benefits of the musical narrative project for learning and to the community.	Partly appraises the mutual benefits of the musical narrative project for learning and to the community.	Hardly the mutual benefits of the musical narrative project for learning and to the community, when guided.
Ability to evaluate the project in relation to its objectives	Analytically evaluates the project in relation to its objectives.	Evaluates the project in relation to its objectives.	Partially evaluates the project in relation to its objectives.	Struggles to evaluate the project in relation to its objectives.

Reflections
1. Has the project led to in-depth understanding of the concepts and skills of performing a Musical narrative and development of requisite skills among learners?
2. Has the knowledge of the concept and its application been useful in serving the needs of the community?
3. How have learners benefited from interaction in terms of their knowledge or virtues?

APPENDIX 1: LIST OF SUGGESTED ASSESSMENT METHODS, LEARNING RESOURCES AND NON-FORMAL ACTIVITIES

STRAND	SUB STRAND	SUGGESTED ASSESSMENT METHODS	SUGGESTED ASSESSMENT RESOURCES	NON-FORMAL ACTIVITIES
PERFORMING ARTS BASIC ELEMENTS	**Introduction to Performing Arts**	Oral tests Written tests Field work reports Assignments Participatory assessment Peer assessment	Exercise books ICT devices Observation checklists Portfolio Anecdotal records	• **Field visits** - visiting Cultural, Music centres and performing theatres, to learn folk songs, folk dances, musical instruments, verses, skits and narrative, Attend live performances for basic analysis. • **Apprenticeship** - connections with artists in the community, learning from the example of older people or
	Rhythm	Oral tests Aural tests Written tests Assignments Practical tests	Sheet music Flash cards of rhythmic patterns Audio/visual recordings Portfolios Anecdotal records Exercise books	
	Pitch	Oral test Aural tests Written tests Practical tests Assignments	Sheet music Melodic instruments Flash cards- of rhythmic patterns, melodies and sol-fa names	

		Observation checklist Portfolio Anecdotal records Audio/visual recordings of songs, Pitching device, Song book, ICT devices, Internet connectivity,		instrumentalists in all disciplines of Performing Arts • **Concerts** – Participating in and attending music or drama concerts within the school and its environs.
	Narrative	Oral presentations Written tests Question and answer Assignments Participatory assessment	Exercise books ICT devices Observation checklists Portfolio Anecdotal records Internet connectivity	• **Project work –** integrate narrative and music to address issues affecting the society.
	Verse	Oral presentations Written tests Question and answer Assignments Participatory assessment Peer assessment	Exercise books ICT devices Observation checklists Portfolio Anecdotal record	• **Music and Drama clubs -**participating in Music and Drama club activities within the school
	Skit	Oral presentations Written tests Work reports	Exercise books ICT devices Observation checklists	• **Music festivals/Inter - house/class music competitions** -

		Peer assessment Assignments Participatory assessment	Portfolio Anecdotal records Internet connectivity	performing and learning from music, dance, theatre and elocution competitions held in and out of school
Creating	**Rhythm**	Aural questions Oral questions Written tests Assignments Practical	Sheet music Flash cards- of rhythmic patterns Audio/visual recordings Portfolios Anecdotal records Exercise books Percussive music instruments Digital devices Internet connectivity	• **Participating during Cultural day/week-** learners acquire skills, knowledge and attitude that enhances awareness on how Performing Arts address social issues.
	Melody	Oral tests Aural tests Written tests Assignments Practical tests	Exercise books Sheet music Resource persons, Audio/visual recordings of melodies Pitching device Song book ICT devices Melodic music instruments Internet connectivity	• **School assembly activities** – performing, watching or listening to performances during school assemblies.

			Flash cards with lyrics of songs	• **School events:** performing during events such as parents, prize giving, career and sports day among others.
	Narrative	Oral tests Written tests Assignments Field work reports Participatory assessment	Exercise books ICT devices Observation checklists Portfolio Anecdotal records Internet connectivity	• **Scout/Girl guide activities** - participating in the school band by playing musical instruments.
	Verse	Field work reports Participatory assessment Oral presentations Self-assessment Written tests Assignments	Exercise books ICT devices Observation checklists Portfolio Anecdotal records Internet connectivity	• **Performing troupes or ensembles**- Learner form small groups for performance
	Skit	Oral presentations Written tests Assignments Field work reports Participatory assessment	Exercise books ICT devices Observation checklists Portfolio Anecdotal records Audio/visual recordings of skits Internet connectivity	

PERFORMING	Folk songs	Oral presentations Written tests Short reports Assignments Participatory assessment	Traditional musical instruments Resource persons Costumes and props Audio/visual recordings of folk songs Portfolio, Observation checklist Exercise books ICT devices Anecdotal records	
	Kenyan Idiophones and Membranophones	Participatory assessment Oral presentations Practical Short reports Assignments	Traditional musical instruments Resource persons Costumes and props Audio/visual recordings of folk songs Portfolio, Observation checklist	
	Western Solo Instruments	Aural questions Oral questions Written tests Assignments Practical Participatory assessment	Western instrument Resource persons Portfolio Observation checklist	

		Project work		
	Kenyan Folk Dance	Practical Participatory assessment Project work Aural questions Oral questions Written tests Assignments Self-assessment Peer assessment	Observation checklist Traditional musical instruments Resource persons Costumes and props Audio/visual recordings of folk songs Portfolio Exercise books ICT devices Anecdotal records	
	Narrative	Oral presentations Written tests Question and answer Assignments Participatory assessment Field work reports	Exercise books ICT devices Observation checklists Anecdotal records Audio/visual recordings of narratives Internet connectivity Portfolio	
	Verse	Question and answer Oral presentations Written tests Assignments	ICT devices Observation checklists Anecdotal records Internet connectivity Exercise books	

		Participatory assessment Field work reports	Portfolio	
	Skit	Participatory assessment Question and answer Oral presentations Written tests Assignments Participatory assessment Field work reports	Exercise books Portfolio Exercise books ICT devices Observation checklists Anecdotal records Internet connectivity	
Critical Appreciation	**Kenyan Folk Music**	Written tests Assignments Participatory assessment Short reports Question and answer Oral presentations	Audio/visuals recordings of folk music Resource person Traditional musical instruments Costumes and props Portfolio Observation checklist Exercise books ICT devices Anecdotal records Internet connectivity	
	Kenya Folk Dance	Question and answer Oral presentations	Traditional musical instruments	

		Written tests Assignments Participatory assessment Short reports	Videos of dances ICT devices Pictures of dances Traditional musical instruments Resource persons Costumes and props Portfolio, Observation checklist Exercise books Anecdotal records	
	Narrative	Written tests Question and answer Oral presentations Participatory assessment	Portfolio Anecdotal records Internet connectivity Exercise books ICT devices Observation checklists Resource persons	
	Verse	Question and answer Oral presentations Written tests Assignments Participatory assessment	Exercise books ICT devices Observation checklists Portfolio Anecdotal records Internet connectivity	
	Skit	Written tests Assignments	Exercise books ICT devices	

		Oral presentations Participatory assessment Question and answer	Observation checklists Portfolio Anecdotal records Internet connectivity Audio/visuals recordings of skits	
Performing Arts in Society	**Performing Arts in Society**	Question and answer Oral presentations Written tests Assignments Participatory assessment Field work reports	Exercise books ICT devices Observation checklists Portfolio Anecdotal records Internet connectivity	
	Project-Musical Narrative	Field work reports Participatory assessment Oral presentation Question and answer	Exercise books Musical instruments Resource persons Costumes and props Portfolio, Observation checklist Exercise books ICT devices Anecdotal records	