



REPUBLIC OF KENYA

MINISTRY OF EDUCATION

JUNIOR SECONDARY SCHOOL CURRICULUM DESIGN

GRADE 7

**PERFORMING ARTS
FOR LEARNERS WITH VISUAL IMPAIRMENT**



KENYA INSTITUTE OF CURRICULUM DEVELOPMENT

First Published in 2021

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FOREWORD

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

The curriculum reforms aim at meeting the needs of the Kenyan society by aligning the curriculum to the Constitution of Kenya 2010, the Kenya Vision 2030 and the East African Protocol, among other policy requirements as documented by the Sessional Paper No. 1 of 2019 on ‘Reforming Education and Training in Kenya for Sustainable Development’. The reforms adopted the Competency-Based Curriculum (CBC) to achieve development of requisite knowledge, skills, values and attitudes that will drive the country’s future generations as documented by the Basic Education Curriculum Framework (BECF). Towards achieving the mission of 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 learners with Visual Impairment in Grade 7 will guide the teachers, among other educational stakeholders, for progressive achievement of the curriculum vision, which seeks to have engaged, empowered and ethical citizens.

PROF. GEORGE A. O. MAGOHA, EGH
CABINET SECRETARY,
MINISTRY OF EDUCATION

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 reorganisation of the Basic Education structure level. Grade 7 curriculum furthers implementation of the Competency-Based Curriculum to Junior Secondary education. 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 learners with Visual Impairment in the respective learning areas will enable the development of 21st Century competencies. Ultimately, this will lead to the realisation of the vision and mission of the Competency-Based Curriculum as documented in the Basic Education Curriculum Framework (KICD, 2017).

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

JULIUS O. JWAN, PhD, CBS
PRINCIPAL SECRETARY
STATE DEPARTMENT FOR EARLY LEARNING AND BASIC EDUCATION
MINISTRY OF EDUCATION

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 an 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 panellists, 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.

PROF. CHARLES O. ONG'ONDO, PhD, MBS
DIRECTOR/CHIEF EXECUTIVE OFFICER
KENYA INSTITUTE OF CURRICULUM DEVELOPMENT

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TIME ALLOCATION

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

ESSENCE STATEMENT

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

Learners with visual impairment shall be allowed, with appropriate adaptations (precise verbal descriptions, digital devices with assistive technology, use of Braille text, enlarged screens, tactile manipulation, orientation of body in space, hands on and one on one demonstrations, extra time for familiarisation and internalisation of tactile melodies before playing), 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 with visual impairment 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 with visual impairment should be able to:

1. Perform with appropriate adaptations music, dance, theatre, elocution and film works for self and cultural expression.
2. Perform with appropriate adaptations, different genres of music, dance, theatre, elocution and film to promote diverse cultural knowledge.
3. Create with appropriate adaptations musical, theatrical, elocution and film artworks within specified guidelines for enjoyment and appreciation.
4. Perform alone and with others, with appropriate adaptations 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 adapted technology to enhance learning and develop creativity in music, dance, theatre, elocution and film
8. Use with appropriate adaptations 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)	<p>By the end of the sub strand, the learner should be able to:</p> <ol style="list-style-type: none"> explain the meaning of Performing Arts as a medium of artistic expression, categorise genres within each discipline of Performing Arts, identify the relationships among the disciplines in Performing Arts, explain the importance of Performing Arts in society. appreciate the significance of the disciplines within Performing Arts 	<ul style="list-style-type: none"> ● In groups, learners brainstorm with others on the meaning of Performing Arts. ● In groups, learners with low vision search and watch video clips on the different disciplines of Performing Arts using an enlarged screen to get familiar with them. <ul style="list-style-type: none"> – Learners with blindness listen to video clips on the different disciplines of Performing Arts accompanied by a precise verbal description of the visual elements in the performance to get familiar with the different disciplines. ● In pairs, learners identify and group the different disciplines (<i>music, drama, dance, film and elocution</i>) and the genres within the disciplines in Performing Arts. ● In pairs or groups, learners with Low vision collect items on the genres of performing Arts (pictures, drawings, newspapers and clips) then store them in their portfolio. 	<ol style="list-style-type: none"> Why is Performing Arts useful to the Society?

			<p><i>Learners with blindness are to be provided with precise verbal descriptions of the cutouts of pictures, drawings, newspapers and clips collected then store them in their portfolio.</i></p> <ul style="list-style-type: none"> ● In groups, Learners interact with the community to learn about Performing Arts. <p><i>Learners with blindness could be paired with a sighted peer for a verbal description of the visual elements during the interaction with the community.</i></p> <ul style="list-style-type: none"> ● In groups, learners brainstorm the importance of Performing Arts while respecting each other's views. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaborations as learners discuss in groups the importance of Performing Arts. ● Learning to learn learners acquire concepts, knowledge and skills relevant for continued learning. ● Digital literacy as learners interacts with digital devices with assistive technology to identify relationships among disciplines of Performing Arts. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Respect is achieved as learners accommodate each other's views during group discussions and class activities. ● Integrity is achieved as learners observe ethics while watching video clips and when researching the different disciplines of performing Arts. ● Unity is enhanced as learners collaborate to discuss the importance of Performing Arts. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Cyber security is explored as learners are sensitised on cyber vulnerability when interacting with online reference material. 				
<p>Non- formal Activities to support learning</p> <ul style="list-style-type: none"> ● Learners could debate on the importance of performing arts in society during their music and drama club meetings 				
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● English and Kiswahili as learners use language skills when discussing in groups and when presenting their own ideas. 				

<ul style="list-style-type: none"> ● Social Studies as learners discuss real life social issues that are explored in Performing Arts pieces.
<p>Non- formal Activities to support learning:</p> <ul style="list-style-type: none"> ● Learners could debate on the importance of performing arts in the society during debating club meetings.
<p>Suggested Modes of Assessment:</p> <ul style="list-style-type: none"> ● Oral assessment. ● Written assessment. ● Peer assessment. ● Digital portfolio ● Self-assessment.
<p>Suggested Learning Resources:</p> <ul style="list-style-type: none"> ● Digital devices with assistive technology. ● audio-visual clips ● Newspaper cut-outs, pictures, drawings and audio-visual clips.

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Explaining the meaning of Performing Arts	Explains in detail the meaning of Performing Arts.	Explains the meaning of Performing Arts.	States the meaning of Performing Arts	Mentions different disciplines in Performing Arts
Categorising genres within each discipline of Performing Arts	Categorises giving relevant examples, all the genres within each discipline of Performing Arts	Categorises all the genres of Performing Arts.	Categorises genres within two to four disciplines of Performing Arts.	Categorises genres within not more than one discipline of Performing Arts.
Identifying the genres in the disciplines of Performing Arts	Identifies all the genres within the five disciplines of Performing Arts, giving relevant examples.	Identifies all the genres within each discipline of Performing Arts.	Identifies genres in two to four disciplines of Performing Arts.	Identifies genres within just one discipline of Performing Arts or none
Explaining the importance of	Illustrates the importance of all disciplines of Performing Arts in society.	Explains the importance of Performing Arts in society.	States the importance of two to three disciplines of Performing Arts in society.	States the importance of one discipline of

Performing Arts in society.				Performing Arts in society
Identifying the relationships among the disciplines in Performing Arts	Identifies and clearly illustrates the relationships among the disciplines in Performing Arts.	Identifies the relationships among the disciplines in Performing Arts.	Identifies relationships among at least two disciplines in Performing Arts.	Mentions the disciplines in Performing Arts

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 incorporating the semiquaver and its corresponding rest b) aurally recognize rhythmic patterns with semiquavers and semiquaver rests c) group notes into beats in 2_4 , 3_4 and 4_4 time d) write rhythms in simple time on monotone e) appreciate music in simple time.	<ul style="list-style-type: none"> In groups, learners listen to or sing music incorporating semiquavers and the corresponding rests In groups or in pairs, learners with blindness clap or tap simple rhythmic patterns written in Braille music notation incorporating the semiquaver: <i>ta-fa te-fe, ta te-fe, ta-fa te</i> In groups, learners with Low Vision clap and tap rhythmic patterns incorporating the semiquaver: <i>ta-fa te-fe, ta te-fe, ta-fa te</i> written in appropriate font size. In groups, learners aurally recognize rhythmic patterns with semiquaver beats and semiquaver rests <i>ta-fa te-fe, ta te-fe, ta-fa te</i> In groups or in pairs, learners with low vision recite rhythmic patterns incorporating the semiquaver using the French rhythm names (<i>ta-fa te-fe, ta te-fe, ta-fa te</i>) written in appropriate font size Learners with blindness recite rhythmic patterns incorporating the semiquaver using the French rhythm names (<i>ta-fa te-fe, ta te-</i> 	<ol style="list-style-type: none"> How are rhythms created in music? Why are beats organised in a song to create different metric feels? How are rhythmic patterns identified in a piece of music?

			<p><i>fe, ta-fa te</i>) written in musical Braille notation.</p> <ul style="list-style-type: none"> ● In groups, learners sing songs in simple time incorporation semiquaver beat and semiquaver rest ● Learners listen to or sing music excerpts in $\frac{2}{4}, \frac{3}{4}$ and $\frac{4}{4}$ time keeping time and identifying the different time signatures. ● In groups or in pairs, learners write rhythms and group notes into beats in simple time. ● In groups, learners tap or clap rhythmic patterns in simple time ● In pairs or in groups, learners write simple rhythms in simple time from dictation. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as learners clap rhythmic patterns in groups. ● Learning to learn is as learners are equipped with concepts, knowledge and skills on rhythm, which are relevant for continued learning in composition, performance and music appreciation. ● Critical thinking and problem solving as learners interpret and write rhythmic patterns as dictated. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Respect is enhanced as learners recognize and accommodate views of each member of the team while tapping and identifying rhythmic patterns in different time signatures. ● Unity is enhanced as learners work together in a group to decode rhythmic patterns. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Cyber security is enhanced as learners avoid unhealthy online sites as they search for rhythmic patterns and songs in simple time. 				
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● Mathematics when knowledge gained in numbers is applied in counting the beats in different time signatures. ● English and Kiswahili as the learners sing songs in these languages. 				

<p>Non formal activities to support learning:</p> <ul style="list-style-type: none"> ● Learners could write simple rhythms in simple time on monotone during their free time then involve members of music club to clap or tap rhythms during music club activities.
<p>Suggested modes of assessment:</p> <ul style="list-style-type: none"> ● Oral assessment. ● Aural assessment. ● Written assessment. ● Assignments. ● Observation.
<p>Suggested learning resources:</p> <ul style="list-style-type: none"> ● Exercise books in appropriate font size and Braille papers. ● Audio/visual recordings. ● Braille machines. ● Flash card of rhythmic patterns in music Braille notation. ● Flash cards of rhythmic patterns in appropriate font size and colour contrast for learners with low vision. ● Digital devices with assistive technology.

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Clapping or tapping rhythmic patterns involving the semiquaver and its corresponding rest	Taps and claps given rhythmic patterns involving the semiquaver and its corresponding rest with ease	Claps or taps all given rhythmic patterns involving the semiquaver and its corresponding rest.	Claps or taps given rhythmic patterns involving the semiquaver and its corresponding rest with some inaccuracies in either semiquaver beat or semiquaver rest.	Claps or taps given rhythmic patterns involving the semiquaver and its corresponding rest with inaccuracies in both semiquaver beat and its corresponding rest.
Aurally recognizing rhythmic patterns with semiquavers and semiquaver rests.	Aurally recognizes rhythmic patterns with semiquavers and	Aurally recognizes rhythmic patterns with semiquavers and	Aurally recognizes rhythmic patterns with semiquavers and semiquaver rests with inaccuracies in recognition of	Aurally recognises rhythmic patterns with semiquavers and semiquaver rests with inaccuracies in recognition of

	semiquaver rests with accuracy and ease.	semiquaver rests accurately.	either semiquaver beat or its corresponding semiquaver rest.	semiquaver beat and its corresponding semiquaver rest.
Grouping notes into beats in 2_4 , 3_4 and 4_4 time	groups various notes into beats in 2_4 , 3_4 and 4_4 time and even claps or taps the rhythms	groups the given notes into beats in 2_4 , 3_4 and 4_4 time	groups notes into beats in 2_4 , 3_4 and 4_4 time with inaccuracies in grouping either semiquaver beats or quavers beats	groups given notes into beats in 2_4 , 3_4 and 4_4 time with inaccuracies in grouping either semiquaver beats or quavers beats
Writing rhythms in simple time on monotone	Writes rhythmic patterns in simple time, grouping the notes creatively and even claps or taps the rhythms.	Writes rhythmic patterns in simple time.	Writes rhythmic patterns in simple time with inaccuracies in keeping time or groupings of notes	Writes rhythmic patterns in simple time with inaccuracies in keeping time and groupings of notes

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	<ul style="list-style-type: none"> In groups, learners with Low Vision draw the five lines of the treble staff then fix the treble clef sign and the notes on the lines and on spaces appropriately. Learners with blindness to be given a description of the treble range and the octave marks or pitch signs that indicate the exact location of the notes (Octave 4 and 5). They are then guided to write the treble clef sign in music Braille and then write the music alphabet C D E F G A B C in music Braille notation incorporating the octave mark where necessary using any of the note values. In groups, learners with low vision draw two ledger lines above and below the treble staff and name notes they create 	<ol style="list-style-type: none"> Why is pitch an important element in music? How are different musical features used in interpreting music in staff notation?

			<p>Learners with blindness are to be given a description of the notes below the first line on ledger lines that is note C octave 4 and note A octave 3 and notes above the fifth line on ledger lines that is note A and C in octave 5.</p> <ul style="list-style-type: none"> ● In pairs, learners with low vision draw a keyboard, identify and name the white and black keys in relation to the notes on the treble staff. <p>Learners with blindness to be given a chance to manipulate a keyboard and also be provided with a verbal description of the white keys and black keys then guided to name the keys in relation to the notes on the treble staff.</p> <ul style="list-style-type: none"> ● In pairs or in groups, learners with low vision are to be guided to write the accidental signs in print music <p>Learners with blindness are to be guided on how to write accidental signs in music Braille.</p> <ul style="list-style-type: none"> ● In groups, Learners with low vision practise writing and naming notes with accidentals on lines and space on the treble staff. <p>Learners with blindness practice writing and naming notes with accidentals on the treble staff in music Braille.</p> <ul style="list-style-type: none"> ● In groups, learners use digital devices with assistive technology or musical instruments to sound and sing the notes on staff to show the effect of accidentals. ● In groups, learners sing or play melodies with scalar motion and at different pitch levels. 	
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			<ul style="list-style-type: none"> ● In pairs or groups, learners sing the major scale ascending and descending using tonic sol-fa. ● In groups, learners describe melodic intervals between adjacent degrees of a major scale (TTSTTTS) ● In groups, Learners with blindness write major scales of C, G, D and A with and without key signatures ascending and descending on the treble staff in music Braille notation. Learners with Low vision are to be guided to construct major scales of C, G, D and A with and without key signature ascending and descending on the treble staff ● Learners describe melodic intervals between adjacent degrees of a major scale (TTSTTTS) ● In groups or in pairs, learners construct major scales of C, G, D and A <i>major</i> ascending and descending on the treble staff ● In groups or in pairs, learners use digital devices with assistive technology and musical instruments to sound intervals; <i>perfect unison, major 2nd, minor 2nd, major 3rd and minor 3rd</i> in a diatonic major scale and aurally identify them ● In groups, learners discuss and describe intervals dictated to them and write them down in sol-fa and staff notation. 	
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<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as learners work in groups when constructing major scales. ● Learning to learn as learners are equipped with concepts, knowledge and skills on writing and interpretation of scored music, which are relevant for continued learning. ● Digital literacy as learners interact with digital devices with assistive technology to sound notes and imitate them.
<p>Values:</p> <ul style="list-style-type: none"> ● Respect is enhanced as learners accommodate peers' opinions during group discussions. ● Unity is enhanced as learners work with peers in groups when constructing scales.
<p>Pertinent and Contemporary Issues (PCIs):</p> <ul style="list-style-type: none"> ● Peer education is enhanced as learners appraise each other's performances of melodies. ● Social cohesion is enhanced as learners work together in groups to describe intervals in a simple melody.
<p>Link to other subjects</p> <ul style="list-style-type: none"> ● English, Kiswahili, Indigenous Languages and foreign languages as the learners sing songs in these languages and gain some proficiency in the languages. ● Mathematics as the learner's use concepts like sequence and number patterns learnt in mathematics to describe intervals ● Computer sciences as the learners interact with the digital devices, software and internet when notating pitches, scales and intervals.
<p>Non formal activities to support learning:</p> <ul style="list-style-type: none"> ● Learners could read and write simple melodies in the major keys of C, G, D and A major during their free time then involve music club members in reading and critiquing the melodies.
<p>Suggested mode of assessment</p> <ul style="list-style-type: none"> ● Oral assessment. ● Aural assessment. ● Written assessment. ● Self-assessment. ● Peer assessment. ● Observation.
<p>Suggested learning resources:</p> <ul style="list-style-type: none"> ● Sheet music in appropriate font size. ● Sheet music in Braille music notation. ● Pitching devices.

- Songbooks.
- Digital devices with assistive technology.
- Melodic instrument.
- Internet connectivity.

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Writing musical notes on treble staff	Writes accurately and neatly the entire musical notes on the treble staff.	Writes accurately the musical notes on treble staff	Writes most of the musical notes accurately on treble staff.	Writes very few notes on the treble staff correctly.
Describing melodic intervals of up to a 3 rd in a simple melody	Describes melodic intervals of up to a 3 rd in a simple melody and performs them using a melodic instrument or voice.	Describes melodic intervals of up to a 3 rd in a simple melody.	Describes only major 2nd, 3rd, and perfect unison melodic intervals but needs assistance in identifying minor intervals in a simple melody.	Describes neither the major nor the minor melodic intervals of up to a 3 rd in a simple melody.
Constructing the diatonic major scales of C, G, D and A on treble staff	Constructs the scales of C, G, D and A on treble staff and performs it on a musical instrument or voice.	Constructs the scales of C, G, D and A on treble staff.	Constructs the scales of C, G, D and A on treble staff with errors on location of the notes on the staff and incorrect octave marks for learners with blindness.	Construct only the scales of C on treble staff.
Reading simple melodies in C, G, D and A major	Reads simple melodies in C, G, D and A major accurately and with ease	Reads simple melodies in C, G, D and A major keys accurately	Reads simple melodies in C, G, D and A major with inaccuracies in either rhythm or pitch.	Reads simple melodies in C and G 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)	<p>By the end of the sub strand the learner should be able to:</p> <ul style="list-style-type: none"> a) explain the meaning of a narrative in Performing Arts b) identify features of a narrative in Performing Arts c) use voice, body and space to tell a story d) demonstrate the qualities of a good storyteller e) appreciate the narrative as a tool for addressing issues in society 	<ul style="list-style-type: none"> ● In groups, learners brainstorm the meaning of a narrative. ● In groups, learners with Low Vision watch a live performance of a narrative while seated where they can clearly see or a recorded performance of a narrative using an enlarged screen to familiarise themselves with narratives and to identify features of a narrative (storyline, theme and characters). Learners then present their findings <i>Learners with blindness listen to a live/recorded performance of a narrative accompanied by a verbal description of visual elements in the performance to familiarise themselves with narratives and to identify features of a narrative (storyline, theme and characters).</i> Learners then present their findings ● In groups, learners debate on contemporary themes that can be explored in narrative ● In groups, learners interact with accomplished story tellers within the community to learn the use voice, body and space to tell a story and to identify the qualities of a good storyteller <i>When interacting with accomplished storytellers, learners with blindness are to be given one</i> 	<ol style="list-style-type: none"> 1. How does one identify a narrative? 2. How can contemporary issues be addressed using the narrative form? 3. How would you describe a good storyteller?

			<p><i>on one demonstration on use of gestures, facial expressions, body movement and proper orientation of space.</i></p> <ul style="list-style-type: none"> • In groups or in pairs, learners narrate a story while demonstrating the qualities of a good storyteller 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Communication and collaboration as learners interact with each other in groups as they identify contemporary themes that can be explored in a narrative. • Learning to learn as learners are equipped with concepts, knowledge and skills relevant in the performance and creation of narratives. • Digital literacy as learners interact with digital devices with assistive technology during research on features of a narrative 				
<p>Values:</p> <ul style="list-style-type: none"> • Respect is enhanced as learners accommodate each other's views during group discussions and demonstrations. • Integrity is enhanced as learners engage in ethical sourcing and use of reference material on narratives. • Unity is enhanced as learners work in pairs and in groups when researching the features of a narrative. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • Effective communication is acquired as learners develop interpersonal and effective communication through artistic use of language in storytelling. • Social cohesion is enhanced as learners interact with storytellers from the community to learn the use voice, body and space to tell a story and to identify the qualities of a good storyteller 				
<p>Link to other subjects:</p> <ul style="list-style-type: none"> • English, Kiswahili and Indigenous Languages as learners use these languages in group discussions, when brainstorming, narrating, singing and when interacting with resource persons from the community. • Social Studies as learners gain knowledge in related themes on civic life, culture and legal issues handled in the narratives. • Computer Science as learners interacts with digital devices with assistive technology to research and listen to digital content relating to narratives. 				
<p>Non-formal activities to support learning</p> <ul style="list-style-type: none"> • Learners could participate in telling stories/narratives during drama club meetings within the school. 				

Suggested modes of assessment

- Oral assessment.
- Written assessments.
- Self-assessment.
- Observation.
- Portfolio.
- Peer assessment.

Suggested Learning resources:

- Exercise books and Braille papers.
- Digital devices with assistive technology.
- Braille machines.
- Resource persons

Assessment Rubric

Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Explaining the meaning of a narrative.	Illustrates the meaning of a narrative.	Explains the meaning of a narrative.	States the meaning of a narrative.	Mentions features of a narrative
Identifying features of a narrative.	Identifies all the three features of a narrative giving relevant examples.	Identifies all the three features of a narrative.	Identifies at most two features of a narrative.	Identifies not more than one feature of a narrative or none
Using voice, body and space to tell a story.	Uses voice, body and space in a captivating manner to tell a story.	Uses voice, body and space to tell a story.	Uses voice and either body or space to tell a story.	Uses voice/body/space only to tell a story.
Demonstrating the qualities of a good storyteller.	Demonstrates with novelty all the qualities of a good storyteller.	Demonstrates the qualities of a good storyteller.	Demonstrates two to three qualities of a good storyteller.	Demonstrates one quality of a good storyteller or none.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic Elements	1.5 Verse (3 Lessons)	<p>By the end of the sub strand the learner should be able to:</p> <ul style="list-style-type: none"> a) describe the basic elements of a verse b) explain 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 	<ul style="list-style-type: none"> ● In groups, learners with Low Vision watch a recorded performance of a verse on an enlarged screen or watch a live verse performance while seated where they can clearly see then identify the elements of a verse: <i>literary elements (subject matter and structure) and performative elements (voices, performer and audience)</i>. <p>Learners with blindness listen to a video or a live performance of a verse accompanied by precise verbal descriptions of the visual elements in the performance then identifies the elements of a verse: <i>literary elements (subject matter and structure) and per formative elements (voices, performer and audience)</i>.</p> <ul style="list-style-type: none"> ● In groups, learners discuss theme in verse as a way of addressing issues affecting society ● In groups or in pairs, learners recite short verses using appropriate voice techniques in reading and reciting verse to effect meaning ● In groups, learners use appropriate body and space techniques to convey meaning and emotions. <p>Learners with blindness to be given a one on one demonstration of various body techniques and their corresponding meaning and proper orientation of space.</p>	<ol style="list-style-type: none"> 1. How does one identify a verse? 2. How is body and space used to enhance message delivery in a verse? 3. Why is theme important in a verse?

			<ul style="list-style-type: none"> ● Learners listen keenly to recitations of short verses and identify poetic use of language, meanings and emotions conveyed. 	
<p>Core Competencies to be Developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as learners interact in groups to discuss and explore themes in a verse. ● Learning to learn as learners discover, through discussions, features of a verse written for performance, knowledge which can be used when creating verses ● Digital literacy as learners acquire the ability to manipulate and use digital equipment with assistive technology as they research themes in verse. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Respect is achieved as learners develop the value of accommodating each other's' views while they discuss themes in groups ● Integrity is achieved as learners observe ethical and legal issues when sourcing and using online reference materials 				
<p>Pertinent and Contemporary Issues:</p> <ul style="list-style-type: none"> ● Good governance is enhanced as learners identify themes, which enhance responsibility to society through performances in the verse. ● Environmental and social issues are explored as learners discuss themes in verse in relation to environmental and social issues affecting the society 				
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● English, Kiswahili and Indigenous Languages as the learners recite verses using these languages ● Social Studies as the learners brainstorm how social issues addressed in the fictional world reflect the very social ones affecting society. ● Computer Studies as the learners manipulate digital devices with assistive technology to research on performances of a verse <p>Non Formal Activities to support learning:</p> <ul style="list-style-type: none"> ● Learners could debate on contemporary issues affecting society in the debate clubs then draw themes to be addressed in verse. ● Learners participate in live performances of a verse during music and drama club meetings 				
<p>Suggested modes of assessment</p> <ul style="list-style-type: none"> ● Oral assessment. ● Peer assessment. ● Self-assessment. ● Observation. 				

Suggested Learning Resources

- Digital devices with assistive technology for research work.
- Resource persons to give insight on use of body and space in verses.
- Audio/visual recordings.
- Exercise books or Braille papers for scripting.
- Braille machines.

Assessment Rubric

Criteria	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Describing the basic elements of a verse	Illustrates all the five basic elements of a verse	Describes all the five basic elements of a verse.	States two to four basic elements of a verse.	States one basic element of a verse
Explaining theme in verse in relation to issues affecting society	Illustrates several themes in verse in relation to issues affecting society.	Explains theme in verse in relation to issues affecting society.	States theme in verse relation to issues affecting society	Mentions a theme without relating it to issues affecting society.
Using voice techniques appropriately in reading and reciting verse to effect meaning.	Uses voice techniques expressively and appropriately in reading and reciting verse to effect meaning.	Uses voice techniques appropriately in reading and reciting verse to effect meaning.	Uses two to three voice techniques appropriately in reading and reciting verse to effect meaning.	Uses one voice technique in reading and reciting verse to effect meaning.
Using body and space creatively in verse delivery to enhance communication.	Uses body and space creatively and in a captivating manner in verse delivery to enhance communication.	Uses body and space creatively in verse delivery to enhance communication.	Uses either body or space techniques appropriately in verse delivery to enhance communication.	Uses either space or body techniques in verse delivery without enhancing communication.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic Elements	1.6 Skit (3 Lessons)	<p>By the end of the sub strand the learner should be able to:</p> <ul style="list-style-type: none"> 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) explain the importance of improvisation in a skit d) demonstrate the use of dialogue in a skit e) explain functions of costumes and props in a skit f) appreciate the skit as a tool for addressing issues in society 	<ul style="list-style-type: none"> ● In groups, Learners with Low Vision, watch and listen to a recorded performance of a skit using an enlarged screen to familiarise themselves with skits and to identify the structure of a skit (<i>milestones, plot, language, improvisation</i>) Learners with blindness listen to a recorded performance of a skit accompanied by a precise verbal description of the visual elements to familiarise themselves with skits and to identify the structure of a skit (<i>milestones, plot, language, improvisation</i>). ● In groups or in pairs, learners brainstorm on the importance of improvisation in a skit ● In groups, learners debate on pertinent themes that can be explored in a skit and report the findings to the class ● In groups or in pairs, learners create dialogue to role play different characters in a skit ● In groups, learners with low vision watch and listen to a live skit performance while seated where they can clearly see or watch a recorded skit performance using an enlarged screen, then explain the functions of costumes and props in a skit 	<ol style="list-style-type: none"> 1. How does one identify a skit? 2. How can dialogue be used to develop a character in a skit? 3. Why is improvisation important?

			<p>Learners with blindness listen to a live or recorded skit performance accompanied by a precise verbal description of the costumes and props as displayed in the performance. Learners then explain the functions of costumes and props in a skit. Whenever possible, learners with blindness should be provided with realia to manipulate.</p>	
<p>Core Competencies to be Developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as learners work in-group work to brainstorm on the structure of a skit. ● Learning to learn as learners are equipped with concepts, knowledge and skills relevant for continued learning. ● Digital literacy as learners interact with digital devices with assistive technology when doing research and watching some skits on videos from the internet. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Respect is enhanced as learners appreciate each other's views during group discussions on skits. ● Integrity is enhanced as learners engage in ethical sourcing and use of reference material. ● Unity is enhanced as learners work in pairs and in groups to research on the skit. 				
<p>Pertinent and Contemporary Issues</p> <ul style="list-style-type: none"> ● Good governance is enhanced as learners discuss pertinent issues that promote good leadership in the society that can be addressed in a skit. 				
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● English, Kiswahili and Indigenous languages as learners use these languages to demonstrate some elements of a skit. ● Social Studies as learners gain knowledge in related themes on civic life, culture and legal issues handled in the skits. ● Computer Science as learners interact with digital devices with assistive technology to research and watch digital content relating to skits. 				
<p>Non-formal activities to support learning:</p> <ul style="list-style-type: none"> ● Learners could perform a skit during drama concerts within the school. 				

<p>Suggested modes of assessment</p> <ul style="list-style-type: none"> ● Observation. ● Written assessment. ● Peer assessment. ● Self-assessment. ● Oral assessment. ● Portfolio.
<p>Suggested learning resources</p> <ul style="list-style-type: none"> ● Exercise books or Braille papers for scripting the skit. ● Digital devices with assistive technology for research work. ● Resource persons. ● Costumes and props ● Audiovisual clips.

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Describing the structure of a skit as a work of art	Illustrates the structure of a skit as a work of art.	Describes the structure of a skit as a work of art.	Explains at most three aspects of the structure of a skit as a work of art.	Identifies not more than one aspect of the structure of a skit.
Identifying pertinent themes explored in a skit	Illustrates all the pertinent themes explored in a skit	Identifies the pertinent themes explored in a skit.	Identifies at most one pertinent theme explored in a skit.	Mentions themes not explored in a skit
Explaining the importance of improvisation in a skit	Demonstrates the importance of improvisation in a skit.	Explains the importance of improvisation in a skit.	States the importance of improvisation in a skit.	States examples of improvised items in a skit or none
Demonstrating the use of dialogue in a skit	Creates a dialogue with at least six speaking turns, with clear stage directions to be used in a skit.	Creates a dialogue with at least six speaking turns to be used in a skit.	Creates a dialogue with not more than five speaking turns to be used in a skit.	Creates a dialogue with just one or two speaking turns to be used in a skit.
Explaining the functions of costumes and props in a skit.	Explains with relevant examples the functions of costumes and props in a skit.	Explains several functions of costumes and props in a skit.	States two or three functions of costumes and props in a skit.	States one function of costumes or props in a skit

STRAND 2.0: CREATING

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	2.1 Rhythm (5 lessons)	<p>By the end of the sub strand, the learner should be able to:</p> <ol style="list-style-type: none"> outline the factors to consider in creating a rhythmic pattern interpret simple rhythmic patterns in 2_4, 3_4 and 4_4 improvise rhythmic accompaniments to tunes in simple time create simple rhythmic patterns in 2_4, 3_4 and 4_4 time appreciate rhythms in simple time, created by self and others 	<ul style="list-style-type: none"> Learners listen to rhythmic patterns and identify factors to consider in creating a rhythmic pattern (<i>variation of note values, rests, repetition for unity, symmetry, adherence to time signature</i>) In groups, learners sing or play songs in 2_4, 3_4 and 4_4 time to identify the main beat and the note values (<i>semibreve, minim, crotchet, two quavers and semiquavers</i>) In groups, learners clap or tap rhythms of notes as they recite their French rhythm names: <i>taa-aa-aa-aa</i> (semibreve), <i>taa-aa</i> (minim), <i>taa</i> (crotchet), <i>ta-te</i> (two quavers), and the semiquavers (<i>ta-te, ta te-fe, ta-fa te</i>) In pairs or in groups, learners sing or play songs in simple time: 2_4, 3_4 and 4_4 identify strong and weak beats. Individually and in groups, learners write 4-bar rhythmic patterns from dictation Learners with Low Vision to be provided with flashcards of different combinations of note-groupings in appropriate font size and colour contrast to tap and then create 2- bars rhythmic patterns in simple time Learners with blindness to be provided with flash cards in music Braille with different combinations of note groupings 	<ol style="list-style-type: none"> How can various note combinations be used to form rhythms in simple time? How does one improvise accompaniment patterns for music in simple time?

			<p>to tap and then create two bars of rhythmic patterns in simple time.</p> <ul style="list-style-type: none"> ● In groups, learners use music applications to further learn rhythms <i>Learners with blindness are to be provided with digital devices with assistive technology when using music applications to learn rhythm.</i> <i>Learners with low vision use enlarged screens when using music applications to learn rhythms.</i> ● Individually and in groups, learners create their own 4-bar rhythmic patterns in simple time: 2_4, 3_4 and 4_4 time adhering to integrity and originality ● In groups and in pairs, learners clap or play and recite the French rhythm names of rhythms created by self and others ● Individually and in groups, learners sing tunes in simple time and use drums, and other percussion instruments to improvise rhythmic accompaniment 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Self-efficacy as learners create and play their own rhythmic patterns. ● Communication and collaboration as learners articulately share ideas while working in groups when identifying and interpreting rhythmic patterns. ● Learning to learn as learners are equipped with concepts, knowledge and skills on creation of rhythm, which are relevant for continued learning in composition, performance and music appreciation. ● Digital literacy as learners uses digital devices with assistive technology when creating and identifying rhythmic patterns. ● Creativity and imagination as learners conceive and create original rhythmic patterns. 				

<p>Values:</p> <ul style="list-style-type: none"> ● Respect is achieved as learners recognize and accommodate views of each member of the team on creation of rhythmic patterns. ● Unity is enhanced as learners work as a group to create rhythmic patterns. ● Integrity is enhanced as learners ethically source and use reference material from online sources.
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Social cohesion is enhanced as learners interact in groups respecting each other's views.
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● Computer Science as learners interact with computers and other digital devices to gather online materials during research on rhythm. ● Mathematics as learners uses the knowledge on numbers to achieve symmetry in writing a rhythmic pattern. ● Visual Arts as learners use drawing skills acquired from Visual Arts to design flash cards and write note values.
<p>Non formal activities to support learning:</p> <ul style="list-style-type: none"> ● Learners could create rhythms in simple time 2_4, 3_4 and 4_4 during music club activities to enhance learning.
<p>Suggested modes of assessment:</p> <ul style="list-style-type: none"> ● Aural assessment. ● Oral assessment. ● Written assessments. ● Portfolio. ● Self-assessment.
<p>Suggested Learning resources:</p> <ul style="list-style-type: none"> ● Exercise books and Braille paper. ● Flash cards of rhythmic patterns in Braille. ● Percussive music instruments. ● Audio/visual recording. ● Digital devices with assistive technology. ● Braille machines.

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Outlining the factors to consider in creating a rhythmic pattern	Outlines all the factors to consider in creating a rhythmic pattern giving practical illustrations.	Outlines all the factors to consider in creating a rhythmic pattern.	Outlines most of the factors to consider in creating a rhythmic pattern.	List some factors to consider in creating a rhythmic pattern
Interpreting simple rhythmic patterns in 2_4 , 3_4 and 4_4 time	Interprets all rhythmic patterns in 2_4 , 3_4 and 4_4 time with ease	Interprets all the rhythmic patterns in 2_4 , 3_4 and 4_4 time	Interprets most of the rhythmic patterns in 2_4 , 3_4 and 4_4 time	interprets few rhythmic patterns in 2_4 , 3_4 and 4_4 time
Improvising rhythmic accompaniment to tunes in simple time	Improvises intricate and interesting rhythmic accompaniment to a variety of tunes in simple time	Improvises rhythmic accompaniment to a variety of tunes in simple time.	Improvises rhythmic accompaniment to tunes in simple time with inaccuracies in maintaining either the semiquaver beat or the semiquaver res.	improvises rhythmic accompaniment to tunes in simple time with inaccuracies in maintaining both the semiquaver beat and the semiquaver res.
Creating rhythmic patterns in 2_4 , 3_4 and 4_4 time	Creates a variety of exemplary 2-bar rhythmic patterns in 2_4 , 3_4 and 4_4 time.	Creates a variety of rhythmic patterns in 2_4 , 3_4 and 4_4 time.	Creates rhythmic patterns in 2_4 , 3_4 and 4_4 time with inaccuracies in either keeping time, groupings of notes when using semiquaver beat or the semiquaver rest.	Creates rhythmic patterns in 2_4 , 3_4 and 4_4 time with inaccuracies in either keeping time, groupings of notes when using semiquaver beat or the semiquaver rest.

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 4-bar melodies in simple time c) create 4-bar melodies in simple time using treble staff	<ul style="list-style-type: none"> In pairs and groups, learners sing familiar tunes using tonic sol-fa In groups or in pairs, learners with Low vision interpret hand signs of played or sung sol-fa syllables. Learners with blindness listen to sol-fa syllables played or sung and interpret by performing their hand signs. 	1. How is a melody created?

		<p>d) play or sing melodies created by self and others</p> <p>e) appreciate melodies composed by self and others.</p>	<ul style="list-style-type: none"> ● In pairs or in groups, learners sing or play given 4-bar melodies in, simple time with leaps not exceeding a <i>major 3rd</i> upwards or downwards using the note values learnt and in <i>C, G, D and A major</i> ● In groups, learners discuss qualities of a good melody (<i>stepwise motion and leaps up to a 3rd, singability, shape/contour, start on d, m or s, end on d</i>) ● In group, learners use voice or instrument or digital devices with assistive technology, to improvise a melody ● In groups or in pairs, learners create 4-bar melodies in $2_4, 3_4$ and 4_4 times with leaps not exceeding a major 3rd using the note values learnt and in the key of C, G, D and A major ● In groups, learners sing or plays the melodies created to the rest of the class for peer review and feedback from others Learners with blindness to be given more time to read and internalise the melodies before playing ● Learners with blindness are to be provided with digital devices with assistive technology when using music notation software or application to notate and create melodies. Learners with Low Vision to use an enlarged screen when using music notation software 	
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			<ul style="list-style-type: none"> ● Learners use digital devices with assistive technology to record their own and others' melodies for sharing and peer review. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Creativity and imagination as learners generate new ideas by creating their own melodies. ● Critical thinking and problem solving as learners make decisions on the note values and pitches to combine to create a melody. ● Communication and collaboration as learners participate in group work and take turns to use hand signs. ● Self-efficacy as learners create their own melodies and use digital devices to record each other's melodies. ● Digital literacy as learners use digital devices with assistive technology with music notation software or apps to create and play their own melodies. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Unity is enhanced as learners work in groups to use hand signs and in creating melodies. ● Love is enhanced as learners participate in group discussions and appreciate each other's views. ● Respect is enhanced as learners accommodate each other's views as they critique each other's melodies. ● Responsibility is enhanced as learners are able to responsibly use the resources available to them such as computers in the process of creating music. ● Integrity is enhanced as learners create original melodies without copying from others. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Mentorship and peer education is enhanced as the learner shares their melodies with peers for review or critique and for further improvement. ● Creative thinking is enhanced as learners make use of the knowledge learnt in creating their own melodies. 				
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● Computer Science as learners uses digital devices with assistive technology with music software or apps in creating, playing and recording their own melodies. 				
<p>Non Formal Activities to support learning:</p> <ul style="list-style-type: none"> ● Learners could create/compose 4-bar melodies and perform them with the music club members during club activities in school. 				
<p>Suggested modes of assessment:</p> <ul style="list-style-type: none"> ● Oral assessment. ● Aural assessment. ● Written assessment. ● Peer assessment. ● Self-assessment. ● Observation 				

suggested learning resources:

- Exercise books and Braille papers.
- Sheet music in print and in appropriate font size.
- Sheet music in music Braille notation.
- Resource persons.

Assessment Rubric				
criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Identifying qualities of a good melody	Identifies all qualities of a good melody giving relevant examples.	Identifies all the qualities of a good melody.	Identifies most of the qualities of a good melody.	Identifies few qualities of a good melody even when given hints.
Interpreting 4-bar melodies in simple time	Interprets 4- bar melodies expressively with accurate pitch and rhythm.	Interprets 4- bar melodies with accurate pitch and rhythm.	Interprets 4- bar melodies with some inaccuracies in either pair or rhythm.	Interprets 4-bar melodies in simple time with inaccuracies in both pitch and rhythm.
Creating 4-bar melodies in simple time using treble staff.	Creates 4- bar melodies in simple time creatively with exquisite use of qualities of a good melody in treble staff.	Creates 4- bar melodies in simple time using treble staff.	Creates 4- bar melodies in simple time using treble staff with some inaccuracies in either rhythm, pitch and leaps exceeding a major 3rd	creates 4- bar melodies in simple time using treble staff with inaccuracies in either rhythm, pitch and leaps exceeding a major 3rd
Playing or singing melodies created by self and others.	Plays or sings accurately and expressively melodies created by self and others.	Plays or sings accurately melodies created by self and others.	Plays or sings most of the melodies created by self and others.	Plays or sings melodies with some inaccuracies in pitch or rhythm created by self and others.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	2.3 Narrative (4 Lessons)	<p>By the end of the sub strand, the learner should be able to:</p> <ul style="list-style-type: none"> a) choose an appropriate theme suitable for a narrative b) create milestones of a story on a pertinent issue in society c) script a narrative showing a clear structure that conveys the intended message d) create characters that are identifiable to society e) appreciate the art of creating stories 	<ul style="list-style-type: none"> ● In groups, learners identify and debate on pertinent issues in society that can be addressed in a narrative such a Covid 19, drug and substance abuse, cancer. ● In pairs or groups, learners select a theme to be developed into a narrative. ● In pairs or groups, learners research the process of scripting a story using digital devices with assistive technology and then script a narrative showing clear structure. ● In groups, learners develop a logical flow of ideas using pictorial presentation of a story Learners with blindness develop a logical flow of ideas by writing in Braille. ● In groups, learners develop characters and create a narrative ● In pairs, learners participate in a short presentation of a narrative process and picks out milestones ● Learners practise in pairs or in groups how to use language and style artistically to create narratives 	<ol style="list-style-type: none"> 1. How are ideas for creating narratives sourced? 2. How are milestones in narratives developed? 3. Why should characters in narratives be identifiable to society?
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as learners work in pairs or groups when discussing pertinent issues to be addressed in a narrative and when making short presentations. ● Self-efficacy as learners build confidence and self-esteem as they create narratives. ● Learning to learn as learners are equipped with concepts, knowledge and skills relevant for continued learning in narratives. ● Digital literacy as learners interact with digital devices with assistive technology when doing research on narratives. ● Creativity and Imagination as learners create, develop and tell stories 				

<p>Values:</p> <ul style="list-style-type: none"> ● Respect is enhanced as learners accommodate others' views as they discuss and create milestones for stories. ● Integrity is enhanced as learners engage in ethical sourcing and use of reference materials. ● Unity is enhanced as learners work in pairs and groups to research the narrative.
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Communicable diseases issues are explored as learners create narratives that highlight health issues like Covid 19.
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● English as learners interact through group discussions as a medium of communication on the elements of the narrative. ● Kiswahili as learners use the language as a medium of communication within the class, in pairs and in groups, when debating on the aspects of narratives and when doing demonstrations. ● Indigenous Languages as learners use these languages to perform some of the stories, songs within the stories and when interacting with some resource persons from the community ● Social Studies as learners explore societal issues addressed in the narratives. ● Digital literacy as the learners interact with digital devices with assistive technology to research and watch digital content relating to narratives
<p>Non Formal Activities to support learning:</p> <ul style="list-style-type: none"> ● Learners could create stories and then perform them with members of the drama club during club activities.
<p>Suggested modes of assessment</p> <ul style="list-style-type: none"> ● Oral assessment. ● Written assessments. ● Self-assessments. ● Peer assessments. ● Portfolio. ● Observation.
<p>Suggested learning resources</p> <ul style="list-style-type: none"> ● Exercise books and Braille papers. ● Digital devices with assistive technology. ● Resource person. ● Braille machines.

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Choosing an appropriate theme for a narrative	Assesses an appropriate theme and creatively demonstrates it	Chooses an appropriate theme for a narrative.	States an appropriate theme for a narrative.	Chooses any theme for a narrative
Creating milestones of a story on a pertinent issue in society	Creates coherent milestones of a story on a pertinent issue in society	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	Creates milestones with chaotic or little meaning on a pertinent issue in society.
Scripting a narrative showing a clear structure that conveys the intended message	Scripts a compelling narrative showing a clear structure that conveys the intended message	Scripts a narrative showing a clear structure that conveys the intended message	Scripts a narrative with an undeveloped structure to convey the intended message.	Scripts a narrative with flow of thought almost impossible to follow.
Creating characters that are identifiable to society	Creates vivid and credible characters that are identifiable to society	Creates characters that are identifiable to society.	Creates some characters that are not credible and identifiable to society.	Creates characters that are neither believable nor 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,	<ul style="list-style-type: none"> In groups, Learners with Low Vision watch and listen to a recorded verse performance using an enlarged screen or watch a live verse performance while seated where they can clearly see then identify pertinent issues in society which can be addressed through verse. <p><i>Learners with blindness listen to a live or recorded performance of a verse accompanied by a verbal description of the visual elements in the performance then identify pertinent issues in society which can be addressed through verse.</i></p>	<ol style="list-style-type: none"> How is a verse structured? How is a persona created in verse? Why is it important to carefully choose the diction, themes and props?

		<p>e) appreciate creative verse writing to address specific issues in the community.</p>	<ul style="list-style-type: none"> ● In groups, learners research on appropriate diction and style for the verse using digital devices with assistive technology or audio dictionaries ● In groups or in pairs, learners draft a verse script with a clear structure and a developed persona on topics such as child rights, care and protection. ● In groups, learners revise and proofread the script in order to improve it ● In groups, learners gather relevant materials for making props Learners with blindness to be assisted by a sighted peer when gathering relevant materials for making props. ● In groups, learners make props using locally available materials. Learners with blindness to be provided with props for tactile manipulation accompanied by a verbal description of the props then be assisted to make their own props using locally available materials. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Self-efficacy as learners build confidence and self-esteem when creating props and sketching verses. ● Creativity and imagination as learners create a verse script and make props for use in verse delivery. ● Critical thinking and problem solving as learners find solutions to fictional conflicts and relate them to real life situations 				

<p>Values:</p> <ul style="list-style-type: none"> ● Integrity is enhanced as learners create their own original verses without plagiarism. ● Unity is enhanced as learners sketch a verse script in collaboration with other learners on topics such as child rights, care and protection ● Patriotism is enhanced as learners develop a sense of nationalism through writing verses which promote love for one's own country
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Child rights are explored as learners devise verses which promote child rights, care and protection.
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● English, Kiswahili and Indigenous Languages where language acquisition for self-expression is developed as the learner scripts a verse. ● Social Studies as the learner creates verses which address social issues ● Visual Arts, as learners use props and costumes from locally available materials using skills gained in Visual Arts.
<p>Non Formal Activities to support learning:</p> <ul style="list-style-type: none"> ● Learners could make props in the drama club and use them while performing verse in the interclass drama festival.
<p>Suggested modes of assessment:</p> <ul style="list-style-type: none"> ● Oral assessment ● .Written assessment. ● Self-assessment. ● Peer assessment. ● Observation.
<p>Suggested Learning resources:</p> <ul style="list-style-type: none"> ● Exercise books and Braille papers. ● Digital devices with assistive technology. ● Braille machines. ● Props and costumes. ● Resource person.

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Identifying an appropriate theme in society for a verse script	Evaluates an appropriate theme in society for a verse script	Identifies an appropriate theme in society for a verse script	Identifies a theme in society for a verse script	Gives examples of themes not relatable in society for a verse script.
Scripting a verse with a clear structure and developed persona to address specific issues in the community.	Scripts a verse, with felicity of expression, a clear structure and developed persona to address specific issues in the community.	Scripts a verse with a clear structure and a developed persona to address specific issues in the community.	Scripts a verse with either a clear structure or a developed 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.
Using poetic language in writing a verse	Uses poetic language effectively in writing a verse.	Uses poetic language writing a verse.	Uses poetic language in a flat and uncertain manner in writing of verse.	Uses poetic language in a manner that is difficult to follow in writing of verse.
Creating relevant props with the use of locally available materials to enhance verse delivery	Creates several relevant props using locally available materials to enhance verse delivery, without strain.	Creates relevant props using locally available materials to enhance verse delivery.	Creates one prop using locally available materials to enhance verse delivery.	Reuses already created props to enhance verse delivery.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	2.5 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	<ul style="list-style-type: none"> ● In groups, learners explore the local community and identify a pertinent issue in the society which can be addressed in a skit ● In groups, individual learners narrate a scenario for a skit ● In groups, learners create milestones for a skit 	<ol style="list-style-type: none"> 1. How does one create a story for a skit? 2. How do milestones develop the storyline of a skit?

		<p>c) design, collect and use items for improvisation of costume, make-up and props from the local environment</p> <p>d) appreciate the use of locally available resources in generating a skit</p>	<ul style="list-style-type: none"> ● In groups or in pairs, learners establish characters that would develop the action in a skit ● Learners use appropriate language and style to develop a dialogue in a skit ● In groups, learners write a script of a skit addressing a contemporary and pertinent issue in the society such as racial discrimination and ethnicity ● In groups, learners design relevant props, costumes and make-up to enhance the message in the skit. <p>Learners with blindness are to be paired with a sighted peer for hands-on demonstration when designing relevant props, costumes and one on one demonstration when applying make-up to enhance the message in the skit.</p>	<p>3. Why do we use props, costumes and make-up in a skit?</p>
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as learners interact in groups and in pairs to research on styles and characters when creating scripts. ● Self-efficacy as learners work in groups to create skits developing self-esteem and curiosity. ● Learning to learn as learners are equipped with concepts and skills relevant for continued learning. ● Digital literacy as learners interact with digital devices with assistive technology to research writing skits. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Respect is enhanced as learners accommodate each other's views as they discuss and create skits. ● Integrity is enhanced as learners create original skits without plagiarism. ● Unity is enhanced as learners work in pairs and groups, in research work as they create skits. ● Patriotism is enhanced as learners create skits highlighting qualities of good citizenship. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Positive ethnicity is enhanced as learners create skits for performance on themes such as racial discrimination and ethnicity. ● Alcohol and substance abuse is explored as learners create skits that raise awareness about drug and substance abuse 				

<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● English as the learner uses the language in class discussions on the elements of the skit and during group work. ● Kiswahili as the learner uses the language in class to demonstrate aspects of the skit. ● Indigenous Languages as the learner uses language in creating some skits and when interacting with members of the community. ● Social Science as the learner gains knowledge on themes that address social relationships handled in the skits created. ● Computer Studies as learners interact with digital devices with assistive technology to research and watch digital content relating to skits.
<p>Non Formal Activities to support learning:</p> <ul style="list-style-type: none"> ● Learners could design and collect items to be used for improvisation of costumes, make-up and props from the local environment during their free time and use them when performing skits as recreational activity in drama and music clubs.
<p>Suggested modes of assessments:</p> <ul style="list-style-type: none"> ● Oral assessments. ● Written assessments. ● Observation. ● Peer assessment. ● Self-assessment. ● Portfolio.
<p>Suggested Learning resources:</p> <ul style="list-style-type: none"> ● Exercise books and Braille papers. ● Braille machines. ● Digital devices with assistive technology. ● Props and costumes. ● Resource person.

Assessment Rubric				
criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Selecting a pertinent issue in the society and create a scenario for a skit	Selects a pertinent issue in the society and creates a meaningful 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 a scenario that has a jerky flow.	Selects a pertinent issue in the society and creates a scenario that is difficult to follow.

Using suitable language and style to portray character in a skit	Uses a wide range of suitable language and style to portray character in a skit.	Uses suitable language and style to portray character in a skit.	Uses limited vocabulary and language to portray character in a skit.	Uses language in a flat and uncertain manner to portray character in a skit.
Designing, collecting and use items for improvisation of costume, make-up and props from the local environment	Designs creatively, collect and use 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.	Collects and uses items for improvisation of costume, make-up and props from the local environment.	Reuses already created costumes, 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) analyse the social and economic uses of Kenyan and Western folk songs c) perform solo and group folk songs from different Kenyan communities d) perform solo and choral Western folk songs applying appropriate techniques e) appreciate performing folk songs from different cultural backgrounds	<ul style="list-style-type: none"> In groups, learners with blindness listen to a live or recorded performance of a folk song accompanied by a verbal description of the visual elements of the performance after which they define this genre of music. <i>Learners with Low Vision watch and listen to a live performance of a folk song while seated at a place where they can clearly see or watch a recorded performance on an enlarged screen then define this genre of music.</i> In groups, learners visit a cultural centre, attend a festival or explore any other performing arts spaces where Kenyan and Western folk 	<ol style="list-style-type: none"> Why do we perform folk songs in our societies? How do Kenyan folk songs differ from Western folk songs? How is solo performance different from group performance?

			<p>songs are performed and gather information on various folk songs (<i>background, occasion, purpose, participants, movements, costumes, accompaniment and message</i>)</p> <p>During the visits, learners with blindness are to be given precise verbal descriptions of the visual elements in the performances and one on one and hands-on demonstrations of elements such as dance movements, costumes and instrumentation employed in the folk songs.</p> <ul style="list-style-type: none"> ● In groups, learners watch and or listen to various types of folk songs from different Kenyan communities and select several folk songs to perform as solo and in groups. ● In groups, learners watch and or listen to different types of Western folk songs and select one or more to perform as solo or in a group ● In groups, learners discuss and practise techniques of performing a Kenyan and Western folk song: <i>posture, poise, diction, voice projection and balance, phrasing, tempo, tone, dynamics, expression and interpretation, gestures and movement, intensity, mood, idiom/authenticity</i> 	
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			<p><i>Learners with blindness to be given one on one demonstration of techniques of performing a Kenyan and Western folk song such as posture, poise, gestures and dance movements.</i></p> <ul style="list-style-type: none"> ● Learners take up various roles in rehearsal and performance of Kenyan folk songs, <i>applying the appropriate techniques of performance learnt.</i> <p><i>Learners with blindness are to be paired with a sighted peer when rehearsing the different roles in the performance of a Kenyan folk song</i></p> <ul style="list-style-type: none"> ● Learners rehearse and perform a Western folk song, applying the appropriate performance techniques ● In groups, learners 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, marriage songs, sacred songs, work songs, dirges, among others) ● In groups, learners collect a variety of folk songs and classify them according to origin, type and/or function/occasion ● In groups, learners research and discuss the social and economic uses of Kenyan and Western folk songs. 	
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Core competencies to be developed:

- Communication and collaboration as learners interact in groups when performing Kenyan and Western folk songs.
- Citizenship as learners participate in class discussion and performance of Kenyan folk songs appreciating different cultures within their communities.
- Digital literacy as learners interact with digital devices with assistive technology as they research on Kenyan and Western folk songs as well as record and archive them.
- Self-efficacy as learners master music techniques and are able to perform a Kenyan folk song.
- Critical thinking and problem solving as learners discuss the social and economic importance of folk songs in society.

Values:

- Respect is achieved as learners accommodate each other's views as they contribute during group discussions.
- Integrity is achieved as learners ethically source and use digital material.
- Patriotism is enhanced as learners study and perform Kenyan folk songs.
- Unity is enhanced as learners sing Kenyan and Western folk songs in groups and appreciate music from each other's' cultures.
- Responsibility is achieved as learners take charge of their own work in performing solo and in collecting and storing folk songs.
- Love is enhanced as learners perform folk songs in groups as they assist each other with collecting costumes and musical instruments.

Pertinent and Contemporary Issues (PCIs):

- Positive ethnicity is enhanced as learners discuss and perform folksongs from a wide range of cultural origins.
- Environmental issues in education are explored as learners learn to conserve the environment when collecting musical instruments, props and costumes to perform folk songs.

Non Formal Activities to support learning:

- Learners could practice performing Kenyan and Western folk songs during their free time then perform them during interclass music festivals/competitions.

Suggested modes of assessments:

- Observation.
- Self-assessment.
- Peer assessment.
- Written assessments.
- Oral assessments.
- Portfolio.

Suggested Learning resources:

- Resource person.
- Audio/visual recording of folksong.
- Digital devices with assistive technology.
- Traditional Musical instruments.
- Exercise books and Braille papers.
- Braille machines.
- Costumes and decor, props and artefacts.

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Classifying folk songs according to origin, type and/or function	Classifies all Kenyan and Western folk songs according to origin, type and/or function with relevant examples.	Classifies all Kenyan and Western folk songs according to origin, type and/or function.	Classifies most of the Kenyan and Western folk songs according to origin, type and/or function.	Classifies few Kenyan and Western folk songs according to origin, type and/or function.
Discussing the social and economic uses of Kenyan and Western folk songs	Explains a variety of social and economic uses of Kenyan and Western folk songs citing relevant examples.	Explains a variety of social and economic uses of Kenyan and Western folk songs.	States most of the social and economic uses of Kenyan and Western folk songs.	States few social and economic uses of Kenyan and Western folk songs.
Performing solo and group folk songs from different Kenyan communities	Performs a wide variety of solo and group folk songs from Kenyan communities expressively and creatively, taking up various roles.	Performs solo and group folk songs from different Kenyan communities.	Performs solo and group folk songs from different Kenyan communities with some challenges in either diction, voice projection <i>gestures and movement, intensity, mood, or idiom/authenticity.</i>	Performs solo and group folk songs from different Kenyan communities with challenges in diction, voice projection <i>gestures and movement, intensity, mood, idiom/authenticity.</i>

Performing solo and choral Western folk songs	Performs solo and choral Western folk songs, creatively applying a variety of performance techniques.	Performs solo and choral Western folk songs applying all the performance techniques.	Performs solo and choral Western folk songs applying some basic performance techniques.	Performs solo and choral Western folk songs with challenges in applying most of the basic performance techniques.
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Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.2 Kenyan idiophones (5 lessons)	By the end of the sub strand, the learner should be able to: a) classify idiophones from Kenyan communities b) explain the role of idiophones in a performance c) apply proper care and maintenance procedures for idiophones d) apply appropriate techniques of tuning idiophones e) play an idiophone in a percussion band performance f) appreciate playing various percussion instruments in an ensemble	<ul style="list-style-type: none"> ● In groups, learners with Low Vision watch and listen to live or recorded video clip performances involving percussion instruments to identify them. Learners with blindness are to listen to a recorded video clip or live performances accompanied by a precise verbal description visual elements to identify the percussion instruments ● In groups, learners use digital devices with assistive technology to search for videos and audio clips of various Kenyan idiophones and categorise them. Learners with blindness are to be provided with realia or a vivid description of the Kenyan Idiophones where the realia are not available, after which they categorise them. ● In groups, Learners with Low Vision draw and label parts of different idiophones from different communities in Kenya 	<ol style="list-style-type: none"> 1. How are percussion instruments classified? 2. How can one care for Kenyan percussion instruments? 3. Why is proper care and maintenance procedure to be applied for idiophones and membranophones?

			<p>Learners with blindness are to be provided with realia or a vivid description of the Kenyan idiophones where the realia are not available after which they name the different parts of the idiophones</p> <ul style="list-style-type: none"> ● In groups, learners categorise idiophones from Kenyan communities by their mode of playing (shaken, struck, scrapped, clapped, plucked, stamped) and the material used ● In groups, learners discuss how to care for and maintain <i>idiophones</i> ● In groups, learners identify techniques of tuning and playing idiophones guided by resource persons or visit a cultural centre to learn tuning and playing techniques. <p>Learners with blindness are to be given a hands-on demonstration on the techniques of tuning and playing idiophones</p> <ul style="list-style-type: none"> ● In groups, learners use digital devices to observe various techniques of tuning and playing Kenyan idiophones. ● In pairs, learners practice tuning and playing various idiophones ● In groups, learners discuss the roles of the various idiophones in a performance <p>Project: Tasks</p>	
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			<ul style="list-style-type: none"> ● In groups, learners select an idiophone instrument and rehearse given pieces of music in a percussion band ● In groups, learners identify a suitable audience and in a percussion band, perform to them 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Creativity and imagination as learners apply techniques of playing a percussion instrument in a band. ● Critical thinking and problem solving as learners apply appropriate tuning and playing techniques. ● Communication and collaboration as learners play a musical instrument together with others in a percussion ensemble. ● Learning to learn as learners are equipped with concepts, knowledge and skills relevant for continued learning. ● Digital literacy as learners use digital devices to learn playing and tuning techniques and maintenance of Kenyan percussion instruments. ● Citizenship as learners get to learn and appreciate playing idiophones drawn from different communities in Kenya. ● Self-efficacy as learners play an idiophone in an ensemble gaining self-confidence and belief in self. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Respect is enhanced as learners accommodate others when performing in a percussion ensemble. ● Integrity is enhanced as learners' source and uses reference material observing ethics. ● Responsibility is enhanced as learners apply care and maintenance for the instruments ● Unity is enhanced as learners play percussion instruments in groups. ● Patriotism as learners appreciate playing idiophones drawn from different communities in Kenya. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Positive ethnicity is enhanced as learners learn about instruments idiophones from various Kenyan cultures. ● Social cohesion is enhanced as learners interact with each other as they play Kenyan and Western percussion instruments in an ensemble. 				
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● Social Studies as learners learn about the distribution of Idiophones. ● Computer Science as learners use digital devices in accessing information on percussion instruments. ● Pre-technical and Pre-career educations as learners acquire tuning and playing skills for use in their later music-related careers. 				
<p>Non formal activities to support learning:</p> <ul style="list-style-type: none"> ● Learners could be involved in the school band to perform different music items using percussion instruments during parents' day and interclass music festivals. 				

<p>Suggested modes of assessments:</p> <ul style="list-style-type: none"> ● Oral assessment. ● Written assessment. ● Observation. ● Self-assessment. ● Peer assessment. ● Portfolio
<p>Suggested learning resources:</p> <ul style="list-style-type: none"> ● Traditional Percussion musical instruments. ● Resource persons. ● Audio/visual recordings of folk songs. ● Costumes, props, and artefacts. ● Exercise books and Braille papers. ● Braille machines.

Assessment Rubric

Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Classifying idiophones and membranophones from Kenyan and Western communities	Classifies all Kenyan idiophones and membranophones and practically demonstrates how some are played.	Classifies Kenyan idiophones and membranophones.	Identifies Kenyan idiophones and membranophones.	Lists Kenyan idiophones and membranophones
Explaining the role of idiophones and membranophones in a performance	Explains various roles of idiophones and membranophones in a performance giving a practical demonstration.	Explains the role of idiophones and membranophones in a performance.	States roles of idiophones and membranophones in a performance.	Lists the roles of idiophones and membranophones in a performance
Applying proper care and maintenance procedures for idiophones and membranophones	Applies the proper procedures of care and maintenance of Kenyan idiophones and membranophones	Applies the proper procedures, care and maintenance of Kenyan idiophones and membranophones.	Identifies the procedures of care and maintenance of Kenyan idiophones and membranophones.	States procedures of care and maintenance of Kenyan idiophones and membranophones.

	practically demonstrating to peers.			
Demonstrating appropriate techniques of tuning idiophones and membranophones	Demonstrates with precision all the proper techniques of tuning idiophones and membranophones.	Demonstrates all the techniques of tuning idiophones and membranophones from Kenyan communities.	Demonstrates most of the techniques of tuning idiophones and membranophones from Kenyan communities.	Demonstrates few techniques of tuning idiophones and membranophones from Kenyan communities.
Playing an idiophone/ membranophone in a percussion band performance	Plays an idiophone or a membranophone in a percussion band in synchrony with others and practically assists other members of the percussion band.	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 some challenges synchronising with others.	Plays an idiophone or a membranophone in a percussion band with challenges in keeping in sync with others even with assistance.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.3. Western melodic 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 <i>C major</i> , in simple time, on a descant recorder or any other Western solo instrument d) apply appropriate techniques while playing the descant recorder or any other western solo instrument	<ul style="list-style-type: none"> In groups, learners watch and or listen to videos or demonstrations of techniques of tuning the descant recorder or any other Western instrument and apply them Learners with blindness are to be given hands-on demonstrations and a precise verbal description of the visual elements of the video clip on the techniques of tuning the western instrument. In groups, learners search and watch videos or live demonstration of solo instrumentalists demonstrating playing notes of the scale of C major and practise playing them (on a descant 	<ol style="list-style-type: none"> How are appropriate techniques applied in playing Western instruments? Why is sight-reading an important skill when learning to play western solo instruments?

		<p>e) observe performance directions while playing a piece of music on a descant recorder or any western solo instrument</p> <p>f) appreciate playing music on the descant recorder or any other Western solo instrument.</p>	<p>recorder or any solo Western instrument)</p> <p>Learners with blindness to be given a verbal description of the visual element in the video or live demonstration accompanied by a hands-on demonstration of playing notes on the scale of C major then practise playing it on a descant recorder or any solo Western instrument.</p> <ul style="list-style-type: none"> ● Learners listen to and imitate playing melodies from audio recordings ● Learners with Low Vision to be provided with a fingering chart of a descant recorder or any other Western solo instrument for the scale of C major in appropriate font size and colour contrast. <p>Learners with blindness are to be provided with a fingering chart of a descant recorder or any other Western solo instrument for the scale of C major written in Braille.</p> <ul style="list-style-type: none"> ● In groups, learners practice reading and playing the scale of C major on treble staff, ascending and descending ● In groups, learners practise playing melodies in C major, in simple time and in staff notation. 	
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			<p>Learners with blindness to be provided with melodies written in music Braille notation while</p> <p>Learners with Low Vision are provided with melodies in print and in appropriate font size.</p> <p>Learners with blindness to be given extra time to internalise and familiarise themselves with the melodies before playing</p> <ul style="list-style-type: none"> ● In groups, learners sight-read 2-bar melodies in C major and in simple time. <p>Learners with blindness to be provided with 2 bar melody exercises in C major written in music Braille notation while</p> <p>Learners with Low Vision are provided with 2 -bar melody exercises written in an appropriate font size.</p> <ul style="list-style-type: none"> ● In groups or in pairs learners with low vision practise playing the descant recorder or any other solo Western instrument applying appropriate playing techniques (e.g. <i>tonguing, fingering, strumming, picking, bowing, blowing, tone quality</i>) <p>In groups, Learners with blindness to be provided with precise verbal description and hands on demonstration of the appropriate playing techniques such as tonguing, fingering, strumming,</p>	
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			<p>plucking, bowing and blowing then practise applying the techniques.</p> <ul style="list-style-type: none"> • Learners observe correct performance directions for repeat (repeat marks, <i>da capo</i> and <i>dal segno</i>), articulation (<i>legato</i> and <i>staccato</i>), dynamics (loud and soft) and tempo (fast and slow) Learners with blindness are to be provided with performance direction terms and signs written in music Braille notation, while those with low vision are provided with performance direction terms and signs in appropriate font size. • In pairs, learners 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 • In pairs, learners take part in playing solo instruments during school assembly, clubs, events and festivals <p>Project</p> <ul style="list-style-type: none"> • Learners select and play solo pieces in C Major in simple time on the descant recorder or any other solo Western instrument. 	
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Core competencies to be developed:

- Communication and collaboration as learners work in groups when sight reading and interpreting given instrumental music.
- Self-efficacy as learners build confidence, resilience and self-esteem as they play the descant recorder or Western solo instrument.
- Creativity and imagination as learners apply techniques of playing the descant recorder or Western solo instrument.
- Learning to learn as learners seek to apply knowledge learnt in class to spaces beyond the classroom by playing their solo instruments in these spaces.
- Digital literacy as learners use digital devices with assistive technology to download music for sight-reading and playing.

Values:

- Unity is enhanced as learners work in pairs to play duets on a descant recorder or any other western solo instrument
- Respect is achieved as learners use courteous language as they practice and play together.
- Responsibility is enhanced as learners take care of, clean and maintain their Western solo instrument.
- Integrity is enhanced as learners download pieces from the internet as they observe ethical and legal issues.
- Love is enhanced as learners practise together and politely critique others' performances.

Pertinent and Contemporary Issues (PCIs):

- Social cohesion is enhanced as learners discuss and play instruments in groups.
- Self-awareness is enhanced as learners contribute to the work of others through evaluating and appraising it, providing an avenue for improvement.

Link to other subjects:

- Computer Science as learners uses digital devices to download materials such as the anthems and duets for use in the classroom.
- Physical education as learners maintains an appropriate playing position and fingering techniques when playing their solo instruments.
- Home science as learners care for and maintain their western solo instruments

Non formal activities to support learning:

- Learners could perform simple melodies on a descant recorder or any other western solo instrument during interclass music festivals in school.

Suggested modes of assessments:

- Aural assessment.
- Oral assessment.
- Written assessment.
- Observation.
- Self-assessment.
- Peer assessment.

Suggested learning resources:

- Descant recorders or any other melodic western solo instruments
- .Resource persons.
- Sheet music in music Braille notation.
- Sheet music in print with appropriate font size.
- Portfolio.
- Braille machines.
- Braille papers.
- Exercise books.

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Applying appropriate techniques for tuning the descant recorder or any other solo western instrument	Applies appropriate techniques for tuning the descant recorder or any other solo western instrument and skilfully demonstrates to peers.	Applies appropriate techniques for tuning the descant recorder or any other solo western instrument.	Applies some appropriate techniques for tuning the descant recorder or any other solo western instrument.	Applies inappropriate techniques for tuning the descant recorder or any other solo western instrument.
Reading and playing the scale of C major ascending and descending from a staff notation	Plays the scale of C major ascending and descending as notated on the staff with accuracy of pitch and rhythm on descant recorder and several other western melodic solo instruments.	Plays the scale of C major ascending and descending as notated on the staff with accuracy of pitch and rhythm.	Plays the scale of C major ascending and descending, as notated on the staff with some inaccuracies in rhythm.	Plays the scale of C major ascending and descending with inconsistency in flow and inaccuracies in pitch and rhythm.
Sight-reading/ touch reading melodies in C major and in <i>simple time</i> on a descant recorder or any other Western solo instrument.	Sight reads/ touch reads melodies in C major and in simple time on a descant recorder and several other Western melodic solo instruments.	Sight reads/ touch reads melodies in simple time and in C major on a descant recorder or any other Western solo instrument.	Sights reads/ touch melodies in simple time and in C major on a descant recorder or any other Western solo instrument, with inaccuracies in rhythm.	Sight-reading/ touch reading melodies in simple time and in C major on a descant recorder or any other Western solo instrument with inaccuracies in both pitch and rhythm.

Applying appropriate playing techniques while playing the descant recorder or any other solo instrument.	Applies appropriate playing techniques while playing the descant recorder or any other solo instrument and practically demonstrates to peers.	Applies appropriate playing techniques while playing the descant recorder or any other solo instrument.	Applies appropriate techniques while playing the descant recorder or any other solo instrument with some inconsistency in tone quality.	Applies some inappropriate playing techniques while playing the descant recorder or any other solo instrument.
Observing performance directions while playing a piece for the descant recorder or any other western melodic solo instrument	Observes performance directions while playing a piece for the descant recorder or any other western melodic solo instrument skilfully and with ease.	Observes the performance directions while playing a piece for the descant recorder or any other western melodic solo instrument.	Observes most of the performance directions while playing a piece for the descant recorder or any other western melodic solo instrument.	Plays a piece for the descant recorder or any other western melodic solo instrument without effecting performance directions.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.4 Kenyan 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	<ul style="list-style-type: none"> In groups, learners with low vision watch/listen to recorded Kenyan folk dance performances from diverse Kenyan communities using an enlarged screen or watch live performances while seated where they can clearly see. Learners then categorise performances according to; <i>gender, occasion, function, themes or messages, age and community</i> <p><i>Learners with blindness listen to live/recorded Kenyan folk dance performances from diverse Kenyan communities accompanied by a precise verbal description of the</i></p>	<ol style="list-style-type: none"> How is a good folk dance performance identified? Why is it important to have a specific theme in a dance performance? How would one achieve a smooth flow of ideas in a folk dance? How do folk dances represent culture?

		<p>f) appreciate different cultures through performing folk dances from diverse Kenyan communities</p>	<p><i>visual elements in the performances. Learners then categorise Kenyan folk dances according to; gender, occasion, function, themes or messages, age and community.</i></p> <ul style="list-style-type: none"> ● In groups, learners introduce a folk dance highlighting the title, theme, community, gender and occasion of performance ● In groups, learners watch and or listen to videos or live performances of folk dances to learn the use of space and energy in a dance in line with the cultural idiom <p><i>Learners with blindness are to be given one on one demonstration on the use of space and energy in a folk dance.</i></p> <ul style="list-style-type: none"> ● In groups, learners perform a selected Kenyan folk dance with appropriate body and facial expressions that communicate ideas in the theme. <p><i>Learners with blindness to be given one on one demonstration of appropriate body and facial expressions. Learners to be paired with sighted peers during the performance for orientation of space.</i></p> <ul style="list-style-type: none"> ● In groups, learners apply appropriate dance formations in a folk dance <p><i>Learners with blindness are to be given a one on one demonstration of appropriate dance formations in a folk dance by sighted peers.</i></p>	
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			<ul style="list-style-type: none"> ● In groups, learners improvise culture-specific dance movements exhibiting spontaneity in performance of folk dances. <i>Learners with blindness to be paired with a sighted peer for a one on one demonstration of culture-specific dance movements</i> ● In groups, learners perform a Kenyan folk dance using appropriate instruments, costumes, props and make-up. <i>Learners with blindness to be paired with a sighted peer for a hands-on demonstration on how to play instruments; to help in costuming, use of props and make-up.</i> ● In groups, learners appraise own and peers' performances of Kenyan folk dances 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as learners interact in groups to communicate messages, feelings and moods as they perform folk dances. ● Self-efficacy as learners express their feelings through movements becoming more attuned to the inner self. ● Creativity and imagination as learners use creative movements to express feelings and thoughts in a folk dance. ● Citizenship as learners perform folk dances from different Kenyan communities promoting patriotism. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Responsibility is enhanced as learners take different roles in a folk dance. ● Respect is enhanced as learners accommodate each other during a folk dance performance. ● Unity is enhanced as learners work together as a team in performing the folk dance. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Friendship formation is enhanced as learners interact and learn to cope with peers during folk dance performances and group discussions. ● Human sexuality and gender are explored as learners take different roles associated with gender in a folk dance performance. ● Social cohesion is enhanced as learners perform a folk song in a group enhancing social relations with peers. 				

<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● Physical Education and Sports as learners develop motor skills or kinaesthetic sensibility during folk dance performance. ● Social studies as learners learn their own traditions and culture through folk dances. ● Indigenous Languages as learners master concepts in local languages through performance of folk dances.
<p>Non formal activities to support learning:</p> <ul style="list-style-type: none"> ● Learners could perform Kenyan folk dance with appropriate dance movement using appropriate musical instruments, costumes, props and makeup during talent show days.
<p>Suggested learning resources:</p> <ul style="list-style-type: none"> ● Traditional musical instruments. ● Resource persons. ● Costumes and props. ● Audio visual recordings of folk songs portfolio. ● Braille machines. ● Braille papers. ● Exercise books. ● Digital devices with assistive technology.

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Classifying the folk dances in diverse Kenyan communities	Classifies accurately, folk dances in diverse Kenyan communities citing relevant examples.	Classifies all given folk dance dances in diverse Kenyan communities	Classifies a few folk dances in diverse Kenyan communities	Mentions few folk dances in diverse Kenyan communities
Providing accurate background information of a Kenyan folk dance	Provides elaborate and accurate background information of a Kenyan folk dance.	Provides accurate background information of a Kenyan folk dance.	Provides scanty background information of a Kenyan folk dance	Mentions the community from which a Kenyan folk dance is drawn
Performing a Kenyan folk dance with appropriate dance movements	Performs a Kenyan folk dance expressively and with appropriate dance movements	Performs a Kenyan folk dance with appropriate dance movements	Performs a Kenyan folk dance with a few missteps.	Performs a Kenyan folk dance with inconsistencies in dance movements.

Singing songs that are appropriate for the dance	Sings expressively, songs that are appropriate for the dance	Sings songs that are appropriate for the dance	Sings a few songs that are appropriate for the dance	Sings a few songs that are all inappropriate for the dance
Using appropriate 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, artistically and appropriately	Uses appropriate musical instruments, costumes, props and make-up in a Kenyan folk dance performance.	Uses a few musical instruments, costumes, props and make-up appropriately in a Kenyan folk dance performance.	Uses inappropriate musical instruments, costumes, props and make-up in a Kenyan folk dance performance

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 internalise 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 the message and characters of the story	<ul style="list-style-type: none"> ● In groups, learners listen to a live or recorded performance of a narrative with appropriate adaptations like verbal descriptions and enlarged screen for them to interact with a narrative script and cast narrator(s). ● In groups, learners attend rehearsals in and out of class to internalise presentation experience Learners with blindness to be paired/grouped with a sighted peer during the rehearsals of an agreed script. ● In groups, learners narrate stories based on different themes drawn from the environment to others in class, school and community ● In groups, learners improvise props and costumes as he or she makes presentation of a narrative 	<ol style="list-style-type: none"> 1. How can a narrative be effectively presented? 2. How do you identify a good narrator? 3. Why is the audience an important part of the narration process?

		<p>f) appreciate the narrative as a tool for addressing pertinent issues in society</p> <p>4</p> <p>Project</p> <p>a) present a narrative on a selected pertinent issue in society</p> <p>Project</p> <ul style="list-style-type: none"> ● Learners Make a presentation of a complete narrative 	<p>Learners with blindness to be paired with a sighted peer when improvising props and costumes</p> <p>Task</p> <ul style="list-style-type: none"> ● In groups, learners select a pertinent issue in society that can be presented using narrative mode ● In groups, learners script the narrative ● In groups, learners design and choose appropriate costume and décor ● In groups, learners rehearse the narrative ● Individually, learners make a five minute presentation to class ● Learners get feedback from class for action. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as learners participate in group activities and research as they perform stories. ● Self-efficacy as learners apply the concepts learnt to perform a story which builds confidence and self-esteem. ● Learning to learn as learners are equipped with concepts, knowledge and skills relevant for continued learning through performance of narratives in class and school. ● Digital literacy as learners interact with ICT gadgets to research and watch digital content relating to narratives 				
<p>Values:</p> <ul style="list-style-type: none"> ● Respect is enhanced as learners accommodate other's views as they perform. ● Peace is achieved as learners work in harmony with others during the rehearsal sessions and performance. ● Integrity is achieved as learners are equipped with the value of honesty through performance of their own original works devoid of plagiarism. ● Unity is enhanced as learners work in pairs and groups when performing a narrative. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Self-esteem is enhanced as learners perform narratives in groups and get appraised. 				

<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● English, Kiswahili and indigenous languages are developed through group discussions, performance of some stories and when interacting with resource persons in the community ● Social Studies as learners explore themes and topics related to societal norms and values
<p>Non formal activities to support learning:</p> <ul style="list-style-type: none"> ● Learners could design props and costumes during their free time and use them in performing narratives during interclass drama festivals.
<p>Suggested modes of assessments:</p> <ul style="list-style-type: none"> ● Oral assessment. ● Written assessment. ● Self-assessments. ● Peer assessments. ● Portfolio. ● Observation.
<p>Suggested learning resources:</p> <ul style="list-style-type: none"> ● Braille machines. ● Braille papers. ● Props and costumes. ● Exercise books. ● Digital devices with assistive technology. ● audio visual recordings of narratives.

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Casting narrators appropriately to perform a narrative from an agreed on script	Casts narrators appropriately and with ease to perform a narrative from an agreed on script	Casts narrators appropriately to perform a narrative from an agreed on script	Casts most narrators appropriately to perform a narrative from an agreed on script	Casts very few narrators appropriately to perform a narrative from an agreed-on script.
Taking assigned roles during rehearsals to internalise the narrative	Takes up assigned and extra roles effectively during	Takes up assigned roles during rehearsals to internalise the narrative	Takes up assigned roles when prompted during	Takes up assigned roles during rehearsals to internalise the

	rehearsals to internalise the narrative		rehearsals to internalise the narrative	narrative with a lot of prompting.
Presenting a story exploiting use of voice, body and space to convey the intended message	Presents a complete story, creatively exploiting use of voice, body and space to convey the intended message.	Presents a story exploiting the use of voice, body and space to convey the intended message.	Presents a story exploiting the use of voice, and either body or space to convey the intended message	Presents a story exploiting only voice or body or space to convey the intended message
Portraying the characters in a story through the narration experience	Portrays the characters in a story credibly through the narration experience.	Portrays the characters in a story through the narration experience.	Portrays some undeveloped characters through the narration experience.	Portrays characters that are difficult to identify in a story through the narration experience.
Designing and using props and costumes to enhance the message and characters of the story	Designs and uses props and costumes creatively to enhance the message and characters of the story.	Designs and uses props and costume to enhance message and characters of the story	Designs some props inappropriately and uses props and costumes to enhance the message and characters of the story.	Reuses props and costumes to enhance the message and characters of the story

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) identify 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	<ul style="list-style-type: none"> In groups, learners read a verse script to brainstorm the meaning conveyed by the persona's view Learners with low vision are to be provided with verse scripts in appropriate font size while those with blindness are to be provided with verse scripts in Braille. In groups, learners rehearse the verse to internalise the persona's message 	<ol style="list-style-type: none"> Why is verse performance important in society? How do we make the presentation of a verse interesting and memorable?

		<p>d) appreciate the use of poetic language, voice, paralinguistic features and stage movements as complementary elements in verse performance.</p>	<ul style="list-style-type: none"> ● In groups, learners with low vision watch recorded verse performances on an enlarged screen or watch a live performance while seated where they can clearly watch to identify performance features. Learners with blindness to be provided with precise verbal descriptions of the visual elements in a live or recorded verse performance to identify performance features ● In groups, learners perform a verse before an audience while employing the use of voice, body and movement to deliver the message Learners with blindness are to be given a one on one demonstration of using body and space on the stage when performing the verse. ● Learners reflect on individual performance based on appraisal from other learners. 	
<p>Core competencies to be developed</p> <ul style="list-style-type: none"> ● Communication and collaboration as learners interact in groups as they rehearse the verse. ● Learning to learn as learners improve on performance through rehearsals and get feedback from the audience. ● Creativity and Imagination as the learners use language, body and space artistically to communicate the message of the verse. 				
<p>Values</p> <ul style="list-style-type: none"> ● Social Justice is achieved as learners perform verses that explore themes like social discrimination and fairness. ● Responsibility is enhanced as learners share duties as they rehearse scripts for performance. 				
<p>Pertinent Contemporary Issues (PCIS)</p> <ul style="list-style-type: none"> ● Mentorship and peer education is enhanced as learners reflect on individual performance based on appraisal from other learners. 				

<p>Link to other subjects</p> <ul style="list-style-type: none"> ● English, Kiswahili and Indigenous Languages as learners perform verse using these languages. ● Social Studies as learners enact human experiences in verse performance ● Computer Science as learners incorporate the use of digital devices with assistive technology when researching the performance of a verse.
<p>Non formal activities to support learning:</p> <ul style="list-style-type: none"> ● Learners could perform a verse using voice techniques to convey the intended message during talent show days in school.
<p>Suggested modes of assessments:</p> <ul style="list-style-type: none"> ● Written assessment. ● Oral assessment. ● Peer assessment. ● Self-assessment. ● Observation.
<p>Suggested learning resources:</p> <ul style="list-style-type: none"> ● Digital devices with assistive technology. ● Braille machines. ● Braille papers. ● Exercise books.

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Explaining how a persona's point of view expresses meaning in a verse	Explains with relevant examples how a persona's point of view expresses the meaning in a verse.	Explains how a persona's point of view expresses the meaning in a verse.	States how a persona's point of view expresses the meaning in a verse.	Mentions a persona's point of view without explaining how it expresses meaning.
Performing a verse using voice techniques to convey the intended message.	Performs a verse while using voice techniques creatively to convey the intended message.	Performs a verse while using appropriate voice techniques to convey the intended message.	Performs a verse using voice techniques in a flat manner to convey the intended message.	Uses voice techniques inappropriately to convey the intended message.

Using body and space appropriately in performing a verse to convey the intended message.	Uses body and space with ease, clarity and enjoyment to express the intended message.	Uses body and space appropriately to express the intended message.	Uses aspects of either body or space techniques to express the intended message.	Uses aspects of either body or space techniques inappropriately to express the intended message.
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Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.7 Skit (4 Lessons)	<p>By the end of the sub strand the learner should be able to:</p> <ol style="list-style-type: none"> describe a scenario on a selected theme on a pertinent and contemporary issue audition and cast appropriately for the skit interpret milestones and perform a devised skit, in groups manipulate voice, body and space to effectively deliver a message using a skit use props, costume and make-up to enhance performance of a skit on a given theme appreciate the use of skit in addressing pertinent issues in society. <p>Project</p> <ol style="list-style-type: none"> stage a five minute skit in class/school 	<ul style="list-style-type: none"> In groups or in pairs, learners research and create a scenario, based on a contemporary issue such as gender education and animal welfare education. In groups, learners with blindness are to be provided with a verbal description of a live or recorded performance of a skit after which they are guided on how to execute a plot. Learners with low vision sit where they can clearly watch a live performance of a skit, or use an enlarged screen for the recorded performance after which they are guided on how to execute a plot. In groups, learners examine a given scenario of a skit, identify the characters and take up a role. In groups, learners rehearse the skit focusing on character development through use of voice, body and space Learners with blindness are to be paired with a sighted peer when rehearsing the skit for one on one orientation of body and space. 	<ol style="list-style-type: none"> How do we present a skit on stage? How do we role-play a character on stage? Why are props and costumes important in the performance of a skit?

			<ul style="list-style-type: none"> ● Learners with low vision to use appropriate costumes and props in performance Learners with blindness are to be assisted in selecting costumes and props by a sighted peer. Whenever possible, learners with blindness should be provided with realia before they can embark on selecting their own items ● In groups, learners perform a skit on a pertinent issue in the society before an audience in the school and the community Learners with blindness to be paired with sighted peers for orientation when performing a skit on a pertinent issue in the society before an audience in the school and the community <p>Project Task:</p> <ul style="list-style-type: none"> ● Learners 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. 	
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Core competencies to be developed:

- Citizenship as learners make skit performances depicting rights and privileges of citizens and other national issues.
- Communication and collaboration as learners take up and perform roles in groups in a skit
- Critical thinking and problem solving as learners enact skits based on societal problems and suggest remedies in the skits performed
- Self-efficacy as learners develop self-esteem and self-awareness through performance of skits.

Values:

- Patriotism is achieved as learners perform skits encouraging positive aspects and responsibilities towards his/her country.
- Love is enhanced as learners get 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 is achieved as learners work in groups on stage to make performances.
- Social Justice is achieved as learners are equipped with the value of fairness during auditioning and casting.
- Responsibility is enhanced as learners take up roles assigned during group work.

Pertinent and Contemporary Issues:

- Gender issues in education are enhanced as learners are sensitised on issues of gender through performing skits on the theme.
- Animal welfare education is enhanced as learners gain important values through handling themes that promote animal welfare education.
- Career guidance is enhanced as learners are supported by parents to acquire necessary knowledge and skills while designing props and costumes.

Link to other subjects:

- English, Kiswahili and indigenous languages as learners use these languages as they perform some skits.
- Health Education as the learners are equipped with knowledge to share messages that promote health awareness
- Visual Arts as the learners design props and costumes to enhance communication.

Non formal activities to support learning:

- Learners could audition and cast appropriately for skit in their drama club.

Suggested modes of assessments:

- Oral assessments.
- Observation.
- Written assessment.
- Portfolio.
- Peer assessment.
- Self-assessment.

Suggested learning resources:

- Braille papers.
- Exercise books.
- Braille machines.
- Digital devices with assistive technology.

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Describing a scenario on a selected theme on a pertinent and contemporary issue	Illustrates a scenario on a selected theme on a pertinent and contemporary issue.	Describes a scenario on a selected theme on a pertinent and contemporary issue.	Explains a scenario on a selected theme on a pertinent and contemporary issue	Mentions a scenario on a selected theme on a pertinent and contemporary issue.
Auditioning and casting for the skit	Auditions thoroughly and casts appropriately for the skit.	Auditions and casts for the skit.	Auditions some characters and casts for the skit.	Casts for the skit without auditioning.
Interpreting milestones and perform a devised skit, in groups	Interprets effortlessly the milestones and performs a devised skit, in groups.	Interprets milestones and performs a devised skit, in groups.	Interprets a few milestones in the performance of a devised skit, in groups.	Misinterprets milestones in the performance of a devised skit, in groups.
Manipulating voice, body and space to effectively deliver the message in the skit.	Creatively manipulates 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 without relating them to the basic message in the skit in some instances	Manipulates voice, body and space in a manner that does not in any way relate with the basic message of the skit.
Using props costume and make up to enhance performance of a skit on a given theme.	Uses props, costume and make-up creatively and suitably to enhance performance of a skit on a given theme.	Uses props, costume and make-up to enhance the performance of a skit on a given theme.	Uses costume and make-up to enhance the performance of a skit on a given theme.	Uses either make-up or costumes to enhance the performance of a skit on a given theme

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)	<p>By the end of the sub strand the learner should be able to:</p> <ol style="list-style-type: none"> identify the medium of performance in a Kenyan folk music performance listen to Kenyan folk music and identify its components discuss the messages and values in Kenyan folk music performances describe the style of performance in Kenyan folk music using appropriate terminology express personal feelings towards Kenyan folk music experienced from performances appreciate different cultures through analysing folk music from diverse Kenyan communities. 	<ul style="list-style-type: none"> In groups, learners watch and or listen to videos or live performances of Kenyan folk music and are guided to identify the medium of performance (vocal and/or vocal and instrumental) <i>Learners with blindness are to be provided with a precise verbal description of the visual aspects in the video clip/live performance such as performers, costuming, instrumentations and voice/voices.</i> In groups, Learners watch and listen to videos or live performances and identify the components in the folk music (performers, songs, instruments/voice, costumes and props, dance movements) <i>Learners with blindness are to be provided with a precise verbal description of the visual aspects of the performance in the video/live performance to enable them identify components in the folk music such as performers, songs, instruments/voice, costumes and props, dance movement</i> In groups, learners discuss messages and values portrayed in Kenyan folk music In groups, learners discuss the styles of traditional performance (solo, solo-response and choral) In groups, learners discuss personal feelings, mood and attitudes experienced 	<ol style="list-style-type: none"> Why are values important in the performance of Kenyan folk music? How are different styles of performance applied in Kenyan folk music? How do different performance media enrich folk music?

			<p>from folk performances watched or listened to</p> <ul style="list-style-type: none"> ● In groups, Learners analyse Kenyan folk music performances within the community and on mass media. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as learners perform folk music in groups. ● Self-efficacy as learners perform folk songs they develop confidence as they dance, sing and express confidence. ● Citizenship as learners analyse, appreciate and perform music from different Kenyan communities. ● Creativity and imagination as learners use concepts, skills and creative movements to express feelings and thoughts in folk music. ● Learning to learn as learners use music concepts and skills acquired earlier to perform Kenyan folk music in future. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Social Justice is achieved as learners give each other opportunities to share ideas on Kenyan folk music ● Responsibility achieved as learners interact with audio visual materials responsibly in search of relevant materials on Kenyan folk music. ● Integrity is achieved as learners interact with music reference material without plagiarism. ● Unity is enhanced as learners work together in groups. ● Respect is enhanced as learners respect others' opinions during discussions on Kenyan folk music. ● Patriotism is enhanced as learners listen, appreciate and perform Kenyan folk music. 				
<p>Pertinent and Contemporary Issues (PCIs).</p> <ul style="list-style-type: none"> ● Assertiveness is enhanced as learners confidently air their opinion when analysing Kenyan folk music ● Positive ethnicity is enhanced as learners analyse and appreciate Kenyan folk music from diverse cultures 				
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● English as learners use language skills to analyse Kenyan folk music. ● Social Studies as learners explore societal values, customs and norms learnt in Social Studies when analysing Kenyan folk music. ● Indigenous Languages as learners master concepts in local languages through performance of folk music. 				
<p>Non formal activities to support learning:</p> <ul style="list-style-type: none"> ● Learners could be exposed to different types of folk music performance during music club activities using digital devices with assistive technology, and then describe the style in such performances. 				

Suggested mode of assessment:

- Oral assessment.
- Self-assessment.
- Peer assessment.
- Written assessment.
- Portfolio.
- Observation.

Suggested learning resources:

- Audio-visual recordings of folk music.
- Resource person.
- Traditional musical instruments.
- Costumes and props.
- Braille machines.
- Braille papers.
- Exercise books.
- Digital devices with assistive technology.

Assessment Rubric

Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Identifying the medium of performance in a Kenyan folk music performance	Identifies the medium of a Kenyan folk music performance, giving relevant examples.	Identifies the medium of Kenyan folk music performance.	Identifies the medium of performance in Kenyan folk music performance with minimal assistance.	Mentions the performers in a Kenyan folk music performance.
Listening to Kenyan folk music and identify its components	Listens to Kenyan folk music and correctly identifies all its components, giving practical demonstrations	Listens to Kenyan folk music and correctly identifies all its components.	Listens to Kenyan folk music and identifies most of its components.	Listens to Kenyan folk music and identifies few of its components.
Explaining the messages and values in Kenyan	Explains messages and values in Kenyan folk music	Explains the messages and values in Kenyan	States the messages and values in Kenyan folk music performances.	Lists the messages and values in Kenyan folk music

folk music performances.	performances, giving relevant examples.	folk music performances.		performances even with prompts
Describing the style of performance in Kenyan folk music	Describes the style of performance in Kenyan folk music and practically demonstrates to peers.	Describes the style of performance in Kenyan folk music.	States the style of performance in Kenyan folk music with some inaccuracies.	Lists the style of performance in Kenyan folk music.
Describing personal responses that portray ideas, feelings, mood and attitude to the folk music experienced	Describes personal responses that portray ideas, feelings, mood and attitude to the folk music experienced and practically demonstrates to peers.	Describes personal responses that portray ideas, feelings, mood and attitude to the folk music experienced.	States personal responses that portray ideas, feelings, mood and attitude to the folk music experienced.	Lists 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	<ul style="list-style-type: none"> In groups, Learners watch and or listen to live or recorded performances of Kenyan folk dances with appropriate adaptations for general appreciation. <i>Learners with blindness to be provided with a verbal description of the visual elements on the live or recorded performance of Kenyan folk dances for appreciation.</i> In groups and with appropriate adaptations, Learners listen to or watch folk dance performances, pick out and discuss distinct components of a Kenyan folk dance; <i>song, ornamentation, instrumental accompaniment, costumes and décor, props and artefacts, dance steps, formations and patterns, transitions, audience, division of roles</i> 	<ol style="list-style-type: none"> How is a folk song identified? How can a dance be used as a medium of communication? How does one analyse a Kenyan folk dance?

		<p>e) appreciate analysing folk dance from diverse Kenyan communities.</p>	<p><i>Learners with blindness are to be provided with a verbal precise description of visual elements of the performance (instrumental accompaniment, costumes and décor, props and artefacts, on the live or recorded performance and a one on one demonstration of formations and patterns and transitions in a folk dance by a sighted peer.</i></p> <ul style="list-style-type: none"> ● In groups and with appropriate adaptations, Learners watch and or listen to live or recorded dance performances and discuss messages and values in a Kenyan folk dance. ● Individually and in groups learners write a summary of events (plot) in a Kenyan folk dance performance ● Learners critique recorded or live performances of Kenyan folk dances from various communities using a given criteria. <p>Learners with blindness to be paired with a sighted peer to provide a verbal description of the visual aspects of the live or recorded performance so as to critique the performance.</p>	
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Core competencies to be developed:

- Communication and collaboration as learners work in groups to analyse various components of a folk dance.
- Digital literacy as learners use digital devices to watch and analyse Kenyan folk dances.
- Critical thinking and problem solving as learners critique Kenyan folk dance performances using a given criteria

Values:

- Respect achieved as learners accommodate each other's views during analysis of Kenyan folk dances.
- Integrity is achieved as learners ethically interact with reference material

Pertinent and Contemporary Issues (PCIs)

- Gender issues in education are explored as learners appreciate gender roles through analysis and classification of Kenyan folk dances.
- Friendship formation is enhanced as learners interact with each other in group discussions.

Link to other subjects:

- English as learners critique the performances and present their findings in English.
- Visual arts as learners analyse features of folk dances like costumes, decor and artefacts using knowledge gained in visual arts.

Non formal activities to support learning:

- Learners could watch/listen to an audio-visual performance during drama club activities then critique the performance using a given criteria.

Suggested modes of assessment:

- Oral assessment
- Written assessment
- Observation
- Self-assessment
- Peer assessment
- Portfolio

Suggested learning resources:

- Traditional musical instruments.
- Videos of dances.
- Digital devices with assistive technology.
- Pictures of dances.
- Resource persons.
- Costumes and props.
- Portfolio.
- Exercise books.
- Braille machines.

- Braille paper.
- Observation.

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Analysing the components of a Kenyan folk dance performance	Analyses with meticulous depth and insight all the components of a Kenyan folk dance performance.	Analyses in detail the components of a Kenyan folk dance performance.	States the components of a Kenyan folk dance performance.	Lists the components of a Kenyan folk dance performance
Examining 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 depth the messages and values in a Kenyan folk dance performance.	Explains the messages and values in a Kenyan folk dance performance.	Mentions the messages and values in a Kenyan folk dance performance.
Outlining the main events in a Kenyan folk dance performance	Outlines a comprehensive summary of the main events (plot) of a Kenyan folk dance performance.	Outlines the main events (plot) in a Kenyan folk dance performance.	Outlines a sketchy summary of the main events (plot) of a Kenyan folk dance performance.	Lists some minor events in a Kenyan folk dance performance
Critiquing a Kenyan folk dance performance using a given criteria	Critiques a Kenyan dance performance using a given criteria citing and demonstrating to peers areas to be improved	Critiques a Kenyan dance performance using a given criteria.	Summarises aspects in a Kenyan dance performance using a given criteria.	Mentions aspects in a Kenyan dance performance using a given criteria.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
4.0 Critical Appreciation	4.3 Narrative (3 Lessons)	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 narrative techniques used in the narration	<ul style="list-style-type: none"> • In groups and with appropriate adaptations, learners with low vision watch and or listen to live performances of narrative to identify and discuss the various performance elements; <i>body, space, voice, message, storyline and narration style</i> 	<ol style="list-style-type: none"> 1. How can pertinent issues in society be addressed in narratives? 2. How does character development in

		<p>process and state their effectiveness in the narration process</p> <p>c) explain how the use of body, voice and space aids to effectively communicate the intended message</p> <p>d) explain the role of the audience in the narration process</p> <p>e) explain how the use of costume and props enhances communication in narrative</p> <p>f) appreciate the narrative as a tool of addressing contemporary issues in society.</p>	<p>Learners with blindness to be given a verbal description of the visual elements in a live performance in order to identify and discuss elements <i>body, space, voice, message, storyline and narration style</i></p> <ul style="list-style-type: none"> ● In groups or in pairs, learners evaluate others' performance ● In groups, learners identify and discuss how pertinent issues in society are highlighted through performance of narratives ● In groups or in pairs, learners discuss the role of the audience in the narration process ● In groups, learners visit a performing gallery nearby and participate in watching and critiquing the narrative performances. During the visit to the gallery, Learners with blindness are to be given a verbal description of the visual elements in the narrative performances so as to critique the narrative. ● In groups or pairs, learners discuss how props and costume enhance communication in the narration process 	<p>narratives mirror society?</p> <p>3. How does one identify an effective narrator?</p> <p>4. Why are costumes and decor important in the narration process?</p>
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Citizenship as learners listen to and critique narratives depicting nationalistic themes. ● Self-efficacy as learners share ideas in groups, gaining confidence and building self-esteem as they analyse narratives. ● Critical thinking and problem solving as learners critique each other's performance and give suggestions on the areas to be improved 				

<p>Values:</p> <ul style="list-style-type: none"> ● Respect is achieved as learners tolerate each other's opinions when critiquing the performance ● Peace is enhanced as learners appreciate the narratives that promote cohesion.
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Mentorship and peer education are enhanced as learners participate in group discussions and learn from one another. ● Self-awareness is achieved as learners review each other's performances and offer suggestions for improvement
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● English, Kiswahili and Indigenous Languages as learners use these languages for communication, in critiquing and commenting on the performance of the narrative. ● Visual Arts as learners appreciate skills learnt in visual arts employed in making costumes and décor for narratives.
<p>Non formal activities to support learning:</p> <ul style="list-style-type: none"> ● Learners could debate the importance of the audience in the narration process during the debating club activities in school.
<p>Suggested modes of assessment:</p> <ul style="list-style-type: none"> ● Written assessment. ● Oral assessment. ● Self-assessment. ● Peer assessment. ● Observation.
<p>Suggested learning resources:</p> <ul style="list-style-type: none"> ● Exercise books. ● Braille machines. ● Braille papers. ● Digital devices with assistive technology. ● Resource persons. ● Portfolio.

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Identifying and illustrating the theme addressed in the script and performance of a narrative	Critiques 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 the theme addressed in the script and performance of a narrative	States the theme addressed in the script and performance of a narrative.
identifying the various narration techniques used in the narration process and stating their effectiveness	Identifies citing relevant examples the various narration techniques used in the narration process and correctly explains their effectiveness.	Identifies the various narration techniques used in the narration process and states their effectiveness.	Identifies two narration techniques used in the narration process	Identifies one narration technique used in the narration process
Explaining how the use of body ,voice and space aids to effectively communicate the intended message	Illustrates how the use of body, voice and space aids to effectively communicate the intended message.	Explains the use of body, voice and space to aid in effectively communicating the intended message in narrative.	States how the use of voice and either body or space aids to effectively communicate the intended message in narrative.	States how the use of voice or body or space aids in effectively communicating the intended message in narrative.
Explaining how character development in narrative addresses moral issues	Illustrates how character development in narrative addresses moral issues.	Explains how character development in narrative addresses moral issues.	States how character development in narrative addresses moral issues.	Mentions characters in a narrative without showing how they address moral issues.
Explaining the role of the audience in the narration process	Explains, citing specific examples, the role of the audience in the narration process.	Explains the role of the audience in the narration process.	States the role of the audience in the narration process	Describes the audience without explaining the role of the audience in the narration process.
Explaining how the use of costume and props enhance communication in narrative.	Analyses how the use of costume and props enhance communication in narrative.	Explains how the use of costume and props enhance communication in narrative.	States how the use of costume and props enhances communication in narrative.	States how the use of either costume or props enhance communication in narrative

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.	<ul style="list-style-type: none"> ● In groups and with appropriate adaptations, learners research on the criteria for evaluating a verse; <i>body, voice, movement, theme, poetic language</i> ● In groups ,learners with low vision watch and listen to live verse performance while seated where they can clearly see or watch a recorded performance on an enlarged screen while paying attention to key events in the verse <i>Learners with blindness to be provided with precise description of the visual elements of the live or recorded performance</i> ● In groups, learners analyse traits of characters presented in the verse and relate them to own experiences ● In groups, learners brainstorm with others how the various performance elements combine to aid delivery of the message ● In groups, learners constructively evaluate verse performances with a view to suggesting improvements ● Learners present orally and in writing own or group appraisal of a performance ● In groups, learners relate stage conflicts and resolutions in a verse to real life situations. 	<ol style="list-style-type: none"> 1. How does one evaluate a verse? 2. How is a verse important in shaping the learner’s perspective in society?

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Examining the criteria for evaluating a verse.	Critiques the criteria for evaluating a verse.	Examines the criteria for evaluating a verse.	States the criteria for evaluating a verse.	Lists the criteria for evaluating a verse.
Identifying main characters and main events in a verse.	Identifies both main and minor characters and main events in a verse.	Identifies main characters and main events in a verse.	Identifies main characters and events in a verse.	States any characters and events in a verse
Relating the persona in a verse to own experiences.	Relates citing relevant examples, the persona in a verse to own experiences	Relates the persona in a verse to own experiences.	Relates some of the aspects of the persona in a verse to own experiences.	Relates very few aspects of the persona in a verse to own experiences.
Commenting on the significance of the values promoted in verse.	Assesses the significance of the values promoted in verse.	Comments on the significance of the values promoted in verse.	States the significance of the values promoted in verse.	Mentions the values without commenting on their significance
Analysing the use of body, voice and space to effectively communicate topical concerns in verse.	Analyses in detail the use of body voice and space to effectively communicate topical concerns in verse.	Analyses the use of body voice and space to effectively communicate topical concerns in verse.	Comments on the use of voice and either body or space to effectively communicate topical concerns in verse.	States the use of voice or body or space to effectively communicate topical concerns in verse.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
4.0 Critical Appreciation	4.5Skit (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) explain how character development is achieved in a skit	<ul style="list-style-type: none"> In groups and with appropriate adaptations, learners with low vision watch and listen to live or recorded performances of skits and discuss how the various elements aid in communicating the intended message (scenario, storyline, milestones, conflict, characterization, language, improvisation, use of voice and body) 	<ol style="list-style-type: none"> How is plot used in communicating a message in a skit? How is a character developed in a skit? Why are themes in skits important?

		<p>c) evaluate how thematic concerns in a skit can help address moral issues</p> <p>d) analyse how body, voice and space can effectively be used to communicate messages in a skit</p> <p>e) examine the role of costume and make-up in depicting the intended characters in a skit</p> <p>f) appreciate the role of the skit in society</p>	<p><i>Learners with blindness listen to live or recorded performances of skits accompanied by precise verbal descriptions of the visual elements in the recorded video clip or live performance to be able to identify various elements that communicate the intended message (scenario, storyline, milestones, conflict, characterization, language, improvisation, use of voice and body)</i></p> <ul style="list-style-type: none"> ● In groups, learners evaluate performances by others' to appraise qualities of a good performance. (storyline, acting, language and style, costume and make-up, props, use of space) <p><i>Learners with blindness to be provided with a precise verbal description of costumes and make up and use of space when evaluating performance by others</i></p>	<p>4. How can body, voice and space be used to communicate in a skit?</p> <p>5. How can costume and make-up be used to depict intended characters in a skit?</p>
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as learners engage in group discussions and critical evaluation of various forms of skits ● Critical thinking and problem solving as learners listen watch and respond to skits performed, the learner is able to identify gaps, opportunities and challenges which help in problem solving. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Patriotism is enhanced as learners listen and appreciate skits that address values that unite a nation. ● Respect is enhanced as learners use respectful language when critiquing performances 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Good governance is enhanced as learners analyse how skits highlight themes that promote good leadership qualities ● Peer education is enhanced as learners appraise each other's work 				

<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● English as learners uses this language as a medium of communication in analysing and evaluating skits ● Kiswahili as learners use the language in appreciating skits. ● Indigenous Languages as learners use the language in performance of some skits to the community and getting feedback. ● Social Studies as learners evaluate skits with themes in related subjects like history, government, economics, civics, sociology, geography and anthropology.
<p>Non formal activities to support learning:</p> <ul style="list-style-type: none"> ● Learners could discuss the role of costumes and make up in depicting the intended character in a skit during drama club activities.
<p>Suggested mode of assessment:</p> <ul style="list-style-type: none"> ● Written assessments. ● Oral assessments. ● Self-assessment. ● Peer assessment. ● Portfolio. ● Observation.
<p>Suggested learning resources:</p> <ul style="list-style-type: none"> ● Exercise books. ● Braille machines. ● Braille papers. ● Digital devices with assistive technology.

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Examining how plot communicates the intended message in the skit	Critiques how the plot communicates the intended message in the skit.	Examines how the plot communicates the intended message in the skit.	Explains how plot communicates the intended message in the skit	States what a plot is in the skit without mentioning how it communicates the message
Explaining how character development is achieved in a skit	Illustrates how character development is achieved in a skit.	Explains how character development is achieved in a skit.	States how character development is achieved in a skit.	Mentions characters in a skit without mentioning character development.

Evaluating how thematic concerns in a skit can help address moral issues	Evaluates how thematic concerns in a skit can help address moral issues with relevant examples.	Evaluates how thematic concerns in a skit can help address moral issues.	Explains how some thematic concerns in a skit can help address moral issues.	States how thematic concerns in a skit can help address moral issues.
Analysing how body, voice and space can effectively communicate messages in a skit	Analyses with clear illustrations 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.	Explains how body, voice and space can effectively communicate messages in a skit.	Mentions how the voice body and space can communicate messages in a skit.
Examining the role of costume and make-up in depicting the intended characters in a skit.	Critiques the effectiveness of costume and make-up in depicting the intended character in the skit.	Examines the effectiveness of costume and make-up in depicting the intended character in the skit.	Explains the role of costume and make-up in depicting the intended characters in a skit.	States the role of costume or makeup without showing how they depict character in a 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) explain the social and economic role of Performing Arts in society b) utilise 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	<ul style="list-style-type: none"> In groups, learners watch and listen to live or recorded songs, dances, verses, narratives and skits to identify the social and economic roles of Performing Arts in society <i>Learners with blindness are to be provided with a verbal description of visual elements in the performance of the recorded video or live performance to identify the social and economic roles of performing arts in society.</i> In groups or in pairs, learners discuss how Performing Arts can be utilised to 	<ol style="list-style-type: none"> Why do we need Performing Arts in society? How can Performing Arts products be availed to the wider society? How can lessons learnt in Performing Arts be applied in real life situations?

		d) appreciate the place of Performing Arts in society	<p>address societal issues such as: peace, integrity</p> <ul style="list-style-type: none"> ● in groups learners research in the community and in the digital space and report on the role of Performing Arts in society <i>Learners with blindness to be paired with a sighted peer as they research and report on the role of Performing Arts in society, in the community and in the digital space.</i> ● Individually or in a group, Learners participate in festivals, celebrations, ceremonies and talent fairs within and without the school to exhibit or illustrate the place of Performing Arts in society ● In groups or in pairs, Learners discuss lessons learnt from Performing Arts and identify real life situations to apply the lessons 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as learners interact with others in groups during research on Performing Arts. ● Critical thinking and problem solving as learners apply analytical skills during studying, analysing and discussing the Performing Arts and society. ● Digital literacy as learners manipulate digital devices with assistive technology when researching on the place of Performing Arts. 				
<p>Pertinent and Contemporary Issues (PCIs):</p> <ul style="list-style-type: none"> ● Integrity is enhanced as learners ethically interact with reference materials such as videos, online references, artworks and other people's views as well as through studying the role of Performing Arts in instilling community values. ● Social cohesion is enhanced as learners experience local content from Performing Arts drawn from various communities and other Performing Arts platforms. 				

Values:

- Respect is achieved as learners accommodate each other's views during group and class discussions.
- Integrity is achieved as learners develop ethical interaction with reference materials such as videos, online references, and performances in various Performing Arts platforms.
- Responsibility is achieved as learners take up various roles assigned to them and carry them out with accountability
- Love and unity are achieved as learners foster love and unity by participating in festivals, ceremonies and group work.

Link to other subjects:

- English, Kiswahili and Indigenous Languages as learners use these languages when translating and analysing various disciplines of Performing Arts.
- Visual Arts as learners interact with drawings, paintings and other artworks.
- Computer Science as learners use computers and digital devices with assistive technology to research, download, share, play, watch and listen to Performing Arts, thus actualising skills in digital literacy.
- Pre-technical and Pre-career educations as learners acquire skills and knowledge for use in their later Performing Arts and related careers.
- Health education, religious education or Social Studies as messages depicted in Performing Arts, bear values that cover health, religion and social issues

Non formal activities to support learning:

- Learners could discuss the social and economic role of performing arts in the society during drama club activities.

Suggested Modes of Assessment:

- Peer assessment
- Oral assessment
- Written assessment
- Self-assessment
- Observation
- Portfolio

Suggested Learning Resources:

- Digital devices with assistive technology
- Braille papers
- Braille machines
- Exercise books
- Costumes, artefacts, musical instruments
- Recorded audio-visual clips

Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Explaining the social and economic role of Performing Arts in society	Explains giving relevant examples, the social and economic roles of Performing Arts in society.	Explains the social and economic roles of Performing Arts in society.	States the social and economic roles of Performing Arts in society.	States few social and economic roles of Performing Arts in society even with prompts.
Illustrating the relationship between Performing Arts and other learning areas	Illustrates comprehensively the relationship between Performing Arts and other learning areas.	Illustrates the relationship between Performing Arts and other learning areas.	States the relationship between Performing Arts and other learning areas.	States with prompt some relationship between Performing Arts and other learning areas.
Utilising the Performing Arts platforms and contexts in furthering the role of Performing Arts in society	Utilises Innovatively all the available Performing Arts platforms and contexts in furthering the role of Performing Arts in society.	Utilises the Performing Arts platforms and contexts in furthering the role of Performing Arts in society.	Utilises most of Performing Arts platforms and contexts in furthering the role of Performing Arts in society.	Utilise with prompt some performing Arts platforms and contexts in furthering the role of Performing Arts in society.
Applying appropriately lessons learnt in Performing Arts to real life situations	Applies Creatively and appropriately lessons learnt in Performing Arts to real life situations	Applies Appropriately lessons learnt in Performing Arts to real life situations	Applies most of lessons learnt appropriately in Performing Arts to real life situations	Applies few lessons learnt in Performing Arts to real life situations even with hints and cues.

APPENDIX: COMMUNITY SERVICE LEARNING CLASS ACTIVITY

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

All learners with visual impairment in Grade 7 will be expected to participate in a CSL class activity. The activity will give learners an opportunity to practise the CSL Project skills covered under LSE. This activity will be undertaken in groups where learners with blindness will be grouped with those who have sight. Learners will be expected to apply the steps provided to carry out the CSL project.

The activity will take the form of a whole school approach, where the entire school community will be engaged in the learning process. Teachers will guide learners with visual impairment to execute a simple school based CSL class activity. This activity can be done in 1-2 weeks outside the classroom time. The duration may be adjusted accordingly to accommodate learners with blindness that may require more time to implement the CSL project.

CSL SKILLS TO BE COVERED

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

Suggested PCIs	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
Learners will be guided to consider the various PCIs provided in the subject in Grade 7 and choose one suitable to their context and reality	By the end of the CSL class activity, the learner should be able to: <ol style="list-style-type: none"> identify a problem in the school community through research; develop a plan to solve the identified problem in the community; design solutions to the identified problem; implement solution to the identified problem; share the findings to relevant actors; reflect on own learning and relevance of the project; appreciate the need to belong to a community. 	<ul style="list-style-type: none"> ● In groups, learners brainstorm on pertinent and contemporary issues in the community that need attention. ● In groups, learners discuss various PCIs within the school community and identify the one that requires immediate attention giving reasons for their choice. ● In groups, learners discuss possible solutions to the identified issue and propose the most appropriate solution to the problem. ● Learners brainstorm on the resources needed for the activity and source for them. Learners with blindness to be guided in selecting materials those are safe and accessible such as tactile charts, pictures, graphs and Braille. Those with low vision use reference materials with appropriate font size, type and contrasting colours as well as three dimensional resources. 	<ol style="list-style-type: none"> 1. How does one determine community needs? 2. Why is it necessary to be part of a community?

		<ul style="list-style-type: none"> ● In groups, learners discuss different methods and tools of collecting data and determine the ones suitable for the selected project. Learners with visual impairments to be supported in preparation and use of data collection methods and tools such as questionnaires, focus discussions and interviews. ● In groups, learners develop appropriate tools for collecting data with the guidance of the teacher. ● In groups, learners collect data and record findings. Learners with blindness to work with sighted peers when collecting data. The sighted peers would support in explaining or describing aspects that require use of sight. ● Learners with blindness use audio recorders to record the responses. ● In groups, learners discuss their findings, develop various reporting documents and use them to report on their findings. ● Based on the research report, learners implement a project to get solutions to the identified problem. Learners with blindness to work with sighted peers and ensure the project site is free from hazards such as hanging trees, sharp objects and potholes to ensure safe mobility. ● Learners use feedback from peers and the school community to improve on the implementation of the project. ● In groups, learners discuss the successes, challenges faced while implementing the project activities and lessons learnt, write a report and 	
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		<p>share through various media to peers and the school community.</p> <ul style="list-style-type: none"> • Learners reflect on how the project enhanced learning while at the same time facilitating service to the school by providing solutions to the identified issue(s). 	
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ASSESSMENT RUBRIC

Criteria	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Identifying a pertinent issue in school and the community to be addressed.	Gives Justification for the identified pertinent issue in the school community to be addressed.	Identifies a pertinent issue in the school community to be addressed.	States a pertinent issue in the school community to be addressed.	Recalls a pertinent issue discussed in class.
Planning to solve the identified issue.	Designs and develops a step-by-step plan of the activities to be carried out in the process of solving the problem.	Develops a plan to solve the identified problem.	Gives an outline of the plan to solve the identified problem.	States some activities to be included in the plan to solve the identified problem.
Designing and implementing solutions to the identified problem.	Designs, implements and solves the identified problem.	Designs and implements solutions to the identified problem.	Designs solutions to the identified problem.	Suggests solutions to the identified problem.
Sharing the findings to relevant actors.	Incorporates feedback from relevant actors to the findings.	Shares the findings to relevant actors.	Gives a brief description of the findings to relevant actors.	States some aspects of the findings to relevant actors.