



REPUBLIC OF KENYA
MINISTRY OF EDUCATION

JUNIOR SECONDARY SCHOOL CURRICULUM DESIGN

GRADE 7 PERFORMING ARTS FOR LEARNERS WITH HEARING IMPAIRMENT



KENYA INSTITUTE OF CURRICULUM DEVELOPMENT
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 the Basic Education, the Ministry of Education has successfully and progressively rolled out curriculum implementation for Early Years Education and Foundation level, Grades 4, 5 and Intermediate Level. The roll out for Grade 6, Junior Secondary (Grade 7-9), and Prevocational Level will subsequently follow.

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

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PREFACE

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

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

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

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ACKNOWLEDGEMENT

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

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

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

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

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

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SUBJECTS AND LESSON ALLOCATION

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

NATIONAL GOALS OF EDUCATION

Education in Kenya should:

i) Foster nationalism and patriotism and promote national unity.

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

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

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

a) Social Needs

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

b) Economic Needs

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

c) Technological and Industrial Needs

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

iii) Promote individual development and self-fulfilment

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

iv) Promote sound moral and religious values.

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

v) Promote social equality and responsibility.

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

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

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

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

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

viii. Promote positive attitudes towards good health and environmental protection.

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

LEVEL LEARNING OUTCOMES

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

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

ESSENCE STATEMENT

Performing Arts offers the learner with hearing impairment a platform to use musical instruments, voice, signs, 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, compose, remember, perform, and understand in different ways.

Performing arts will enable the learner with hearing impairment to develop the ability to express ideas and feelings artistically. The curriculum in this area is aimed at enabling the learner to develop an understanding and appreciation of artistic and cultural *expression* through scripting, improvisation, choreography, body movement, acting, reciting, sign singing, playing instruments, composing music, oral and signed narration, public signing and speaking, interpreting music and contextual drama, and application of performance techniques. Subsequently, beats, signed melody and public signing respectively have been designed to suit learners who are Deaf. This is in line with the Kenyan Constitution 2010 article 11 which provides for promotion and conservation of all forms of culture.

Learners with hearing impairment shall be allowed opportunities to engage in music, elocution, theatre, and film performances, in schools, festivals, theatres and other performing arts spaces. Learners with hearing impairment have challenges with learning experiences that use voice or oral skills hence there is a need to adapt the learning experiences to include; supporting the learner who is hard of hearing to use voice and residual hearing, while learners who are Deaf use signs, encouraging learners who are hard of hearing to listen to amplified sounds while those who are Deaf to observe and respond to visual cues, use of body percussion, instrumentation, observation and imitation to make lessons and activities as accessible as possible.

It is important to ensure sounds and voices are amplified, selection of appropriate music instruments that support and produce strong sound vibrations that can be felt or heard by learners with hearing impairment. Audio-visual learning resources, such as video clips, should be accompanied with sign interpretation or use of captions. Use of Total Communication approach to allow active participation and conceptualisation of skills, values and attitudes is recommended.

The curriculum will lay a foundation for the learner with hearing 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 should be able to:

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

STRAND 1.0: PERFORMING ARTS BASIC ELEMENTS

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question(s)
1.0 Performing Arts Basic Elements	1.1 Introduction to Performing Arts (3 lessons)	By the end of the sub strand, the learner should be able to; <ol style="list-style-type: none"> define 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. 	The learner is guided to: <ul style="list-style-type: none"> Brainstorm with others on the meaning of Performing Arts. Fingerspell and sign the vocabulary related to Performing Arts. Identify and group the different disciplines (music, drama, dance, film and elocution) and the genres within the disciplines in Performing Arts. Collect items on the genres of performing Arts (pictures, drawings, newspapers and clips). Interact with the community to learn about Performing Arts. Brainstorm, in collaboration with other learners on the importance of performing Arts. Search and watch signed video clips to identify relationships among the disciplines in Performing Arts as they observe ethics. 	<ol style="list-style-type: none"> How is Performing Arts defined? How is Performing Arts useful to the society? How do we categorize performing arts?
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> Communication and collaboration as the learner speaks clearly/ signs fluently while brainstorming, in groups, on the importance of Performing Arts. Learning to learn as the learner acquires concepts, knowledge and skills relevant for continued learning. Digital literacy as the learner interacts with ICT devices to identify relationships among disciplines of Performing Arts. 				

<p>Pertinent and Contemporary Issues (PCIs):</p> <ul style="list-style-type: none"> • Life skills: Values such as integrity are achieved as the learner ethically interacts with reference material. 	<p>Values:</p> <ul style="list-style-type: none"> • Respect is enhanced as the learner accommodates others' views during group discussions and class activities. • Integrity is enhanced as the learner observes ethics while watching video clips/ signed video clips/ video clips with captions, researching and collecting items to make a portfolio. • Unity is enhanced as the learner collaborates to discuss the importance of Performing Arts
<p>Link to other Subjects:</p> <ul style="list-style-type: none"> • Kenya Sign Language, English and Kiswahili: the learner uses language skills when discussing in groups and presenting own ideas and work. • Social Studies: the learner discusses real life social issues as represented in Performing Arts pieces. 	
<p>Non formal Activities to support Learning:</p> <ul style="list-style-type: none"> • Performing, watching or listening to performances in drama and music clubs in the school. • Performing, watching or listening to performances during Music and Drama festivals competitions in and out of the school. • Performing various genres during school events such as parents, prize giving, and career and sports day among others. 	<p>Suggested Modes of Assessment:</p> <ul style="list-style-type: none"> • Oral and Signed tests • Written tests • Field work reports • Assignment • Self/peer assessment
<p>Suggested Learning Resources: Signed video clips, magazines, anecdotal records, internet connectivity, resource persons, artefacts</p>	

Assessment Rubric

Criteria	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
<p>Defining performing Arts as a medium of artistic expression.</p>	<p>Defines the meaning of Performing Arts as a medium of artistic expression and gives examples.</p>	<p>Defines the meaning of Performing Arts as a medium of artistic expression,</p>	<p>Attempts to define the meaning of Performing Arts as a medium of artistic expression,</p>	<p>Attempts to define the meaning of Performing Arts as a medium of artistic expression with lots of errors</p>



Categorise genres within each discipline of performing Arts.	Categorizes and explains genres within each discipline of performing Arts.	Categorizes genres within each discipline of performing Arts	Categorizes some genres within each discipline of performing Arts	Names a few genres within each discipline of performing Arts
Identifying the relationships among the disciplines in performing Arts.	Identifies and explains the relationships among the disciplines in performing Arts.	Identifies the relationships among the disciplines in performing Arts	Identifies some relationships among the disciplines in performing Arts.	Identifies some relationships among the disciplines in performing Arts when prompted.
Explaining the importance of Performing Arts in society.	Explains citing examples the importance of Performing Arts in society.	Explains the importance of Performing Arts in society.	Explains some importance of Performing Arts in society.	With prompts states some importance of Performing Arts in society.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question(s)
1.0 Performing Arts Basic Elements	1.2 Rhythm (5 lessons)	<p>By the end of the sub strand, the learner should be able to;</p> <ul style="list-style-type: none"> • clap or tap rhythmic patterns incorporating the semiquaver and its corresponding rest, • aurally/visually recognize rhythmic patterns with semiquavers and semiquaver rests, • group notes into beats in 2 4 , 3 4 and 4 4 time, • write rhythms in simple time on monotone, • appreciate music in simple time. 	<p>The learner is guided to:</p> <ul style="list-style-type: none"> • Clap or tap simple rhythmic patterns incorporating the semiquaver: <i>ta-fa te-fe, ta-te-fe, ta-fa te.</i> • Write rhythms and group notes into beats in simple time. • Clap or tap rhythmic patterns in 2 4, 3 4 and 4 4 time in pairs. • Write simple rhythms in simple time from dictation/displayed rhythms. • The learner who is hard of hearing is guided to listen to amplified music and sing it incorporating semiquavers and 	<ol style="list-style-type: none"> 1. How is rhythm constituted in music? 2. How are beats organised in a song to create different metric feels? 3. How are rhythmic patterns identified in a piece of music?



			<p>the corresponding rests while the learner who is deaf observes amplified signed audio-visual music and sign-sings it incorporating semiquavers and the corresponding rests.</p> <ul style="list-style-type: none"> • The learner who is hard of hearing is guided to recognize rhythmic patterns with semiquavers and semiquaver rests (<i>ta-fa te-fe, ta-te-fe, ta-fa te</i>) in given music excerpts while the learner who is deaf visually recognizes rhythmic patterns with semiquavers and semiquaver rests (<i>ta-fa te-fe, ta-te-fe, ta-fa te</i>) in given music excerpts. • The learner who is hard of hearing is guided to recite rhythmic patterns incorporating the semiquaver using the French rhythm names (<i>ta-fa te-fe, ta-te-fe, ta-fa te</i>), while the learner who is deaf present the rhythms as he/she mouths them incorporating the semiquaver using the French rhythm names (<i>ta-fa te-fe, ta-te-fe, ta-fa te</i>). • The learner who is hard of hearing is guided to sing songs in simple time emphasizing the 	
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			<p>accented beat while the learner who is deaf performs the tunes using body percussions like tapping fingers, clapping hands, stamping feet.</p> <ul style="list-style-type: none"> • The learner who is hard of hearing is guided to listen to amplified music and sing music excerpts in 2 4, 3 4 and 4 4 time. They are guided in ‘beating’ time and identifying the different time signatures, while the learner who is deaf is guided to observe and imitate signed audio- visual music excerpts in 2 4 , 3 4 and 4 4 time and are guided in ‘beating’ time and identify the different time signatures. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Communication and communication as the learner observes/listens attentively to music and rhythmic patterns and recites or claps the rhythmic pattern correctly. • Learning to learn as the learner is equipped with concepts, knowledge and skills on rhythm, which are relevant for continued learning in composition, performance and music appreciation. • Critical thinking and problem solving as the learner conceives and writes rhythmic patterns as performed/dictated/displayed. 				
<p>Pertinent and Contemporary Issues (PCIs):</p> <ul style="list-style-type: none"> • Environmental for Sustainable Development: Safety issues as learners safely use different improvised materials to create rhythm. 			<p>Values:</p> <ul style="list-style-type: none"> • Patriotism is instilled as learners sing songs on patriotism incorporating semiquavers and the corresponding rests. • Respect is enhanced as the learner recognizes and accommodates views of each member of the team while tapping and identifying rhythmic patterns in different time signatures. • Unity is enhanced as the learner works with a team to decode rhythmic patterns. 	



Link to other Subjects: <ul style="list-style-type: none"> ● Mathematics: knowledge gained in Mathematics on numbers is applied in counting the beats in different time signatures. ● English and Kenyan Sign Language/Kiswahili: the learner sings/sign sings songs in different languages using the knowledge gained in the languages. 	
Non formal Activities to support Learning: <ul style="list-style-type: none"> ● Performing various rhythms during drama and music clubs in the school. ● Performing composed rhythms during events such as parents, prize giving, career and sports day among others. 	Suggested Modes of Assessment: <ul style="list-style-type: none"> ● Oral/signed tests ● Aural/ signed tests ● Written tests ● Assignments ● Practical tests ● Observation ● Self/peer assessment
Suggested Learning Resources: Signed video clips, magazines, anecdotal records, internet connectivity, percussive instruments, flash cards	

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Clapping or tapping rhythmic patterns involving the semiquaver and its corresponding rest	Claps or taps a variety of rhythmic patterns involving the semiquaver and its corresponding rest.	Claps or taps rhythmic patterns involving the semiquaver and its corresponding rest.	Claps or taps some rhythmic patterns involving the semiquaver and its corresponding rest.	Claps or taps some rhythmic patterns involving the semiquaver and its corresponding rest with prompts.
Aurally/visually recognizing rhythmic patterns with semiquavers and semiquaver rests.	Aurally/visually recognizes rhythmic patterns with semiquavers and semiquaver rests and assists peers.	Aurally/visually recognizes rhythmic patterns with semiquavers and semiquaver rests.	Aurally/visually recognizes some rhythmic patterns with semiquavers and semiquaver rests.	Aurally/visually recognizes some rhythmic patterns with semiquavers and semiquaver rests with prompts .



Grouping notes into beats in 2 4 , 3 4 and 4 4 time	Groups various notes accurately into beats in 2 4 , 3 4 and 4 4 time and assists peers.	Groups notes into beats in 2 4 , 3 4 and 4 4 time.	Partly groups notes into beats in 2 4 , 3 4 and 4 4 time.	Partly groups notes into beats in 2 4 , 3 4 and 4 4 time with guidance.
Writing rhythms in simple time on monotone	Accurately and consistently writes sounded/displayed rhythmic patterns in simple time, grouping the notes correctly.	Writes sounded/displayed rhythmic patterns in simple time, grouping the notes correctly.	Writes sounded/displayed some rhythmic patterns in simple time, grouping the notes.	Writes sounded/displayed some rhythmic patterns in simple time, grouping the notes with prompts.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic Elements	1.3.1 Pitch (For learners who are Hard of hearing) (4 lessons)	By the end of the sub strand, the learner should be able to; a) write musical notes on treble staff to enhance music knowledge, b) describe melodic intervals of up to a 3rd in a simple melody, c) construct the diatonic major scales of C, G, D, and A on treble staff, d) read simple melodies in the keys of C, G, D, and A major on treble staff, e) appreciate music written using staff notation.	The learner is guided to: <ul style="list-style-type: none"> ● Draw the treble staff and name lines and spaces on it. ● Draw two ledger lines above and below the treble staff and name notes they create. ● Draw a keyboard, identify and name the notes in relation to the notes on the treble staff. ● Practice writing and naming notes with accidentals on the staff. ● Use digital devices and musical instruments to sound and imitate the amplified notes on staff to show effects of accidentals. ● Sing and play melodies with scalic motion and at different pitch levels. <i>(Use of musical instruments that are appropriate and can produce high sound vibrations is encouraged. Also, apply use of body percussions, visible cues/prompts or sign</i>	<ol style="list-style-type: none"> 1. How do we explain pitch in Music? 2. How are notes written on a staff? 3. Why is pitch an important element in music?



			<p><i>signals to direct learners during performance of melodies.)</i></p> <ul style="list-style-type: none"> ● Sing the major scale in ascending and descending order using tonic solfa, while the learner who is deaf sign-sings and/or imitates notes using sofa in ascending and descending order. ● Describe melodic intervals between adjacent degrees of a major scale (TTSTTTS). ● Construct major scales of <i>C, G, D, and A major</i>. <p><i>(The key board should be calibrated with the major scales and connected to a speaker to enhance sound vibrations)</i></p> <ul style="list-style-type: none"> ● Sing and play the scales of <i>C, G, D, and A major</i> ascending and descending order using appropriate pitching. ● Visually recognize key signatures of <i>C, G, D and A major</i> on sheet music. ● Sing/ perform simple melodies in <i>C, G, D, and A major</i> using tonic solfa and hand signs applying the following process: <ul style="list-style-type: none"> - identify metre and tone set, - identify rhythmic patterns, - identify opening pitch - sing/ perform entire selection while keeping a steady beat. <p><i>(Use appropriate instrumentation, body percussion, body movements, keen observation and imitation to guide learners in performing simple melodies)</i></p>	
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			<ul style="list-style-type: none"> ● Use digital devices and musical instruments to sound intervals; <i>perfect unison, major 2nd, minor 2nd, major 3rd and minor 3rd</i> in a diatonic major scale and imitate them. ● Individually indicate intervals shown on a staff or keyboard. ● Discuss intervals shown to them and write them down using solfa and staff notation in groups. 	
1.0 Performing Arts Basic Elements	1.3.2 Beats (For learners who are Deaf) (4 lessons)	<p>By the end of the sub strand, the learner should be able to</p> <ol style="list-style-type: none"> a) write musical notes on treble staff to enhance music knowledge, b) draw a keyboard to identify note names presented on the treble staff, c) perform a rhythmic beats to show strong and weak beats, d) appreciate music written using staff notation. 	<p>The learner is guided to:</p> <ul style="list-style-type: none"> ● Draw the treble staff and name lines and spaces on it. ● Draw two ledger lines above and below the treble staff and name notes they create. ● Draw a keyboard, identify and name the notes in relation to the notes on the treble staff. ● Use digital devices and musical instruments to locate notes. ● In groups, perform/play rhythmic melodies using musical instruments of different pitch levels. <p><i>(Use of musical instruments that are appropriate and can produce high sound vibrations is encouraged. Also, apply use of body percussion, visible cues/prompts or sign signals to direct learners during performance of melodies.)</i></p> <ul style="list-style-type: none"> ● In groups, describe melodic intervals between notes on a keyboard. (TTSTTTS). <i>(The keyboard, real, virtual or illustrated, should be calibrated with the major scales. If</i> 	<ol style="list-style-type: none"> 1. How do we explain pitch in Music? 2. How are notes written on a staff? 3. Why is pitch an important element in music?



			<p><i>played, it should be connected to a speaker to enhance sound vibrations.</i></p> <ul style="list-style-type: none"> ● In groups play beats using body percussions such as finger tapping, stamping of feet or clapping. ● In groups, observe and imitate peers playing a keyboard. <p><i>The keyboard, real, virtual or illustrated, should be calibrated with the major scales. If played, it should be connected to a speaker to enhance sound vibrations.</i></p> <ul style="list-style-type: none"> ● Use digital devices to record performances in groups for peer review. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as the learner presents clearly and effectively by making several points in a logical order as they share their group work. ● Learning to learn as the learner is equipped with concepts, knowledge and skills on writing and interpretation of scored music, which are relevant for continued learning. ● Digital literacy as the learner interacts with digital devices as they use them to sound notes and imitate them. 				
<p>Pertinent and Contemporary Issues (PCIs):</p> <ul style="list-style-type: none"> ● Learners Support Programmes: Mentorship and Peer education: learners work together and share ideas as they appraise each other's performances of melodies and also learn from established musicians from the society. ● Life skills: Values as the learner interacts with sheet music pieces while observing ethics. ● Citizenship: Social cohesion as the learners work together in groups to describe intervals in a simple melody. 			<p>Values:</p> <ul style="list-style-type: none"> ● Respect is achieved as the learner accommodates peers' opinions during group discussions. ● Unity is achieved as the learner works with peers in group work. ● Responsibility is achieved as the learner acquires responsibility while using digital devices and using online resources. 	



Link to other subjects: <ul style="list-style-type: none"> ● English, Kenya Sign Language and Indigenous Languages: the learner sings/presents songs in these languages and gains some proficiency in the languages. ● Mathematics: the learner’s description of intervals enhances counting learnt in Mathematics. ● Computer science: the learner interacts with the digital devices, software’s and internet when notating pitches, scales and intervals. 	
Non formal activities to support learning: <ul style="list-style-type: none"> ● Participating in and attending music or drama concerts within the school to perform own created pitches. ● Participating in Music and Drama club activities that involve pitches within the school/Inter -house/class music and drama festivals. 	Suggested modes of assessment: <ul style="list-style-type: none"> ● Observation ● Written tests ● Oral and Signed Questions ● Assignments, ● Participatory Assessment
Suggested learning resources Sheet music, melodic instruments, flash cards- of rhythmic patterns, melodies and sol-fa names, portfolio, Signed audio-visual recordings of songs, pitching device, Song book, ICT devices, Internet connectivity	

Assessment Rubric (Pitch for the hard of hearing)				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Writing musical notes on treble staff to enhance music knowledge	Writes musical notes on treble staff to enhance music knowledge and explains how they are created.	Writes musical notes correctly on treble staff to enhance music knowledge.	Writes some musical notes correctly on treble staff to enhance music knowledge.	Writes a few musical notes on treble staff to enhance music knowledge with prompts.
Describing melodic intervals of up to a 3rd in a simple melody	Describes melodic intervals of up to a 3 rd in a variety of simple melodies.	Describes melodic intervals of up to a 3 rd in a simple melody.	Attempts to describes melodic intervals of up to a 3 rd in a simple melody.	Attempts to describe melodic intervals in a simple melody with prompts.
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 explains how to do it.	Constructs the scales of C, G, D and A on treble staff.	Partly constructs the scales of C, G, D and A on treble staff.	Attempts to construct the scales of C, G, D and An on treble staff with prompts.



Reading simple melodies in C, G, D and A major on treble staff	Reads simple melodies in C, G, D and A major on treble staff with accuracy in pitch and rhythm and assists peers.	Reads simple melodies in C, G, D and A major on treble staff with accuracy in pitch and rhythm.	Reads simple melodies in C, G, D and A major on treble staff with inaccuracies in either rhythm or pitch.	Reads simple melodies in C, G, D and A major on treble staff with inaccuracies in both rhythm and pitch.
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Assessment Rubric (Pitch for the deaf)				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Writing musical notes on treble staff to enhance music knowledge	Writes musical notes on treble staff to enhance music knowledge and explains how they are created.	Writes musical notes correctly on treble staff to enhance music knowledge.	Writes some musical notes correctly on treble staff to enhance music knowledge.	Writes few musical notes on treble staff to enhance music knowledge with prompts.
Drawing a keyboard to identify note names presented on the treble staff.	Skillfully draws a keyboard to identify note names presented on the treble staff.	Draws a keyboard to identify note names presented on the treble staff.	Attempts to draw a keyboard to identify note names presented on the treble staff	Attempts to draw a keyboard to identify note names presented on the treble staff
Performing rhythmic beats to show strong and weak beats.	Performs rhythmic beats to show strong and weak beats explains how to do it.	Performs rhythmic beats to show strong and weak beats.	Partly performs rhythmic beats to show strong and weak beats.	Attempts to perform rhythmic beats to show strong and weak beats with prompts.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question(s)
1.0 Performing Arts Basic Elements	1.4.1 Narrative (For learners who are hard of hearing) (3 lessons)	By the end of the sub strand the learner should be able to; a) explain the meaning of a narrative in Performing Arts, b) identify features of a narrative in Performing Arts,	The learner is guided to: ● Watch a live/ recorded amplified signed audio-visual performance to describe a narrative and identify its features: storyline, theme, characters.	1. Why is a narrative important? 2. How can contemporary issues be addressed using the Narrative form? 3. How would you describe a good storyteller?



		<p>c) use voice, body and pace to tell a story,</p> <p>d) demonstrate the qualities of a good storyteller,</p> <p>e) appreciate the narrative as a tool for addressing issues in society.</p>	<ul style="list-style-type: none"> ● Identify contemporary themes that can be explored in narratives. ● Research on features of a narrative using technology in pairs or groups and present the finding. ● Interact with accomplished story tellers within the community to identify the qualities of a good storyteller. ● Narrate a story while demonstrating the qualities of a good story teller whereas the learner <p><i>(Guide the learner to use Total Communication)</i></p>	
<p>1.0 Performing Arts Basic Elements</p>	<p>1.4.2 Signed Narrative (For the deaf) (3 lessons)</p>	<p>By the end of the sub strand the learner should be able to;</p> <p>a) explain the meaning of a narrative in Performing Arts,</p> <p>b) identify features of a narrative in Performing Arts,</p> <p>c) use signs, body and pace to tell a story,</p> <p>d) demonstrate the qualities of a good storyteller,</p> <p>e) appreciate the narrative as a tool for addressing issues in society.</p>	<p>The learner is guided to:</p> <ul style="list-style-type: none"> ● Watch a live/ recorded amplified signed audio-visual performance to describe a narrative and identify its features: <i>storyline, theme, characters.</i> ● Fingerspell and sign vocabulary related to narratives in performing arts. ● Identify contemporary themes that can be explored in narratives. ● Research on features of a narrative using technology in 	<ol style="list-style-type: none"> 1. Why is a narrative important? 2. How can contemporary issues be addressed using the Narrative form? 3. How would you describe a good storyteller?



			<p>pairs or groups and present the finding.</p> <ul style="list-style-type: none"> ● Interact with accomplished story tellers within the community to identify the qualities of a good storyteller. ● Present a signed story while demonstrating the qualities of a good storyteller. <p><i>Guide the learner to develop confidence to help him/her present narrative before an audience.</i></p> <p><i>Guide them to use Total Communication while presenting and to observe the parameters of signing while presenting the story such as; correct articulation of signs, signing space, speed of signing.</i></p> <p><i>Also, guide the learner to use non manual markers like body language, facial expressions, gestures, and mouthing to help convey the meaning of the story.</i></p> <p><i>Encourage them to mouth words as they sign the story.</i></p>	
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Core Competencies to be Developed:

- **Communication and collaboration** as the learner works with others in group work and research on features of a narrative and observes/listens to others with clarity during class discussion and research on narratives.
- **Learning to learn** as the learner is equipped with concepts, knowledge and skills relevant for continued learning.
- **Digital literacy** as the learner interacts with ICT devices during research work and class demonstrations.



<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • Life skills: Social awareness skills such as effective communication is enhanced as learners develop interpersonal and effective communication through artistic language used in storytelling. • Citizenship: Social cohesion is enhanced as the learner interacts with storytellers from the community, social and relationship skills are developed. 	<p>Values:</p> <ul style="list-style-type: none"> • Respect is achieved as the learner accommodates others' views during class discussions/brainstorming and demonstrations. • Integrity is achieved as the learner engages in ethical sourcing and use of reference material. • Unity is achieved as the learner works in pairs and groups on research work and group activities on the narrative
<p>Link to other Subjects:</p> <ul style="list-style-type: none"> • English, Kenya Sign Language, Kiswahili and Indigenous Languages: the learner uses these languages as a medium of communication in class discussions, brainstorming, demonstration of some of the stories, songs within the stories and when interacting with some resource persons from the community. • Social Studies: the learner gains knowledge in related themes on civic life, culture and legal issues handled in the narratives. • Computer Science: The learner interacts with ICT gadgets to research and watch digital content relating to narratives. 	
<p>Non formal Activities to support Learning:</p> <ul style="list-style-type: none"> • Performing narratives in music or drama concerts within the school. • Performing narratives in Music and Drama club activities within the school/Inter-house/class music and drama festivals. • Performing narratives during national days 	<p>Suggested Modes of Assessment:</p> <ul style="list-style-type: none"> • Observation • Written tests • Oral and Signed questions • Participatory assessment
<p>Suggested Learning Resources: ICT devices, observation checklists, portfolio, internet connectivity, props, costumes</p>	



Assessment rubric (for the hard of hearing)

Criteria	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Explaining the meaning of a narrative in Performing Arts.	Explains and cites examples, the meaning of a narrative in Performing Arts.	Explains the meaning of a narrative in Performing Arts.	Attempts to explain the meaning of a narrative in Performing Arts.	Attempts to explain the meaning of a narrative in Performing Arts with prompts.
Identifying features of a narrative in Performing Art.	Explains features of a narrative in Performing Arts and cites examples.	Explains the features of a narrative in Performing Arts	Attempts to explain some features of a narrative in Performing Arts	Attempts to explain some features of a narrative in Performing Arts with prompts.
Using voice or signs, body and space to tell a story.	Uses voice or signs, body and space creatively to tell a story.	Uses voice or signs, body and space to tell a story.	Uses some aspects of voice or signs, body and space to tell a story.	Uses some aspects of voice or signs, body and space to tell a story with prompts.
Demonstrating qualities of a good story teller	Demonstrates creativity qualities of a good storyteller and assists peers.	Demonstrates qualities of a good story teller	Demonstrates some qualities of a good story teller.	Attempts to demonstrate qualities of a good story teller when prompted.

Assessment rubric (for the deaf)

Criteria	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Explaining the meaning of a narrative in Performing Arts.	Explains and cites examples, the meaning of a narrative in Performing Arts.	Explains the meaning of a narrative in Performing Arts.	Attempts to explain the meaning of a narrative in Performing Arts.	Attempts to explain the meaning of a narrative in Performing Arts with prompts.



Identifying features of a narrative in Performing Arts.	Explains features of a narrative in Performing Arts and cites examples.	Explains the features of a narrative in Performing Arts	Attempts to explain some features of a narrative in Performing Arts	Attempts to explain some features of a narrative in Performing Arts with prompts.
Using signs, body and space to tell a story.	Uses signs, body and space creatively to tell a story.	Uses signs, body and space to tell a story.	Uses some aspects of signs, body and space to tell a story.	Uses some aspects of signs, body and space to tell a story with prompt
Demonstrating qualities of a good story teller	Demonstrates creativity qualities of a good storyteller and assists peers.	Demonstrates qualities of a good story teller	Demonstrates some qualities of a good story teller.	Attempts to demonstrate qualities of a good story teller when prompted.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question(s)
1.0 Performing Arts Basic Elements	1.5.1 Verse (For the Hard of hearing) (3 Lessons)	By the end of the sub strand the learner should be able to; a) describe the basic elements of a verse for effective message delivery, b) discuss theme of a verse in relation to issues affecting society, c) use voice techniques in reading and reciting verse to effect meaning, d) use body and space techniques in verse to enhance message delivery, e) appreciate the use of poetic language in communicating meaning.	Suggested Learning Experiences The learner is guided to: • In groups, watch a live or recorded amplified signed audio-visual performance of a verse to identify the elements of a verse: literary elements (subject matter and structure) and performative elements (voices, performer and audience). • Discuss, in groups, themes in verse as a way of addressing issues affecting society. • Read aloud short verses meaning and emotions. • watch amplified signed videos on reading of short verses and identify poetic use of language, meanings and emotions conveyed.	1. How does verse address issues in society today? 2. How would you use language in a verse?



<p>1.0 Performing Arts Basic Elements</p>	<p>1.5.2 Signed Verse (For the Deaf) (3 Lessons)</p>	<p>By the end of the sub strand the learner should be able to;</p> <ul style="list-style-type: none"> a) describe the basic elements of a verse for effective message delivery, b) discuss theme of a verse in relation to issues affecting society, c) use signing techniques in sign reading and presenting verse to effect meaning, d) use body and space techniques in verse to enhance message delivery, e) appreciate the use of poetic language in communicating meaning. 	<p>Suggested Learning Experiences</p> <p>The learner is guided to:</p> <ul style="list-style-type: none"> • In groups, watch a live or recorded amplified signed audio-visual performance of a verse to identify the elements of a verse: literary elements (subject matter and structure) and performative elements (/signs, performer and audience). <p><i>Minimize the use of heavy figurative language.</i></p> <p><i>Use of rhyme to be done through the parameters of signing like handshape, movements and orientation.</i></p> <ul style="list-style-type: none"> • Fingerspell and sign vocabulary related to verse in performing arts. • Discuss, in groups, themes in verse as a way of addressing issues affecting society. • Present short verses meaning and emotions using Total Communication. <p><i>Focus more on the body language: posture, facial expressions and gestures to enhance meaning instead of voice.</i></p> <p><i>Guide the learner to observe the parameters of signing during presentations.</i></p> <p><i>Guide the learner to mouth as he/she presents the signed verses.</i></p> <ul style="list-style-type: none"> • watch amplified signed videos on Sign reading 	<ol style="list-style-type: none"> 1. How does verse address issues in society today? 2. How would you use language in a verse?
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			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 the learner makes verbal/visual expressions in reading/sign reading of verses and through group discussions. ● Learning to learn as the learner discovers, through discussions, features of a verse written for performance. ● Digital literacy as the learner acquires the ability to manipulate and use digital equipment to observe the signed videos on verses. 				
<p>Pertinent and Contemporary Issues (PCIs):</p> <p>Citizenship: Social cohesion and good governance are enhanced as the learner identifies themes which enhance responsibility to society through performances in the arts.</p> <p>Education for Sustainable Development: Environmental issues in education are enhanced as the learner discusses themes in verse in relation to environmental issues affecting the society.</p>			<p>Values:</p> <p>Respect is achieved as the learner develops the value of accommodating others' views.</p> <p>Integrity is enhanced as the learner observes ethical and legal issues when sourcing and using reference materials.</p> <p>Social Justice is achieved as learner develops the value of social justice from themes in verses addressing social justice in society</p>	
<p>Link to other Subjects:</p> <ul style="list-style-type: none"> ● Kenya Sign Language, English, Kiswahili and Indigenous Languages: the learner continues to develop linguistically. ● Social Studies: the learner brainstorms how social issues addressed in the fictional world reflect the very social ones affecting society. ● Computer Studies: the learner manipulates video screening devices and spaces. 				
<p>Non formal Activities to support Learning:</p> <ul style="list-style-type: none"> ● Performing, watching or listening to verse performances during school assemblies. ● Presenting verses during events such as parents, prize giving, career and sports day among others. 			<p>Suggested Modes of Assessment</p> <ul style="list-style-type: none"> ● Observation ● Oral and Signed Questions ● Written tests ● Participatory assessment 	
<p>Suggested Learning Resources:</p> <p>Signed audio- visual clips, magazines, print media, Internet connectivity, ICT devices.</p>				



Assessment Rubric (verse for the hard of hearing)

Criteria	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Describing the basic elements of a verse for effective message delivery.	Describes the basic elements of a verse for effective message delivery and cites examples.	Describes the basic elements of a verse for effective message delivery	Describes some basic elements of a verse for effective message delivery	Lists some basic elements of a verse for effective message delivery with prompts
Describing theme of a verse in relation to issues affecting society	Describes theme of a verse in relation to issues affecting society and assists peers	Describes theme of a verse in relation to issues affecting society	Attempts to describe theme of a verse in relation to issues affecting society	Attempts to describe theme of a verse in relation to issues affecting society with prompts.
Using voice in reading and reciting verse to effect meaning	Uses voice in reading and reciting verse to effect meaning and assists peers	Uses voice in reading and reciting verse to effect meaning	Uses some voice in reading and reciting verse to effect meaning	Uses some voice in reading and reciting verse to effect meaning with prompts.
Using body and space techniques in verse to enhance message delivery	uses body and space techniques in verse to enhance message delivery and assists peers.	uses body and space techniques in verse to enhance message delivery.	Attempts to use some body and space techniques in verse to enhance message delivery.	Attempts to use body and space techniques in verse to enhance message delivery with prompts.

Assessment Rubric (verse for the deaf)

Criteria	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Describing the basic elements of a verse for effective message delivery.	Describes the basic elements of a verse for effective message delivery and cites examples.	Describes the basic elements of a verse for effective message delivery.	Describes some basic elements of a verse for effective message delivery	Lists some basic elements of a verse for effective message delivery with prompts



Describing theme of a verse in relation to issues affecting society	Describes theme of a verse in relation to issues affecting society and assists peers	Describes theme of a verse in relation to issues affecting society	Attempts to describe theme of a verse in relation to issues affecting society	Attempts to describe theme of a verse in relation to issues affecting society with prompts.
Using signing techniques in sign reading and presenting verse to effect meaning	Uses signing techniques in sign reading and presenting verse to effect meaning and assists peers	Uses signing techniques in sign reading and presenting verse to effect meaning	Uses some signing techniques in sign reading and presenting verse to effect meaning.	Uses some signing techniques in sign reading and presenting verse to effect meaning with prompts.
Using body and space techniques in verse to enhance message delivery	Uses body and space techniques in verse to enhance message delivery and assists peers.	Uses body and space techniques in verse to enhance message delivery.	Attempts to use some body and space techniques in verse to enhance message delivery.	Attempts to use body and space techniques in verse to enhance message delivery with prompts.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic Elements	1.6 Skit (3 Lessons)	By the end of the sub strand the learner should be able to; a) describe the structure of a skit as a work of art, b) examine society and identify pertinent themes that can be explored in a skit, c) describe the importance of improvisation in a skit, d) demonstrate the use of dialogue in a skit, e) describe functions of costumes and props in a skit, f) appreciate the skit as a tool for addressing issues in society.	The learner is guided to: ● Watch live or recorded amplified signed audio-visual performance following research from the internet and identify the structure of a skit (<i>milestones, plot, language, improvisation</i>). ● Fingerspell and sign vocabulary related to skit in performing arts. ● Brainstorm on the basic structure of a skit with others in class.	1. How can a skit address the issues that affect society? 2. How can dialogue be used to develop character in a skit? 3. Why do we use costumes in a skit?



			<ul style="list-style-type: none"> ● Research on pertinent themes that can be explored in a skit such as safety and security and report the findings to the class. ● Create dialogue to role play different characters in a skit. <p><i>Encourage the learners to use total communication as they role play.</i></p> <ul style="list-style-type: none"> ● Watch live or recorded performances and identify, in groups, the functions of costumes and props in a skit. <p><i>For a learner who is deaf, the live or recorded performances should have sign language interpretation. Use videos with captions in case there are no signed videos.</i></p>	
<p>Core Competencies to be Developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as the learner observes/listens keenly and /signs/speaks with clarity during class discussion on skits. ● Learning to learn as the learner is equipped with concepts, knowledge and skills relevant for continued learning. ● Digital literacy as the learner interacts with ICT devices in watching some skits on videos and the internet. 				
<p>Pertinent and Contemporary Issues</p> <ul style="list-style-type: none"> ● Citizenship: Social cohesion is enhanced as the learner acquires knowledge, skills and attitude that enables a sustainable and just society for all by acquainting self with pertinent issues in the society. ● Education for Sustainable Development: Safety and security education is enhanced as the learner gains skills that enhance awareness on the response of Performing Arts to social issues. 			<p>Values:</p> <ul style="list-style-type: none"> ● Respect is achieved as the learner accommodates others’ views during class discussions on skits. ● Integrity is achieved as the learner engages in ethical sourcing and use of reference material. ● Unity is achieved as the learner works with others in pairs and groups on research work and group activities on the skit. 	



Link to other subjects: <ul style="list-style-type: none"> ● English: the learner uses the language in class discussions as a medium of communication on the elements of the skit. ● Kiswahili/ Kenya sign Language: the learner uses the language to role play and demonstrate some elements of a skit. ● Indigenous languages: in performance of some of the skits when interacting with members of the community. ● Social Studies: the learner gains knowledge in related themes on civic life, culture and legal issues handled in the skits. ● Computer Science: the learner interacts with ICT gadgets to research and watch digital content relating to skits. 	
Non formal Activities to support Learning: <ul style="list-style-type: none"> ● Performing, watching or listening to skits during school assemblies. ● Performing skits during school events such as parents, prize giving, career and sports day among others. 	Suggested Modes of Assessment <ul style="list-style-type: none"> ● Oral and Signed tests ● Written tests ● Field work reports ● Participatory assessment
Suggested Learning Resources ICT devices, signed audio-visual clips, portfolio, costume, proper, body adornments, Internet connectivity	

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Describing the structure of a skit as a work of art	Describes the structure of a skit as a work of art citing examples.	Describes the structure of a skit as a work of art.	Describes some aspects of the structure of a skit as a work of art.	Describes some aspects of the structure of a skit as a work of art with prompts.
Examining society and identify pertinent themes that can be explored in a skit	Examines society, identifies and explains pertinent themes explored in a skit.	Examines society and identifies pertinent themes explored in a skit.	Attempts to examine society and identifies some pertinent themes explored in a skit.	Names some pertinent themes explored in a skit with prompts.
Describing the importance of improvisation in a skit	Describes citing examples the importance of improvisation in a skit.	Describes the importance of improvisation in a skit	Describes some importance of improvisation in a skit	State some importance of improvisation in a skit with prompts.



Demonstrating the use of dialogue in a skit	Demonstrates the use of dialogue in a skit and assists peers.	Demonstrates the use of dialogue in a skit.	Partially demonstrates use of dialogue in a skit with.	Partly demonstrates use of dialogue in a skit with prompts
Describe functions of costumes and props in a skit.	Describes functions of costumes and props in a skit and assists peers.	Describes functions of costumes and props in a skit.	Describes some functions of costumes and props in a skit.	Lists some functions of costumes and props in a skit with prompts.



STRAND 2.0: CREATING

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	2.1 Rhythm (5 lessons)	<p>By the end of the sub strand, the learner should be able to;</p> <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 time, 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. 	<p>The learner is guided to:</p> <ul style="list-style-type: none"> The learner who is hard of hearing is guided to listen to amplified live or recorded 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>) while the learner who is deaf is guided to observe or watch live or recorded 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>) (<i>For a learner who is deaf, the live or recorded performances should have sign language interpretation. videos with captions may also be used.</i>) The learner who is hard of hearing is guided to sing songs and play tunes 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>) while the deaf is guided to observe performed 	<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>rhythms in 2 4 , 3 4 , and 4 4 time to identify the main beat and the notes values (<i>semibreve</i>, <i>minim</i>, <i>crotchet</i>, <i>two quavers</i> and <i>semiquavers</i>) tap or clap rhythms of the notes semibreve, minim, crotchet, two quavers and the semiquavers.</p> <ul style="list-style-type: none"> ● Tap rhythms of the notes as they recite/identify 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</i>, <i>ta te-fe</i>, <i>ta-fa te</i>) ● Play tunes in simple time: 2 4 , 3 4 , and 4 4 time, identifying the strong and weak beats. ● Individually and in groups, write 4-bar rhythmic patterns from observation. ● Take turns with others to tap different combinations of note-groupings from a list of flash-cards to create two bars of rhythmic patterns in simple time. ● Use music applications to further learn rhythms. ● Create own 4-bar rhythmic patterns in simple time: 2 4 , 3 4 , and 4 4 time adhering to integrity and originality. 	
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			<ul style="list-style-type: none"> ● Clap or play French rhythm names of rhythms created by self and others. ● Perform tunes in simple time and use drums, and other percussion instruments to improvise rhythmic accompaniment individually and in groups. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Self-efficacy as the learner makes decisions on how to create their own original rhythmic patterns. ● Communication and collaboration as the learner speaks/ signs clearly and articulately while identifying and interpreting rhythmic patterns during group work. ● Learning to learn as the learner is equipped with concepts, knowledge and skills on creation of rhythm, which are relevant for continued learning in composition, performance and music appreciation. ● Digital literacy as the learner uses digital devices and software or applications when creating and identifying rhythmic patterns. ● Creativity and imagination as the learner conceives and creates original rhythmic patterns through creativity and imagination. 				
<p>Pertinent and Contemporary Issues (PCIs):</p> <ul style="list-style-type: none"> ● Citizenship: Social cohesion is enhanced as the learner interacts with online reference material and with others in groups. 			<p>Values:</p> <ul style="list-style-type: none"> ● Respect is nurtured as the learner recognizes and accommodates views of each member of the team on creation of rhythmic patterns. ● Unity is achieved as the learner works with team to create rhythmic patterns. ● Integrity is achieved as the learner ethically sources and uses reference material. 	
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● Computer Science: the learner interacts with the computers and other digital media to gather online materials during research on rhythm. ● Mathematics: the learner uses knowledge on numbers to achieve symmetry in writing a rhythmic pattern. ● Visual Arts: the learner uses 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"> ● Creating and playing rhythms during events such as parents, prize giving, career and sports day among others. ● Participating in the school band to create and play rhythms. 			<p>Suggested Modes of Assessment:</p> <ul style="list-style-type: none"> ● Oral/signed tests ● Written tests ● Field work reports ● Participatory assessment 	



Suggested learning resources:

Sheet music, Flash cards- of rhythmic patterns, Audio/visual recordings, Portfolios, Music instruments, Digital devices, Internet connectivity

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Outlining the factors to consider in creating a rhythmic pattern	Outlines and explains all the factors to consider in creating a rhythmic pattern.	Outlines all the factors to consider in creating a rhythmic pattern.	Outlines some factors to consider in creating a rhythmic pattern.	Outlines few factors to consider in creating a rhythmic pattern with prompts.
Interpreting simple rhythmic patterns in 2 4 , 3 4 , and 4 4 time	Interprets rhythmic patterns correctly in 2 4 ,3 4 , and 4 4 time using French rhythm names and plays them on an instrument.	Interprets rhythmic patterns in 2 4 ,3 4 , and 4 4 time correctly.	Interprets some rhythmic patterns in 2 4 ,3 4 , and 4 4 time correctly.	Interprets few rhythmic patterns in 2 4 , 3 4 , and 4 4 time with prompts
Improvising rhythmic accompaniment to tunes in simple time	Improvises creative and interesting rhythmic accompaniment to a variety of tunes in simple time with variations in patterns.	Improvises rhythmic accompaniment to tunes in simple time.	Improvises some rhythmic accompaniment to tunes in simple time.	Partly improvises rhythmic accompaniment to tunes in simple time with guidance.
Creating rhythmic patterns in 2 4 , 3 4 , and 4 4 time	Creates a 2-bar rhythmic patterns in simple time in 2 4 , 3 4 , and 4 4 time and assists others.	Correctly creates rhythmic patterns in 2 4 , 3 4 , and 4 4 time.	Creates some rhythmic patterns in 2 4 , 3 4 , and 4 4 time.	Creates some rhythmic patterns in 2 4 ,3 4 and 4 4 with guidance.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	2.2.1 Melody (For the hard of hearing) (5 lessons)	By the end of the sub strand, the learner should be able to; a) identify the qualities of a good melody,	<ul style="list-style-type: none"> The learner who is hard of hearing is guided to individually and in groups sing familiar tunes using tonic sol-fa while the learner who is deaf imitates through cues familiar tunes using tonic sol-fa. 	<ol style="list-style-type: none"> How is a melody created? How do we play melody in a simple time?



		<ul style="list-style-type: none"> b) interpret 4-bar melodies in simple time, c) create 4-bar melodies in simple time using treble staff, d) perform melodies created by self and others, e) appreciate melodies composed by self and others. 	<ul style="list-style-type: none"> ● In groups, Interpret hand signs as demonstrated by peers. ● Individually and in groups sing or play/ imitate given 4-bar melodies in 2 4 , 3 4 , and 4 4 times 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 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>). ● Use voice or instrument or technology, to improvise a melody <i>The instruments should be appropriate and produce strong vibrations.</i>) ● 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 C, G, D and A major. <i>The key board should be calibrated with the major scales and connected to a speaker to enhance sound vibrations.</i> ● Individually sing or play the melodies created to the rest of the class for peer review and feedback from others. ● Use music notation software or applications to notate and create melodies. ● Use digital devices to record own and others' melodies for sharing and peer review. 	
2.0 Creating	2.2.2 Signed Melody	By the end of the sub strand, the learner should be able to; a) identify the qualities of a good melody,	The learner is guided to: ● Watch live or recorded performances of familiar signed tunes.	1. How is a melody created?



	<p>(For the Deaf) (5 lessons)</p>	<p>b) interpret 4-bar melodies in simple time, c) create 4-bar melodies in simple time using treble staff, d) perform melodies created by self and others, e) appreciate melodies composed by self and others.</p>	<p><i>Provide sign language interpretation for the performances that are not signed or captions for recorded performances that are not signed.</i></p> <ul style="list-style-type: none"> ● In groups, discuss techniques used in performing a signed tune. ● In groups, identify music instruments that can accompany signed rhythmic melodies. <p><i>Guide learners to select percussive instruments that can produce high sound vibrations that can accompany signed melodies.</i></p> <ul style="list-style-type: none"> ● In groups, Interpret hand signs as demonstrated by peers. ● Individually and in groups sign sing given 4-bar melodies in 2 4 , 3 4 , and 4 4 times. <p><i>Learners to create signed melodies. Guide them to:</i></p> <ol style="list-style-type: none"> 1. Sign words used in the melody to familiarise with the message in groups. 2. Create rhythms in groups, using body precautions like tapping fingers, clapping hands, stamping feet to accompany the flow of sign singing. 3. In groups, create beats using appropriate musical instruments that produce strong vibrations when played to guide the flow of sign singing . 4. Sign sing the melodies of the familiar tunes in 2 4, 3 4 and 4 4 time signatures while incorporating the rhythm already created and using appropriate body movements. <ul style="list-style-type: none"> ● Individually or in groups play the melodies created to the rest of the class for peer review and feedback from others. ● Use music notation software or applications to notate and create melodies. 	<p>2. How do we play melody in a simple time?</p>
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			<ul style="list-style-type: none"> ● Use digital devices to record own and others' melodies for sharing and peer review. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Creativity and imagination as the learner generates new ideas by creating their own melodies. ● Critical thinking and problem solving as the learner makes decisions on the note values and pitches to combine to create a melody. ● Communication and collaboration as the learner plays melodies created by self and others. ● Self-efficacy as the learner develops skills as they create their own melodies and also use digital devices to record each other's melodies. ● Digital literacy as the learner uses computer or phone music notation software or apps to create and play own melodies. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Learner Support Programmes: Mentorship and peer education is enhanced as the learner shares their melodies with peers for review or critique and further improvement. ● Life Skills: Decision making is enhanced as the learner makes use of the knowledge learnt in creating their own melodies. 			<p>Values:</p> <ul style="list-style-type: none"> ● Unity is nurtured as learners work in groups to use hand signs and in creating melodies. ● Love is achieved as the learner participates in group discussions without discrimination. ● Respect is achieved as the learner gives appropriate comments and responds respectfully to others' views as they critique each other's melodies. ● Responsibility is achieved as the learners are able to responsibly use the resources availed to them such as computers in the process of creating music. ● Integrity is instilled as the learner creates original melodies without copying from others. 	
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● Computer Science: the learner uses computer or phone music software or apps in creating, playing and recording own melodies 				
<p>Non Formal Activities to support learning</p> <ul style="list-style-type: none"> ● Performing, watching or listening to performances with various melodies in the troupes/ ensembles school bands, music and drama clubs in the school. ● Performing various melodies during events such as parents, prize giving, career and sports day among others. 			<p>Suggested Modes of Assessment</p> <ul style="list-style-type: none"> ● Oral/signed tests ● Written tests ● Assignments ● Field work reports ● Participatory assessment 	



Suggested learning resources

Sheet music, Flash cards- of rhythmic patterns, signed audio-visual recordings, portfolios, percussive music instruments, Digital devices, Internet connectivity

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Identifying qualities of a good melody	Identifies and explains qualities of a good melody.	Identifies qualities of a good melody.	Identifies some qualities of a good melody.	Identifies some qualities of a good melody with support
Interpreting 4-bar melodies in simple time	Interprets and performs 4- bar melodies in simple time with correct pitch and rhythm for (HoH)/ rhythm only for Deaf.	Interprets 4- bar melodies in simple time with correct pitch and rhythm for (HoH)/ rhythm only for Deaf	Interprets 4- bar melodies in simple time with some inconsistencies in pitch and rhythm for (HoH)/ inconsistencies rhythm only for Deaf	Interprets 4- bar melodies in simple time with a lot of inconsistencies in pitch and rhythm for (HoH)/ inconsistencies rhythm only for Deaf.
Creating 4-bar melodies in simple time using treble staff.	Correctly and creatively creates 4- bar melodies in simple time using treble staff.	Correctly creates 4- bar melodies in simple time using treble staff.	Attempts to create 4- bar melodies in simple time using treble staff.	Attempts to create 4- bar melodies in simple time using treble staff with prompts.
Performing melodies created by self and others.	Performs melodies created by self and others and improvises accompaniments.	Performs melodies created by self and others.	Performs some melodies created by self and others.	Performs melodies created by self and others with a lot of inaccuracies.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	2.3 .1 Narrative (for the hard of hearing) (4 Lessons)	By the end of the sub strand, the learner should be able to; a) choose an appropriate theme for a narrative, b) create milestones of a story on a pertinent issue in society,	The learner is guided to: <ul style="list-style-type: none"> Identify pertinent issues in society that can be addressed in a narrative such a Covid 19, drugs and substance abuse, cancer. Discuss pertinent issues in society that can be addressed in a narrative 	<ol style="list-style-type: none"> How are ideas for creating narratives sourced? How can milestones in the narrative be developed? How is a narrative structured in terms of language and style?



		<p>c) script a narrative showing a clear structure that conveys the intended message,</p> <p>d) create characters that are identifiable to society,</p> <p>e) appreciate the art of creating stories.</p>	<p>such a Covid 19, drugs and substance abuse, cancer.</p> <ul style="list-style-type: none"> ● Select a theme to be developed into a narrative. ● Research on process of scripting a story using ICT resources in pairs or groups. ● Develop logical flow of ideas using pictorial presentation of a story. ● Develop characters and create a narrative. ● Participate in a short presentation of narrative process and picks out milestones. <p><i>Encourage the learners to use Total Communication to narrate the narrative.</i></p> <ul style="list-style-type: none"> ● Collaborate in pairs or groups to use language and style to artistically create narratives. 	<p>4. How are characters developed in a narrative?</p>
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2.0 Creating	2.4 .2 Narrative (for the deaf) (4 Lessons)	<p>By the end of the sub strand, the learner should be able to;</p> <p>a) choose an appropriate theme for a narrative,</p> <p>b) create milestones of a story on a pertinent issue in society,</p>	<p>The learner is guided to:</p> <ul style="list-style-type: none"> ● Identify pertinent issues in society that can be addressed in a narrative such a Covid 19, drugs and substance abuse, cancer. ● Discuss pertinent issues in society that can be addressed in a narrative 	<ol style="list-style-type: none"> 1. How are ideas for creating narratives sourced? 2. How can milestones in the narrative be developed? 3. How is a narrative structured in terms of language and style?
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		<p>c) script a narrative showing a clear structure that conveys the intended message,</p> <p>d) create characters that are identifiable to society,</p> <p>e) appreciate the art of creating stories.</p>	<p>such a Covid 19, drugs and substance abuse, cancer in groups.</p> <ul style="list-style-type: none"> ● Sign the vocabulary related to the pertinent issues discussed. ● Select a theme to be developed into a narrative. ● Research on process of scripting a story using ICT resources in pairs or groups. <p><i>(For a learner who is deaf minimise advanced vocabulary which have no definite signs.)</i></p> <ul style="list-style-type: none"> ● Develop logical flow of ideas using pictorial presentation of a story. ● Develop characters and create a narrative. ● Participate in a short presentation of the narrative process and pick out milestones. ● Collaborate in pairs or groups to use language and style to artistically create narratives. <p><i>Guide the learner to develop confidence to help him/her present narrative before an audience.</i></p> <p><i>Guide them to use Total Communication while presenting and to observe the parameters of signing while presenting the story such as; correct articulation of signs, signing space, speed of signing.</i></p>	<p>4. How are characters developed in a narrative?</p>
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			<p><i>Also, guide learners to use non manual markers like body language, facial expressions, gestures, and mouthing to help convey the meaning of the story.</i></p> <p><i>Encourage them to mouth words as they sign the story.</i></p>	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as the learner listens/observes keenly and speaks/ presents to others with clarity during class discussions as they create narratives. ● Self-efficacy as the learner applies the concepts learnt to create and, in the process, builds confidence and self-esteem. ● Learning to learn as the learner is equipped with concepts, knowledge and skills relevant for continued learning through research and brainstorming narratives. ● Digital literacy as the learner interacts with ICT devices by watching some clips and doing research on narratives. ● Creativity and Imagination, as the learner develops creative and imagination skills as they create, develop and tell/sign stories 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Life skills: Social awareness skills such as empathy and friendship formation are enhanced as the learner collaborates in pairs or groups using effective communication. ● Health issues in education such as nutrition, HIV and Aids are enhanced as the learner creates narratives that highlight health issues in society 			<p>Values:</p> <ul style="list-style-type: none"> ● Respect is nurtured as the learner accommodates other’s views as they discuss and create milestones and stories. ● Integrity is achieved as the learner engages in ethical sourcing and use of reference materials to assist in scripting stories and creates own original stories without copying what others have created before. ● Unity is enhanced as the learner works in pairs and groups on research work and group activities on the narrative. 	
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● English: developed through class discussions as a medium of communication on the elements of the narrative. ● Kiswahili/ Kenya sign Language: as a medium of communication within the class, in pairs and in groups, on the aspects of narratives and demonstrations. ● Indigenous Languages: as a medium of communication in performance of some of the stories, songs within the stories and when interacting with some resource persons from the community ● Social Studies: related to themes and topics handled in the stories. 				



<ul style="list-style-type: none"> ● Visual Arts: Students decorate/ paint themselves to portray various characters as they narrate/sign stories and narratives. 	
<p>Non Formal Activities to support learning</p> <ul style="list-style-type: none"> ● Performing narratives during school events such as parents, prize giving, career and sports day among others. ● Performing, watching or listening to narratives in school troupes/ Ensembles, music and drama clubs in the school 	<p>Suggested Modes of Assessment</p> <ul style="list-style-type: none"> ● Oral and signed tests ● Written tests ● Field work reports ● Participatory assessment
<p>Suggested learning resources Audio/visual recordings, portfolios, music instruments, digital devices, Internet connectivity, props</p>	

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Choosing an appropriate theme for a narrative	Chooses an appropriate theme for a narrative and assists peers.	Chooses an appropriate theme for a narrative.	Attempts to choose a theme for a narrative.	Attempts to choose a theme for a narrative with prompts.
Creating milestones of a story on a pertinent issue in society	Imaginatively creates milestones of a story on a pertinent issue in society with a smooth flow.	Creates milestones of a story on a pertinent issue in society with a smooth flow.	Attempts to create milestones of a story on a pertinent issue in society.	Attempts to create some milestones of a story on a pertinent issue in society with prompts.
Scripting a narrative showing a clear structure that conveys the intended message	Creatively scripts a narrative showing a clear structure that conveys the intended message	Scripts a narrative showing a clear structure that conveys the intended message	Attempts to script milestones of a narrative with a structure to convey the intended message.	Attempts to script milestones of a narrative with a structure to convey the intended message with support.
Creating characters that are identifiable to society	Creates vivid and credible characters that are identifiable to society	Creates characters that are identifiable to society.	Partly creates characters that are identifiable to society.	Partly creates characters that are identifiable to society with guidance.



Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	2.4.1 Verse (for the hard of hearing) (4 Lessons)	By the end of the sub strand, the learner should be able to; a) identify an appropriate theme in society for a verse script, b) script a verse with a clear structure and developed persona to address specific issues in the community, c) use poetic language in writing a verse, d) create relevant props using locally available materials to enhance verse delivery, e) appreciate creative verse writing to address specific issues in the community.	The learner is guided to: <ul style="list-style-type: none"> ● Watch live or recorded verse performances to help identify pertinent issues in society which can be addressed through verse. ● Research using the digital space or dictionaries among others on appropriate diction and style for the verse, while working in groups. ● Sketch a verse script in collaboration with other learners on topics such as child rights, care and protection. ● Draft a verse script with a clear structure and developed persona, with guidance. ● Revise and proofread the script in order to improve it while working in groups. ● Gather relevant materials for making props from within and without the school. ● Make relevant props using locally available materials to aid message delivery. 	<ol style="list-style-type: none"> 1. How is a verse structured? 2. How do we create a theme for a verse? 3. How is a persona created in verse? 4. How are effects created by the use of props in a verse?
2.0 Creating	2.4.2 Signed Verse (for the deaf) (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	The learner is guided to: <ul style="list-style-type: none"> ● Watch live or recorded verse performances to help identify pertinent issues in society which can be addressed through verse. <i>Provide sign language interpretation for the performances that are not signed or</i>	<ol style="list-style-type: none"> 1. How is a verse structured? 2. How do we create a theme for a verse? 3. How is a persona created in verse? 4. How are effects created by the use of props in a verse?



		<p>to address specific issues in the community,</p> <p>c) use poetic language in writing a verse,</p> <p>d) create relevant props using locally available materials to enhance verse delivery,</p> <p>e) appreciate creative verse writing to address specific issues in the community.</p>	<p><i>captions for recorded performances that are not signed.</i></p> <ul style="list-style-type: none"> ● Research using the digital space or dictionaries among others on appropriate diction and style for the verse, while working in groups. ● Sketch a verse script in collaboration with other learners on topics such as child rights, care and protection. ● Draft a verse script with a clear structure and developed persona, with guidance. ● Revise and proofread the script in order to improve it while working in groups. ● Gather relevant materials for making props from within and without the school. ● Make relevant props using locally available materials to aid message delivery. <p><i>For a learner who is deaf minimize the use of heavy figurative language when sketching or drafting the verse.</i></p> <p><i>Use and application of rhymes can be done within the parameters of signing like handshapes, movements and orientation.</i></p>	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Self-efficacy as the learner applies concepts learnt in creating to build confidence and self-esteem. ● Citizenship as the learner relates with positive qualities created in the persona. ● Creativity and imagination as the learner creates a verse script and makes props for use in verse delivery. ● Critical thinking and problem solving as the learner finds solutions to fictional conflicts and relates them to real life situations. 				



<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Life skills such as effective communication is enhanced as the learner prepares clear structure when writing verse ● Citizenship: Child rights and responsibilities is enhanced as the learner devises verses which promote child rights, care and protection. 	<p>Values:</p> <ul style="list-style-type: none"> ● Integrity is achieved as the learner creates own original verses without plagiarism. ● Unity is enhanced as the learner sketches a verse script in collaboration with other learners on topics such as child rights, care and protection ● Patriotism is achieved as the learner develops a sense of patriotism through writing verses which promote patriotism.
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● English, Kiswahili, Kenya Sing Language and Indigenous Languages: language acquisition for self-expression is developed as the learner scripts a verse. ● Social Studies: the learner creates verses which address social issues ● Visual Arts and Pre-Technical and Pre-Career: the learner uses props and costumes from locally available materials using skills gained in Visual Arts. 	
<p>Non Formal Activities to support learning</p> <ul style="list-style-type: none"> ● Presenting verses during events such as parents, prize giving, career and sports day among others. ● Performing, watching or listening to verses in school troupes/ Ensembles, music and drama clubs in the school 	<p>Suggested Modes of Assessment</p> <ul style="list-style-type: none"> ● Oral/signed tests ● Written tests ● Field work reports ● Participatory assessment
<p>Suggested learning resources Signed audio- visual recordings, portfolios, music instruments, Digital devices, Internet connectivity</p>	

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Identifying an appropriate theme in society for a verse script	Identifies and explains an appropriate theme in society for a verse script.	Identifies an appropriate theme in society for a verse script.	Attempts to identify a theme in society for a verse script.	Attempts to identify a theme in society for a verse script with prompts.



Scripting a verse with a clear structure and developed persona to address specific issues in the community.	With novelty, correctly scripts a verse with a clear structure and identifiable persona to address specific issues in the community.	Scripts a verse with a clear structure and a developed persona to address specific issues in the community.	Scripts a verse with clear structure and an undeveloped persona to address specific issues in the community.	Scripts a verse with unclear structure and an undeveloped persona to address specific issues in the community.
Using poetic language in writing a verse.	Aptly and vividly uses poetic language in writing a verse.	Uses poetic language in writing a verse.	Uses limited poetic language in writing of verse.	Uses limited poetic language in writing of verse, with guidance.
Creating relevant props with the use of locally available materials to enhance verse delivery.	Artistically and fittingly creates relevant props using locally available materials to enhance verse delivery.	Creates relevant props using locally available materials to enhance verse delivery.	Partially creates relevant props using locally available materials to enhance verse delivery.	Creates some relevant props using locally available materials to enhance verse delivery with prompts.

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, c) design, collect and use items for improvisation of costume, make-up and props from the local environment, d) appreciate the use of locally available resources in generating a skit.	The learner is guided to: <ul style="list-style-type: none"> ● Explore the local community and identify a pertinent issue in the society which can be addressed in a skit. ● Narrate/ sign a scenario for a skit in a group. <i>Guide learners to use Total Communication while signing a scenario for a skit.</i> <ul style="list-style-type: none"> ● Create milestones for a skit in a group. ● Establish characters that would develop the action in a skit. ● Use age-appropriate language to create a skit. <i>For a learner who is deaf minimise use vocabulary with no definite signs and also</i>	<ol style="list-style-type: none"> 1. How do I create a story for a skit? 2. How do milestones develop the storyline of a skit? 3. How do you improve props, costumes and make-up to portray characters in a skit?



			<p><i>minimise the use of heavy symbolism and idiomatic expression.</i></p> <ul style="list-style-type: none"> ● Write a script of a skit addressing a contemporary and pertinent issue in the society such as racial discrimination and ethnicity. ● Design relevant props, costumes and make up to enhance the message in the skit. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as the learner listens/ observes and speaks/sign fluently during class discussions as they create skits and participate in group work and pairs as research for creating scripts is done. ● Self-efficacy as the learner applying the concepts learnt to create, the learner builds confidence and self-esteem. ● Learning to learn as the learner is equipped with concepts and skills relevant for continued learning as they engage in creating skits. ● Digital literacy as the learner interacts with ICT devices in learning. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Ethnic and racial relationship: the learner creates skits for performance on themes such as racial discrimination and ethnicity among other topics ● Health issues in education such as personal hygiene, female genital mutilation are addressed as the learner creates skits that raise awareness about them. 			<p>Values:</p> <ul style="list-style-type: none"> ● Respect is achieved as the learner accommodates others' views as they discuss and create skits. ● Integrity is nurtured as the learner creates original skits without plagiarism. ● Unity is achieved as the learner works in pairs and groups, in research work as they create skits. ● Patriotism is achieved as the learner creates skits highlighting qualities of good citizenship. 	
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● English: the learner uses the language in class discussions on the elements of the skit and during group work. ● Kiswahili/ Kenya Sign Language: the learner uses the language in class to demonstrate aspects of the skit. ● Indigenous Languages: the learner uses language in creating some skits and when interacting with members of the community. ● Social Science: the learner gains knowledge on themes and topics that address social relationships handled in the skits created. ● Computer Studies: the learner interacts with ICT gadgets to research and watch digital content relating to skits. 				



<p>Non Formal Activities to support learning</p> <ul style="list-style-type: none"> ● Performing, watching or listening to skits during school assemblies. ● Performing skits during school events such as parents, prize giving, career and sports day among others. 	<p>Suggested Modes of Assessment</p> <ul style="list-style-type: none"> ● Oral/signed tests ● Written tests ● Field work reports ● Participatory assessment
<p>Suggested learning resources Signed audio-visual recordings, portfolios, props, digital devices, internet connectivity, costumes</p>	

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Selecting a pertinent issue in the society and creating a scenario for a skit.	Selects a pertinent issue in the society and imaginatively creates a scenario for a skit.	Selects a pertinent issue in the society and creates a scenario for a skit.	Selects a pertinent issue in the society and creates some unclear scenario for a skit.	Attempts to select a pertinent issue in the society and creates unclear scenarios for a skit with prompt.
Using suitable language and style to develop a dialogue in the skit.	Creatively uses suitable language and style to develop a dialogue in the skit and assist peers.	Uses suitable language and style to develop a dialogue in the skit.	Attempts to uses suitable language develop a dialogue in the skit.	Attempts to use suitable language to develop a dialogue in the skit with support.
Designing, collecting and using items for improvisation of costume, make-up and props from the local environment	Creatively designs, collects and uses items for improvisation of costume, make-up and props from the local environment.	Designs, collects and uses items for improvisation of costume, make-up and props from the local environment.	Designs, collects and uses some items for improvisation of costume, make-up and props from the local environment.	Needs prompts to design, collect and use some items for improvisation of costume, make-up and props from the local environment.



STRAND 3.0: PERFORMING

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.1.1 Folk songs (for the hard of hearing) (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) describe the social and economic uses of Kenyan and Western folk songs, c) perform solo and group folk songs from different Kenyan communities, d) perform solo and choral Western folk songs applying appropriate techniques, e) appreciate performing folk songs from different cultural backgrounds.	The learner is guided to: <ul style="list-style-type: none"> ● Watch live or recorded amplified performances of folk songs and define the genre of music. ● Visit a cultural centre, attend a festival or explore any other performing arts spaces where Kenyan and Western folk songs are performed and gather information on various folk songs (<i>background, occasion, purpose, participants, movements, costumes, accompaniment and message.</i>) ● Watch or listen to various types of amplified folk songs from different Kenyan communities and select several to perform as solo and in groups. ● Watch or listen to different types of amplified Western folk songs and selects one or more to perform solo or in a group. ● Discuss and practise techniques of performing a Kenyan and Western folk song: <i>posture, poise, voice projection, balance, tempo, tone, dynamics, expression and interpretation, gestures and</i> 	<ol style="list-style-type: none"> 1. Why are folk songs important in society? 2. How do Kenyan folk songs differ from Western folk songs? 3. How is solo performance different from group performance?



			<p><i>movement, intensity, mood, idiom/authenticity).</i></p> <ul style="list-style-type: none"> ● Take up various roles in rehearsal and performance of Kenyan folk songs, <i>applying the appropriate techniques</i> of performance learnt. ● Rehearse and perform a Western folk song, applying the appropriate performance techniques. ● Research and make a report on types of folk songs in a particular Kenyan community with the help of parent/guardian (lullabies, play songs, initiation songs, marriage songs, sacred songs, work songs, dirges, among others). ● Collect a variety of folk songs and classify them according to origin, type and/or function/occasion. ● Research and discuss the social and economic uses of Kenyan and Western folk songs. 	
3.0 Performing	3.1.2 Folk songs (for the deaf) (5 lessons)	<p>By the end of the sub strand the learner should be able to;</p> <ol style="list-style-type: none"> classify Kenyan folk songs according to origin, type and function, describe the social and economic uses of Kenyan and Western folk songs, perform group folk songs from different Kenyan communities, 	<p>The learner is guided to:</p> <ul style="list-style-type: none"> ● Watch live or recorded amplified performances of folk songs and define the genre of music. <p><i>Provide sign language interpretation for the performances that are not signed or captions for recorded performances that are not signed.</i></p> <ul style="list-style-type: none"> ● Visit a cultural centre, attend a festival or explore any other 	<ol style="list-style-type: none"> Why are folk songs important in society? How do Kenyan folk songs differ from Western folk songs? How is solo performance different from group performance?



		<p>d) perform choral Western folk songs applying appropriate techniques,</p> <p>e) appreciate performing folk songs from different cultural backgrounds.</p>	<p>performing arts spaces where Kenyan and Western folk songs are performed and gather information on various folk songs (<i>background, occasion, purpose, participants, movements, costumes, accompaniment and message.</i>)</p> <ul style="list-style-type: none"> ● Watch various types of amplified signed/ captioned folk songs from different Kenyan communities and select several to perform in groups. <i>Guide him/her to observe and imitate folk songs from different Kenyan communities.</i> ● Watch different types of amplified Western signed/ captioned folk songs and select one or more to perform in groups. <i>Guide him/her to observe and imitate folk songs from different Western communities.</i> ● Discuss and practise techniques of performing a Kenyan and Western folk song: <i>posture, poise, sign clarity, sign articulation, and balance, sign speed, dynamics, expression and interpretation, gestures and movement, intensity, mood, idiom/authenticity.</i> ● Take up various roles in rehearsal and performance of Kenyan folk 	
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			<p>songs, <i>applying the appropriate techniques of performance learnt.</i></p> <p><i>Learners to perform the folk songs, guide them to:</i></p> <ol style="list-style-type: none"> <i>1. Work in purposive groups. Learners who are hard of hearing together with those who are deaf to carry out demonstrations collaboratively.</i> <i>2. Appoint soloists(leaders) who will help enhance the harmonisation of signs with the songs, initiate transitions of body movements and dance formations.</i> <p><i>The soloist for learners who are deaf to use fly whisks or cloth to indicate dance and movement transitions.</i></p> <p><i>Lay less emphasis on signing of the songs when working with learners who are deaf, instead focus more on the use of appropriate instrumentation, costumes, body movements and props to define the community where the folk song originates. Instruments used should be appropriate and produce vibrations that can be felt by learners who are deaf when played.</i></p>	
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			<ul style="list-style-type: none"> ● Rehearse and perform a Western folk song, applying the appropriate performance techniques. ● Research and make a report on types of folk songs in a particular Kenyan community with the help of parent/guardian (<i>lullabies, play songs, initiation songs, marriage songs, sacred songs, work songs, dirges, among others</i>). ● Collect a variety of folk songs and classify them according to origin, type and/or function/occasion. ● Research and discuss the social and economic uses of Kenyan and Western folk songs. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as the learner speaks/signs fluently in group discussions. ● Citizenship as the learner participates in class discussion and performance of Kenyan folk songs. ● Digital literacy as the learner interacts with ICT devices to learn Kenyan and Western folk songs as well as record and archive them. ● Self-efficacy as the learner masters musicianship techniques and applies in performance. ● Critical thinking and problem solving as the learners discuss the social and economic importance of folk songs in society. 				
<p>Pertinent and Contemporary Issues (PCIs):</p> <ul style="list-style-type: none"> ● Citizenship: Social cohesion and global citizenship are enhanced as the learner acquires affective skills through discussing and performing folksongs from a wide range of cultural origins. 			<p>Values:</p> <ul style="list-style-type: none"> ● Respect is enhanced as the learner accommodates other’s views and contribution in group discussions. ● Integrity is achieved through ethical sourcing and use of digital material ● Patriotism is achieved through studying and performing Kenyan folk songs from various communities. ● Unity is achieved through performing Kenyan and Western folk songs in groups and appreciation of music from each other’s’ cultures. 	



	<ul style="list-style-type: none"> ● Responsibility is instilled as learners take charge of their own work in performing solo and in collecting and storing folk songs. ● Love is achieved as the learner appreciates performing folk songs from different communities other than their own
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● English, Kiswahili, Kenya sign Language, Indigenous Languages and foreign languages: the learners sing/ sign sing songs in these languages and gain a degree of proficiency in these languages. ● Social Studies: content of Kenyan and Western folksongs bear information on the history and culture of Kenyan and Western cultures. Learning about the distribution of Kenyan and Western culture gives information on different geographical locations of the country and the world, thus knowing that they live in a multi-cultural society. ● Visual Arts: the learner uses resources such as drums and shakers developed using skills gained in Visual Arts in performance of folk songs. 	
<p>Non formal activities to support learning</p> <ul style="list-style-type: none"> ● Performing folk songs music and drama festivals competitions held in and out of school. ● Perform folk songs during the cultural day/week in and out of the school. ● Performing folk songs during school events such as parents, prize giving, career and sports day among others. ● Participating in the school band by playing folk songs using musical instruments. 	<p>Suggested Modes of Assessment</p> <ul style="list-style-type: none"> ● Observations ● Oral and signed questions ● Written tests ● Short reports ● Peer assessment
<p>Suggested learning resources Traditional musical instruments, Resource persons, Costumes and props, Audio/visual recordings of folk songs, Portfolio, ICT devices.</p>	

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Classifying folk songs according to origin, type and function.	Classifies and explains Kenyan and Western folksongs according to origin, type and function.	Classifies Kenyan and Western folksongs according to origin, type and function.	Attempts to classify Kenyan and Western folksongs according to origin, type and function.	Attempts to classify Kenyan and Western folksongs according to origin, type and function with guidance



Describing the social and economic uses of Kenyan and Western folk songs.	Describes social and economic uses of Kenyan and Western folk songs citing relevant examples.	Describes social and economic uses of Kenyan and Western folk songs	Describes some social and economic uses of Kenyan and Western folk songs.	Describes some social and economic uses of Kenyan and Western folk songs when given cues.
Performing solo and group folk songs from different Kenyan communities. (<i>Hard of hearing</i>)	Creatively performs a wide variety of solo and group folk songs from Kenyan communities.	Performs solo and group folk songs from different Kenyan communities.	Performs solo and group of some folk songs from different Kenyan communities	Performs solo and group of some folk songs from different Kenyan communities when prompted.
Performing group folk songs from different Kenyan communities. (<i>Deaf</i>)	Creatively performs a wide variety of group folk songs from Kenyan communities.	Performs group folk songs from different Kenyan communities.	Performs group of some folk songs from different Kenyan communities	Performs group of some folk songs from different Kenyan communities when prompted.
Performing solo and choral Western folk songs applying creative performance techniques. (<i>Hard of hearing</i>)	Performs solo and choral Western folk songs applying creative performance techniques.	Performs solo and choral Western folk songs applying the performance techniques.	Performs solo and choral Western folk songs applying some of the performance techniques.	Performs solo and choral Western folk songs with difficulty in applying the performance techniques.
Performing solo and choral Western folk songs applying creative performance techniques. (<i>Deaf</i>)	Performs choral Western folk songs applying creative performance techniques.	Performs choral Western folk songs applying the performance techniques.	Performs choral Western folk songs applying some of the performance techniques.	Performs choral Western folk songs with difficulty in applying the performance techniques.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.2 Kenyan idiophones and membranophones (5 lessons)	By the end of the sub strand, the learner should be able to; a) classify idiophones and membranophones from Kenyan communities, b) discuss the role of idiophones and	The learner is guided to: <ul style="list-style-type: none"> Watch recorded or live performances involving percussion instruments to identify them. <i>For learners who are deaf the sign language interpretation of performances should be provided. in</i>	<ol style="list-style-type: none"> How are percussion instruments classified? How can one care for Kenyan percussion instruments?



		<p>membranophones in a performance,</p> <p>c) apply appropriate techniques of tuning idiophones and membranophones,</p> <p>d) play a membranophone or idiophone in a percussion band performance,</p> <p>e) apply proper care and maintenance procedures for idiophones and membranophones,</p> <p>f) appreciate playing various percussion instruments in an ensemble.</p>	<p><i>case there are no signed videos, use videos with captions.</i></p> <ul style="list-style-type: none"> ● In groups, search for photographs/videos/audio clips of various Kenyan percussion instruments and categorizes them as idiophones and membranophones. ● Draw and label parts of different idiophones and membranophones instruments from different communities in Kenya. <p><i>Guide learners who are deaf to signs the vocabulary related to Kenyan idiophones and membranophones in groups.</i></p> <ul style="list-style-type: none"> ● Categorize idiophones from Kenyan communities by their mode of playing (shaken, struck, scrapped, clapped, plucked, stamped among others) and the material used. ● In pairs, categorize membranophones as single or double headed. ● Practice tuning and playing various idiophones and membranophones in groups. <p><i>For a learner who is deaf the idiophones and membranophones should be appropriate and produce strong vibrations.</i></p>	<p>3. Why are percussion instruments important in an ensemble?</p>
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			<ul style="list-style-type: none"> ● In groups, discuss the role of the various idiophones and membranophones in a performance. ● Discuss on techniques of tuning and playing idiophones and membranophone by resource persons or mentors or visit a cultural centre. ● Use digital devices to observe various techniques of tuning and playing Kenyan idiophones and membranophones in groups. ● Discuss how to care for and maintain <i>idiophones</i> and <i>membranophones</i>. <p>Project:</p> <p>Tasks</p> <ul style="list-style-type: none"> ● Select an idiophone instrument and rehearse given pieces of music in a percussion band. ● Identify a suitable audience and in a percussion band, perform to them different pieces of music. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Creativity and imagination as the learner applies techniques of playing a percussion instrument in a band. ● Critical thinking and problem solving as the learner cares for an idiophone and membranophone by applying appropriate care and maintenance procedures. ● Communication and collaboration as the learners communicate clearly as they discuss in groups on naming and classification of Kenyan percussion instruments playing musical instruments together with others in a percussion ensemble. ● Learning to learn as the learners are equipped with concepts, knowledge and skills relevant for continued learning. ● Digital literacy as the learner uses digital devices to learn playing techniques and maintenance of Kenyan percussion instruments. 				



<ul style="list-style-type: none"> ● Citizenship as the learner gets to learn about and appreciates playing idiophones and membranophones drawn from different communities in Kenya. ● Self-efficacy as the learner plays an idiophone or membranophone in an ensemble gaining self-confidence and belief in self. 	
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Life skills: Values such as integrity are enhanced through ethical interaction with online audio-visual materials. ● Citizenship: Social cohesion is enhanced through learning about instruments (idiophones or membranophone) from various Kenyan cultures. Global citizenship is enhanced through learning about and playing Kenyan and Western percussion instruments in an ensemble. 	<p>Values:</p> <ul style="list-style-type: none"> ● Respect is achieved as the learner accommodates others' views during group discussions and class activities. ● Integrity is developed as the learner sources and uses reference material observing ethics. ● Responsibility is developed as the learner observes safety and ethical use of the internet. ● Unity: developed as the learner plays percussion instruments in groups. ● Patriotism: the learner gets to appreciate playing idiophones or membranophones drawn from different communities in Kenya.
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● Social Studies: when learning about the distribution of Kenyan percussion instruments, learners encounter information on different geographical locations of the country thus knowing that they live in a multicultural society ● Computer Science: the use of computer and other ICT gadgets and internet in accessing information on instruments helps learners to manipulate these devices. ● Pre-technical and Pre-career education: the learners acquire tuning and playing skills for use in their later music-related careers 	
<p>Non-formal activities to support learning</p> <ul style="list-style-type: none"> ● Visiting Cultural, Music centres and performing theatres, to learn about idiophones and membranophones, Attend live performances for basic analysis. ● Playing idiophones and membranophones during events such as parents, prize giving, and career and sports day among others. ● Participating in the school band by playing idiophones and membranophones. 	<p>Suggested Modes of Assessment</p> <ul style="list-style-type: none"> ● Observations ● Oral and Signed Questions ● Written tests ● Short reports ● Peer assessment
<p>Suggested learning resources Musical instruments, Resource persons, Costumes and props, Portfolio, Print media, ICT devices.</p>	



Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Classifying idiophones and membranophones from Kenyan communities.	Classifies and draws idiophones and membranophones from Kenyan communities.	Classifies idiophones and membranophones from Kenyan communities.	Partly classifies idiophones and membranophones from Kenyan communities.	Partly idiophones and membranophones from Kenyan communities with guidance.
Discussing the role of idiophones and membranophones in a performance.	Accurately and elaborately discusses the role of idiophones and membranophones in a performance.	discusses the role of idiophones and membranophones in a performance.	Partly discusses roles of idiophones and membranophones in a performance.	Discusses some roles of idiophones and membranophones in a performance with prompts
Applying proper care and maintenance procedures for idiophones and membranophones.	Creatively and correctly applies the proper procedures of care and maintenance of Kenyan idiophones and membranophones.	Applies the proper procedures care and maintenance Kenyan idiophones and membranophones.	Partly applies proper procedures of care and maintenance of Kenyan idiophones and membranophones.	Applies some procedures of care and maintenance of Kenyan idiophones and membranophones with guidance.
Demonstrating appropriate techniques of tuning idiophones and membranophones.	With precision illustrates the proper techniques of tuning idiophones and membranophones.	Correctly illustrates the techniques of tuning and playing idiophones and membranophones (from Kenyan communities).	Partially illustrates techniques of tuning and playing idiophones and membranophones (from Kenyan communities).	Needs guidance to illustrate techniques of tuning and playing idiophones and membranophones (from Kenyan communities).
Playing an idiophone or membranophone in a percussion band performance	Accurately and skilfully plays an idiophone or a membranophone in a percussion band in synchrony with others.	Plays an idiophone or a membranophone in a percussion band in synchrony with others.	Partially plays an idiophone or a membranophone in a percussion band in synchrony with others.	Plays an idiophone or a membranophone in a percussion band with inaccuracies and difficulty in keeping to synchrony with others.



Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.3. Western solo instruments (For the hard of hearing) (5 lessons)	By the end of the sub strand, the learner should be able to; <ol style="list-style-type: none"> apply appropriate techniques for tuning the descant recorder or any other solo Western instrument, read and play the scale of C major from staff notation, sight-read simple melodies in <i>C major</i>, in simple time, on a descant recorder or any other Western solo instrument, apply appropriate techniques while playing the descant recorder or a western solo instrument, observe performance directions while playing a piece of music on a the descant recorder or a western solo instrument, appreciate playing music on the descant recorder and any other Western solo instrument. 	The learner is guided to: <ul style="list-style-type: none"> Watch amplified signed audio-visual videos/ videos with captions or demonstration of techniques of tuning the descant recorder or any other Western instrument and apply them. Search and watch signed videos/ videos with captions or live demonstration of solo instrumentalists demonstrating playing notes of the scale of C major and practises playing them (on a descant recorder or any solo Western instrument.) Learner who are hard of hearing is guided to listen to and imitate playing melodies from amplified audio recordings while learner who are deaf to keenly observe and imitate playing melodies from visual recordings. Read/observe and interpret fingering charts of a descant recorder or any other Western solo instrument for the scale of C major. Individually and with others practise reading/ imitating and playing the scale of C major on treble staff ascending and descending. 	<ol style="list-style-type: none"> How is a descant recorder tuned? Why is sight reading important in music? How do we play the scale of C Major on a staff notation?



			<ul style="list-style-type: none"> ● Individually and in groups practises and plays melodies in C major, in simple time and in staff notation. ● Sight-read 2-bar melodies in C major and in simple time. ● Individually and in pairs practise playing the descant recorder or any other solo Western instrument applying appropriate playing techniques (e.g. <i>tonguing, fingering, strumming, picking, bowing, blowing, tone quality.</i>) ● Observe correct performance directions for repeat (repeat marks, <i>da capo</i> and <i>dal segno</i>), articulation (<i>legato</i> and <i>staccato</i>), dynamics (loud and soft) and tempo (fast and slow.) ● Search for and collect short duets in C major and in simple time, and practice an own part for performance in pairs or in two groups. ● Take part in playing solo instruments during school assembly, clubs, events and festivals. ● Observe and imitate 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). 	
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			<p><i>Guide learners to master repeat marks signs, articulation phrases and dynamics in music pieces by displaying the symbols. Also guide the learners to identify symbols in a piece of music. Demonstrate their application. Let learners imitate what has been modelled by the teacher, resource person or peers.</i></p> <p>Project</p> <ul style="list-style-type: none"> ● Select and play solo pieces in C Major in simple time on the descant recorder or any other solo Western instrument. 	
3.0 Performing	3.3. Western solo instruments (For the deaf) (5 lessons)	<p>By the end of the sub strand, the learner should be able to;</p> <ol style="list-style-type: none"> identify Western solo instruments and how they are played, manipulate descant recorder or any other Western solo instrument for familiarisation, care and maintain a descant recorder following correct procedures, appreciate playing the descant recorder or any other Western solo instrument in an ensemble. 	<p>Learner is guided to:</p> <ul style="list-style-type: none"> ● Watch live or recorded Western solo instrumental performances to identify the instruments and discuss the techniques involved in playing them in groups. ● Identify descant recorders from the performances and discuss how they are played for sound production. ● Draw and label the descant recorder or any other Western solo instrument. <i>Provide sign language interpretation for the performances that are not signed or captions for recorded performances that are not signed</i> ● In groups, practice correct procedures of safely assembling and dismantling a descant recorder 	<ol style="list-style-type: none"> 1. How do we manipulate a western solo instrument? 2. How do we care and maintain a descant recorder?



			<ul style="list-style-type: none"> ● In groups, practise the correct procedure of care maintenance and storage of a descant recorder or any other Western solo instrument. ● In groups, guide the learner to observe and imitate the playing of the descant recorder or any other Western solo I instrument. <p><i>Do not emphasise on skillful playing of the descant recorder or western solo instrument for learners who are deaf. They could be supported to tune and play the selected western solo instrument.</i></p>	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as the learner sight-reads and interprets given instrumental music in groups to play, research and apply different playing techniques. ● Self-efficacy as the learner builds confidence, resilience and self-esteem as she or he tunes and plays the descant recorder or a Western solo instrument. ● Creativity and imagination as the learner applies techniques of playing the descant recorder or Western solo instrument. ● Learning to learn as the learner seeks to apply knowledge learnt in class to spaces beyond the classroom by playing their solo instruments in these spaces. ● Digital literacy as the learner uses ICT tools to download music for sight-reading and playing. 				



Pertinent and Contemporary Issues (PCIs): <ul style="list-style-type: none"> ● Citizenship: Social cohesion is enhanced as the learner discusses and plays instruments in groups with others. ● Life skills: Social awareness skills such as effective communication is enhanced as the learner contributes to the work of others through evaluating and appraising it, providing an avenue for improvement. 		Values: <ul style="list-style-type: none"> ● Unity is achieved as the learner works with others in groups during discussions and playing the descant recorder in groups. ● Respect is achieved as the learner uses appropriate courteous language as they practice and play together. ● Responsibility is achieved as the learner takes care of, cleans and maintains their Western solo instrument. ● Integrity is achieved as the learner downloads pieces from the internet they observe ethical and legal issues. ● Love is achieved as the learners practise together and politely critique others' performance. 		
Link to other subjects: <ul style="list-style-type: none"> ● Computer Science: the learner uses ICT tools to download materials such as the anthems and duets for use in the classroom. ● Physical education: the learner maintains an appropriate playing position and fingering techniques when playing their solo instruments. ● Home science: the learner maintains, cleans, and stores their instruments appropriately. 				
Non-formal activities to support learning: <ul style="list-style-type: none"> ● Visiting Cultural, Music centres and performing theatres, to learn about western solo instruments, Attend live performances for basic analysis. ● Playing western solo instruments during events such as parents, prize giving, and career and sports day among others. ● Participating in the school band by playing western solo instruments. 		Suggested Modes of Assessment: <ul style="list-style-type: none"> ● Observations ● Oral and Signed Questions ● Written tests ● Short reports ● Peer assessment 		
Suggested learning resources Musical instruments, Resource persons, Costumes and props, print media, ICT devices.				
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.	Skilfully applies 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.	Applies some 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 with guidance.



Reading and play the scale of C major ascending and descending from a staff notation	Accurately plays the scale of C major ascending and descending as notated on the staff and assists others.	Plays the scale of C major ascending and descending as notated on the staff.	Plays the scale of C major ascending and descending as notated on the staff with inconsistency in flow.	Plays the scale of C major ascending and descending with inconsistency in flow and inaccuracies in pitch and rhythm.
Sight reading melodies in C major and in simple time on a descant recorder or any other Western solo instrument.	Expressively sight reads melodies in C major and in simple time on a descant recorder or any other Western solo instrument.	Sight reads melodies in simple time and in C major on a descant recorder or any other Western solo instrument.	Sight reads melodies in simple time, and in C major on a descant recorder or any other Western solo instrument, with errors in pitch and/or rhythm.	Attempts to sight read melodies in simple time and in C major on a descant recorder or any other Western solo instrument with support.
Applying appropriate playing techniques while playing the descant recorder or any other western solo instrument.	Artistically and creatively applies appropriate playing techniques while playing the descant recorder or any other western solo instrument.	Applies appropriate playing techniques while playing the descant recorder or any other western solo instrument	Applies some appropriate playing techniques while playing the descant recorder or any other western solo instrument	Attempts to apply some appropriate playing techniques while playing the descant recorder or any other western solo instrument with guidance.
Observing performance directions while playing a piece for the descant recorder or any other western solo instrument	Observes performance directions while playing a piece for the descant recorder or any other western solo instrument and assists peers.	Observes performance directions while playing a piece for the descant recorder or any other western solo instrument.	Partially observes performance directions while playing a piece for the descant recorder or any other western solo instrument.	attempts to observe performance directions while playing a piece for the descant recorder or any other western solo instrument with guidance.

Assessment Rubric (for the deaf)				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Identifying Western solo instruments and how they are played,	Identifies a variety of Western solo instruments and explains in detail how they are played.	Identifies Western solo instruments and how they are played.	Identifies some Western solo instruments and how they are played.	Identifies one Western solo instrument and how it is played.



Manipulating descant recorder or any other Western solo instrument for familiarisation,	Skillfully manipulates the descant recorder or any other Western solo instrument for familiarisation.	Manipulates descant recorder or any other Western solo instrument for familiarisation.	Manipulates the descant recorder or any other Western solo instrument for familiarisation without confidence.	Manipulates descant recorder or any other Western solo instrument for familiarisation without confidence even when guided.
Caring and maintain a descant recorder following correct procedures,	Cares and maintains a descant recorder following correct procedures, practising correct safety measures and assists others.	Cares and maintains a descant recorder following correct procedures.	Cares and maintains a descant recorder following correct procedures and practises some correct safety measures.	Cares and maintains a descant recorder following correct procedures and practises some correct safety measures only when prompted.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.4 Kenyan Folk Dance (5 lessons)	<p>By the end of the sub-strand the learner should be able to;</p> <ul style="list-style-type: none"> a) classify folk dances from diverse Kenyan communities, b) provide background information of a Kenyan folk dance, c) perform a Kenyan folk dance with appropriate dance movements, d) sing/ sign sing songs that are appropriate for the dance, e) use appropriate music instruments, costumes, props and make up in a Kenyan folk dance, f) appreciate different cultures through performing folk dances from diverse Kenyan communities. 	<p>The learner is guided to:</p> <ul style="list-style-type: none"> ● Search and watch signed videos or live performances of folk dances from diverse Kenyan communities and categorize them according to; <i>gender, occasion, function, themes or messages, age and community.</i> <p><i>In case there are no signed videos, use videos with captions or provide sign language interpretation for the videos.</i></p> <ul style="list-style-type: none"> ● Individually introduce a folk dance highlighting the title, theme, community, gender and occasion of performance. ● Watch signed videos or live performances of folk dances to learn the use of space and energy in a dance in line with the cultural idiom. 	<ol style="list-style-type: none"> 1. How is a good folk dance performance done? 2. Why is it important to have a specific theme in a dance performance? 3. How would one achieve a smooth flow of ideas in a folk dance? 4. How do folk dances represent culture?



			<p><i>(The performances should be accompanied with sign language interpretation)</i></p> <ul style="list-style-type: none"> ● perform a selected Kenyan folk dance with appropriate body and facial expressions that communicate ideas in the theme. ● Apply appropriate dance formations in a folk dance. ● Improvise culture specific dance movements exhibiting spontaneity in performance of folk dances. ● Perform a Kenyan folk dance using appropriate instruments, costumes, props and make-up. ● Appraise own and peers' performances of Kenyan folk dances. <p><i>Guide the learner who is deaf to: Employ appropriate instrumentation, costumes, dance steps, body movements and props to define the community the folk dance originates from. The instrumentation should be appropriate and produce high vibrations when played. In case there are songs in the folk dances, Translate the songs in folk dances to Sign language assigning signs to words of the song. Use clear and simple signs for the songs.</i></p>	
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<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as the learner communicates messages, feelings and moods through performance of folk dances and relates with others when performing folk dance. ● Self-efficacy as the learner is able to express feelings through movements becoming more attuned to the inner self. ● Creativity and imagination as the learner is able to use creative movements to express feelings and thoughts in a folk dance. ● Learning to learn as the learner performs contrasting movements that help define feelings ● Citizenship as the learner performs folk dances from different Kenyan communities promoting patriotism. 	
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Life skills: Values like respect, unity, responsibility are enhanced as the learner interacts and learns to cope with peers during folk dance performances and group discussions. ● Life skills: Human sexuality is enhanced as the learner takes different roles associated with gender in a folk-dance performance. ● Citizenship: Social cohesion is nurtured as the learner performs a folk dance in a group enhancing social relations with peers. 	<p>Values:</p> <ul style="list-style-type: none"> ● Responsibility is nurtured as the learners take different roles in a folk dance. ● Respect is nurtured as the learner respects others during a folk dance performance. ● Unity is nurtured as the learners work together as a team in a performance.
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● Physical Education and Sports: the learner develop motor skills or kinaesthetic sensibility as means to improve self-concepts during folk dance performance. ● Social studies: the learners learn their own traditions and culture through folk dances. ● Kenya Sign Language, Indigenous Languages: the learners master concepts in local languages through performance of folk dance. 	
<p>Non-formal activities to support learning:</p> <ul style="list-style-type: none"> ● Performing folk dances during music and drama festival competitions held in and out of school. ● Perform folk dances during the cultural day/week in and out of the school. ● Performing folk dances during school events such as parents, prize giving, career and sports day among others.. 	<p>Suggested Modes of Assessment:</p> <ul style="list-style-type: none"> ● Observations ● Oral and Signed Questions ● Written tests ● Short reports ● Assignments ● Peer assessment
<p>Suggested learning resources Traditional musical instruments, Resource persons, Costumes and props, Audio/visual recordings of folk dances, Portfolio, ICT devices.</p>	



Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Classifying the folk dances in diverse Kenyan communities	Classifies giving details and citing relevant examples of folk dances in diverse Kenyan communities.	Classifies folk dances in diverse Kenyan communities.	Classifies some folk dances in diverse Kenyan communities.	Classifies some folk dances in diverse Kenyan communities only when prompted.
Providing background information of a Kenyan folk dance.	Provides and discusses a detailed background information of a Kenyan folk dance.	Provides a detailed background information of a Kenyan folk dance.	Provides some background information of a Kenyan folk dance.	Attempts to provide scanty background information of a Kenyan folk dance
Performing a Kenyan folk dance with appropriate dance movements.	Performs a Kenyan folk dance with appropriate dance movements and infuses creativity.	Performs a Kenyan folk dance with appropriate dance movements.	Performs a Kenyan folk dance with some appropriate dance movements.	Performs a Kenyan folk dance with inconsistencies in dance movements.
Singing/ sign singing songs that are appropriate for the dance.	Sings/ Sign sings songs that are appropriate for the dance fluently and clearly.	Sings/ Sign sings songs that are appropriate for the dance.	Sings/ Sign sings some songs that are appropriate for the dance.	Sings/ Sign sings some songs that are appropriate for the dance with prompts.
Using appropriate music instruments, costumes, props and make up in a Kenyan folk dance performance.	Artistically and creatively uses appropriate music instruments, costumes, props and make up in a Kenyan folk dance performance	Uses appropriate music instruments, costumes, props and make up in a Kenyan folk dance performance.	Partly uses appropriately music instruments, costumes, props and make up in a Kenyan folk dance performance.	Partly uses music instruments, costumes, props and make up in a Kenyan folk dance performance with guidance.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.5 Narrative (For hard of hearing)	By the end of the sub strand the learner should be able to;	The learners is guided to: <ul style="list-style-type: none"> • Watch, in groups, live performances and amplified video clips of 	1. How can a narrative be effectively presented?



	(4 Lessons)	<p>a) cast narrators to perform a narrative from an agreed-on script,</p> <p>b) take up assigned roles during rehearsals to internalize the narrative,</p> <p>c) present a story exploiting use of voice, body and space to convey the intended message,</p> <p>d) portray characters in a story through the narration experience,</p> <p>e) design and use props and costume to enhance message and characters of the story,</p> <p>f) appreciate the narrative as tool of addressing pertinent issues in society.</p> <p>Project</p> <p>a) Present a narrative on a selected pertinent issue in society.</p>	<p>performances of a narrative to interact with a narrative script and cast narrator(s).</p> <ul style="list-style-type: none"> ● Attend rehearsals in and out of class to internalize presentation experience. ● Participate in rehearsal on an agreed script. ● Narrate stories based on different themes drawn from the environment to others in class, school and community. ● Improvise props and costumes as he or she makes a presentation of a narrative. <p>Project</p> <ul style="list-style-type: none"> ● Make a presentation of a complete narrative. <p>Task</p> <ul style="list-style-type: none"> ● Select a pertinent issue in society that can be presented using narrative mode. ● Script the narrative. ● Design and choose appropriate costume and décor. ● Rehearse the narrative. ● Make a five-minute presentation to class ● Get feedback from class for action. 	<p>2. What makes a good narrator?</p> <p>3. Why is the audience important in the narration process?</p>
3.0 Performing	3.5 Signed Narrative (For the deaf)	By the end of the sub strand the learner should be able to;	The learners is guided to: <ul style="list-style-type: none"> ● Watch, in groups, live performances and signed video clips of 	1. How can a narrative be effectively presented?



	(4 Lessons)	<p>a) cast narrators to perform a narrative from an agreed-on script,</p> <p>b) take up assigned roles during rehearsals to internalize the narrative,</p> <p>c) present a story exploiting use of voice, body and space to convey the intended message,</p> <p>d) portray characters in a story through the narration experience,</p> <p>e) design and use props and costume to enhance message and characters of the story,</p> <p>f) appreciate the narrative as tool of addressing pertinent issues in society.</p> <p>Project</p> <p>b) Present a narrative on a selected pertinent issue in society.</p>	<p>performances of a narrative to interact with a narrative script and cast narrator(s).</p> <ul style="list-style-type: none"> ● Attend rehearsals in and out of class to internalize presentation experience. ● Participate in rehearsal on an agreed script. ● Sign stories based on different themes drawn from the environment to others in class, school and community. <p><i>Guide the learner to develop confidence to help him/her present narrative before an audience.</i></p> <p><i>Guide them to use Total Communication while presenting narratives.</i></p> <p><i>Guide the learners to observe the parameters of signing while presenting the story such as; correct articulation of signs, signing space, speed of signing.</i></p> <p><i>Guide the learner to also use non manual markers like body language, facial expressions, gestures, and mouthing to help convey the meaning of the story.</i></p> <p><i>Encourage them to mouth words as they sign the story.</i></p> <ul style="list-style-type: none"> ● Improvise props and costumes as he or she makes a presentation of a narrative. 	<p>2. What makes a good narrator?</p> <p>3. Why is the audience important in the narration process?</p>
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			<p>Project</p> <ul style="list-style-type: none"> ● Make a presentation of a complete narrative. <p>Task</p> <ul style="list-style-type: none"> ● Select a pertinent issue in society that can be presented using narrative mode. ● Script the narrative. ● Design and choose appropriate costume and décor. ● Rehearse the narrative. ● Make a five-minute presentation to class ● Get feedback from class for action. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as the learner speaks/signs with clarity during class or group discussions and as they perform narratives and research on stories. ● Self-efficacy as the learner applies the concepts learnt to perform a story which builds confidence and self-esteem. ● Learning to learn as the learner is equipped with concepts, knowledge and skills relevant for continued learning through performance of narratives in class and school. ● Digital literacy as the learner interacts with ICT gadgets to research and watch digital content relating to narratives 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Life skills: Self-awareness skills such as assertiveness is enhanced as the learner gains this through performances of the narrative and learns to communicate ● Learner Support Programmes: Positive discipline is enhanced as the learner derives skills in the preparation of costumes and props from locally available materials and technology. 			<p>Values:</p> <ul style="list-style-type: none"> ● Respect is inculcated as the learner accommodates other’s views as they perform. ● Peace is enhanced as the learner works in harmony with others during the rehearsal sessions and performance. ● Integrity is inculcated as the learner is equipped with the value of honesty through performance of own original works devoid of plagiarism. ● Unity is achieved when the learner works in pairs and groups in performance of the narrative. 	



Link to other subjects: <ul style="list-style-type: none"> ● English: developed through class discussions as a medium of communication as they present the narrative. ● Kiswahili/ Kenya Sign Language: as a medium of communication within the class, in pairs and in groups as they perform the narrative. ● Indigenous Languages: as a medium of communication in performance of some of the stories, songs within the stories and when interacting with some resource persons from the community ● Social Studies: related to themes and topics handled in performance of the stories. 	
Non-formal activities to support learning: <ul style="list-style-type: none"> ● Presenting narratives in Music and Drama club activities within the school. ● Perform and learn from narratives competitions held in and out of school in class, interhouse drama and music festivals. ● Performing, watching or listening to narrative performances during school events such as parents, prize giving, career and sports day among others. 	Suggested Modes of Assessment: <ul style="list-style-type: none"> ● Observations ● Written tests ● Oral/signed Questions ● Participatory assessment/peer assessments ● Field work reports
Suggested learning resources: ICT devices, portfolio, Internet connectivity, costumes and props, body adornments and ornaments	

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Casting narrators to perform a narrative from an agreed on script.	Casts and describes narrators to perform a narrative from an agreed on script.	Casts narrators to perform a narrative from an agreed-on script.	Partially casts narrators to perform a narrative from an agreed on script.	Partially casts narrators to perform a narrative from an agreed on script, only when prompted.
Taking up assigned roles during rehearsals to internalize the narrative.	Effectively and creatively takes up extra roles during rehearsals to internalize the narrative.	Takes up assigned roles during rehearsals to internalize the narrative.	Takes up some assigned roles during rehearsals to internalize the narrative.	Attempts to take up some assigned roles during rehearsals to internalize the narrative with prompts.



Presenting a story exploiting use of voice/signs, body and space to convey the intended message.	Creatively presents a complete story, exploiting use of voice/signs, body and space to convey the intended message.	Presents a story exploiting use of voice/signs, body and space to convey the intended message.	Attempts to presents a story exploiting use of voice/signs, body and space to convey the intended message.	Attempts to presents a story exploiting use of voice/signs, body and space to convey the intended message with prompts.
Portraying the characters in a story through the narration experience.	Innovatively portrays the characters in a story through the narration experience.	Portrays the characters in a story through the narration experience.	Partly portrays characters in a story through the narration experience.	Needs help to portray the characters in a story through the narration experience.
Design and use props and costume to enhance the message and characters of the story.	Imaginatively designs and uses props and costumes to enhance the message and characters of the story.	Designs and uses props and costume to enhance message and characters of the story.	Partly designs and uses props and costumes to enhance the message and characters of the story.	Partly designs and uses props and costumes to enhance the message and characters of the story with guidance.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.6 Verse (For the hard of hearing) (4 Lessons)	By the end of the sub strand the learner should be able to; a) describe how a persona’s point of view expresses meaning in a verse, b) perform a verse using voice/sign techniques to convey the intended message, c) use body and space appropriately in performing a verse to convey the intended message,	The learner is guided to: <ul style="list-style-type: none"> ● Read the verse script to brainstorm, with other learners, the meaning conveyed by the persona’s view. ● Rehearse the verse to internalize the persona’s message. ● Watch live or recorded verse performances to identify performance features. ● Perform a verse before an audience while employing the use of voice, body and movement to deliver the message. 	<ol style="list-style-type: none"> 1. How do we use verse performance to express issues in society? 2. How do we make the presentation of a verse interesting and memorable?



		d) appreciate the use of poetic language, voice, paralinguistic features and stage movements as complementary elements in verse performance.	<ul style="list-style-type: none"> ● Reflect on individual performance based on appraisal from other learners. 	
3.0 Performing	3.6 Signed Verse (For the deaf) (4 Lessons)	<p>By the end of the sub strand the learner should be able to;</p> <p>a) describe how a persona’s point of view expresses meaning in a verse,</p> <p>b) perform a verse using sign techniques to convey the intended message,</p> <p>c) use body and space appropriately in performing a verse to convey the intended message,</p> <p>d) appreciate the use of poetic language, signs, paralinguistic features and stage movements as complementary elements in verse performance.</p>	<p>The learner is guided to:</p> <ul style="list-style-type: none"> ● Read the verse script to brainstorm, with other learners, the meaning conveyed by the persona’s view. ● Rehearse the verse to internalize the persona’s message. ● Watch signed live or recorded verse performances to identify performance features. ● Perform a verse before an audience while employing the use of signs, body and movement to deliver the message. <ol style="list-style-type: none"> 1. <i>Focus more on the body language: posture, facial expressions and gestures to enhance meaning instead of voice.</i> 2. <i>Guide the learners to observe the parameters of signing while presenting the story such as; correct articulation of signs, signing space, speed of signing.</i> 3. <i>Guide the learner to mouth the words as he/she presents the signed verse.</i> 	<ol style="list-style-type: none"> 1. How do we use verse performance to express issues in society? 2. How do we make the presentation of a verse interesting and memorable?



			<ul style="list-style-type: none"> ● 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 the learner develops linguistic skills and improves on interpersonal relationships as they work with others in rehearsals and during performance. ● Learning to learn as the learner improves on performance through rehearsals and gets feedback from the audience. ● Creativity and imagination as the learner uses language, body and space artistically to communicate the message of the verse. 				
<p>Pertinent Contemporary Issues (PCI'S)</p> <ul style="list-style-type: none"> ● Learner Support Programmes: Mentorship and peer education is gained as the learner reflects on individual performance based on appraisal from other learners. ● Life skills: Social awareness skills such as effective communication is achieved as the learner performs skits develops communication skills to enhance interpersonal relationships. 		<p>Values</p> <ul style="list-style-type: none"> ● Social Justice is enhanced as the learner takes the responsibility of educating the public through entertainment. ● Love is enhanced as the learner acquires the value of love from empathizing with others based on the characters and messages from poetry. ● Responsibility is inculcated as the learner shares duty while undertaking group assignments on verses. 		
<p>Link to other subjects</p> <ul style="list-style-type: none"> ● English, Kiswahili, Kenya Sign Language and Indigenous Languages: the learner expresses themselves linguistically ● Social Studies: the learner enacts human experiences. ● Computer Science: the learner incorporates the use of technology when performing verse. 				
<p>Non-formal activities to support learning:</p> <ul style="list-style-type: none"> ● Presenting verses during Music and Drama club activities within the school. ● Presenting and learning from verses competitions held in and out of school during Music festivals/Inter -house/class music competitions. ● Presenting verses during school events such as parents, prize giving, career and sports day among others 		<p>Suggested Modes of assessment:</p> <ul style="list-style-type: none"> ● Oral/signed questions ● Observation ● Written tests ● Assignments ● Self/Peer assessment 		
<p>Suggested learning resources: ICT devices, Internet connectivity, signed audio-visual clips, portfolio, print media</p>				



Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Discussing how a persona’s point of view expresses meaning in a verse.	Discusses with clarity, the persona’s view in expressing the meaning of a verse.	Discusses the persona’s view in expressing the meaning of a verse.	Discusses a few aspects of the persona’s view in expressing the meaning of a verse.	Discusses aspects of the persona’s view in expressing the meaning of a verse only when prompted.
Performing a verse using voice/sign techniques to convey the intended message.	Creatively performs a verse while using voice/signs techniques to convey the intended message.	Performs a verse while using voice/signs techniques to convey the intended message.	Performs a verse with some errors while using voice/sign techniques to convey the intended message.	Needs constant prompting to perform a verse while using voice/sign techniques to convey the intended message.
Using body and space appropriately in performing a verse to convey the intended message.	Uses body and space appropriately to creatively perform verse to express the intended message.	Uses body and space appropriately to perform verse to express the intended message.	Performs a verse using some aspects of body and space techniques to express the intended message.	Performs a verse using few aspects of body and space techniques to express the intended message with prompts.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.7 Skit (4 Lessons)	By the end of the sub strand the learner should be able to; a) describe a scenario on a selected theme on a pertinent and contemporary issue, b) audition and cast appropriately for the skit, c) interpret milestones and perform a devised skit, in groups,	The learner is guided to: <ul style="list-style-type: none"> ● Research and create a scenario, in a group, based on a contemporary issue such gender education, animal welfare education. ● Watch a signed live or recorded performance and is guided to execute plot. <i>Provide sign language interpretation for the</i>	<ol style="list-style-type: none"> 1. How do we present a skit on stage? 2. How do we role-play a character on stage? 3. What role do props and costumes play to enhance the performance of a skit?



		<p>d) manipulate voice/signs, body and space to effectively deliver a message using a skit,</p> <p>e) use props, costume and make-up to enhance performance of a skit on a given theme,</p> <p>f) appreciate the use of skit in addressing pertinent issues in society.</p> <p>Project</p> <p>a) Stage a five minute skit in class/school.</p>	<p><i>performances that are not signed or captions for recorded performances that are not signed.</i></p> <ul style="list-style-type: none"> ● Examine a given scenario of a skit, identify and take up a role, in a group. ● Rehearse the skit focusing on character development through use of voice/signs, body and space. ● Use appropriate costumes and props in performance. ● Perform a skit on a pertinent issue in the society before an audience in the school and the community. <p><i>Guide learners to use Total Communication when presenting the skit.</i></p> <p>Project Task:</p> <ul style="list-style-type: none"> ● Script a skit based on a pertinent and contemporary issue in society. ● Cast for the skit. ● Rehearse the skit. ● Design and collect costume and props for the skit. ● 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 the learner makes skit performances depicting rights and privileges of citizens and other national issues.
- **Communication and collaboration** as the learner listens/observes and talks clearly to others as they improvise and perform skits and take up roles in group performance of a skit.
- **Critical thinking and problem solving** as the learner enacts skits based on societal problems and suggesting remedies in the skits performed



<ul style="list-style-type: none"> ● Creativity and imagination as the learner engages in the creative process of coming up with ideas on stage to tell the story in the skit that addresses pertinent issues. ● Self-efficacy as the learner develops self-esteem and self-awareness through performance of skits. 	
<p>Pertinent and Contemporary Issues:</p> <ul style="list-style-type: none"> ● Education for Sustainable Development: Gender issues in education as the learner is sensitized on issues of gender through performing skits on the theme. ● Education for Sustainable Development: Animal welfare education is addressed as the learner gains important values through handling themes that promote animal welfare education. 	<p>Values:</p> <ul style="list-style-type: none"> ● Patriotism is enhanced as the learner performs skits encouraging positive aspects and responsibilities towards his/her country. ● Love is inculcated as the learner gets acquainted with the value of care and concern for others through supporting others on stage and performing skits that highlight love and concern for others. ● Unity is enhanced when the learner works in teams on stage to make performances. ● Social Justice is achieved as the learner is equipped with the value of fairness during auditioning and casting. ● Responsibility is enhanced the learner takes up responsibility by taking up roles assigned during group work.
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● English: the learner uses English as they perform some skits. ● Kiswahili, Kenya Sign Language: the learner uses the national language as one of the languages to perform skits. ● Indigenous Languages: the learner uses Indigenous Languages to connect with the community through research and performances. ● Health Education: the learner gets equipped with knowledge to share messages that promote health awareness among other pertinent issues in the society as they perform related skits. ● Visual Arts: the learner designs stage and costumes to enhance communication. 	
<p>Non formal activities to support learning:</p> <ul style="list-style-type: none"> ● Performing skits during Music and Drama club activities within the school. ● Performing and learning from skit competitions held in and out of school during music and drama festivals. ● Performing skits during events such as parents, prize giving, career and sports day among others 	<p>Suggested Modes of Assessment:</p> <ul style="list-style-type: none"> ● Question and answer ● Oral/signed questions ● Written tests ● Participatory assessment ● Field work reports
<p>Suggested learning resources Signed audio visual clips, ICT devices, Internet connectivity, props, costumes, print media</p>	



Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Describing a scenario on a selected theme on a pertinent and contemporary issue.	Describes a variety of scenarios on a selected theme on a pertinent and contemporary issue.	Describes a scenario on a selected theme on a pertinent and contemporary issue.	Attempts to describe a scenario on a selected theme on a pertinent and contemporary issue.	Attempts to describe a scenario on a selected theme on a pertinent and contemporary issue with prompts.
Auditioning and casting appropriately for the skit	Skilfully auditions and casts appropriately for the skit with ease.	Auditions and casts appropriately for the skit.	Partly auditions and casts for the skit.	Partly auditions and casts for the skit with guidance.
Interpreting milestones and perform a devised skit, in groups	With creativity and imagination interprets milestones and performs a devised skit, in groups.	Interprets milestones and performs a devised skit, in groups.	Partly interprets milestones and performs a devised skit, in groups.	Needs help to interpret milestones and perform a devised skit, in groups.
Manipulating voice/signs, body and space to effectively deliver the message in the skit.	Innovatively manipulates use of voice/signs, body and space to effectively deliver the message in the skit.	Manipulates voice/signs, body and space to effectively deliver the message in the skit.	Attempts to manipulate voice/signs, body and space to deliver the basic message in the skit.	Attempts to manipulate voice/signs, body and space to deliver the message in the skit with prompts.
Using props, costume and make up to enhance performance of a skit on a given theme.	Uses props, costume and make up with creativity to enhance performance of a skit on a given theme.	Uses props, costume and make up to enhance performance of a skit on a given theme.	Partly uses props, costume and make up to enhance performance of a skit on a given theme.	Partly uses props, costume and make up to enhance performance of a skit on a given theme with guidance.



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 Dance (2 lessons)	<p>By the end of the sub-strand the learner should be able to;</p> <p>a) analyse the components of a Kenyan folk dance,</p> <p>b) examine the messages and values in a Kenyan folk dance performance,</p> <p>c) outline the main events in a Kenyan folk dance performance,</p> <p>d) critique a Kenyan folk dance performance using a given criterion,</p> <p>e) appreciate analysing folk dance from diverse Kenyan communities.</p>	<p>The learner is guided to:</p> <ul style="list-style-type: none"> ● Watch signed live or recorded performances of Kenyan folk dances for general appreciation <p><i>Provide sign language interpretation for the performances that are not signed or captions for recorded performances that are not signed.</i></p> <ul style="list-style-type: none"> ● Listen to or watch/observe 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> <p><i>For the learner who is deaf less emphasis is put on the songs, however if the songs are used then, translate the songs in folk dances to Sign language assigning signs to words of the song. Use clear and simple signs for the songs.</i></p>	<ol style="list-style-type: none"> 1. How is a folk dance constituted? 2. How can a dance be used as a medium of communication? 3. What should one consider in analysing a Kenyan folk dance?



			<ul style="list-style-type: none"> ● Watch signed live or recorded dance performances and discuss messages and values in a Kenyan folk dance ● Write a summary of events (plot) in a Kenyan folk dance performance individually and in groups ● Critique recorded or live performances of Kenyan folk dances from various communities using a given criteria. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as the learner listens to or watches dance performances critically and discusses the ideas, values and messages, also works with others in groups as they discuss various components of a folk dance. ● Digital literacy as the learner uses digital devices and online sources to watch and analyse Kenyan folk dances. ● Critical thinking and problem solving as the learner critically watches/listens to Kenyan folk dances and analyses the various components and features. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Education for Sustainable Development: Gender issues in education are addressed as the learners appreciate gender roles through analysis and classification of Kenyan folk dances. ● Life skills: Self-management skills such as self-esteem, self-awareness are enhanced as the learners interact with each other in group discussions. 			<p>Values:</p> <ul style="list-style-type: none"> ● Respect is instilled through accommodating each other's' views during analysis of folk dances. ● Social justice is enhanced as learners analyse messages contained in the folk dances. ● Patriotism is enhanced as the learner watches and analyses Kenyan folk dances. ● Integrity is inculcated the learners interact with reference material without plagiarism. 	
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● English/ Kenya Sign Language: the learners present analysis findings. 				



- **Art and Craft:** analysis of features of folk dances like costumes, decor and artifacts require art and craft knowledge.

Non-formal activities to support learning:

- Performing folk dances during music and drama festival competitions held in and out of school.
- Perform folk dances during the cultural day/week in and out of the school.
- Performing folk dances during school events such as parents, prize giving, career and sports day among others.

Suggested Modes of Assessment:

- Written tests
- Assignment
- Peer/self-assessment
- Short reports
- Oral/signed questions

Suggested learning resource

Signed audio/visuals recordings of folk dance , resources person, traditional musical instruments, costumes and props, portfolio, ICT devices, printing media

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Analysing the components of a Kenyan folk dance	Analyses in detail all the components of a Kenyan folk dance performance.	Analyses the components of a Kenyan folk dance performance.	Analyses without details the components of a Kenyan folk dance performance.	Analyses with many errors the components of a Kenyan folk dance performance.
Examining the message and values in a Kenyan folk dance performance.	Examines with critical insight the messages ideas and themes in a Kenyan folk dance performance.	Examines in depth the messages and values in a Kenyan folk dance performance.	Examines in shallow detail the messages and values in a Kenyan folk dance performance.	Examines the messages and values in a Kenyan folk dance performance with errors of judgement.
Outlining the main events in a Kenyan folk dance performance	Writes a comprehensive summary of the main events (plot) of a Kenyan folk dance performance.	Writes an adequate summary of the main events (plot) of a Kenyan folk dance performance.	Writes a sketchy summary of the main events (plot) of a Kenyan folk dance performance.	Writes a sketchy and inaccurate summary of the main events (plot) of a Kenyan folk dance performance.
Critiquing a Kenyan folk dance performance using a given criteria	Objectively critiques a Kenyan folk dance performance using a given criteria.	Critiques a Kenyan folk dance	Critiques a Kenyan folk dance performance using	Attempts critique a Kenyan dance performance using a given criteria with prompts



		performance using a given criteria.	a given criteria without detail.	
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Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
4.0 Critical Appreciation	4.2.1 Narrative (For the hard of hearing) (3 Lessons)	By the end of the sub strand the learner should be able to; a) illustrate the theme addressed in the script and performance of a narrative, b) identify the various narration techniques used in the narration process and state their effectiveness in the narration process, c) explain how the use of body, voice and space aids to effectively communicate the intended message, d) discuss the role of the audience in the narration process, e) explain how the use of costume and props enhances communication in performance of a narrative, f) appreciate the narrative as a tool of addressing contemporary issues in society.	The learner is guided to: <ul style="list-style-type: none"> ● Watch live performances of narrative to identify and discuss the various performance elements; <i>body, space, voice, message, storyline and narration style</i> ● Stage live performance of a narrative on guided themes <i>Guid the learners to use total communication.</i> <ul style="list-style-type: none"> ● Evaluate others' performance in groups or pairs ● Identify and discuss how pertinent issues in society are highlighted through performance of narratives ● Discuss the role of the audience in the narration process ● Visit a performing gallery nearby and participate in watching and critiquing the narrative performances ● Discuss how props and costume enhance communication in the narration process in groups or pairs 	<ol style="list-style-type: none"> 1. How can pertinent issues in society be addressed in narratives? 2. How does character development in narratives mirror the society? 3. What attributes define an effective narrator? 4. Why are costume and decor important in the narration process?
4.0 Critical Appreciation	4.2.2 Signed Narrative (for the deaf) (3 Lessons)	By the end of the sub strand the learner should be able to; a) illustrate the theme addressed in the script and performance of a narrative,	The learner is guided to: <ul style="list-style-type: none"> ● Watch signed live performances of narrative to identify and discuss the various performance elements; <i>body,</i> 	<ol style="list-style-type: none"> 1. How can pertinent issues in society be addressed in narratives?



		<p>b) identify the various narration techniques used in the narration process and state their effectiveness in the narration process,</p> <p>c) explain how the use of body, signs and space aids to effectively communicate the intended message,</p> <p>d) discuss the role of the audience in the narration process,</p> <p>e) explain how the use of costume and props enhances communication in performance of a narrative,</p> <p>f) appreciate the narrative as a tool of addressing contemporary issues in society.</p>	<p><i>space, use of signs, message, storyline and narration style</i></p> <p>Body: <i>guide the learner to use appropriate body language, facial expression, mouthing, gestures.</i></p> <p>Use of signs: <i>guide the learner to observe the parameters of signing, articulate signs correctly, use the correct speed of signing, and the signing space.</i></p> <p>Narration style: <i>guide the learner to use total communication.</i></p> <ul style="list-style-type: none"> ● Fingerspell and sign various vocabulary relating to performing elements of a narrative. ● Stage live performance of a narrative on guided themes. <p><i>Guide the learner to develop confidence to help him/her present narrative before an audience.</i></p> <p><i>Guide the learners to apply the various performing elements of presenting a narrative.</i></p> <p><i>Encourage them to use total communication and mouth words as they sign the story.</i></p> <ul style="list-style-type: none"> ● Evaluate others' performance in groups or pairs. ● Identify and discuss how pertinent issues in society are highlighted through performance of narratives. ● Discuss the role of the audience in the narration process and make presentations. 	<ol style="list-style-type: none"> 2. How does character development in narratives mirror the society? 3. What attributes define an effective narrator? 4. Why are costume and decor important in the narration process?
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			<ul style="list-style-type: none"> ● Visit a performing gallery nearby and participate in watching and critiquing the narrative performances. ● Discuss how props and costume enhance communication in the narration process in groups or pairs. ● In groups, record their performances using digital devices and present for peer review. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Citizenship as the learner watches, listens to and responds to narratives depicting nationalistic themes. ● Self-efficacy as the learner shares ideas in groups gaining confidence and builds self-esteem as they critique narratives. ● Critical thinking and problem solving as the learner analyses narratives and offers critical appreciation 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Learner Support Programme: Mentorship and peer education is achieved as the learner participates in group discussions getting to learn from one another. ● Life skills: Self-awareness skills are achieved as the learner develops self-awareness, assertiveness and communication as they interact in groups. 			<p>Values:</p> <ul style="list-style-type: none"> ● Respect is instilled through tolerance of each other's opinions in group discussions on how pertinent issues in society are highlighted through performance of narratives ● Responsibility is enhanced as the learner gains this through giving responsive and tempered feedback and accepting criticism. ● Peace is enhanced as the learner appreciates the pieces of art that promote cohesion. 	
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● English, Kiswahili, Kenya Sign Language and Indigenous Languages: the learner uses the languages for communication, in scripting, performance and evaluation of the narrative. ● Social Studies: the learner relates to themes and topics handled in the stories. ● Visual Arts: the learner appreciates skills learnt in Art and Craft in making costume and décor for narratives. 				
<p>Non-formal activities to support learning:</p> <ul style="list-style-type: none"> ● Presenting narratives in Music and Drama club activities within the school. ● Perform and learn from narratives competitions held in and out of school in class, inter house drama and music festivals. 			<p>Suggested Modes of Assessment:</p> <ul style="list-style-type: none"> ● Oral/signed questions ● Observation ● Written tests 	



<ul style="list-style-type: none"> Performing, watching or listening to narrative performances during school events such as parents, prize giving, career and sports day among others. 	<ul style="list-style-type: none"> Peer/self-assessment Short reports
Suggested learning resources Portfolio, costumes, Internet connectivity, ICT devices, props, resource persons	

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Illustrating the theme addressed in the script and performance of a narrative.	Elaborately identifies and illustrates the theme addressed in the script and performance of a narrative.	Identifies and illustrates the theme addressed in the script and performance of a narrative.	Identifies and illustrates the theme addressed in the script and performance of a narrative with inconsistencies.	Identifies without illustrations the theme addressed in the script and performance of a narrative with guidance.
Identifying the various techniques of narration used in the narration process and state their effectiveness.	Comprehensively identifies the various techniques of narration used in the narration process and states their effectiveness.	Identifies the various techniques of narration used in the narration process and states their effectiveness.	Lists a few narration techniques used in the narration process and partly states their effectiveness.	Identifies the various techniques of narration used in the narration process and states their effectiveness when prompted.
Explaining how the use of body, voice and space aids to effectively communicate the intended message. <i>(For the hard of hearing)</i>	Gives a detailed explanation on the use of body, voice and space to effectively communicate the intended message.	Explains the use of body, voice and space to effectively communicate intended messages in narrative.	Explains, with inconsistencies, the use of body and voice to communicate intended messages in narrative.	With help explains the use of voice body and space to communicate intended messages in narrative with inconsistencies.



Explaining how the use of body, signs and space aids to effectively communicate the intended message. <i>(For the Deaf)</i>	Gives a detailed explanation on the use of body, signs and space to effectively communicate the intended message.	Explains the use of body, signs and space to effectively communicate intended messages in narrative.	Explains, with inconsistencies, the use of body and signs to communicate intended messages in narrative.	With help explains the use of signs body and space to communicate intended message in narrative with inconsistencies
Discussing the role of the audience in the narration process	Discusses, citing specific examples, the role of the audience in the narration process.	Discusses the role of the audience in the narration process.	Outlines the role of the audience in the narration process with limited details.	States some roles of the audience in the narration process with limited details when prompted.
Explaining how the use of costume and props enhance communication in narrative.	Elaborately explains and illustrates how the use of costume and props enhance communication in narrative.	Explains how the use of costume and props enhance communication in narrative.	Explains how the use of costume and props enhance communication in narrative with limited details.	States, with prompts, how the use of costume and props enhance communication in narrative with limited details.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
4.0 Critical Appreciation	4.3.1 Verse (for the hard of hearing) (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) identify main characters and events in a verse, c) comment on the significance of the values promoted in verse, d) analyse the use of body, voice and space to effectively communicate topical concerns in verse, e) appreciate the use of verse to communicate issues in society.	The learner is guided to: <ul style="list-style-type: none"> ● Research on the criteria for evaluating a verse; <i>body, voice, movement, theme, poetic language.</i> ● Watch amplified live or recorded performances of verse while paying attention to key events in the verse. ● Analyse, in groups, traits of characters presented in the verse and relate them to their own experiences. ● Brainstorm with others how the various performance elements 	<ol style="list-style-type: none"> 1. What does one look for when evaluating a verse? 2. What is the role of verse in shaping the learner’s perspective in society?



			<p>combine to aid delivery of the message.</p> <ul style="list-style-type: none"> ● Constructively evaluate verse performances with a view to suggesting improvements. ● Present orally and in writing own or group appraisal of a performance. ● Relate stage conflicts and resolutions in a verse to real life situations. 	
4.0 Critical Appreciation	4.3.2 Signed Verse (for the deaf) (3 Lessons)	<p>By the end of the sub strand the learner should be able to;</p> <ol style="list-style-type: none"> examine the criteria for evaluating a verse performance, identify main characters and events in a verse, comment on the significance of the values promoted in verse, analyse the use of body, signs and space to effectively communicate topical concerns in verse, appreciate the use of verse to communicate issues in society. 	<p>The learner is guided to:</p> <ul style="list-style-type: none"> ● Research on the criteria for evaluating a verse; <i>body, signs, movement, theme, poetic language.</i> <p>Body: <i>guide the learner to use appropriate body language, facial expression, mouthing, gestures.</i></p> <p>Use of signs: <i>guide the learner to observe the parameters of signing, articulate signs correctly, use the correct speed of signing, and the signing space.</i></p> <p>Movement: <i>guide the learner to use purposive movement on stage the convey meaning.</i></p> <p>Poetic language: <i>Guide the learners to minimize the use of heavy figurative language and use show rhymes through the parameters of signing like handshape, movements and orientation.</i></p>	<ol style="list-style-type: none"> 1. What does one look for when evaluating a verse? 2. What is the role of verse in shaping the learner’s perspective in society?



			<ul style="list-style-type: none"> ● Watch signed live or recorded performances of verse while paying attention to key events in the verse. <i>Use videos with captions incase there are no signed videos.</i> ● Analyse, in groups, traits of characters presented in the verse and relate them to own experiences. ● Brainstorm with others how the various performance elements combine to aid delivery of the message. ● Constructively evaluate verse performances with a view to suggesting improvements. ● Present through signing and in writing own or group appraisal of a performance. ● Relate stage conflicts and resolutions in a verse to real life situations. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as the learner comments on the significance of the values promoted in verse. ● Citizenship as the learner listens, watches and responds to verse performances depicting nationalistic themes. ● Self-efficacy as the learner shares ideas in groups, gains confidence and builds self-esteem. ● Creativity and imagination as the learner identifies gaps in verse performances and suggests artistic ways of improving upon them. ● Critical thinking and problem solving as the learner relates stage conflicts and their resolutions to real life situations. 				



<p>. Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Learner Support Programmes: Mentorship and peer education is achieved as the learner, through group discussions, makes discoveries from other learners. ● Citizenship: Social cohesion is enhanced as the learner appraises verses with respect to their significance to society and their value in national cohesion. 	<p>Values:</p> <ul style="list-style-type: none"> ● Respect is instilled through tolerance of each other’s opinions in group discussions. ● Patriotism as the learner develops a sense of responsibility to one’s society through the values promoted in verse. ● Unity is achieved as the learner works with others in a group thus fostering togetherness
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● English, Kiswahili, Kenya sign Language and Indigenous Languages: the learner acquires and uses language and communication skills ● Social Studies: the learner brainstorms, with others, social issues represented in verse. ● Computer Science: the learner uses the digital space to watch and review performances. 	
<p>Non formal activities to support learning:</p> <ul style="list-style-type: none"> ● Presenting verses during Music and Drama club activities within the school. ● Presenting verses and learning from verse competitions held in and out of school during music and drama festivals. ● Presenting verses during events such as parents, prize giving, career and sports day among others. 	<p>Suggested Modes of Assessment:</p> <ul style="list-style-type: none"> ● Oral and signed questions ● Observations ● Written tests Assignments ● Peer and self-assessment
<p>Suggested Learning resources Print media , ICT devices, signed audio visual clips, Internet connectivity</p>	

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Examining the criteria for evaluating a verse	Critically examines the criteria for evaluating a verse.	Examines the criteria for evaluating a verse.	Partially examines criteria for evaluating a verse.	Examines criteria for evaluating a verse, with errors.
Identifying main characters and events in a verse	Correctly identifies characters and describes main events in a verse.	Correctly identifies main characters and events in a verse.	Identifies main characters and some events in a verse.	Attempts to identify main characters and events in a verse with prompts.



Commenting on the significance of the values promoted in verse	Fluently comments in detail on the significance of the values promoted in verse.	Comments on the significance of the values promoted in verse.	Comments on the significance of the values promoted in verse with limited details.	Comments on some significance of the values promoted in verse with prompts.
Analysing the use of body, voice and space to effectively communicate topical concerns in verse. <i>(for the hard of hearing)</i>	Analyses and applies 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.	Analyses some aspects of the use of body, voice and space to effectively communicate topical concerns in verse.	Analyses some aspects of the use of body, voice and space to effectively communicate topical concerns in verse when prompted.
Analysing the use of body, sign and space to effectively communicate topical concerns in verse. <i>(for the deaf)</i>	Analyses and applies the use of body, signs and space to effectively communicate topical concerns in verse.	Analyses the use of body signs and space to effectively communicate topical concerns in verse.	Analyses some aspects of the use of body, signs and space to effectively communicate topical concerns in verse.	Analyses some aspects of the use of body, signs and space to effectively communicate topical concerns in verse when prompted.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
4.0 Critical Appreciation	4.4 Skit (3 Lessons)	By the end of the sub strand, the learner should be able to; a) examine how plot is used to communicate the intended message in a skit, b) describe how character development is achieved in a skit, c) evaluate how thematic concerns in a skit can help addresses moral issues,	The learner who is Deaf or hard of hearing is guided to: ● Watch signed, live or recorded performances of skits and discusses how the various elements aid in communicating the intended message (scenario, storyline, milestones, plot, conflict, characterization, language, improvisation, use of voice/signs and body.)	1. How is plot used in communicating a message in a skit? 2. How is a character developed in a skit? 3. How do themes addressed in skits shape moral issues in society? 4. How can body, voice and space be used to communicate in a skit?



		<p>d) analyse how body, voice/ signs 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>(For a learner who is deaf, the live or recorded performances should have sign language interpretation. Videos with captions may also be used.)</i></p> <ul style="list-style-type: none"> ● 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>Guide the learners to use total communication, the language used should also be to the level of the learners. Minimise the use of heavy figurative language during the presentation of the skits.</i></p>	<p>5. Why do you use costume and make-up in a skit?</p>
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration as the learner engages in group discussions and critical evaluation of various forms of skits ● Critical thinking and problem solving as the learner listens, watches and responds to skits performed, the learner is able to identify gaps, opportunities and challenges which help in problem solving. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Life skills: Values such as patriotism are enhanced as the learner listens, watching, analyses and demonstrating how skits highlight themes on patriotism or nationalism. ● Learner Support Programmes such as mentorship and peer education are enhanced as the learner appraises each other's work. 		<p>Values:</p> <ul style="list-style-type: none"> ● Patriotism is enhanced as the learner listens and appreciates skits that address values that unite a nation. ● Unity is achieved as the learners perform skits in groups. ● Respect is achieved as the learner uses respectful language when critiquing performances 		



Link to other subjects:

- **English and Kenya Sign Language:** the learner uses this language as a medium of communication in analysing and evaluating skits
- **Indigenous Languages:** the learner uses the language in performance of some skits to the community and getting feedback.
- **Social Studies:** the learner evaluates skits with themes in related subjects like history, government, economics, civics, sociology, geography and anthropology.

Non-formal activities to support learning:

- Perform skits during Music and Drama club activities within the school.
- Performing and learning from music, dance, theatre and elocution competitions held in and out of school during music and drama festivals.
- Performing skits to address social issues during cultural week.
- Performing skits during events such as parents, prize giving, career and sports day among others.

Suggested Modes of Assessment:

- Written tests
- Assignments
- Oral/signed questions
- Peer/self-assessment
- Observation

Suggested learning resources
ICT devices, Observation checklists, Portfolio, Internet connectivity, signed audio-visuals recordings of skits

Assessment Rubric				
Criteria	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Examining how plot communicates the intended message in the skit.	Examines how plot communicates the intended message in the skit citing examples.	Examines how the plot communicates the intended message in the skit.	Attempts to examine how the plot communicates the intended message in the skit.	States how the plot communicates the intended message in the skit with prompts.
Describing how character development is achieved in a skit.	Discusses and demonstrates how character development is achieved in a skit.	Describes how character development is achieved in a skit.	Attempts to describe how character development is achieved in a skit.	Attempts to describe how character development is achieved in a skit with support.
Evaluating how thematic concerns in a skit can help address moral issues.	Evaluates how thematic concerns in a skit can help address moral issues and assist peers.	Evaluates how thematic concerns in a skit can help address moral issues.	Partially evaluates how thematic concerns in a skit can help address moral issues.	Partially evaluates how thematic concerns in a skit can help address moral issues with prompts.



Analysing how body, voice/signs and space can effectively communicate messages in a skit.	Vividly analyses how body, voice/signs and space can effectively communicate messages in a skit.	Analyses how body, voice/signs and space can effectively communicate messages in a skit.	Analyses inconsistently, how body, voice/signs and space can effectively communicate messages in a skit.	Analyses inconsistently how body, voice/signs and space can communicate messages in a skit when guided.
Examining the role of costume and make-up in depicting the intended characters in a skit.	examines and demonstrates 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.	Attempts to examine the role of costume and make-up but inadequately shows how they depict character in a skit.	Attempts to examine the role of costume and make-up but inadequately shows how they depict character in a skit with guidance.



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; <ol style="list-style-type: none"> describe the social and economic role of Performing Arts in society, utilise the Performing Arts platforms and contexts in furthering the role of Performing Arts in society, apply lessons learnt in Performing Arts to real life situations, appreciate the place of Performing Arts in society. 	The learner is guided to: <ul style="list-style-type: none"> Watch signed, live or recorded songs, dances, verses, narratives and skits to identify the social and economic roles of Performing Arts in society <i>(For a learner who is deaf, the live or recorded performances should have sign language interpretation. videos with captions may also be used.)</i> Discuss how Performing Arts can be utilised to address societal issues such as: peace, integrity. In groups research in the community and in the digital space and reports on the role of Performing Arts in society. Participate in festivals, celebrations, ceremonies and talent fairs within and without the school to exhibit or illustrate the place of Performing Arts in society. Discuss lessons learnt from Performing Arts and identify real life situations to apply the lessons. 	<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?



Core competencies to be developed:

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

Pertinent and Contemporary Issues (PCIs):

- **Education for sustainable development: Safety issues** such as **school environment** is achieved as the learner acquires knowledge on the role of Performing Arts in community development.
- **Life skills: Values** such as **integrity** is acquired through ethical interaction with reference materials such as videos, online references, artworks and other people’s views as well as through studying the role of Performing Arts in instilling community values.
- **Citizenship: Social cohesion** is enhanced through learners experiencing local content from Performing Arts drawn from various communities and other Performing Arts platforms.

Values:

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

Link to other subjects:

- **English, Kiswahili, Kenya Sign Language and Indigenous Languages:** the language, translation and analytical skills used in discussion on Performing Arts is also applied in these learning areas.
- **Visual Arts:** watching videos is an activity that is also applied in Visual Arts. Both visual and performing artists interact with drawings, paintings and other artworks.
- **Computer Science:** the learner uses computers and other ICT devices and internet to research, download, share, play, watch and listen to Performing Arts, thus actualising skills in digital literacy.
- **Pre-technical and Pre-career education:** the learner acquires skills and knowledge for use in their later Performing Arts and related careers.
- **Health education, religious education or Social Studies:** messages depicted in Performing Arts, bear values that cover health, religion and social issues.



<p>Non- formal activities to support learning:</p> <ul style="list-style-type: none"> ● Performing, watching or listening to performances in drama and music clubs in the school. ● Performing, watching or listening to performances during Music and Drama festivals competitions in and out of the school. ● Performing various genres during school events such as parents, prize giving, and career and sports day among others. 	<p>Suggested Modes of Assessment:</p> <ul style="list-style-type: none"> ● Observation. ● Oral and Signed Questionss ● Written tests ● Assignments ● Participatory assessment ● Field work reports
<p>Suggested learning resources: ICT devices, Observation checklists, Portfolio, Internet connectivity, resource persons, costumes and props</p>	

Assessment Rubric

	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Discussing the social and economic role of Performing Arts in society.	Correctly discusses the social and economic roles of Performing Arts in society citing relevant examples.	Discusses the social and economic roles of Performing Arts in society.	Partly discusses social and economic roles of Performing Arts in society.	Outlines some social and economic roles of Performing Arts in society.
Utilising the Performing Arts platforms and contexts in furthering the role of Performing Arts in society	Imaginatively utilises the 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.	Partly utilises Performing Arts platforms and contexts in furthering the role of Performing Arts in society.	Partly utilises Performing Arts platforms and contexts in furthering the role of Performing Arts in society.
Applying lessons learnt in Performing Arts to real life situations	Creatively and appropriately applies lessons learnt in Performing Arts to real life situations	Applies lessons learnt in Performing Arts to real life situations	Applies some lessons learnt in Performing Arts to real life situations	Applies some lessons learnt in Performing Arts to real life situations with guidance.



COMMUNITY SERVICE-LEARNING CLASS ACTIVITY

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

All learners with Hearing Impairment in Grade 7 will be expected to participate in a CSL class activity. The activity will give learners an opportunity to practice the CSL Project skills covered under LSE. This activity will be undertaken in groups where learners who are Deaf will be grouped with those who are Hard of Hearing (those with residual speech or hearing). 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 Hearing 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 hearing impairment who 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 and observing keenly 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 utilize 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 (Customize to the focus of the grade)	Key Inquiry Questions
<p>Learners will be guided to consider the various PCIs provided in the subject in Grade 7 and choose one suitable to their context and reality.</p>	<p>By the end of the CSL class activity, the learner should be able to:</p> <ul style="list-style-type: none"> . identify a problem in the school community through research; a. develop a plan to solve the identified problem in the community; b. design solutions to the identified problem; c. implement solution to the identified problem; d. share the findings to relevant actors; e. reflect on own learning and relevance of the project; f. 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. • In groups, learners discuss different methods and tools of collecting data and determine the ones suitable for the selected project. <p><i>Learners with hearing impairment to be supported in preparation and selection of data collection methods and tools (questionnaires, focus group discussions and interviews).</i></p> <ul style="list-style-type: none"> • In groups, learners to develop appropriate tools for collecting data with the guidance of the teacher. • In groups, learners collect data and record findings. <p><i>Pair a learner who is deaf with a learner who is hard of hearing. In situations where learners cannot be paired, they should be supported by a sign language interpreter. Before realizing the learners to the field, the teacher should brief the learners on social etiquette and safety.</i></p> <ul style="list-style-type: none"> • In groups, learners discuss their findings, develop various reporting documents and use them to report on their findings. 	<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"> • Based on the research report, learners implement a project to get solutions to the identified problem (<i>Learners to be guided to adhere to safety precautions</i>). • 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 share through various media to peers and the school community. • 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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Suggested Modes of Assessment	Suggested Learning Resources
<ul style="list-style-type: none"> • Observation • Oral/signed question 	<ul style="list-style-type: none"> • Notebooks • pens • digital devices • Written questionnaires • cameras • sign language interpreter • portfolio <p><i>NB: Depending on the PCI the learners choose to address; they should be guided on learning resources specific to the PCI.</i></p>



Assessment Rubric				
Criteria	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Identifying a problem in the school community through research.	Identifies a problem in the school community through research and seeks for solutions.	Identifies a problem in the school community through research.	Identifies a problem in the school community.	Identifies a problem in the school community with prompts.
Planning to solve the identified problem.	Plans to solve the identified problem through generated data and support peers.	Plans to solve the identified problem.	Plans to solve the identified problem with prompts.	Plans to solve the identified problem with support.
Designing solutions to the identified problem.	Designs solutions to the identified problem using relevant strategies.	Designs solutions to the identified problem.	Designs solutions to the identified problem with guidance.	Has challenges designing solutions to the identified problem.
Implementing solution to the identified problems	Implements solution to the identified problem observing the necessary safety precautions.	Implements solution to the identified problem	Implements solution to the identified problems with guidance.	Implements solution to the identified problems with support
Sharing the findings to relevant actors	Shares the findings to relevant actors recommending sustainable solutions.	Shares the findings to relevant actors.	Shares some findings with relevant actors	Shares some findings to relevant actors with prompts.

