REPUBLIC OF KENYA

MINISTRY OF EDUCATION

JUNIOR SECONDARY SCHOOL CURRICULUM DESIGN

PERFORMING ARTS
GRADE 7

KENYA INSTITUTE OF CURRICULUM DEVELOPMENT

First Published in 2022

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FOREWORD

The Government of Kenya is committed to ensuring that policy objectives for Education, Training and Research meet the aspirations of the Kenya Constitution 2010, the Kenya Vision 2030, National Curriculum Policy 2019, the United Nations Sustainable Development Goals (SDGs) and the Regional and Global conventions to which Kenya is a signatory. Towards achieving the mission of Basic Education, the Ministry of Education (MoE) has successfully and progressively rolled out the implementation of the Competency Based Curriculum (CBC) at Pre-Primary and Primary School levels. The roll out of Junior Secondary School (Grade 7-9) will subsequently follow as from 2023-2025.

The curriculum designs at this level build on competencies attained by learners at the end of the Primary School cycle. Further, they provide opportunities for learners to continue exploring and nurturing their potentials as they prepare to transit to Senior Secondary School.

The curriculum designs present National Goals of Education, essence statements, general and specific expected learning outcomes for the learning areas (subjects) as well as strands and sub strands. The designs also outline suggested learning experiences, key inquiry questions, core competencies, Pertinent and Contemporary Issues (PCIs), values, Community Service Learning (CSL) activities and assessment rubric.

It is my hope that all Government agencies and other stakeholders in Education will use the designs to plan for effective and efficient implementation of the CBC.

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PREFACE

The Ministry of Education (MoE) is implementing the second phase of the curriculum reforms with the national roll out of the Competency Based Curriculum (CBC) having been implemented in 2019. Grade 7 is the first level of the Junior Secondary School (JSS) in the new education structure.

Grade 7 curriculum furthers implementation of the CBC to the JSS education level. The main feature of this level is a broad curriculum for the learner to explore talents, interests and abilities before selection of pathways and tracks at the Senior Secondary education level. This is very critical in the realisation of the Vision and Mission of the on-going curriculum reforms as enshrined in the Sessional Paper No. I of 2019 whose title is: *Towards Realizing Quality, Relevant and Inclusive Education and Training for Sustainable Development* in Kenya. The Sessional Paper explains the shift from a Content - Focused Curriculum to a focus on **Nurturing every Learner's potential.**

Therefore, the Grade 7 curriculum designs are intended to enhance the learners' development in the CBC core competencies, namely: Communication and Collaboration, Critical Thinking and Problem Solving, Creativity and Imagination, Citizenship, Digital Literacy, Learning to Learn and Self-efficacy.

The curriculum designs provide suggestions for interactive and differentiated learning experiences linked to the various sub strands and the other aspects of the CBC. The curriculum designs also offer several suggested learning resources and a variety of assessment techniques. It is expected that the designs will guide teachers to effectively facilitate learners to attain the expected learning outcomes for Grade7 and prepare them for smooth transition to the next Grade. Furthermore, it is my hope that teachers will use the designs to make learning interesting, exciting and enjoyable.

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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. The curriculum development process for any level of education involves thorough research, international benchmarking and robust stakeholder engagement. Through a systematic and consultative process, the KICD conceptualised the Competency Based Curriculum (CBC) as captured in the *Basic Education Curriculum Framework* (BECF), that responds to the demands of the 21st Century and the aspirations captured in the Kenya Constitution 2010, the Kenya Vision 2030, East African Community Protocol and the United Nations Sustainable Development Goals (SDGs).

KICD receives its funding from the Government of Kenya to enable the successful achievement of the stipulated mandate and implementation of the Government and Sector (Ministry of Education (MoE) plans. The Institute also receives support from development partners targeting specific programmes. The Grade 7 curriculum designs have been developed with the support of the World Bank through the Kenya Secondary Education Quality Improvement Program (SEQIP) commissioned by the MoE. Therefore, the Institute is very grateful for the support of the Government of Kenya, through the MoE and the development partners for the policy, resource and logistical support. Specifically, special thanks to the Cabinet Secretary – MoE and the Principal Secretary – State Department of Early Learning and Basic Education.

We also wish to acknowledge the KICD curriculum developers and other staff, all teachers, educators who took part as panelists; the Semi-Autonomous Government Agencies (SAGAs) and representatives of various stakeholders for their roles in the development of the Grade 7 curriculum designs. In relation to this, we acknowledge the support of the –Chief Executive Officers of the Teachers Service Commission (TSC) and the Kenya National Examinations Council (KNEC) for their support in the process of developing these designs.

Finally, we are very grateful to the KICD Council Chairperson Prof. Elishiba Kimani and other members of the Council for very consistent guidance in the process. We assure all teachers, parents and other stakeholders that these curriculum designs will effectively guide the implementation of the CBC at Grade 7 and preparation of learners for Grade 8.

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LESSON ALLOCATION

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

NATIONAL GOALS OF EDUCATION

Education in Kenya should:

i) Foster nationalism and patriotism and promote national unity.

Kenya's people belong to different communities, races and religions, but these differences need not divide them. They must be able to live and interact as Kenyans. Education's paramount duty is to help young people acquire this sense of nationhood by removing conflicts and promoting positive attitudes of mutual respect that 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 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 modernisation. Education should assist our youth in adapting to this change.

b) Economic Needs

Education in Kenya should produce citizens with the skills, knowledge, expertise, and personal qualities required to support a growing economy. Kenya is building up a modern and independent economy that needs 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 recognises the rapid industrial and technological changes, especially in the developed world. We can only be part of this development if our education system focuses on the knowledge, skills, and attitudes that will prepare our young people for these changing global trends.

iii) **Promote individual development and self-fulfillment**
Education should provide opportunities for the fullest development of individual talents and personalities. 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 grow 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 that provides equal educational opportunities. It should give all children varied and challenging opportunities for collective activities and corporate social service irrespective of gender, ability, or geographical environment.

vi) **Promote respect for and development of Kenya's rich and varied cultures.**
Education should instill in the youth of Kenya an understanding of past and present cultures and their valid place in contemporary society. Children should be able to blend the best of traditional values with the changing requirements that must follow rapid development 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 in this international community with all the obligations, 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 for them to avoid indulging in activities that will lead to physical or mental ill health. It should foster positive attitudes towards environmental development and conservation. It should lead the youth of Kenya to appreciate the need for a healthy environment.

LEARNING OUTCOMES FOR MIDDLE SCHOOL

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

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

ESSENCE STATEMENT

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

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

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

SUBJECT GENERAL LEARNING OUTCOMES

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

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

STRAND 1.0: PERFORMING ARTS BASIC ELEMENTS

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic Elements	**1.1 Introduction to Performing Arts** (3 lessons)	By the end of the sub strand, the learner should be able to: a) discuss the meaning of Performing Arts as a medium of artistic expression, b) categorize genres within each discipline of Performing Arts, c) identify the relationships among the disciplines in Performing Arts, d) discuss the importance of Performing Arts in society, e) appreciate the significance of the disciplines within Performing Arts	The learner is guided to: • brainstorm with others on the meaning of Performing Arts • identify and group the different genres in Performing Arts ***(****music, drama, dance, film, and elocution****)*** and the genres within the disciplines in Performing Arts • search and watch video clips to identify relationships among the genres in Performing Arts as they observe ethics • collect items on the genres of Performing Arts (*pictures, drawings, newspapers, and clips)*	1. What does Performing Arts entail? 2. How is Performing Arts useful to society?

			• interact with the community to learn about Performing Arts • brainstorm in collaboration with other learners on the importance of Performing Arts while respecting each other's views.	

Core competencies to be developed:

- **Communication:** the learner speaks clearly while brainstorming, in groups, on the importance of Performing Arts.
- **Learning to learn:** the learner acquires concepts, knowledge, and skills relevant for continued learning.
- **Digital literacy:** the learner interacts with ICT devices to identify relationships among Performing Arts disciplines.

Values:

- **Respect:** the learner accommodates others' views during group discussions and class activities.
- **Integrity:** the learner observes ethics while watching video clips, researching, and collecting items to make a portfolio.
- **Unity:** as the learner collaborates to discuss the importance of Performing Arts.

Pertinent and Contemporary Issues (PCIs)

- **Social cohesion:** the learner interacts with the community to learn about Performing Arts.

Link to other subjects:

- **English and Kiswahili:** the learner uses language skills when discussing in groups and presenting own ideas and work.
- **Social Studies:** the learner discusses real-life social issues as represented in Performing Arts pieces.

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to discuss the meaning of Performing Arts	Comprehensively discusses the meaning of Performing Arts.	Discusses the meaning of Performing Arts.	Discusses the meaning of Performing Arts leaving out a few details.	Discusses the meaning of Performing Arts leaving out many details.
Ability to categorise genres within each discipline of Performing Arts	Systematically categorises genres within each discipline of Performing Arts.	Categorises genres within each discipline of Performing Arts.	Categorises a few genres within each discipline of Performing Arts.	Categorises genres within each discipline of Performing Arts only with assistance.
Ability to identify the relationships among the genres in Performing Arts.	Effortlessly identifies relationships among the genres in Performing Arts.	Identifies relationships among the genres in Performing Arts.	Identifies relationships among most genres in Performing Arts.	Identifies relationships among a few genres in Performing Arts.
Ability to discuss the importance of Performing Arts in society.	Comprehensively discusses the importance of Performing Arts in society.	Discusses the importance of Performing Arts in society.	Discusses the importance of Performing Arts in society overlooking a few details.	Discusses the importance of Performing Arts in society overlooking a few details.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic elements	**1.2 Rhythm** **(5 lessons)**	By the end of the sub strand, the learner should be able to: a) clap or tap rhythmic patterns incooporating the semiquaver, b) aurally recognise rhythmic patterns with semiquavers, c) group notes into beats in simple time, d) write rhythms in simple time on monotone, e) appreciate music in simple time.	The learner is guided to: • listen to or sing music incorporating semiquavers, • clap or tap simple rhythmic patterns incorporating the semiquaver: *ta-fa te-fe, ta te-fe, ta-fa te,* • aurally recognise rhythmic patterns with semiquavers *ta-fa te-fe, ta te-fe, ta-fa te* in given music excerpts, • recite rhythmic patterns incorporating the semiquaver using the French rhythm names *(ta-fa te-fe, ta te-fe, ta-fa te*), • sing songs in simple time ($\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$) emphasising the accented beat, • listen to or sing music excerpts in simple time($\frac{2}{4}$,	1. What constitutes rhythm 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?

			$\frac{3}{4}$ and $\frac{4}{4}$) and are guided in 'beating' time and identify the different time signatures, • write rhythms and group notes into beats in simple time ($\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$), • clap or tap rhythmic patterns in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time in pairs, • write simple rhythms in simple time from dictation.	
Core competencies to be developed: • **Communication:** the learner listens attentively to music and rhythmic patterns and recites or claps the rhythmic pattern correctly. • **Collaboration:** the learner contributes to group work during identification and clapping of rhythms in simple time. • **Learning to learn:** the learner is equipped with concepts, knowledge, and skills on rhythm, which are relevant for continued learning in composition, performance, and music appreciation. • **Critical thinking and problem solving:** the learner conceives and writes rhythmic patterns as dictated.				
Values: • **Respect:** the learner recognises and accommodates each team member's views while tapping and identifying rhythmic patterns in different time signatures. • **Unity:** the learner works with a team to decode rhythmic patterns.				

Pertinent and Contemporary Issues (PCIs)

- **Environmental education, disaster risk reduction, safety and security, diseases:** the learner listens to songs in different time signatures addressing different PCIs.

Link to other subjects:

- **Mathematics:** the learner applies knowledge gained in Mathematics on numbers by counting the beats in different time signatures.
- **English and Kiswahili:** the learner sings songs in different languages using the knowledge gained.

Assessment Rubric

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to clap or tap rhythmic patterns involving the semiquaver.	Effortlessly claps or taps rhythmic patterns involving the semiquaver.	Claps or taps rhythmic patterns involving the semiquaver.	Claps or taps some rhythmic patterns involving the semiquaver.	Claps or taps rhythmic patterns involving the semiquaver only when guided.
Ability to aurally recognise rhythmic patterns with semiquavers.	Easily recognises rhythmic patterns with semiquavers aurally.	Aurally recognises rhythmic patterns with semiquavers.	Aurally recognises some rhythmic patterns with semiquavers auraly.	Aurally recognises rhythmic patterns with semiquavers only with assistance.
Ability to group notes into beats in simple time	Artistically groups various notes into beats in simple time.	Groups notes into beats in simple time.	Groups notes into beats in simple time overlooking a few details.	Groups notes into beats in simple time, only when guided.
Ability to write rhythms in simple time on monotone	Tidily write rhythms in simple time on monotone.	Writes rhythms in simple time on monotone.	Writes rhythms in simple time on monotone leaving out a few details.	Writes rhythms in simple time on monotone leaving out many details.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic Elements	**1.2 Pitch** (4 lessons)	By the end of the sub strand, the learner should be able to: a) write musical notes on treble staff, b) describe melodic intervals of up to a 3rd in a simple melody, c) construct the diatonic major scales on treble staff, d) read simple melodies in major keys on treble staff, e) appreciate music written in staff notation.	The learner is guided to: • 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 notes on staff to show the effect of accidentals, • sing or play melodies with scalic motion and at different pitch levels, • sing the major scale ascending and descending using tonic sol-fa, • describe melodic intervals between adjacent degrees of a major scale (TTSTTTS),	1. Why is pitch an important element in music? 2. How are different musical features used in interpreting music in staff notation?

			• construct major scales of *C, G, D,* and *A major on treble staff,* • sing or play the scales of C, G, D, and A major ascending and descending using appropriate pitching, • visually recognise key signatures of C, G, D and A major on sheet music, • sing simple melodies in *C, G, D,* and *A major* using tonic sol-fa and hand signs using the following process: identify metre and tone set, identify rhythmic patterns, identify opening pitch, sing entire selection while keeping a steady beat, • use digital devices and musical instruments to sound intervals; *perfect unison, major 2nd, minor 2nd, major 3rd and minor 3rd* in a diatonic major scale and aurally identify them, • discuss and describe intervals dictated to them and write them down using tonic sol-fa and staff notation in groups.	

Core competencies to be developed:

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

Values:

- **Respect:** the learner accommodates peers' opinions during group discussions.
- **Unity:** the learner works with peers in group work as they discuss and describe intervals dictated to them.
- **Responsibility:** the learner acquires responsibility while using digital devices and using online resources.

Pertinent and Contemporary Issues (PCIs):

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

Link to other subjects:

- **English, Kiswahili, Indigenous and Foreign Languages**: the learner sings songs in these languages and gain some proficiency in the languages.
- **Mathematics:** the learner's description of intervals enhances counting learnt in Mathematics.
- **Computer science:** the learner interacts with the digital devices and music notation software when notating pitches, scales and intervals.

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to write musical notes on treble staff.	Neatly writes musical notes on treble staff.	Writes musical notes on treble staff.	Writes musical notes on treble staff omitting a few details.	Writes musical notes on treble staff omitting many details.
Ability to describe melodic intervals of up to a 3rd in a simple melody.	Comprehensively describes melodic intervals of up to a 3rd in a simple melody.	Describes melodic intervals of up to a 3rd in a simple melody.	Describes melodic intervals of up to a 3rd in a simple melody leaving out a few details.	Describes melodic intervals of up to a 3rd in a simple melody leaving out many details.
Ability to construct the diatonic major scales on treble staff.	Easily constructs the diatonic major scales on treble staff.	Constructs the diatonic major scales on treble staff.	Constructs the diatonic major scales on treble staff overlooking a few details.	Constructs the diatonic major scales on treble staff only when guided.
Ability read simple melodies in major keys on treble staff.	Articulately reads simple melodies in major keys on treble staff.	Reads simple melodies in major keys on treble staff.	Reads simple melodies in major keys on treble staff with inaccuracies in either rhythm or pitch.	Reads simple melodies in major keys on treble staff with inaccuracies in both rhythm and pitch.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic Elements	**1.4 Narrative** (3 Lessons)	By the end of the sub strand the learner should be able to: a) explain the meaning of a narrative in Performing Arts, b) identify features of a narrative in Performing Arts, c) use voice, body and space to tell a story, d) demonstrate the qualities of a good story teller, e) appreciate the narrative as a tool for addressing issues in society.	The learner is guided to: • watch a live or recorded performance to describe a narrative and identify its features: *storyline, theme, characters,* • identify contemporary themes that can be explored in narrative, • research on features of a narrative using technology in pairs or groups and present the findings, • interact with accomplished story tellers within the community to identify the qualities of a good story teller, • narrate a story while demonstrating the qualities of a good story teller.	1. What constitutes a narrative? 2. How can contemporary issues be addressed using the narrative form? 3. How would you describe a good story teller?

Core competencies to be developed:

- **Communication:** the learner listens keenly and speaks to others with clarity during class discussions and presentations of their findings on features of a narrative.
- **Collaboration:** the learner works with others in groups to research on features of a narrative.
- **Learning to learn:** the learners are equipped with concepts, knowledge and skills relevant for continued learning.
- **Digital literacy:** the learner interacts with ICT devices during research work and class demonstrations.

Values:

- **Respect:** the learner accommodates others' views during class discussions and demonstrations.
- **Integrity:** the learner engaging in ethical sourcing and use of reference material.
- **Unity:** the learner works with others in groups to research and present findings on the narrative.

Pertinent and Contemporary Issues (PCIs)

- **Life skills:** learner develops interpersonal and effective communication through artistic language used in storytelling.
- **Social cohesion:** the learner social skills are developed as they interact with story tellers from the community.

Link to other subjects:

- **English, Kiswahili and Indigenous Languages:** the learner uses these languages as a medium of communication in class discussions, demonstration of some of the stories, songs within the stories and when interacting with some resource persons from the community.
- **Social Studies:** the learner gains knowledge in related themes on civic life, culture and legal issues handled in the narratives.
- **Computer Science:** The learner interacts with ICT gadgets to research and watch digital content relating to narratives.

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to explain the meaning of a narrative.	Elaborately explains the meaning of a narrative.	Explains the meaning of a narrative.	Explains the meaning of a narrative leaving out a few details.	Explain the meaning of a narrative leaving out many details.
Ability to identify features of a narrative.	Identifies features of a narrative citing relevant examples.	Identifies features of a narrative.	Identifies features of a narrative overlooking a few details.	Identifies features of a narrative overlooking many details.
Ability to use voice, body and space to tell a story.	Systematically illustrates the use of voice, body and space to tell a complete story.	Illustrates the use of voice, body and space to tell a story.	Uses some aspects of voice, body and space to tell a story.	Illustrate use of voice, body and space to tell a story only with help.
Ability to demonstrate the qualities of a good story teller.	Creatively demonstrates the qualities of a good story teller.	Demonstrates the qualities of a good story teller.	Demonstrates of the qualities of a good story teller overlooking a few details.	Demonstrate of the qualities of a good story teller overlooking many details.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic Elements	**1.5 Verse** (3 Lessons)	By the end of the sub strand the learner should be able to: a) describe the basic elements of a verse, b) discuss theme in verse in relation to issues affecting society, c) use voice techniques in reading and reciting verse to effect meaning, d) use body and space techniques in verse to enhance message delivery, e) appreciate the use of poetic language in communicating meaning.	The learner is guided to: • watch a live or recorded performance of a verse to identify, in collaboration with others, the elements of a verse: *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 to convey meaning and emotions, • watch or listen keenly to readings of short verses and identify poetic use of language, meanings and emotions conveyed.	1. How does verse address pertinent and contemporary issues in society? 2. How would you use language in a verse?

Core Competencies to be Developed:

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

Values:

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

Pertinent and Contemporary Issues:

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

Link to other subjects:

- **English, Kiswahili and Indigenous Languages**: the learner continues to develop linguistically as they use these languages as a medium of communication as they identify poetic use of language, meanings and emotions conveyed in a verse.
- **Social Studies:** the learner brainstorms how social issues addressed in the fictional world reflect the very social ones affecting society.
- **Computer Studies:** the learner manipulates video screening devices and spaces.

Assessment Rubric				
Indicator	**Exceeds Expectation**	**Meets Expectation**	**Approaches Expectation**	**Below Expectation**
Ability to describe the basic elements of a verse	Comprehensively describes the basic elements of a verse citing relevant examples.	Describes the basic elements of a verse.	Describes some basic elements of a verse,	Describe basic elements of a verse only when guided.
Ability to discuss theme in verse in relation to issues affecting society	Elaborately discusses theme in verse in relation to issues affecting society.	Discusses theme in verse in relation to issues affecting society.	Discusses theme in verse in relation to issues affecting society overlooking a few details.	Discusses theme in verse in relation to issues affecting society overlooking many details.
Ability to use voice techniques in reading and reciting verse to effect meaning.	Articulately uses voice techniques in reading and reciting verse to effect meaning.	Uses voice techniques in reading and reciting verse to effect meaning.	Uses voice techniques in reading and reciting verse to effect meaning with a few errors.	Uses voice techniques in reading and reciting verse to effect meaning with many errors.
Ability to use body and space in verse delivery to enhance communication.	Creatively uses body and space, and with ease, in verse delivery to enhance communication.	Uses body and space in verse delivery to enhance communication.	Uses body and space techniques in verse delivery to enhance communication with a few flaws.	Uses body and space techniques in verse to enhance communication with many flaws.

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) identify pertinent themes that can be explored in a skit, c) discuss the importance of improvisation in a skit, d) demonstrate the use of dialogue in a skit, e) discuss functions of costumes and props in a skit, f) appreciate the skit as a tool for addressing issues in society.	The learner is guided to: • watch live or recorded performances following research from the internet and identify the structure of a skit (*milestones, plot, language, improvisation),* • brainstorm on the basic structure of a skit with others in class, • research on pertinent themes that can be explored in a skit, such as safety and security, and report the findings to the class, • create dialogue to role-play different characters in a skit, • watch live or recorded performances and identify, in groups, the functions of costumes and props in a skit.	1. How can a skit address the issues that affect society? 2. In what ways can dialogue be used to develop character in a skit?

Core Competencies to be Developed:

- **Communication:** the learner listens keenly and speaks with clarity during class discussions on skits.
- **Collaboration:** the learner participates in group work in brainstorming on the structure of a skit.
- **Learning to learn:** the learner is equipped with concepts, knowledge, and skills relevant for continued learning.
- **Digital literacy:** the learner interacts with ICT devices by watching some skits on videos and the internet.

Values:

- **Respect:** the learner accommodates others' views during class discussions on skits.
- **Integrity:** the learner engages in ethical sourcing and use of reference material.
- **Unity:** the learner works with others in pairs and groups on research work and group activities on the skit.

Pertinent and Contemporary Issues

- **Safety and security education:** the learner gains skills that enhance awareness on the response of Performing Arts to social issues.
- **Peace education**: acquired as the learner discusses pertinent issues that promote peace of citizens in the society that can be addressed in a skit.

Link to other subjects:

- **English:** the learner uses the language in class discussions as a medium of communication on the elements of the skit.
- **Kiswahili:** the learner uses the language to role-play and demonstrate some elements of a skit.
- **Indigenous languages:** in performance of some of the skits when interacting with members of the community.
- **Social Studies:** the learner gains knowledge in related themes on civic life, culture, and legal issues handled in the skits.
- **Computer Science:** the learner interacts with ICT gadgets to research and watch digital content relating to skits.

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to describe the structure of a skit as a work of art	Systematically describes the structure of a skit as a work of art.	Describes the structure of a skit as a work of art.	Describes the structure of a skit as a work of art with a few flaws.	Describes the structure of a skit as a work of art with many flaws.
Ability to identify pertinent themes explored in a skit	Distinctly identifies pertinent themes explored in a skit.	Identifies pertinent themes explored in a skit.	Identifies pertinent many themes explored in a skit.	Identifies a few pertinent themes explored in a skit.
Ability to discuss the importance of improvisation in a skit	Elaborately discusses the importance of improvisation in a skit.	Discusses the importance of improvisation in a skit.	Discusses the importance of improvisation in a skit leaving out a few details.	Discusses the importance of improvisation in a skit leaving out many details.
Ability to demonstrate the use of dialogue in a skit	Artistically demonstrates the use of dialogue in a skit.	Demonstrates the use of dialogue in a skit.	Demonstrates the use of dialogue in a skit with a few errors.	Demonstrate the use of dialogue in a skit with many errors.
Ability to discuss functions of costumes and props in a skit.	In depth discusses functions of costumes and props in a skit.	Discusses functions of costumes and props in a skit.	Discusses functions of costumes and props in a skit leaving out a few details.	Discusses functions of costumes and props in a skit leaving out many details.

STRAND 2.0: CREATING

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	**2.1 Rhythm** (5 lessons)	By the end of the sub strand, the learner should be able to: a) outline the factors to consider in creating a rhythmic pattern, b) interpret simple rhythmic patterns in simple time, c) improvise rhythmic accompaniments to tunes in simple time, d) create simple rhythmic patterns in simple time, e) appreciate rhythms in simple time, created by self and others.	The learner is guided to: • listen to rhythmic patterns and identify factors to consider in creating a rhythmic pattern (*variation of note values, rests, repetition for unity, symmetry, adherence to time signature*) • sing or play songs in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time to identify the main beat and the notes values (*semi-breve, minim, crotchet, two quavers and semiquavers*), • tap rhythms of the notes as they recite their French rhythm names: *taa-aa-aa-aa* (semi-breve), *taa-*	1. How can various note combinations be used to form rhythms in simple time? 2. How does one improvise accompaniment patterns for music in simple time?

			aa (minim), *taa* (crotchet), *ta-te* (two quavers), and the semiquavers (*ta-te, ta te-fe, ta-fa te*), • sing or play songs in simple time: $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time, identifying the strong and weak beats, • individually and in groups, write 4-bar rhythmic patterns from dictation, • take turns with others to tap different combinations of note-groupings from a list of flash-cards to create two bars of rhythmic patterns in simple time, • use music applications to further learn rhythms, • create own 4-bar rhythmic patterns in	

			simple time: $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time adhering to integrity and originality, • clap or play and recite the French rhythm names of rhythms created by self and others, • sing tunes in simple time and use drums, and other percussion instruments to improvise rhythmic accompaniment individually and in groups.	

Core competencies to be developed:

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

Values:

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

Pertinent and Contemporary Issues (PCIs)

- **Social cohesion:** the learner interacts with online reference material and with others in groups.

Link to other subjects:

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

Assessment Rubric

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to outline the factors to consider in creating a rhythmic pattern	Systematically outlines 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 a few factors to consider in creating a rhythmic pattern only when given hints.

Ability to interpret simple rhythmic patterns in simple time.	Meticulously interprets rhythmic patterns in simple time using French rhythm names and plays them on an instrument.	Interprets rhythmic patterns in simple time correctly.	Interprets rhythmic patterns in simple time overlooking a few details.	Interpret rhythmic patterns in simple time overlooking many details.
Ability to improvise a rhythmic accompaniment to tunes in simple time.	Effortlessly and spontaneously improvises rhythmic accompaniment to a variety of tunes in simple time.	Improvises rhythmic accompaniment to tunes in simple time.	Improvises rhythmic accompaniment to tunes in simple time with a few flaws.	Improvises rhythmic accompaniment to tunes in simple time with many flaws.
Ability to create rhythmic patterns in simple time.	Innovatively creates rhythmic patterns in simple time.	Creates rhythmic patterns in simple time.	Creates rhythmic patterns in simple time with a few errors.	Creates rhythmic patterns in simple time with many errors.

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

			• use music notation software or applications to notate and create melodies, • use digital devices to record own and others' melodies for sharing and peer review.	

Core competencies to be developed:

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

Values:

- **Unity:** the learner works in groups to use hand signs and in creating melodies.
- **Love:** the learner participates in group discussions without discrimination.
- **Respect:** the learner gives appropriate comments and responds respectfully to other's views as they critique each other's melodies.
- **Responsibility:** the learners are able to responsibly use the resources availed to them, such as computers, in the process of creating music.
- **Integrity:** the learner creates original melodies without copying from others.

Pertinent and Contemporary Issues (PCIs)

- **Mentorship and peer education:** the learner shares their melodies with peers for review or critique and further improvement.
- **Decision making:** the learner uses the knowledge learnt in creating own melodies.

Link to other subjects:

- **Computer Science:** the learner uses computer or phone music software or apps to create, play and record own melodies

Assessment Rubric

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to identify qualities of a good melody.	Meticulously identifies qualities of a good melody.	Identifies the qualities of a good melody.	Identifies qualities of a good melody overlooking a few details.	Identifies qualities of a good melody overlooking many details.
Ability to interpret 4-bar melodies in simple time.	Competently interprets 4-bar melodies with correct pitch and rhythm.	Interprets 4- bar melodies with correct pitch and rhythm.	Interprets 4- bar melodies in simple time with a few inaccuracies in pitch or rhythm.	Interprets 4-bar melodies in simple time with many inaccuracies in pitch and rhythm.
Ability to create 4-bar melodies in simple time using treble staff.	Imaginatively creates 4-bar melodies in simple time using treble staff.	Creates 4- bar melodies in simple time using treble staff.	Creates 4- bar melodies in simple time using treble staff with a few errors.	Creates 4- bar melodies in simple time using treble staff with many errors.
Ability to play or sing melodies created by self and others.	Expressively plays or sings melodies created by self and others.	Plays or sings melodies created by self and others.	Plays or sings melodies created by self and others with a few of inaccuracies in pitch and rhythm	Plays or sings melodies created by self and others with a lot of inaccuracies in pitch and rhythm.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	**2.3 Narrative** (4 Lessons)	By the end of the sub strand, the learner should be able to: a) choose an appropriate theme suitable for a narrative, b) create milestones of a story on a pertinent issue in society, c) script a narrative showing a clear structure that conveys the intended message, d) create characters that are identifiable to society, e) appreciate the art of creating stories.	The learner is guided to: • identify and discuss pertinent issues in society that can be addressed in a narrative such a COVID-19, drugs and substance abuse, and cancer, • select a theme to be developed into a narrative , • research on the process of scripting a story using ICT resources in pairs or groups, • develop a logical flow of ideas using a pictorial presentation of a story, • develop characters and create a narrative, • participate in a short presentation of a narrative process and picks out milestones, • collaborate in pairs or groups, to use language and style to artistically create narratives.	1. How are ideas for creating narratives sourced? 2. How can milestones in the narrative be developed? 3. How is a narrative structured in terms of language and style? 4. How are characters developed in a narrative?

Core competencies to be developed:

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

Values:

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

Pertinent and Contemporary Issues (PCIs)

- **Life skills education:** effective communication is enhanced as the learner collaborates in pairs or groups.
- **Communicable diseases:** the learner creates narratives that highlight health issues in society.

Link to other subjects:

- **English:** developed through class discussions as a medium of communication on the elements of the narrative.
- **Kiswahili:** as a medium of communication within the class, in pairs and in groups, on the aspects of narratives and demonstrations.
- **Indigenous Languages**: as a medium of communication in performance of some of the stories, songs within the stories and when interacting with some resource persons from the community
- **Social Studies:** related to themes and topics handled in the stories.
- **Digital literacy:** the learner interacts with ICT gadgets to research and watch digital content relating to narratives

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to choose an appropriate theme for a narrative.	Imaginatively chooses an appropriate theme for a narrative.	Chooses an appropriate theme for a narrative.	Chooses an appropriate theme for a narrative overlooking a few details.	Chooses a theme for a narrative overlooking many details.
Ability to create milestones of a story on a pertinent issue in society.	Imaginatively creates milestones of a story on a pertinent issue in society with a smooth flow.	Creates milestones of a story on a pertinent issue in society.	Creates milestones of a story on a pertinent issue in society with a few errors.	Creates milestones of a story on a pertinent issue in society with many errors.
Ability to script a narrative showing a clear structure that conveys the intended message.	Creatively scripts a narrative showing a clear structure that conveys the intended message.	Scripts a narrative showing a clear structure that conveys the intended message.	Scripts milestones of a narrative with a structure to convey the intended message with a few errors.	Scripts milestones of a narrative that do not clearly convey the intended message with many errors.
Ability to create characters that are identifiable to society.	Skilfully creates characters that are identifiable to society.	Creates characters that are identifiable to society.	Creates a few characters that are identifiable to society.	Creating characters that are identifiable to society only when guided.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	**2.4 Verse** **(4 Lessons)**	By the end of the sub strand, the learner should be able to: a) identify an appropriate theme in society for a verse script, b) script a verse with a clear structure and developed persona to address specific issues in the community, c) use poetic language in writing a verse, d) create relevant props using locally available materials to enhance verse delivery, e) appreciate creative verse writing to address specific issues in the community.	The learner is guided to: • watch live or recorded verse performances to help identify pertinent issues in society which can be addressed through verse, • research using the digital space or dictionaries, among others, on appropriate diction and style for the verse while working in groups, • sketch a verse script in collaboration with other learners on topics such as child rights, care and protection, • draft a verse script with a clear structure and developed persona, with guidance, • revise and proofread the script 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.	1. How is a verse structured? 2. How is a persona created in verse? 3. Which effects are created by choice of diction, themes and props?

Core competencies to be developed:

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

Values:

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

Pertinent and Contemporary Issues (PCIs)

- **Child rights:** the learner develops awareness as they devise verses that promote child rights, care and protection.

Link to other subjects:

- **English, Kiswahili and Indigenous Languages:** the learner acquires language for self-expression as they script a verse.
- **Social Studies:** the learner creates verses which address social issues
- **Visual Arts and Technical Studies:** the learner uses props and costumes from locally available materials using skills gained in Visual Arts.

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to identify an appropriate theme in society for a verse script.	Meticulously identifies an appropriate theme in society for a verse script.	Identifies an appropriate theme in society for a verse script.	Identifies a theme in society for a verse script with a few errors.	Identifies a societal theme for a verse script only when guided.
Ability to script a verse with a clear structure and developed persona to address specific issues in the community.	With novelty 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 a clear structure and a developed persona to address specific issues in the community omitting a few details.	Scripts a verse with unclear structure and an undeveloped persona to address specific issues in the community.
Ability to use poetic language in writing a verse.	Aptly and vividly uses poetic language in writing a verse.	Uses poetic language in writing a verse.	Uses limited poetic language in writing of verse.	Uses poetic language in writing of verse only when guided.
Ability to create relevant props with the use of locally available materials to enhance verse delivery.	Artistically creates relevant props using locally available materials to enhance verse delivery.	Creates relevant props using locally available materials to enhance verse delivery.	Creates relevant props using locally available materials to enhance verse delivery leaving out a few details.	Creates relevant props using locally available materials to enhance verse delivery leaving out many details.

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 relevant props, costumes and make-up to enhance the message in the skit, d) appreciate the use of locally available resources in generating a skit.	The learner is guided to: • explore the local community and identifies a pertinent issue in the society which can be addressed in a skit, • narrate a scenario for a skit in a group, • create milestones for a skit in a group, • establish characters that would develop the action in a skit, • use appropriate language to create a skit, • write a script of a skit addressing a contemporary and pertinent issue in the society, such as racial discrimination and ethnicity, • design, collect and use items for improvisation of costume, make-up and props from the local environment.	1. What do you consider in creating a story for a skit? 2. How do milestones develop the storyline of a skit? 3. How do you improvise props, costumes and make-up to portray a character in a skit?

Core competencies to be developed:

- **Communication:** the learner listens keenly and speaks fluently during class discussions as they create skits.
- **Collaboration:** the learner participates in groups as they research on how creating scripts is done.
- **Self-efficacy:** the learner applies the concepts learnt to create, building confidence and self-esteem.
- **Learning to learn:** the learner is equipped with concepts and skills relevant for continued learning as they engage in creating skits.
- **Digital literacy:** when the learner interacts with ICT devices in learning.

Values:

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

Pertinent and Contemporary Issues (PCIs)

- **Ethnic and racial relationship:** the learner creates skits for performance on themes such as racial discrimination and ethnicity, among other topics.
- **Health education:** the learner creates skits that raise awareness about health issues.

Link to other subjects:

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

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to select a pertinent issue in the society and create a scenario for a skit.	Systematically 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 an unclear scenario for a skit.	Selects a pertinent issue in the society nor creates a clear scenario for a skit only when guided.
Ability to use suitable language and style to portray character in a skit.	Creatively uses suitable language and style to portray character in a skit.	Uses suitable language and style to portray character in a skit.	Uses suitable language to portray character in a skit with a few errors.	Uses suitable language and style to portray character in a skit only when guided.
Ability to design relevant props, costumes and make-up to enhance the message in the skit.	Imaginatively designs relevant props, costumes and make-up to enhance the message in the skit.	Designs relevant props, costumes and make-up to enhance the message in the skit.	Designs relevant props, costumes and make-up to enhance the message in the skit leaving out a few details.	Designs relevant props, costumes and make-up to enhance the message in the skit leaving out many details.

STRAND 3.0: PERFORMING

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	**3.1 Folk Songs** (5 lessons)	By the end of the sub strand the learner should be able to: a) classify Kenyan folk songs according to the origin, type and function, b) discuss the social and economic uses of Kenyan folk songs, c) perform solo folk songs from different Kenyan communities, d) perform group folk songs from different Kenyan communities, e) appreciate performing folk songs from different cultural backgrounds.	The learner is guided to: • watch live or recorded performances of folk song and define this genre of music, • visit a cultural center, attend a festival or explore any other performing arts spaces where Kenyan folk songs are performed and gather information on various folk songs (*background, occasion, purpose, participants, movements, costumes, accompaniment and message*) • 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 folk songs, • listen to or watch various types of folk songs from different Kenyan	1. What is the place of folk songs in society? 2. How do Kenyan folk songs differ from Western folk songs? 3. How is solo performance different from group performance?

			communities and select several to perform as solo and in groups, • discuss and practise techniques of performing a Kenyan folksong: *posture, poise, diction, voice projection and balance, phrasing, tempo, tone, dynamics, expression and interpretation, gestures and movement, intensity, mood and idiom,* • take up various roles in rehearsal and performance of Kenyan folk songs, *applying the appropriate techniques* of performance learnt, • research and make a report on types of folk songs in a particular Kenyan community with the help of a parent/guardian (lullabies, play songs, initiation songs, marriage songs, sacred songs, work songs, dirges, among others).	
Core competencies to be developed: • **Communication:** the learner speaks fluently in group discussions. • **Collaboration:** the learner takes part in group performances of Kenyan folk songs.				

- **Citizenship:** the learner participates in class discussions on Kenyan folk songs, and performances of Kenyan folksongs.
- **Digital literacy:** the learner interacts with digital devices to learn Kenyan folk songs, as well as record and archive them.
- **Self-efficacy:** the learner masters musicianship techniques and applies in performance.
- **Critical thinking and problem solving:** the learner discusses the social and economic importance of folk songs in society.

Values:

- **Respect:** the learner accommodates others' views and contributions in group discussions.
- **Integrity:** the learner ethically sources and use of digital material.
- **Patriotism:** the learner takes pride in studying and performing Kenyan folksongs.
- **Unity:** the learner collaborates with others as they sing Kenyan folk songs and appreciation of music from each others' cultures.
- **Responsibility:** the learner takes charge of their own work in performing solo folk songs, collecting, and storing them.
- **Love:** the learner appreciates performing folk songs from different communities other than their own.

Pertinent and Contemporary Issues (PCIs):

- **Ethnic and racial relations, social cohesion:** learner acquires these skills as they discuss and perform folksongs from a wide range of cultural origins.

Link to other subjects:

- **Indigenous and Foreign Languages:** the learners sing songs in these languages and gain a degree of proficiency.
- **Social Studies:** the learner acquires more information on Kenya's history and culture as they perform Kenyan folk songs.
- **Visual Arts:** the learner uses resources such as drums and shakers developed using skills gained in Visual Arts in the performance of folk songs.

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to classify Kenyan folk songs according to the origin, type and function.	Systematically classifies Kenyan folk songs according to the origin, type and function.	Classifies Kenyan folk songs according to the origin, type and function.	Classifies some Kenyan folk songs according to the origin, type and function.	Classifies Kenyan folk songs according to the origin, type and function only when guided.
Ability to discuss the social and economic uses of Kenyan folk songs.	Elaborately discusses the social and economic uses of Kenyan folk songs, citing relevant examples.	Discusses the social and economic uses of Kenyan folk songs.	Discusses the social and economic uses of Kenyan folk songs leaving out a few details.	Discusses the social and economic uses of Kenyan folk songs leaving out many details.
Ability to perform solo folk songs from different Kenyan communities.	Expressively performs a wide variety of solo folk songs from Kenyan communities, effectively taking up various roles.	Performs solo folk songs from different Kenyan communities.	Performs solo folk songs from different Kenyan communities with a few flaws.	Performs solo folk songs from different Kenyan communities with many flaws.
Ability to perform group folk songs from different Kenyan communities.	Effectively and expressively performs group folk songs from different Kenyan communities.	Performs group folk songs from different Kenyan communities.	Performs group folk songs from different Kenyan communities with a few errors.	Performs group folk songs from different Kenyan communities with many errors.

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

			resource persons or mentors, or visit a cultural centre, • use digital devices to observe various techniques of tuning and playing Kenyan idiophones, • practise tuning and playing various idiophones, • discuss the role of the various idiophones in a performance, **Project:** **Tasks** • select an idiophone instrument and rehearses given pieces of music in a percussion band • identify a suitable audience and in a percussion band, performs to them different pieces of music	

Core competencies to be developed:

- **Creativity and imagination:** the learner applies techniques of playing a percussion instrument in a band.
- **Critical thinking and problem solving**: the learner cares for an idiophone by applying appropriate care and maintenance procedures.
- **Communication:** the learners communicate clearly as they discuss in groups on naming and classification of Kenyan idiophones.
- **Collaboration:** the learner plays a musical instrument with others in a percussion ensemble.
- **Learning to learn:** the learners are equipped with concepts, knowledge and skills relevant for continued learning.

- **Digital literacy:** the learner uses digital devices to learn playing techniques and maintenance of Kenyan idiophones.
- **Citizenship**: the learner gets to learn about and appreciates playing idiophones drawn from different communities in Kenya.
- **Self-efficacy:** the learner plays an idiophone in an ensemble gaining self-confidence and belief in self.

Values:

- **Respect:** the learner accommodates others' views during group discussions and class activities.
- **Integrity:** the learner sources and uses reference material observing ethics.
- **Responsibility:** the learner observes safety and ethical use of the internet.
- **Unity:** the learner works with others as they play in percussion band.
- **Patriotism:** the learner gets to appreciate playing idiophones drawn from different communities in Kenya.

Pertinent and Contemporary Issues (PCIs)

- **Ethnic and racial relations:** the learner gains knowledge and skills about idiophones from various Kenyan cultures.
- **Social cohesion:** the learner interacts with others as they play a Kenyan idiophone in an ensemble.

Link to other subjects:

- **Social Studies:** the learner encounter information on different geographical locations of the country as they learn about distribution of Kenyan percussion instruments.
- **Computer Science**: the learner uses digital devices and the internet to access information on instruments.
- **Technical Studies:** the learners acquire tuning and playing skills for use in their later music-related careers.

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to classify idiophones from Kenyan communities.	Systematically classifies all Kenyan idiophones.	Classifies idiophones from Kenyan communities.	Classifies idiophones from Kenyan communities with a few errors.	Classify idiophones from Kenyan communities with many errors.
Ability to discuss the role of idiophones in a performance.	Elaborately discusses the role of idiophones in a performance.	Discusses the role of idiophones in a performance.	Discusses the roles of idiophones in a performance leaving out a few details.	Discusses the roles of idiophones in a performance leaving out many details.
Ability to apply proper care and maintenance procedures for idiophones.	Creatively applies the proper procedures of care and maintenance of Kenyan idiophones.	Applies the proper procedures for care and maintenance of Kenyan idiophones.	Applies proper procedures of care and maintenance of Kenyan idiophones overlooking a few details.	Applies procedures of care and maintenance of Kenyan idiophones overlooking many details.
Ability to apply appropriate techniques of tuning idiophones.	With precision, applies appropriate techniques of tuning idiophones.	Applies appropriate techniques of tuning idiophones.	Applies a few appropriate techniques of tuning idiophones.	Applies appropriate techniques of tuning idiophones only when guided.
Ability to play the idiophone in a percussion band performance.	Skilfully plays the idiophone in a percussion band performance.	Plays the idiophone in a percussion band performance.	Plays the idiophone in a percussion band performance with a few flaws.	Plays the idiophone in a percussion band performance with many flaws.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	**3.3. Western Solo Instruments** (5 lessons)	By the end of the sub strand, the learner should be able to: a) apply appropriate techniques for tuning the descant recorder or any other solo Western instrument, b) play the scale of *C* major from staff notation, c) sight-read simple melodies in *C major*, in simple time, on a descant recorder or any other Western solo instrument, d) apply appropriate techniques while playing the descant recorder or a western solo instrument, e) observe performance directions while	The learner is guided to: • watch videos or demonstration of techniques of tuning the descant recorder or any other Western instrument and apply them, • search and watch videos or live demonstration of solo instrumentalists demonstrating playing notes of the scale of *C major* and practises playing them on a descant recorder or any solo Western instrument, • listen to and imitate playing melodies from audio recordings, • read and interpret fingering charts of a descant recorder or any other Western solo instrument for the scale of *C major,*	1. How are appropriate techniques applied in playing Western instruments? 2. What is the value of sight reading music?

		playing a piece of music on a the descant recorder or a western solo instrument, f) appreciate playing music on the descant recorder and any other Western solo instrument.	• individually and with others practice reading and playing the scale of C major on treble staff, ascending and descending, • individually and in groups practises and plays melodies in *C major*, in simple time and in staff notation, • sight-read 2-bar melodies in *C major* and in simple time, • individually and in pairs practise playing the descant recorder or any other solo Western instrument applying appropriate playing techniques (e.g. *tonguing, fingering*, *strumming, picking, bowing, blowing, tone quality*), • observe correct performance directions for repeat (repeat marks, *da capo* and *dal segno*), articulation (*legato* and *staccato*), dynamics	

			(loud and soft) and tempo (fast and slow), • search for and collect short duets *in C major* and in *simple time*, and practice an own part for performance in pairs or in two groups, • take part in playing solo instruments during school assembly, clubs, events and festivals, **Project** • select and play solo pieces in *C Major in simple time* on the descant recorder or any other solo Western instrument.	
Core competencies to be developed: • **Communication:** the learner sight-reads and interprets given instrumental music. • **Collaboration:** the learner collaborates with others in groups to play, research and apply different playing techniques. • **Self-efficacy:** the learner builds confidence, resilience and self-esteem as she or he plays the descant recorder or Western solo instrument. • **Creativity and imagination:** the learner applies techniques of playing the descant recorder or Western solo instrument.				

- **Learning to learn:** the learner seeks to apply knowledge learnt in class to spaces beyond the classroom by playing their solo instruments in these spaces.
- **Digital literacy:** the learner uses digital devices to download music for sight-reading and playing.

Values:

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

Pertinent and Contemporary Issues (PCIs):

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

Link to other subjects:

- **Computer Science:** the learner uses digital devices to download materials such as the anthems and duets for use in the classroom.
- **Physical education:** the learner maintains an appropriate playing position and fingering techniques when playing their solo instruments.
- **Home science:** the learner maintains, cleans, and stores their instruments appropriately.

Assessment Rubric				
Indicators	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to apply appropriate techniques for tuning the descant recorder or any other solo western instrument	Skillfully 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 appropriate techniques for tuning the descant recorder or any other solo western instrument only when guided.
Ability to play the scale of C major ascending and descending from a staff notation	Flawlessly plays the scale of C major ascending and descending from a staff notation	Plays the scale of C major ascending and descending from a staff notation	Partially plays the scale of C major ascending and descending from a staff notation with a few inconsistency in flow.	Plays the scale of C major ascending and descending from a staff notation with many inaccuracies in pitch and rhythm.
Ability to sight read melodies in C major and in *simple time* on a descant recorder or any other Western solo instrument.	Articulately 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 a few errors in pitch or rhythm.	Sights read melodies in simple time and in C major on a descant recorder or any other Western solo instrument with many errors in pitch or rhythm.

Ability to apply appropriate playing techniques while playing the descant recorder or any other solo instrument.	Artistically and expressively applies appropriate playing techniques while playing the descant recorder or any other solo instrument.	Applies appropriate playing techniques while playing the descant recorder or any other solo instrument.	Applies appropriate playing techniques while playing the descant recorder or any other solo instrument.	Applies with difficulty some appropriate playing techniques while playing the descant recorder or any other solo instrument.
Ability to observe performance directions while playing a piece for the descant recorder or any other solo instrument	Accurately and constantly observes performance directions while playing a piece for the descant recorder or any other solo instrument.	Observes all the performance directions while playing a piece for the descant recorder or any other solo instrument.	Observes a few performance directions while playing a piece for the descant recorder or any other solo instrument.	Observes performance directions while playing a piece for the descant recorder or any other solo instrument only when guided.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	**3.4 Kenyan Folk Dance** (5 lessons)	By the end of the sub strand the learner should be able to: a) classify folk dances from diverse Kenyan communities, b) provide background information on Kenyan folk dance, c) perform a Kenyan folk dance with appropriate dance movements, d) sing songs that are appropriate for the dance, e) use appropriate music instruments, costumes, props, and make-up in a Kenyan folk dance, f) appreciate different cultures through performing folk	The learner is guided to: • search and watch videos or live performances of folk dances from diverse Kenyan communities and categorise them according to; *gender, occasion, function, themes or messages, age, and community,* • individually introduce a folk dance highlighting the title, theme, community, gender and occasion of a performance, • watch videos or live performances of folk dances to learn the use of space and energy in a dance in line with the cultural idiom, • perform a selected Kenyan folk dance with appropriate body and facial expressions that communicate ideas in the theme,	1. What contributes to a good folk dance performance? 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?

		dances from diverse Kenyan communities	• apply appropriate dance formations in a folk dance, • improvise culture-specific dance movements exhibiting spontaneity in the performance of folk dances, • perform a Kenyan folk dance using appropriate instruments, costumes, props, and make-up, • appraise own and peers' performances of Kenyan folk dances.	

Core competencies to be developed:

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

Values:

- **Responsibility:** the learners take on different roles in a folk dance.
- **Respect:** the learner respects others during a folk dance performance.
- **Unity:** the learners work together as a team in a performance.

Pertinent and Contemporary Issues (PCIs)

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

Link to other subjects:

- **Physical Education and Sports:** the learner develops motor skills or kinesthetic sensibility to improve self-concepts during folk dance performance.
- **Social studies:** the learners learn their own traditions and culture through folk dances.
- **Indigenous Languages:** the learners master concepts in local languages through the performance of folk dances.

Assessment Rubric

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to classify the folk dances in diverse Kenyan communities.	Accurately classifies, giving details and citing relevant examples of folk dances in diverse Kenyan communities.	Classifies folk dance dances in diverse Kenyan communities.	Classifies folk dances in diverse Kenyan communities overlooking a few details.	Classifies folk dances in diverse Kenyan communities overlooking many details.

Ability to provide background information on a Kenyan folk dance.	Comprehensively provides detailed background information on a Kenyan folk dance.	Provides detailed background information on a Kenyan folk dance.	Provides limited background information on a Kenyan folk dance.	Provides the background information on a Kenyan folk dance only when guided.
Ability to perform a Kenyan folk dance with appropriate dance movements.	Creatively performs a Kenyan folk dance with appropriate dance movements.	Accurately performs a Kenyan folk dance with appropriate dance movements.	Performs a Kenyan folk dance with appropriate dance movements with a few inconsistencies in dance movements.	Performs a Kenyan folk dance with many inconsistencies in dance movements.
Ability to sing songs that are appropriate for the dance.	Expressively sings songs that are appropriate for the dance.	Sings songs that are appropriate for the dance.	Sings songs that are appropriate for the dance with a few flaws.	Sings songs that are appropriate for the dance only when given cues.
Ability to use appropriate musical instruments, costumes, props, and make-up in a Kenyan folk dance performance.	Artistically uses appropriate music instruments, costumes, props, and make-up in a Kenyan folk dance performance.	Uses appropriate musical instruments, costumes, props, and make-up in a Kenyan folk dance performance.	Uses appropriate musical instruments, costumes, props, and make-up in a Kenyan folk dance performance with a few errors.	Uses musical instruments, costumes, props, and make-up in a Kenyan folk dance performance only when guided.

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Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	**3.5 Narrative** (4 Lessons)	By the end of the sub strand the learner should be able to: a) cast narrators to perform a narrative from an agreed-on script, b) take up assigned roles during rehearsals to internalise the narrative, c) present a story exploiting the use of voice, body, and space to convey the intended message, d) portray characters in a story through the narration experience, e) design and use props and costumes to enhance messages and characters of the story, f) appreciate the narrative as a tool for addressing pertinent issues in society.	The learner is guided to: • watch, in groups, live performances and video clips of performances of a narrative as learners interact with a narrative script and cast narrator(s), • attend rehearsals in and out of class to internalise 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 presentations of a narrative. **Project** • Make a presentation of a complete narrative **Task**	1. How can a narrative be effectively presented? 2. What makes a good narrator? 3. What is the role of the audience in the narration process?

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

Core competences to be developed:

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

Values:

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

Pertinent and Contemporary Issues (PCIs)

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

Link to other subjects:

- **English and Kiswahili:** the learner takes part in class discussions using these languages as a medium of communication.
- **Indigenous Languages:** the learner uses these languages as a medium of communication as they interacts with some resource persons from the community.

Assessment Rubric

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability cast narrators to perform a narrative from an agreed-on script.	Creatively casts narrators to perform a narrative from an agreed-on script.	Casts narrators to perform a narrative from an agreed-on script	Casts narrators to perform a narrative from an agreed-on script overlooking a few aspects.	Casts narrators to perform a narrative from an agreed-on script only when guided.
Ability to take up assigned roles during rehearsals to internalise the narrative.	Effectively takes up extra roles during rehearsals to internalise the narrative.	Takes up assigned roles during rehearsals to internalise the narrative.	Takes up assigned roles during rehearsals to internalise the narrative overlooking a few details.	Takes up assigned roles during rehearsals to internalise the narrative overlooking many details.

Ability to present a story, exploiting the use of voice, body, and space to convey the intended message.	Imaginatively presents a complete story, creatively exploiting the use of voice, body, and space to convey the intended message.	Presents a story exploiting the use of voice, body, and space to convey the intended message.	Presents a story exploiting the use of voice, body, and space to convey the intended message with a few errors.	Presents a story exploiting the use of voice, body, and space with many errors.
Ability to portray 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.	Portrays some characters in a story through the narration experience.	Portrays the characters in a story through the narration experience only when guided.
Ability to design and use props and costumes 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 costumes to enhance the message and characters of the story.	Designs and uses props and costumes to enhance the message and characters of the story overlooking a few details.	Designs and uses props and costumes to enhance the message and characters of the story overlooking many details.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	**3.6 Verse** (4 Lessons)	By the end of the sub strand the learner should be able to: a) discuss how a persona's point of view expresses meaning in a verse, b) perform a verse using voice techniques to convey the intended message, c) use body and space appropriately in performing a verse to convey the intended message, d) appreciate the use of poetic language, voice, paralinguistic features, and stage movements as complementary elements in verse performance.	The learner is guided to: • read the verse script to brainstorm with other learners, the meaning conveyed by the persona's view, • rehearse the verse to internalise the persona's message, • watch live or recorded verse performances to identify performance features, • perform a verse before an audience while employing the use of voice, body, and movement to deliver the message, • reflect on individual performance based on an appraisal from other learners.	1. How do we use verse performance to express issues in society? 2. How do we make the presentation of a verse interesting and memorable?

Core competencies to be developed • **Communication:** the learner develops linguistic skills and improves interpersonal relationships. • **Collaboration:** the learner works with others during rehearsals and performances. • **Learning to learn:** the learner improves on performance through rehearsals and gets feedback from the audience. • **Creativity and imagination:** the learner uses language, body, and space artistically to communicate the message of the verse.
Values • **Social Justice:** the learner takes the responsibility of educating the public through entertainment. • **Love:** the learner acquires the value of love from empathising with others based on the characters and messages from poetry. • **Responsibility:** the learner shares duty while undertaking group assignments.
Pertinent Contemporary Issues (PCI's) • **Mentorship:** the learner reflects on individual performance based on appraisal from other learners. • **Life skills education:** the learner performs skits and develops communication skills to enhance interpersonal relationships.
Link to other subjects • Social Studies: the learner enacts human experiences. • Computer Science: the learner incorporates the use of technology when performing verse.

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to discuss how a persona's point of view expresses meaning in a verse.	Comprehensively 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 aspects of the persona's view in expressing the meaning of a verse leaving out a few details.	Discusses aspects of the persona's view in expressing the meaning of a verse leaving out many details.
Ability to perform a verse using voice techniques to convey the intended message.	Creatively performs a verse while using voice techniques to convey the intended message.	Performs a verse while using voice techniques to convey the intended message.	Performs a verse while using voice techniques to convey the intended message with a few errors.	Performs a verse using voice techniques to convey the intended message with many errors.
Ability to use body and space appropriately in performing a verse to convey the intended message.	With ease performs a verse using body and space appropriately to express the intended message.	Performs a verse using body and space appropriately to express the intended message.	Performs a verse using aspects of body and space techniques to express the intended message overlooking a few details.	Performs a verse using aspects of body and space techniques to express the intended message overlooking many details.

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

		f) appreciate the use of skits in addressing pertinent issues in society. **Project** a) stage a five-minute skit in class/school.	**Project Task**: • script a skit based on a pertinent and contemporary issue in society, • cast for the skit, • rehearse the skit, • design and collect costumes and props for the skit, • stage a full presentation of the skit in class, • get feedback from the class.	

Core competencies to be developed:

- **Citizenship:** the learner makes skit performances depicting the rights and privileges of citizens and other national issues.
- **Communication:** the learner listens and speaks clearly to others as they improvise and perform skits.
- **Collaboration:** the learner taking up and performing roles in groups in a skit.
- **Critical thinking and problem solving:** the learner enacts skits based on societal problems and suggests remedies in the skits performed
- **Creativity and imagination**: 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:** the learner develops self-esteem and self-awareness through the performance of skits.

Values:

- **Patriotism:** the learner performs skits encouraging positive aspects and responsibilities towards his/her country.
- **Love:** the learner gets acquainted with the value of care and concern for others through supporting others on stage and performing skits highlighting love and concern for others.

- **Unity:** the learner works in teams on stage to make performances.
- **Social Justice:** the learner gets equipped with the value of fairness during auditioning and casting.
- **Responsibility:** the learner takes up responsibility by taking up roles assigned during group work.

Pertinent and Contemporary Issues:

- **Gender education:** the learner is sensitised on issues of gender through performing skits on the theme.
- **Animal welfare education**: the learner gains important values by handling themes promoting animal welfare education.
- **Career guidance:** the learner is supported by parents to acquire the necessary knowledge and skills while designing props and costumes.

Link to other subjects:

- **English:** the learner uses English as they perform some skits.
- **Kiswahili:** the learner uses the national language as one of the languages to perform skits.
- **Indigenous Languages:** the learner uses Indigenous Languages to connect with the community through research and performances.
- **Health Education:** the learner gets equipped with knowledge to share messages that promote health awareness among other pertinent societal issues as they perform related skits.
- **Visual Arts:** the learner designs stage and costumes to enhance communication.

Assessment Rubric

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to describe a scenario on a selected theme on a pertinent and contemporary issue.	With novelty describes a scenario on a selected theme on a pertinent and contemporary issue.	Describes a scenario on a selected theme on a pertinent and contemporary issue.	Describes a scenario on a selected theme on a pertinent and contemporary issue omitting a few details.	Describes a scenario on a selected theme on a pertinent and contemporary issue omitting many details.

Ability to audition and cast for the skit.	Skillfuly uditions and casts appropriately for the skit with ease.	Auditions and casts for the skit.	Auditions and casts for the skit overlooking a few details.	Audition and cast for the skit only with help.
Ability to interpret milestones and perform a devised skit in groups.	With ease and imagination interprets milestones and performs a devised skit, in groups.	Interprets milestones and performs a devised skit, in groups.	Interprets milestones and performs a devised skit, in groups leaving out a few details.	Interprets milestones and performs a devised skit, in groups leaving out many details.
Ability to manipulate voice, body, and space to deliver the message in the skit effectively.	Innovatively manipulates the use of voice, body, and space to effectively deliver the message in the skit.	Manipulates voice, body, and space to effectively deliver the message in the skit.	Manipulates voice, body, and space to deliver the basic message in the skit.	Manipulate voice, body, and space with difficulty to deliver the message in the skit.
Ability to use props, costumes, and make-up in enhancing the performance of a skit on a given theme.	Uses props, costumes, and make-up with novelty to enhance the performance of a skit on a given theme.	Uses props, costumes, and make-up to enhance the performance of a skit on a given theme.	Uses props, costumes, and make-up to enhance the performance of a skit on a given theme overlooking a few details.	Uses props, costumes, and make-up to enhance the performance of a skit on a given theme overlooking many details.

STRAND 4.0: CRITICAL APPRECIATION

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

			• discuss personal feelings, mood, and attitudes experienced from folk performances watched or listened to, • analyse Kenyan folk music performances within the community and on mass media.	

Core competencies to be developed:

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

Values:

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

Pertinent and Contemporary Issues (PCIs):

- **Integrity:** the learners interact with folk music reference material without plagiarism.
- **Self-esteem, self-awareness, effective communication, and assertiveness:** the learner develops these skills as they interact with each other in groups.
- **Social cohesion:** the learner analyses folk music messages on social cohesion.
- **Patriotism and Citizenship education**: the learner appreciates different cultures through analysis of Kenyan folk music.

Link to other subjects:

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

Assessment Rubric

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to identify the medium of performance in a Kenyan folk music performance.	Easily identifies the medium of a Kenyan folk music performance.	Identifies the medium of a Kenyan folk music performance.	Identifies the medium of a Kenyan folk music performance overlooking a few details.	Identifies the medium of a Kenyan folk music performance overlooking many details.

Ability to identify components in the Kenyan folk music	Systematically identifies components in the Kenyan folk music.	Identifies components in the Kenyan folk music.	Identifies components in the Kenyan folk music with a few errors.	Identifies components in the Kenyan folk music with many errors.
Ability to discuss the messages and values in Kenyan folk music performances.	Elaborately discusses messages and values in Kenyan folk music performances.	Discusses the messages and values in Kenyan folk music performances.	Discusses the messages and values in Kenyan folk music performances leaving out a few details.	Discusses the messages and values in Kenyan folk music performances leaving out many details
Ability to analyse the style of performance in Kenyan folk music	Critically analyses the style of performance in Kenyan folk music.	Analyses the style of performance in Kenyan folk music.	Analyses the style of performance in Kenyan folk music with a few inaccuracies.	Analyses the style of performance in Kenyan folk music only when guided.
Ability to describe personal responses that portray ideas, feelings, mood, and attitude to the folk music experienced.	Expressively describes personal responses that portray ideas, feelings, mood, and attitude to the folk music experienced.	Describes personal responses that portray ideas, feelings, mood, and attitude to the folk music experienced.	Describes personal responses that portray ideas, feelings, mood, and attitude to the folk music experienced leaving out a few details.	Describes personal responses that portray ideas, feelings, mood, and attitude to the folk music experienced leaving out many details.

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

Core competencies to be developed:

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

Values:

- **Respect:** the learner accommodates others' views during analysis of folk dances.
- **Patriotism:** the learner takes pride in analysing Kenyan folk dances.
- **Integrity:** the learners interact with reference material without plagiarism.

Pertinent and Contemporary Issues (PCIs)

- **Gender issues:** the learners appreciate gender roles through analysing and classifying of Kenyan folk dances.
- **Self-esteem, self-awareness, effective communication, and assertiveness:** the learner develops these skills as they interact with each other during group discussions.

Link to other subjects:

- **English:** the learners present analysis findings in English.
- **Visual Arts:** the learner applies knowledge acquired in Art and Craft to analyse features of folk dances like costumes, decor, and artifacts.

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to analyse the components of a Kenyan folk dance performance.	Critically analyses the components of a Kenyan folk dance performance.	Analyses the components of a Kenyan folk dance performance.	Analyses the components of a Kenyan folk dance performance with sketchy details.	Analyses the components of a Kenyan folk dance performance with many errors.
Ability to examine the message and values in a Kenyan folk dance performance.	Critically examines the message and values in a Kenyan folk dance performance.	Examines the messages and values in a Kenyan folk dance performance.	Examines the messages and values in a Kenyan folk dance performance with a few errors.	Examines the messages and values in a Kenyan folk dance performance with many errors.
Ability to outline the main events in a Kenyan folk dance performance.	Comprehensive outlines of the main events of a Kenyan folk dance performance.	Outlines the main events in a Kenyan folk dance performance.	Outlines the main events in a Kenyan folk dance performance leaving out a few details.	Outlines the main events in a Kenyan folk dance performance leaving out many details.
Ability to critique a Kenyan folk dance performance using given criteria.	Objectively and with precision critiques a Kenyan dance performance using given criteria.	Critiques a Kenyan dance performance using given criteria.	Critiques a Kenyan dance performance using given criteria overlooking a few details.	Critiques a Kenyan dance performance using given criteria only with help.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
4.0 Critical Appreciation	**4.3 Narrative** (3 Lessons)	By the end of the sub strand the learner should be able to: a) illustrate the theme addressed in the script and performance of a narrative, b) identify the various narration techniques used in the narration process, c) explain how the use of body, voice, and space aids to effectively communicate the intended message, d) discuss the role of the audience in the narration process, e) explain how the use of costume and props enhances communication in narrative, f) appreciate the narrative as a tool for addressing contemporary issues in society.	The learner is guided to: • watch live performances of narrative to identify and discuss the various performance elements; *body, space, voice, message, storyline, and narration style,* • stage live performance of a narrative on guided themes, • evaluate others' performance in groups or pairs, • identify and discuss how pertinent issues in society are highlighted through performance of narratives, • discuss the role of the audience in the narration process, • visit a performing gallery nearby and participate in	1. How can pertinent issues in society be addressed in narratives? 2. How does character development in narratives mirror the society? 3. What attributes define a compelling narrator? 4. What is the role of costume and decor in the narration process?

			watching and critiquing the narrative performances, • discuss how props and costumes enhance communication in the narration process in groups or pairs.	

Core competencies to be developed:

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

Values:

- **Respect:** the learner accommodates other's opinions during group discussions.
- **Responsibility:** the learner gains this through giving responsive and tempered feedback and accepting criticism.
- **Peace:** the learner appreciates the pieces of art that promote cohesion.

Pertinent and Contemporary Issues (PCIs)

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

Link to other subjects:

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

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to illustrate the theme addressed in the script and performance of a narrative.	Vividly illustrates the theme addressed in the script and performance of a narrative.	Illustrates the theme addressed in the script and performance of a narrative.	Illustrates the theme addressed in the script and performance of a narrative with a few inconsistencies.	Illustrates the theme addressed in the script and performance of a narrative only with guidance.
Ability to identify the various narration techniques used in the narration process.	Comprehensively identifies the various narration techniques used in the narration process.	Identifies the various narration techniques used in the narration process.	Identifies a few narration techniques used in the narration process.	Identifies the various narration techniques used in the narration process only with assistance.
Ability to explain how the use of body, voice, and space aids in effectively communicating the intended message.	Comprehensively explains on the use of body, voice, and space to communicate the intended message effectively.	Ability to explain how the use of body, voice, and space aids in effectively communicating the intended message.	Explains the use of body and voice to communicate the intended message with a few inconsistencies.	Explains how the use of voice, body and space to communicate intended message only when guided.

Ability to explain how character development in narrative addresses moral issues.	Elaborately explains how character development in narrative addresses moral issues with vivid illustrations.	Explains how character development in narrative addresses moral issues.	Explains how character development in narrative addresses moral issues omitting a few details.	Explains how character development in narrative addresses moral issues omitting many details.
Ability to discuss the role of the audience in the narration process.	Comprehensively discusses the role of the audience in the narration process citing specific examples.	Discusses the role of the audience in the narration process.	Discusses the role of the audience in the narration process with limited details.	Discusses the role of the audience in the narration process with limited details only when prompted.
Ability to explain how the use of costumes and props enhance communication in the narrative.	Comprehensively explains how the use of costumes and props enhance communication in the narrative.	Explains how the use of costumes and props enhance communication in the narrative.	Explains how the use of costumes and props enhance communication in the narrative with limited details.	Explains how using costumes and props enhance communication in the narrative only when guided.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
4.0 Critical Appreciation	**4.4 Verse** (3 Lessons)	By the end of the sub strand the learner should be able to: a) examine the criteria for evaluating a verse performance, b) examine main characters and events in a verse, c) comment on the significance of the values promoted in verse, d) analyse the use of body, voice, and space to effectively communicate topical concerns in verse, e) appreciate the use of verse to communicate issues in society.	The learner is guided to: • research on the criteria for evaluating a verse; *body, voice, movement, theme, poetic language* • watch live or recorded performances of verse while paying attention to key events in the verse • analyse, in groups, traits of characters presented in the verse and relate them to own experiences • brainstorm with others how the various performance elements combine to aid the delivery of the message • constructively evaluate verse performances to suggest 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.	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?

Core competencies to be developed: • **Communication:** the learner comments on the significance of the values promoted in verse. • **Citizenship:** the learner listens, watches, and responds to verse performances depicting nationalistic themes. • **Self-efficacy:** the learner shares ideas in groups, gains confidence, and builds self-esteem. • **Creativity and imagination:** the learner identifies gaps in verse performances and suggests artistic ways to improve them. • **Critical thinking and problem solving:** the learner relates stage conflicts and resolutions to real-life situations.
Values: • **Respect:** the learner tolerates other's opinions during group discussions. • **Patriotism:** the learner develops a sense of responsibility to one's society through the values promoted in verse. • **Unity:** the learner works with others in a group, thus fostering togetherness.
Pertinent and Contemporary Issues (PCIs) • **Mentorship and peer education:** the learner makes discoveries from other learners through group discussions. • **Social cohesion:** the learner appraises verses with respect to their significance to society and their value in national cohesion
Link to other subjects: • **English, Kiswahili, and Indigenous Languages:** the learner acquires and uses language and communication skills • **Social Studies:** the learner brainstorms, with others, social issues represented in verse. • **Computer Science:** the learner uses the digital space to watch and review performances.

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to examine the criteria for evaluating a verse.	Critically examines the criteria for evaluating a verse.	Examines the criteria for evaluating a verse.	Examines criteria for evaluating a verse leaving out a few details.	Examines criteria for evaluating a verse only when guided.
Ability to identify main characters and events in a verse.	Identifies characters and main events in a verse citing examples.	Identifies main characters and events in a verse.	Identifies main characters and events in a verse with a few errors.	Identifies main characters and events in a verse, only when prompted.
Ability to relate the persona in a verse to own experiences.	Vividly relates the persona in a verse to own experiences.	Relates the persona in a verse to own experiences.	Relates aspects of the persona in a verse to own experiences overlooking a few details.	Relates aspects of the persona partly in a verse to own experiences, only with help.
Ability to comment on the significance of the values promoted in verse.	Fluently comments 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 the significance of some of the values promoted in verse only with guidance.
Ability to analyse the use of body, voice, and space to effectively communicate topical concerns in verse.	Critically analyses 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 aspects of the use of body, voice, and space to effectively communicate topical concerns in verse leaving out a few details.	Analyses aspects of the use of body, voice, and space to effectively communicate topical concerns in verse only when prompted.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
4.0 Critical Appreciation	**4.5 Skit** **(3 Lessons)**	By the end of the sub strand, the learner should be able to: a) examine how plot is used to communicate the intended message in a skit, b) discuss how character development is achieved in a skit, c) evaluate how thematic concerns in a skit can help address moral issues, d) analyse how body, voice, and space can effectively be used to communicate messages in a skit, e) examine the role of costume and make-up in depicting the intended characters in a skit, f) appreciate the role of the skit in society.	The learner is guided to: • watch live or recorded performances of skits and discuss how the various elements aid in communicating the intended message (scenario, storyline, milestones, plot, conflict, characterisation, language, improvisation, use of voice and body), • evaluate performances by others' to appraise qualities of a good performance (storyline, acting, language and style, costume and make-up, props, use of space).	1. How is plot used in communicating a message in a skit? 2. How is a character developed in a skit? 3. How do themes addressed in skits shape moral issues in society?

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

Assessment Rubric				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to examine how plot communicates the intended message in the skit.	Critically examines how plot communicates the intended message in the skit.	Examines how plot communicates the intended message in the skit.	Examines how plot communicates the intended message in the skit overlooking a few details.	Examines how plot communicates the intended message in the skit only when prompted.
Ability to discuss how character development is achieved in a skit.	Elaborately discusses how character development is achieved in a skit.	Discusses how character development is achieved in a skit.	Discusses how character development is achieved in a skit leaving out a few details.	Discusses how character development is achieved in a skit leaving out many details.
Ability to evaluate how thematic concerns in a skit can help address moral issues.	Comprehensively evaluate how thematic concerns in a skit can help address moral issues.	Evaluates how thematic concerns in a skit can help address moral issues.	Evaluates how thematic concerns in a skit can help address moral issues overlooking a few details.	Evaluates how thematic concerns in a skit can help addresses moral issues overlooking many details.

Ability to analyse how body, voice, and space can effectively communicate messages in a skit.	Vividly analyses how body, voice, and space can effectively communicate messages in a skit.	Analyses how body, voice, and space can effectively communicate messages in a skit.	Analyses how body, voice, and space can effectively communicate messages in a skit with a few errors.	Analyses how body, voice, and space can communicate messages in a skit with many errors.
Ability to examine the role of costume and make-up in depicting the intended characters in a skit.	Critically examines 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.	Examines the role of costume and make-up in depicting the intended characters in a skit leaving out a few details.	Examines the role of costume and make-up in depicting the intended characters in the skit leaving out many details.

STRAND 5.0: PERFORMING ARTS IN SOCIETY

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
5.0 Performing Arts in Society	**5.1 Performing Arts in Society** (3 Lessons)	By the end of the sub strand, the learner should be able to: a) discuss the social and economic role of Performing Arts in society, b) utilise the Performing Arts platforms and contexts in furthering the role of Performing Arts in society, c) apply lessons learnt in Performing Arts to real-life situations, d) appreciate the place of Performing Arts in society.	The learner is guided to: • watch live or recorded songs, dances, verses, narratives, and skits to identify the social and economic roles of Performing Arts in society, • discuss how Performing Arts can be utilised to address societal issues such as peace, integrity among others, • in groups, research in the community and the digital space and reports on the role of Performing Arts in society, • participate in festivals, celebrations, ceremonies, and talent fairs within and without the school to exhibit or illustrate the place of Performing Arts in society,	1. Why do we need Performing Arts in society? 2. How can Performing Arts products be availed to the wider society? 3. How can lessons learnt in Performing Arts be applied in real-life situations?

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

Core competencies to be developed:

- **Communication:** the learner uses verbal and written skills for self-expression.
- **Collaboration:** the learner takes part in group discussions and research in the community on Performing Arts.
- **Critical thinking and problem solving:** the learner applies analytical skills during studying, analyzing, and discussing the Performing Arts and society.
- **Learning to learn:** the learner researches on the relationships between Performing Arts and other learning areas.
- **Digital literacy:** the learner manipulates digital devices as they research on Performing Arts.

Pertinent and Contemporary Issues (PCIs):

- **Cultural awareness:** the learner acquires knowledge on the role of Performing Arts in community development.
- **Integrity:** the learner acquires through ethical interaction with reference materials such as videos, online references, artworks, and other people's views, as well as through studying the role of Performing Arts in instilling community values.
- **Social cohesion:** the learner experiences local content from Performing Arts drawn from various communities and other Performing Arts platforms.

Values:

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

Link to other subjects:

- **English, Kiswahili, and Indigenous Languages:** the language, translation, and analytical skills used in the 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 the internet to research, download, share, play, watch and listen to Performing Arts, thus actualising skills in digital literacy.
- **Technical Studies:** the learner acquires skills and knowledge for use in their later Performing Arts and related careers.
- **Health education, Religious education, or Social Studies:** messages depicted in Performing Arts bear values that cover health, religion, and social issues.

Assessment Rubric

Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Ability to discuss the social and economic role of Performing Arts in society.	In depth discusses the social and economic roles of Performing Arts in society.	Discusses the social and economic roles of Performing Arts in society.	Discusses the social and economic roles of Performing Arts in society leaving out a few details.	Discusses the social and economic roles of Performing Arts in society leaving out many details.
Ability to illustrate the relationship between Performing Arts and other learning areas.	Systematically illustrates the relationship between Performing Arts and other learning areas.	Illustrates the relationship between Performing Arts and other learning areas.	Illustrates the relationship between Performing Arts and other learning areas with a few flaws.	Illustrates the relationship between Performing Arts and other learning areas with many flaws.

Ability to utilise 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.	Utilises Performing Arts platforms and contexts in furthering the role of Performing Arts in society overlooking a few details.	Utilises the Performing Arts platforms and contexts in furthering the role of Performing Arts in society only when guided.
Ability to apply lessons learnt in Performing Arts to real-life situations.	Creatively applies lessons learnt in Performing Arts to real life situations.	Applies lessons learnt in Performing Arts to real-life situations.	Applies lessons learnt in Performing Arts to real-life situations with a few errors.	Applies lessons learnt in Performing Arts to real-life situations with many errors.

GUIDELINES ON COMMUNITY SERVICE LEARNING CLASS ACTIVITY

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

All learners in Grade 7 will be expected to participate in only one CSL class activity. The activity will allow learners to practise the CSL project skills covered under LSE. This activity will be undertaken in groups for purposes of learning. Learners will be expected to apply knowledge and skills on the steps of the CSL project to carry out an activity of their choice as per the guidelines provided in the template. The learning approach 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 to execute a simple school-based integrated CSL class activity. This activity can be done in 4 to 6 weeks outside the classroom time.

CSL Skills to be covered:

i) **Research:** Learners will develop research skills as they investigate PCIs to address the activity, ways, and tools to collect the data. They will also learn to analyse information and present their findings.

ii) **Communication:** Learners will develop effective communication skills as they engage with peers and school community members. These will include listening actively, asking questions, presentation skills using varied modes, etc.

iii) **Citizenship:** Learners will explore opportunities for engagement as members of the school community and provide a service for the common good.

iv) **Leadership**: Learners develop leadership skills as they take up various roles within the CSL activity.

v) **Financial Literacy Skills:** Learners consider how they can undertake the project, as well as sourcing and utilising resources effectively and efficiently.

vi) **Entrepreneurship**: Learners consider ways of generating income through innovation for the CSL class activity.

Suggested PCIs	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
The learners will be guided to consider the various PCIs provided in the various subjects in Grade 7 and choose one suitable to their context and reality	By the end of the CSL class activity, the learner should be able to: a) identify a problem in the school community through research, b) plan to solve the identified problem in the community, c) design solutions to the identified problem, d) implement solutions to the identified problem, e) share the findings with relevant actors, f) reflect on own learning and relevance of the project, g) appreciate the need to belong to a community	The learner is guided to: ● brainstorm on issues/pertinent and contemporary issues in their school that need attention, ● choose a PCI that needs immediate attention and explain why, ● discuss possible solutions to the identified issue, ● propose the most appropriate solution to the problem, ● discuss ways and tools they can use to collect information on a problem (questionnaires, interviews, observation), ● develop tools for collecting the information/data, ● identify resources they need for the activity, ● collect the information/data using various means,	1. How does one determine community needs? 2. Why is it necessary to be part of a community? 3. What can one do to demonstrate a sense of belonging

		• develop various reporting documents on their findings, • use the developed tools to report on their findings, • implement project, • collect feedback from peers and the school community regarding the CSL activity, • share the report on activity through various media to peers and the school community, • discuss the strengths and weaknesses of the implemented project and lessons learnt, • reflect on how the project enhanced own learning while at the same time facilitated service on an issue in the school community.	

Assessment Rubric				
Indicator	**Exceeds Expectation**	**Meets Expectation**	**Approaches Expectation**	**Below Expectation**
The ability to analyse a pertinent issue in society to be addressed.	Critically analyses a pertinent issue in society to be addressed	Analyses a pertinent issue in society to be addressed	Analyses a pertinent issue in society to be addressed leaving out a few details.	Analyse a pertinent issue in society to be addressed leaving out many details.
The ability to plan to solve the identified problem	Systematically establishes resources needed, develops plans, assigns responsibilities, and generates data on the CSL project.	Establishes resources needed, develops plans, assigns responsibilities, and generates data on the CSL project.	Establishes resources needed, develops plans, assigns responsibilities, and generates data on the CSL project with a few errors.	Establishes resources needed, developing plans, assigning responsibilities, and generating data on the CSL project with many errors.
The ability to design solutions to the identified problem and implement them.	Creatively applies the knowledge and skills gained in subjects to address the identified issue.	Applies the knowledge and skills gained in subjects to address the identified issue.	Applies the knowledge and skills gained in subjects to address the identified issue with some support.	Applies the knowledge and skills gained in subjects to address the identified issue with a lot of probing.

Ability to share findings with relevant actors.	Comprehensively and confidently shares findings of the issue addressed in the activity.	Shares findings of the issue addressed in the activity.	Shares some of the findings of the issue addressed in the activity.	Briefly shares findings of the issue addressed in the activity, but lacks the necessary details.
The ability to reflect on own learning and relevance of the activity.	Distinctively and clearly outlines the benefits of the CSL activity on the target community and own learning.	Outlines the benefits of the CSL activity on the target community and own learning.	Outlines the benefits of the CSL activity on the target community and own learning, with a few unclear details.	Outlines the benefits of the CSL activity on the target community and own learning only when guided.

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

Strand	Sub Strand	Suggested Assessment Methods	Suggested Assessment Resources	Non-Formal Activities
Performing Arts Basic Elements	**Introduction to Performing Arts**	Oral tests Written tests Fieldwork reports Assignments Participatory assessment Peer assessment	Exercise books ICT devices Observation checklists Portfolio Anecdotal records	• **Field visits** - visiting Cultural, Music centres and performing theatres to learn folk songs, folk dances, musical instruments, verses, skits, and narratives. • Attend live performances for basic analysis. • **Apprenticeship** - connections with artists in the community, learning from the example of older people or
	Rhythm	Oral tests Aural tests Written tests Assignments Practical tests	Sheet music Flash cards of rhythmic patterns Audio/visual recordings Portfolios Anecdotal records Exercise books	
	Pitch	Oral test Aural tests Written tests Practical tests Assignments	Sheet music Melodic instruments Flash cards- of rhythmic patterns, melodies and sol-fa names Observation checklist Portfolio Anecdotal records	

			Audio/visual recordings of songs, Pitching device, Song book, ICT devices, Internet connectivity,	instrumentalists in all disciplines of Performing Arts • **Concerts** – Participating in and attending music or drama concerts within the school and its environs. • **Project work –** The learners will be guided to consider the various PCIs provided in the subjects in Grade 7 and choose one suitable to their context and reality. **Music and Drama clubs -**participating in Music and Drama club activities within the school
	Narrative	Oral presentations Written tests Question and answer Assignments Participatory assessment	Exercise books ICT devices Observation checklists Portfolio Anecdotal records Internet connectivity	
	Verse	Oral presentations Written tests Question and answer Assignments Participatory assessment Peer assessment	Exercise books ICT devices Observation checklists Portfolio Anecdotal record	
	Skit	Oral presentations Written tests Work reports Peer assessment Assignments Participatory assessment	Exercise books ICT devices Observation checklists Portfolio Anecdotal records Internet connectivity	

				• **Music festivals/Inter - house/class music competitions** - performing and learning from music, dance, theatre, and elocution competitions held in and out of school • **Participating during Cultural day/week-** learners acquire skills, knowledge and attitude that enhance awareness of how Performing Arts address social issues. • **School assembly activities** – performing, watching, or listening to

				performances during school assemblies. • **School events:** performing during events such as parents, prize giving, career and sports day, among others. • **Scout/Girl guide activities** - participating in the school band by playing musical instruments. • **Performing troupes or ensembles-** Learner forms small groups for performance

Creating	**Rhythm**	Aural questions Oral questions Written tests Assignments Practical	Sheet music Flash cards- of rhythmic patterns Audio/visual recordings Portfolios Anecdotal records Exercise books Percussive music instruments Digital devices Internet connectivity	
	Melody	Oral tests Aural tests Written tests Assignments Practical tests	Exercise books Sheet music Resource persons, Audio/visual recordings of melodies Pitching device Song book ICT devices Melodic music instruments Internet connectivity Flash cards with lyrics of songs	

	Narrative	Oral tests Written tests Assignments Field work reports Participatory assessment	Exercise books ICT devices Observation checklists Portfolio Anecdotal records Internet connectivity	
	Verse	Field work reports Participatory assessment Oral presentations Self-assessment Written tests Assignments	Exercise books ICT devices Observation checklists Portfolio Anecdotal records Internet connectivity	
	Skit	Oral presentations Written tests Assignments Field work reports Participatory assessment	Exercise books ICT devices Observation checklists Portfolio Anecdotal records Audio/visual recordings of skits Internet connectivity	

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

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

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

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

	Skit	Written tests Assignments Oral presentations Participatory assessment Question and answer	Exercise books ICT devices Observation checklists Portfolio Anecdotal records Internet connectivity Audio/visuals recordings of skits	
Performing Arts in Society	**Performing Arts in Society**	Question and answer Oral presentations Written tests Assignments Participatory assessment Field work reports	Exercise books ICT devices Observation checklists Portfolio Anecdotal records Internet connectivity	