



**REPUBLIC OF KENYA
MINISTRY OF EDUCATION**

JUNIOR SECONDARY SCHOOL CURRICULUM DESIGN

**PERFORMING ARTS
GRADE 8**



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 Grade 8 curriculum designs build on competencies attained by learners at the end of Grade 7. 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 8 is the second level of the Junior Secondary School (JSS) in the new education structure.

Grade 8 curriculum furthers implementation of the CBC from Grade 7. 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 8 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 Grade 8 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 8 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 8 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 8 and preparation of learners for Grade 9.

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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 (CRE/IRE/HRE)	3
9.	Business Studies	3
10.	Agriculture	3
11.	Life Skills Education	1
12.	Physical Education and Sports	2
13.	Optional Subject	3
14.	Optional Subject	3
	Total	45



NATIONAL GOALS OF EDUCATION

Education in Kenya should:

i) Foster nationalism and patriotism and promote national unity

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

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

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

a) Social Needs

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

b) Economic Needs

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

c) Technological and Industrial Needs

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



- iii) Promote individual development and self-fulfilment**
Education should provide opportunities for the fullest development of individual talents and personality. It should help children to develop their potential interests and abilities. A vital aspect of individual development is the building of character.
- iv) Promote sound moral and religious values**
Education should provide for the development of knowledge, skills and attitudes that will enhance the acquisition of sound moral values and help children to grow up into self-disciplined, self-reliant and integrated citizens.
- v) Promote social equality and responsibility**
Education should promote social equality and foster a sense of social responsibility within an education system which provides equal educational opportunities for all. It should give all children varied and challenging opportunities for collective activities and corporate social service irrespective of gender, ability or geographical environment.
- vi) Promote respect for and development of Kenya's rich and varied cultures**
Education should instil in the youth of Kenya an understanding of past and present cultures and their valid place in contemporary society. Children should be able to blend the best of traditional values with the changing requirements that must follow rapid development in order to build a stable and modern society.
- vii) Promote international consciousness and foster positive attitudes towards other nations**
Kenya is part of the international community. It is part of the complicated and interdependent network of peoples and nations. Education should therefore lead the youth of the country to accept membership of this international community with all the obligations and responsibilities, rights and benefits that this membership entails.



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

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

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LEVEL LEARNING OUTCOMES

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

1. Apply literacy, numeracy and logical thinking skills for appropriate self-expression.
2. Communicate effectively, verbally and non-verbally, in diverse contexts.
3. Demonstrate social skills, spiritual and moral values for peaceful co-existence.
4. Explore, manipulate, manage and conserve the environment effectively for learning and sustainable development.
5. Practise relevant hygiene, sanitation and nutrition skills to promote health.
6. Demonstrate ethical behaviour and exhibit good citizenship as a civic responsibility.
7. Appreciate the country's rich and diverse cultural heritage for harmonious coexistence.
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, Theatre, Elocution and Film to allow the learner to explore and discover their own abilities and interests. This is in line with Howard Gardner's (1983) Multiple Intelligence Theory which indicates that learners possess different kinds of minds and, therefore, learn, remember, perform, and understand in different ways.

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



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

SUBJECT GENERAL LEARNING OUTCOMES

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

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



STRAND 1.0: PERFORMING ARTS BASIC ELEMENTS

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic Elements	1.1 Connection Across Learning Areas (2 lessons)	By the end of the sub strand, the learner should be able to: <ol style="list-style-type: none"> a) identify learning areas that relate to Performing Arts, b) discuss the relationship between Performing Arts and other learning areas, c) appreciate the interdependence between Performing Arts disciplines and other learning areas. 	The learner is guided to: <ul style="list-style-type: none"> • watch live or recorded performances that demonstrate the interrelationship between the disciplines of Performing Arts and other learning areas, • in groups, discuss how the disciplines in Performing Arts are interrelated with other learning areas, • demonstrate in groups how Performing Arts relate to other learning areas, • individual or group, prepare a short presentation on the interrelationships between Performing Arts and other learning areas. 	<ol style="list-style-type: none"> 1. How do the Performing Arts and other learning areas support each other? 2. What is the linkage between Performing Arts and other learning areas?
<p>Core competences to be developed:</p> <ul style="list-style-type: none"> • Communication: the learner speaks clearly and effectively during discussions and presentations on the interrelationship between Performing Arts and other learning areas. 				



- Collaboration: the learner actively contributes to group discussions and making presentations on how Performing Arts relate to other learning areas.
- Critical thinking and problem solving: the learner discusses associations between the disciplines in performing arts and other learning areas.
- Creativity and imagination: the learner prepares short presentations on the interrelationship between Performing Arts and other learning areas.
- Digital literacy: the learner downloads and watches recorded performances on the interrelationship between Performing Arts and other learning areas.

Values:

- Responsibility: the learner takes up a role in demonstrating how Performing Arts relate to other learning areas.
- Unity: the learner discusses with others and carry out tasks demonstrating the relationship between Performing Arts and other learning areas.
- Respect: the learner recognize their peers' input in group discussions and presentations.

Pertinent and Contemporary Issues (PCIs):

- Social cohesion: as learner contributes to group discussions and tasks.
- Self esteem: learner gains confidence through demonstrating the inter-relationship between Performing Arts and other learning areas.

Link to other subjects

- English or Kiswahili: the learner gains proficiency in the language as they discuss and make presentations
- Religious education and Social studies: the learner uses Performing Arts to illustrate religious and historical concepts, stories and events.
- Computer science: the learner gains digital literacy skill as they download material on Performing Arts and other learning areas.



Assessment Rubric				
Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to identify learning areas that relate to Performing Arts.	Identifies learning areas that relate to Performing Arts with detailed illustrations	Identifies learning areas that relate to Performing Arts.	Partially identifies learning areas that relate to Performing Arts.	Struggles to identify learning areas that relate to Performing Arts.
Ability to discuss the relationship between Performing Arts and other learning areas.	Elaborately discusses, citing relevant examples, how Performing Arts and other learning areas interrelate.	Discusses how Performing Arts and other learning areas interrelate.	Discusses how Performing Arts and other learning areas interrelate, giving scanty details.	Hardly discusses how Performing Arts and other learning areas interrelate.



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: <ol style="list-style-type: none"> perform rhythmic patterns involving tied and dotted notes and their corresponding rests, write rhythmic patterns involving tied and dotted notes in simple time, group rhythms involving tied and dotted notes in simple time, writes rhythmic patterns in simple time, incorporating dotted notes and their corresponding rests from dictation, appreciate the use of note extensions in music. 	The learner is guided to: <ul style="list-style-type: none"> listen to or sing/play music involving tied and dotted notes (<i>the dotted minim, dotted crotchet & quaver, and dotted quaver & semiquaver</i>) and the corresponding rests and identifies them, describe the effect of note extension on a rhythmic patterns, recite rhythmic patterns involving tied and dotted notes using the French rhythm names (taa-aa-aa, ta-a-te, ta-e-fe), clap or tap, individually and in pairs, rhythmic patterns involving tied and dotted notes and their corresponding rests, write rhythms involving tied and dotted notes and their rests, group rhythms involving tied and dotted notes and their rests, 	How do note extensions enhance rhythmic variation in music?



			<ul style="list-style-type: none"> • aurally recognize rhythmic patterns with tied and dotted notes in music excerpts, • take turns to dictate to peers rhythmic patterns involving tied and dotted notes and their corresponding rests in simple time and give feedback, • sing or play music with tied and dotted notes in simple time. 	
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Core competencies to be developed:

- **Communication:** the learner listens keenly and responds appropriately by writing, clapping or reciting rhythmic patterns as dictated.
- **Critical thinking and problem solving:** the learner performs rhythmic patterns involving tied and dotted notes.
- **Learning to learn:** the learner applies gained knowledge in reading and write rhythmic patterns with ties and dots.

Values:

- **Unity:** the learner claps /taps/ recite rhythms in pairs or groups
- **Responsibility:** the learner takes turn to dictate to peers rhythmic patterns involving tied and dotted notes and their corresponding rests in simple time
- **Respect:** the learners recognize peers’ input in group tasks.

Pertinent and Contemporary Issues (PCIs):

- **Etiquette:** the learner respects others’ views as they give positive feedback.
- **Social cohesion:** the learner interacts with others in pairs or groups as they performs tasks.



Link to other subjects

- Mathematics: learners use counting concept learnt in mathematics in relating simple notes to their equivalent dotted notes.
- French: the learner recites rhythms using French rhythm names.
- English, Kiswahili and Indigenous Languages: the learner performs song in various languages.

Assessment Rubric

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to perform rhythmic patterns involving dotted notes and their corresponding rests.	Artistically performs rhythmic patterns involving dotted notes and their corresponding rests.	Performs rhythmic patterns involving dotted notes and their corresponding rests.	Partially performs rhythmic patterns involving dotted notes and their corresponding rests.	Struggles to perform rhythmic patterns involving dotted notes and their corresponding rests.
Ability to write rhythmic patterns involving tied and dotted notes in simple time.	Neatly writes rhythmic patterns involving tied and dotted notes in simple time.	Writes rhythmic patterns involving tied and dotted notes in simple time.	Somewhat writes rhythmic patterns involving tied and dotted notes in simple time.	Hardly writes rhythmic patterns involving tied and dotted notes in simple time.
Ability to group rhythmns involving tied and dotted notes in simple time.	Creatively groups rhythmns involving tied and dotted notes in simple time.	Groups rhythmns involving tied and dotted notes in simple time.	Partly groups rhythmns involving tied and dotted notes in simple time.	Barely groups rhythmns involving tied and dotted notes in simple time.



Ability to writes rhythmic patterns in simple time, incorporating dotted notes and their corresponding rests from dictation.	Systematically writes rhythmic patterns in simple time, incorporating dotted notes and their corresponding rests from dictation.	Writes rhythmic patterns in simple time, incorporating dotted notes and their corresponding rests from dictation.	Writes rhythmic patterns in simple time, incorporating dotted notes and their corresponding rests from dictation leaving out a few deatails.	Hardly writes rhythmic patterns in simple time, incorporating dotted notes and their corresponding rests from dictation.
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Strand	Sub-Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic Elements	1.3 Pitch (4 lessons)	By the end of the sub strand, the learner should be able to: <ol style="list-style-type: none"> a) read music notes on the bass staff, b) write music notes on the bass staff, c) construct diatonic major scale on treble and bass stave, d) perform simple melodies in diatonic major scale in simple time, e) describe melodic intervals in a diatonic major scale, f) appreciate music written in different keys. 	The learner is guided to: <ul style="list-style-type: none"> • sing or play familiar melodies in treble and bass registers and compare the two. • draw the bass clef on a staff and name the lines and spaces. • practice writing and naming notes with accidentals on bass staff, • construct the diatonic major scales (<i>F, B flat, E flat and A flat major</i>) on treble and bass staves with and without key signatures, • individually or in groups sing with the aid of a pitching instrument or play the scales of F, B flat, E flat, and A flat major ascending and descending, • visually recognize key signatures of F, B flat, E flat and A flat major in music excerpts, • sings or plays simple melodies in <i>F, B flat, E flat, and A flat major,</i> 	<ol style="list-style-type: none"> 1. What is the relationship between the treble staff and bass staff? 2. What is the importance of intervals and keys in music?



			<ul style="list-style-type: none"> • appraises own and peers' performances of melodies in different keys, • sings/plays/listens to songs/melodies with intervals of the <i>perfect 4th</i>, <i>perfect 5th</i> and <i>perfect octave</i>, and identify them, • describe melodic intervals as <i>perfect 4th</i>, <i>perfect 5th</i> and <i>perfect octave</i> in major scale written on staff, • uses digital devices and musical instruments to sound melodic intervals of the <i>perfect 4th</i>, <i>perfect 5</i> and <i>perfect octave</i> in a major diatonic scale and aurally identifies them, • individually and in groups, discuss and write down intervals dictated to them using solfa names and staff notation and appraise each other. 	
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Core competencies to be developed:

- Communication: the learner clearly writes music using staff notation on the treble and bass stave.
- Critical thinking and problem solving: the learner reads music written in different keys.
- Collaboration: the learner actively contributes to group tasks as they sing or play intervals and melodies in different keys.



- Learning to learn: the learner is equipped with concepts, knowledge and skills on interpretation of music, which are relevant for continued learning.
- Digital literacy: the learner interacts with digital devices to sound and imitate notes, intervals and melodies.

Values:

- Respect: the learner accommodate other's views during appraising own and peers' performances of melodies in different keys.
- Responsibility : the learner takes care of the instruments to performances and sound intervals.
- Love : the learners appreciate each others' views.
- Unity : the learners work together in groups.

Pertinent and Contemporary Issues (PCIs)

- Social cohesion: the learner in collaborate in groups sing or play topical songs.
- Environmental Education, Communicable and life style diseases: the learner sings topical songs on different issues in society as they identify and describe intervals.

Links to other subjects:

- English, Kiswahili, Indigenous and Foreign languages: the learner gains some proficiency as they sing songs in the languages.
- Mathematics: the learner description of intervals in numbers enhances concepts learnt in Mathematics.
- Computer science: the learner interacts with the digital devices, software and internet when notating and playing back, pitches, scales and intervals.



Assessment Rubric				
Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to read music notes on the bass staff.	Articulately and consistently reads music notes on the bass staff.	Reads music notes on the bass staff.	Inconsistently reads music notes on the bass staff.	Hardly reads music notes on the bass staff.
Ability to write music notes on the bass staff.	Neatly writes music notes on the bass staff.	Writes music notes on the bass staff	Partly writes music notes on the bass staff.	Hardly writes music notes on the bass staff.
Ability to construct diatonic major scale on treble and bass stave.	Systematically constructs diatonic major scale on treble and bass stave.	Constructs diatonic major scale on treble and bass stave.	Construct diatonic major scale on treble and bass stave with a few inaccuracies in placement of accidentals and notes.	Constructs diatonic major scale on treble and bass stave with many inaccuracies in placement of accidentals.
Ability to perform simple melodies in diatonic major scale in simple time.	Dexterously performs simple melodies in diatonic major scale in simple time.	Performs simple melodies in diatonic major scale in simple time.	Performs simple melodies in diatonic major scale in simple time with inaccuracies in either pitch or rhythm.	Performs simple melodies in diatonic major scale in simple time with inaccuracies in both pitch and rhythm.
Ability to describe melodic intervals in a diatonic major scale	Comprehensively describes melodic intervals in a diatonic major scale.	Describes melodic intervals in a diatonic major scale.	Partially describes melodic intervals in a diatonic major scale.	Struggles to describe melodic intervals in a diatonic major scale.



Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic Elements	1.4 Cultural Creative Dances (3 lessons)	By the end of the sub strand the learner should be able to: <ol style="list-style-type: none"> describe the elements of a cultural creative dance, develop a plot for a creative cultural dance addressing a societal issue, discuss the role of songs and instruments in a cultural creative dance, make simple dance movements to varied cultural idioms, recognize the functions of cultural creative dance in society. 	The learner is guided to: <ul style="list-style-type: none"> discuss in a group what a cultural creative dance is and identify its features (<i>music, dance, story, costumes and décor</i>), research, in groups and explain how pertinent issues in the community can be addressed through a cultural creative dance, watch video clips or live performances and discuss the dramatic elements of the plot (<i>beginning, conflict, rising action, climax, falling action, resolution</i>) in a cultural creative dance, research and sing songs from different cultural backgrounds can that be used in a cultural creative dance, watch live or/recorded performances of artists playing musical instruments and identify 	<ol style="list-style-type: none"> What role does a cultural creative dance play in the community? How are the features of a cultural creative dance integrated in its development?



			<p>the instruments and the skills utilised,</p> <ul style="list-style-type: none"> ● research and discuss the role of songs and musical instruments in a cultural creative dance, ● manipulate body and space to make simple dance movements in different cultural idioms, ● in pairs, demonstrate meaningful, synchronised dance steps and movements depicting a given action in a cultural creative dance ● in groups or entire class visit theatre halls, attend festivals and cultural ceremonies to watch dance performances and appreciate the functions of cultural creative dance in society. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication: the learner speaks clearly and fluently during discussions on pertinent issues in the community that can be addressed using cultural creative dance. ● Collaboration: the learner improves their skills in group dynamics by actively participating in all group activities in the cultural creative dance. ● Citizenship: the learner appreciates the cultural diversity in the Kenyan cultural dances through dancing to varied cultural idioms. 				



- **Digital literacy:** the learner operates digital devices, working individually and in groups to watch and download video clips of cultural creative dances.

Values:

- **Respect:** the learner accommodates views of others during discussions on cultural creative dance.
- **Patriotism:** the learner appreciate cultural diversity as they research, dance and sing melodies from diverse cultural idioms.
- **Unity:** the learner works with others in group activities in the cultural creative dance.

Pertinent and Contemporary Issues (PCIs):

- **Career Guidance:** the learner acquires knowledge in the various career opportunities provided by the cultural creative dance.
- **Social Cohesion:** the learner interacts through research with cultural dance performances addressing social cohesion.
- **Poverty eradication:** the learner researches on pertinent issues such as poverty eradication.

Links to other subjects:

- **Social Studies:** the learner researches on the dance as a form of cultural expression in the community.
- **Indigenous Language:** the learner builds a repertoire of vocabulary through songs and cultural idioms.
- **English and Kiswahili:** the learner uses literary skills acquired in the languages to writes a simple story for the cultural creative dance.
- **Visual Arts:** the learner interacts with different cultural artefacts.



Assessment Rubric				
Indicator	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to describe the elements of a creative cultural dance.	Comprehensively describes the elements of a creative cultural dance.	Describes the elements of a creative cultural dance.	Partially describes the elements of a creative cultural dance.	Struggles to describe the elements of a creative cultural dance even when prompted.
Ability to develop a plot for a creative cultural dance addressing a societal issue.	Creatively develops a plot for a creative cultural dance addressing a societal issue.	Develops a plot for a creative cultural dance addressing a societal issue.	Somewhat develops a plot for a creative cultural dance addressing a societal issue.	Hardly develops a plot for a creative cultural dance addressing a societal issue.
Ability to discuss the role of songs and musical instruments in a cultural creative dance.	Elaborately discusses the role of songs and musical instruments in a cultural creative dance.	Discusses the role of songs and musical instruments in a cultural creative dance.	Partially discusses the role of songs and musical instruments in a cultural creative dance.	Barely discusses the role of songs and instruments in a cultural creative dance.
Ability to make simple dance movements to varied cultural idioms.	Artistically and expressively makes simple dance movements to varied cultural idioms.	Makes simple dance movements to varied cultural idioms.	Makes simple dance movements with a few errors to varied cultural idioms.	Struggles to make simple dance movements to varied cultural idioms.



Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic Elements	1.5 Public Speaking (3 lessons)	By the end of the sub-strand the learner should be able to: <ol style="list-style-type: none"> discuss the elements of a good public speech, outline the organisation of a public speech, illustrate how a speaker organises language for effective communication with a target audience, value public speaking as a tool of communication. 	The learner is guided to: <ul style="list-style-type: none"> watch and listen to diverse live or recorded sample speeches, in groups, to identify elements of good public speaking, research using digital devices or other sources to identify topics and contexts that can be explored in public speaking to address issues affecting society, in pairs or groups, discuss the structure of a public speech, research on famous speeches by re-known speakers and write a report on their choice and organisation of language, and their interaction with the audience, evaluate in pairs, qualities of a good public speaker. 	<ol style="list-style-type: none"> How can public speaking address issues that affect society? How does a speaker utilise voice, body and space for effectively communicate?
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> Communication: the learner pronounces words properly, and acquires new vocabulary as the learner presents speeches. Collaboration: the learner works with others in groups, carrying out research and demonstrating the qualities of a good public speaker. 				



- Creativity and imagination: the learner develops innovative strategies of communication through experimenting with the various ways of using body, voice and space.
- Critical thinking and problem solving: the learner makes associations between terms and their meanings, and analyses speeches by renowned public speakers.
- Learning to learn: the learner interacts with new concepts about public speaking to facilitate further learning.
- Digital literacy: the learner interacts with digital equipment while researching.

Values:

- Responsibility: the learner takes care of learning resources and takes up roles for responsible knowledge sharing.
- Unity: the learner works in groups as they research and practice public speaking.
- Respect: the learner accommodates other's views while working in groups and doing peer reviews.

Pertinent and Contemporary Issues (PCIs)

- Decision making: the learner reads and watches speeches from diverse contexts to enhance decision making skills.
- Environmental education: the learner gains skills in speech writing as they articulate issues on environmental conservation.
- Communicable and Non-communicable Diseases: the learner gains information as they present and listen to speeches on health issues like nutrition, HIV/AIDS, COVID19, among others.

Links to other subjects:

- English: the learner acquires skills in note-taking, summary and logical organisation of ideas as they organise ideas to develop and present the speech.
- Kiswahili or Indigenous Language: the learner builds word power or vocabulary as well as speaking and listening skills as they use the language.
- Social studies: the learner watches and presents speeches on cultural, civic and thus judicial topics expanding their knowledge.
- Health Education: the learner presents topics that address matters of health such as HIV, COVID-19 among others.



Assessment Rubric				
Indicator	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to discuss the elements of a good public speech	Comprehensively discusses the elements of a good public speech.	Discusses the elements of a good public speech.	Partially discusses elements of a good public speech.	Hardly discusses elements of a good public speech.
Ability to outline the organization of a public speech	Creatively outlines the organization of a public speech.	Outlines the organization of a public speech.	To some extent outlines the organization of a public speech.	Struggles to outline the organization of a public speech even when prompted.
Ability to illustrate how a speaker organises language for effective communication with a target audience.	Flawlessly illustrates how a speaker organizes language for effective communication with a target audience.	Illustrates how a speaker organizes language for effective communication with a target audience.	Illustrates with challenges how a speaker organizes language for effective communication with a target audience.	Hardly illustrates how a speaker organizes language for effective communication with a target audience.



Strand	Sub-Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
1.0 Performing Arts Basic Elements	1.6 Short Play (3 lessons)	<p>By the end of the strand the learner should be able to:</p> <ol style="list-style-type: none"> outline elements of theatre in a short play, sketch a storyline of a short play from a script or performance, discuss the significance of costume and scenic design in play- acting, appreciate the short play as a medium for addressing pertinent and contemporary issues in society. 	<p>The learner is guided to:</p> <ul style="list-style-type: none"> watch a live or recorded performance of a short play and explain the theatre elements (<i>subject matter, setting, characters, story, language, scenery, costume, action, sound, audience</i>) in a short play, research and explain the meaning of a short play to the plenary, watch or listen to a short play and narrate its story and discuss the message in the play, read a script of a short play and sketch its major milestones, visit a theatre or performance space and describe the different sections of the stage, role-play scenarios on a theatrical space and discuss the relationship between character, role and actor, research on the internet or other sources and explain the importance of costume and scenic design in the performance of a short play, 	<ol style="list-style-type: none"> How do the various theatre elements contribute to the development of a short play? What is the relationship between character, role and actor?



			<ul style="list-style-type: none"> ● discuss the role of the short play in addressing pertinent contemporary issues in society. 	
<p>Core Competencies:</p> <ul style="list-style-type: none"> ● Critical thinking and Problem solving: the learner innovates ways of manipulating the stage as a space for acting. ● Digital literacy: the learner acquires skills and knowledge on the use of the internet during research for scenic design. ● Self efficacy: the learner gains confidence of expression during role-playing. ● Learning to learn: the learner gains knowledge and skills in stage use thus spurring curiosity to experiment on various theatre spaces. ● Communication: the learner's speaking skills are nurtured through listening, contributing to discussion in groups and manipulating voice. ● Collaboration: the learner works with others while carrying out group tasks. 				
<p>Core values:</p> <ul style="list-style-type: none"> ● Unity: the learner works with other learners as a team during discussions and role-play. ● Respect: the learner respects opinions of other learners during discussion and group work. ● Responsibility: the learner performs tasks and takes up roles assigned. 				
<p>Pertinent and Contemporary Issues:</p> <ul style="list-style-type: none"> ● Peer Education: the learner gains knowledge and skills from others as they explore the nature of a play. ● Social cohesion: the learner acquires knowledge, skills and attitude that enables a sustainable and just society for all by acquainting self with pertinent issues in the society. ● Peace education: the learner discusses pertinent issues that promote peace of citizens in the society that can be addressed in a short play. 				
<p>Link to other Areas of Learning:</p> <ul style="list-style-type: none"> ● Computer Studies: the learner is able to search the Internet for learning resources. ● Home Science : the learner is able to identify different fabrics, materials and costume for appropriate production 				



- English or Kiswahili or Indigenous Languages: the learner is able to communicate in the languages during submissions in group activities.

Assessment Rubric

Indicator	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to outline elements of theatre in a short play.	Articulately outlines elements of theatre in the short play.	Outlines the elements of theatre in the short play.	Partly outlines the elements of theatre in the short play.	Hardly outlines the elements of theatre in and the short play.
Ability to sketch the storyline of a short play from a script or performance.	Comprehensively sketches the storyline of a short play from a script or performance covering all the necessary details.	Sketches the storyline of a short play from a script or performance.	Sketches the storyline of a short play from a script or performance leaving out a few details.	Sketches the storyline of a short play from a script or performance leaving out many details.
Ability to describe the stage as a space for acting	Elaborately describes the stage as a space for acting.	Describes the stage as a space for acting.	Partially describes the stage as a space for acting.	Barely describes the stage as a space for acting.
Ability to discuss the significance of costume and scenic design in play acting.	Discusses the significance of scenic design in play acting illustrating the answer with relevant examples.	Discusses the significance of costume and scenic design in play acting.	Discusses the significance of costume and scenic design in play acting leaving out a few details.	Hardly discusses the significance of costume and scenic design in play acting.



STRAND 2.0: CREATING

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	2.1 Rhythm (6 lessons)	By the end of the sub strand, the learner should be able to: <ol style="list-style-type: none"> create rhythmic patterns in simple time, incorporating tied and dotted notes and their corresponding rests, write four bars rhythmic pattern from dictation, improvise rhythmic accompaniments that include dotted notes to tunes in simple time, recognize rhythms created in simple time by self and others. 	The learner is guided to: <ul style="list-style-type: none"> individually and in pairs taps different combinations of note groupings that involve tied and dotted notes to create four-bar rhythmic patterns, individually and in groups, listen to and write 4-bar rhythmic patterns from dictation, create 4-bar rhythmic patterns in simple time ($\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$), including tied and dotted notes observing originality and integrity, use digital devices and music notation software to create and notate 4-bar rhythmic patterns that incorporate tied and dotted notes and play them back, individually and in groups use drums and other percussion instruments to play improvised rhythmic patterns featuring 	<ol style="list-style-type: none"> How are simple, tied and dotted notes combined to form rhythmic patterns in simple time? How can dotted notes be incorporated in rhythmic accompaniment to music in simple time?



			dotted notes to accompany tunes in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time.	
Core competencies to be developed:				
<ul style="list-style-type: none"> • Creativity and imagination: the learner creates different rhythmic patterns to accompany tunes. • Critical thinking and problem solving: the learner makes decisions on choice of musical notes to use in creating a rhythmic pattern. • Self Efficacy: the learner gains confidence by performing rhythmic patterns created by self and others. • Collaboration: learner contributes to group tasks on improvisation of rhythms featuring dotted notes to accompany tunes. • Learning to learn: the learner is equipped with concepts, knowledge and skills on creation of rhythm, which are relevant for continued learning in composition, performance and music appreciation. • Digital literacy: the learner uses digital devices to create and notate rhythmic patterns. 				
Values:				
<ul style="list-style-type: none"> • Responsibility: the learner dutifully takes roles and assignments in using drums and other percussion instruments to play improvised rhythmic patterns. • Respect: the learner recognises and accommodates views of each member of the team as they create of rhythmic patterns. • Unity: the learner works with team to create rhythmic patterns. • Integrity: the learner creates own original rhythmic patterns. • Love: the learner enjoys performing rhythmic patterns created by others. 				
Pertinent and Contemporary Issues (PCIs)				
<ul style="list-style-type: none"> • Social cohesion: as learner interacts with others during group work. • Etiquette: the learner uses polite language as they appraise the peers. 				
Link to other subjects:				
<p>Computer science: the learner interacts with the computers and other digital resources to create and notate rhythms.</p> <p>Mathematics: the learner uses number concepts learnt to achieve balance in the type and number of beats in time signature.</p>				



Religious Education: the learner up holds the value of integrity in creating of own rhythmic patterns.

Assessment Rubric

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to create rhythmic patterns in simple time, incorporating tied and dotted notes and their corresponding rests.	Artistically creates various rhythmic patterns in simple time, incorporating tied and dotted notes and their corresponding rests.	Creates rhythmic patterns in simple time, incorporating tied and dotted notes and their corresponding rests.	Creates rhythmic patterns in simple time, incorporating tied and dotted notes and their corresponding rests with inaccuracies in note grouping.	Hardly creates rhythmic patterns in simple time, incorporating tied and dotted notes and their corresponding rests.
Ability to write four bars rhythmic pattern from dictation.	Systematically writes four bars rhythmic pattern from dictation.	Writes four bars rhythmic pattern from dictation.	Writes four bars rhythmic pattern from dictation with inaccuracies in grouping of notes and rests.	Barely writes four bars rhythmic pattern from dictation.
Ability to improvise rhythmic accompaniments that include dotted notes to tunes in simple time.	Effortlessly and spontaneously improvises interesting rhythmic accompaniments that include dotted notes to tunes in simple time.	Improvises rhythmic accompaniments that include dotted notes to tunes in simple time.	Improvises rhythmic accompaniments that include dotted notes to tunes in simple time without a steady pulse.	Struggles to improvise rhythmic accompaniment that include dotted notes to tunes in simple time.



Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	2.2 Melody (7 lessons)	<p>By the end of the sub strand, the learner should be able to:</p> <ol style="list-style-type: none"> identify question and answer phrases in given melodies, improvise answering phrases to given opening phrases in simple time, create 4-bar melodies on treble staff in major keys and simple time for self-expression, perform melodies created by self and others for self-appreciation, appreciate melodies composed by self and others. 	<p>The learner is guided to:</p> <ul style="list-style-type: none"> individually and in groups, sing familiar tunes using tonic sol-fa, hand signs and identify the question and answer phrases, create by rote question and answer phrases in pair and group in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time add pitch to previously created 4- bar rhythms with appropriate beginning and ending notes individually and in groups sing/play given 4-bar melodies in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time with intervals of up to a perfect 5th incorporating dotted notes in the keys of <i>F</i>, <i>B flat</i>, <i>E flat</i> and <i>A flat major</i>, create 4 - bar melodies consisting of two, 2-bar phrases using question- 	<ol style="list-style-type: none"> How can one create an interesting melody? How is balance achieved in a melody?



			<p><i>answer techniques in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time including leaps of up to a perfect 5th using the note values learnt and in <i>F, B flat, E flat and A flat major</i>,</i></p> <ul style="list-style-type: none"> • individually and in pairs sing/play the melodies created observing proper phrasing to give and receive feedback from peers for improvement, • use music notation software/apps to notate and create 4-bar melodies in the learnt keys and play them back, • use digital devices to record own and others' melodies for sharing and peer review. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Creativity and imagination: the learner creates own melodies using the learnt rhythmic patterns and major keys. • Communication: the learner clearly articulates their views as they give feedback on other's melodies. • Collaboration: the learner participates in group work and take turns to use tonic sol-fas and hand signs. • Critical thinking and problem solving: the learner uses several compositional devices in creating own melodies. • Self efficacy: the learner creates own melodies and also use digital devices to record each other's melodies. • Digital literacy: the learner uses music notation software or apps to notated, create and play melodies. 				



Values:

- Unity: the learner works in groups as they use hand signs.
- Love: the learner supportive of others' ideas during group work.
- Respect: the learner gives appropriate comments and responds respectfully to other's views as they critiques each other's melodies.
- Responsibility: the learner responsibly uses the resources availed to them in the process of creating music e.g. computers.
- Integrity: learner creates original melodies without copying from others.

Pertinent and Contemporary Issues (PCIs)

- Social cohesion: learner shares their melodies with peers for review and further improvement.
- Life skills: the learner makes decision using knowledge learnt in creating own melodies.

Links to other subjects:

- Computer Science: the learner uses digital devices in creating, playing and recording melodies.
- Mathematics: the learner applies knowledge learnt in balancing bar and phrases in melodies.

Assessment Rubric

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to identify question and answer phrases in given melodies	Systematically identifies question and answer phrases in given melodies.	Identifies question and answer phrases in all given melodies.	Partly identifies question and answer phrases in given melodies.	Hardly identifies question and answer phrases in given melodies.
Ability to improvise answering phrases to given opening	Creatively improvises answering phrases to given opening phrase in simple time.	Improvises answering phrases to given opening phrases in simple time.	Partially improvises answering phrases to given opening phrases in simple time.	Improvises answering phrases to given opening phrases in



phrases in simple time.				simple time with difficulty.
Ability to create 4-bar melodies on treble staff in major keys and in simple time.	Artistically creates 4-bar melodies on treble staff in major keys and in simple time.	Creates 4-bar melodies on treble staff in major keys and in simple time	To some extent creates 4-bar melodies on treble staff in major keys and in simple time.	Barely create 4-bar melodies on treble staff in major keys and in simple time.
Ability to perform melodies created by self and others for self-appreciation.	Accurately and expressively performs melodies created by self and others for self-appreciation.	Accurately performs melodies created by self and others for self-appreciation.	Performs melodies created by self and others for self-appreciation with inaccuracies in either pitch or rhythm.	Performs melodies created by self and others for self-appreciation with lots of inaccuracies in pitch and rhythm.



Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	2.3 Cultural Creative Dance (4 lessons)	By the end of the sub strand the learner should be able to: a) create a storyline based on own ideas and those sourced from the community for a cultural creative dance, b) choose songs relevant to the theme identified to develop the storyline of the cultural creative dance, c) create dance steps, formations and patterns for the cultural creative dance, d) make appropriate costumes, makeup, ornaments and props to be used in the dance, e) write a script for the cultural creative dance performance; f) value language, songs, dance styles, and cultural	The learner is guided to: <ul style="list-style-type: none"> • brainstorm on the process of creating a cultural creative dance based on own ideas and those sourced from the community, in groups, • research on pertinent and contemporary issues that affect the society and select one to address in a cultural creative dance in groups, • sketch a storyline based on the chosen theme emphasising on danceable milestones in groups, • explore different cultural backgrounds in Kenya for songs, musical instruments, dance styles, artefacts among others, • select an ethnic source to provide the main language and the dominant musical idiom for the cultural creative dance, • select, compose or adapt in groups relevant songs to develop 	<ol style="list-style-type: none"> 1. How can we use the cultural creative dance to address pertinent issues in the society? 2. How does the use of music, character, body and space develop the storyline in the cultural creative dance? 3. How does a cultural creative dance exploit the diversity of musical ideas in the Kenyan society?



		<p>idioms of diverse Kenyan communities.</p>	<p>the theme and plot of the cultural creative dance within the selected idiom.</p> <ul style="list-style-type: none"> • watch video/live performances of cultural creative dances to observe how dancers use body and space in creating patterns and formations. • demonstrate the use of body and space to create patterns and formations for a cultural creative dance, in a group. • source and design costumes, ornaments, props and makeup that will help portray character, mood and colour in the dance created. • write a script of the cultural creative dance outlining: the dance story, songs, action, characters, patterns ,formations and the structure of the performance, • make a rehearsal schedule outlining activities to be carried out at specific times, in a group. 	
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Core competencies to be developed:

- Self efficacy: the learner increases self-esteem through self-expression and mastery of concepts by being engaged in dance creation.
- Communication: the learner develops communication skills by writing the storyline for the cultural creative dance.
- Collaboration: the learner participates in the group activity of scripting the cultural creative dance.
- Creativity and Imagination: learner creatively and imaginatively connects ideas to come up with a storyline for the cultural creative dance.

Values.

- Respect: the learner appreciates others' opinions while creating and sharing ideas on dance creation.
- Responsibility: the learner develops self-discipline in handling cultural creative dance materials.
- Social justice: the learner gains an appreciation for the need to respect others' cultures.
- Integrity: the learner creates own cultural creative dance scripts without plagiarising other peoples' scripts.

Pertinent and Contemporary Issues (PCIs)

- Social Cohesion: the learner embraces citizenship by sharing and creating cultural creative dances that address national themes.
- Integrity: the learner practises ethics in the use of ICT tools when watching cultural creative dance performances.
- Life skills education: the learner develops analytical and decision making skills through choice of themes, music and dance steps to use in the cultural creative dance.

Links to other subjects:

- Physical Education and Sports: the learner develops motor skills sensibility by demonstrating body movements in dance.
- Social Studies: the learner acquires folk knowledge and appropriate attitude towards own traditions and culture through cultural creative dances.
- Indigenous Languages: the learner masters concepts in local languages through creation of cultural creative dances.
- Computer Studies: the learner interacts with ICT devices by watching recorded performances and in creation of the cultural creative dance scripts.



Assessment Rubric				
Indicator	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to create a cultural creative dance storyline based on own ideas and those sourced from the community.	Artistically creates a cultural creative dance storyline based on own ideas and those sourced from the community.	Creates a cultural creative dance storyline based on own ideas and those sourced from the community.	Creates an incomplete cultural creative dance storyline based on own ideas and those sourced from the community.	Hardly creates a cultural creative dance storyline based on own ideas and those sourced from the community.
Ability to choose songs relevant for the theme chosen to enhance the storyline of the cultural creative dance.	Creatively chooses songs relevant for the theme chosen to enhance the storyline of the cultural creative dance.	Chooses songs relevant for the theme chosen to enhance the storyline of the cultural creative dance.	Choose songs relevant for the theme chosen to enhance the storyline of the cultural creative dance with difficulty.	Chooses songs relevant for the theme chosen to enhance the storyline of the cultural creative dance only when cued.
Ability to demonstrate use of body and space to create formations and patterns in a cultural creative dance.	Skilfully demonstrates use of body and space to create formations and patterns in a cultural creative dance.	Accurately demonstrates use of body and space to create formations and patterns in a cultural creative dance.	Demonstrates use of body and space to create formations and patterns in a cultural creative dance with some inaccuracies.	Demonstrates, with some inaccuracies, use of body and space to create formations and patterns in a cultural creative dance when assisted.



Ability to make appropriate costumes, makeup, embellishments and props to be used in the dance.	Creatively makes appropriate costumes, makeup, embellishments and props to be used in the dance.	Makes appropriate costumes, makeup, embellishments and props to be used in the dance.	Partly makes costumes, makeup, embellishments and props to be used in the dance.	Barely makes costumes, make-up, ornaments and props to be used in the dance.
Ability to write a script for the cultural creative dance performance.	Neatly write a script for the cultural creative dance performance.	Write a script for the cultural creative dance performance.	Write a script for the cultural creative dance performance leaving out a few details.	Write a script for the cultural creative dance performance leaving out many details.



Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	2.4 Public Speaking (4 lessons)	By the end of the sub-strand the learner should be able to: a) identify a theme to be developed into a speech, b) prepare a logically structured speech using suitable language, c) recognize public speaking as a means of addressing pertinent issues in society.	The learner is guided to: <ul style="list-style-type: none"> ● research and identify topics while observing ethics suitable for developing a speech to effectively articulate a given theme, ● use digital equipment or locally available materials to create graphics to enhance speech delivery, ● listen to public speeches of renowned speakers on diverse topics (<i>legal, political, socio-economic</i>) and discuss how to organise ideas in a public speech, ● draft and organise ideas in a logical manner to develop the structure (<i>introduction, body and conclusion</i>) of the speech, ● discuss the appropriate use of language in devising a public speech, 	<ol style="list-style-type: none"> 1. What do you consider when devising a public speech? 2. How does appropriate choice of words contribute to a good speech? 3. What do you consider when editing a speech?



			<ul style="list-style-type: none"> ● develop a <i>speech</i> addressing pertinent and contemporary issues in society, ● edit speeches in a group activity. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication: the learner develops speaking skills through fluent presentation of ideas. ● Collaboration: the learner works in pairs or groups to sketch a structure of a public speech. ● Creativity and imagination: the learner develops novelty by coming up with new ideas in creating a speech. ● Digital literacy: the learner individually or in groups uses appropriate digital devices for the development of graphics in speech presentation. ● Self efficacy: the learner gains confidence as he manipulates language through making public speeches. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Unity: the learner acquires this through group discussions, respecting others’ views and opinions while creating and sharing ideas in a public speech. ● Integrity: the learner develops this through research and presentation of findings that have been generated honestly. ● Social Justice: the learner delivers speeches relevant to social development. ● Patriotism: the learner gives speeches on topics that express love for one’s country. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Mentorship and peer education: the learners learn from each other while using ICT tools to create works of art. 				
<p>Links to other subjects:</p> <ul style="list-style-type: none"> ● English: the learner acquires new vocabulary and proficiency through writing, speaking and listening to speeches from other speakers. ● Kiswahili, Indigenous and Foreign Languages: the learner attains better linguistic use of language by listening and presenting speeches. 				



- Social studies: the learner gains knowledge on divergent topics in social studies by watching live or recorded speeches on social, legal and civic themes.

Assessment Rubric

Indicator	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to identify a theme to be developed into a speech.	Identifies a theme to be developed into a speech citing relevant examples.	Identifies a theme to be developed into a speech.	Partially identifies a theme to be developed into a speech.	Struggles to identify a theme to be developed into a speech.
Ability to prepare a logically structured speech using suitable language.	Artistically prepares a logically structured speech using suitable language.	Prepares a logically structured speech using suitable language.	Partially prepares a logically structured speech using suitable language.	Barely prepares a logically structured speech using suitable language.



Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
2.0 Creating	2.5 Short Play (4 lessons)	<p>By the end of the sub-strand the learner should be able to:</p> <ol style="list-style-type: none"> describe the elements of a short play in a script, develop a scenario with a clear storyline for a short play, write a 2 to 5 minute script for a short play with clear characters, gain interest in creating a script for a short play. 	<p>The learner is guided to:</p> <ul style="list-style-type: none"> read a script of/watch a short play and, in a group, discuss elements of the short play (<i>story, plot, conflict, characters, language and style, theme, setting</i>), research, in a group on a pertinent and contemporary issue from the society that can be developed into a short play for example consumer education, discuss, with guidance, what conflict is and how it develops plot, brainstorm in groups, how characters in the scenario contribute to the development of conflict, watch a play, live or recorded to describe setting and character development, describe a scenario with clear theme, characters and setting, explain how characters in the scenario contribute to the development of conflict, 	<ol style="list-style-type: none"> What makes a good short play? Why is conflict considered to be very important in the plot of a short play? Which scenarios can be developed into a short play on types of consumers in society?



			<ul style="list-style-type: none"> • develop dialogue and actions for characters in the scenario on consumer awareness, • create a script for a short play with a clear plot, well defined characters and clear setting, • watch live or recorded performances and discuss the environment that the play is performed in, how it has been constructed and how it suggests meaning. 	
<p>Core Competencies:</p> <ul style="list-style-type: none"> • Communication: the learner gains proficiency in writing a script for a short play for performance and skills of listening and when they discuss with peers. • Collaboration: the learner works with other learners during script making. • Learning to learn: the learner acquires skills on creating scenarios, choosing topics, words and arranging them for plot and character development. 				
<p>Values:</p> <ul style="list-style-type: none"> • Respect: the learner respects the opinion of others during discussion on what the play is, choice of theme and creation of a script. • Unity: the learner gains appropriate group dynamics during group work in creating a short play. • Love: the learner develops this value when they bond as they carry out group tasks. • Social Justice: the learner acquires the virtue of fairness from the subject matter created in the short plays. 				
<p>Pertinent and Contemporary Issues PCIs:</p> <ul style="list-style-type: none"> • Peace education: the learner appreciates tranquillity in society as they create a play on related themes. 				



- Life skills: the learner gains valuable skills to fit well in society as they script plays depicting these concerns in society.
- Environmental Education: the learner works in groups and assist each other as they develop appropriate scripts on environmental protection
- Financial literacy: the learner gets insight into issues of consumer awareness and protection.

Links to other subjects:

- English: the learner acquires new vocabulary and proficiency through writing, and development of a script
- Home science: the learner identifies different types of materials and textiles and understands their diverse uses.
- Visual arts: the learner acquires skills as they sketches the costume designs

Assessment Rubric

Indicator	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to identify and describe the elements of a short play.	Articulates describes the elements of a short play with illustrations.	Describes the elements of a short play.	Partially describes elements of a short play.	Barely describes elements of a play.
Ability to develop a scenario with a clear storyline for a short play.	Creatively develop a scenario with a clear storyline for a short play.	Develop a scenario with a clear storyline for a short play.	Partially develop a scenario with a storyline for a short play.	Struggles to develop a scenario with a clear storyline for a short play.
Ability to write a 2 to 5 minute script for a short play with clear characters.	Artistically and coherently writes a 2 to 5 minute script for a short play with clear characters.	Writes a 2 to 5 minute script for a short play with clear characters.	Writes a 2 to 5 minute script for a short play with undeveloped characters.	Hardly writes a 2 to 5 minute script for a short play with clear characters.



STRAND 3.0: PERFORMING

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.1 Kenyan Choral Art Music (6 lessons)	By the end of the sub strand, the learner should be able to: a) describe features of Kenyan choral art music in a performance, b) discuss the messages and values in Kenyan Choral Art Music, c) examine the social and economic roles of Kenyan Choral Art Music in the society, d) perform Kenyan Choral Art Music applying appropriate performance technique, e) appreciate Kenyan Choral Art Music and musicians from Kenya.	The learner is guided to: <ul style="list-style-type: none"> • listen to, watch live or recorded performances of Kenyan choral art music and define Art music, • describe the features of Kenyan choral art music, • discuss, in groups messages and values in Kenyan Choral Art Music, • discuss in groups the socio economic roles of Kenyan Choral Art Music in the society, • in groups listen to and watch live or recorded performances of Kenyan Choral Art Music and select pieces to perform, • discuss and apply techniques of practical musicianship in art music performance: <i>posture, poise, diction, voice projection and balance, phrasing, tempo,</i> 	<ol style="list-style-type: none"> 1. What is the importance of Art Music in society? 2. How does style of performance of Kenyan art music differ from that of Western art music?



			<p><i>tone, dynamics, expression and interpretation, movement, intensity and mood,</i></p> <ul style="list-style-type: none"> • rehearse and perform Kenya Choral Art song (with live or recorded accompaniment where applicable), applying appropriate performance techniques, • examine the PCIs, values, story in an art song inculcated by different types of Kenyan Choral Art Music, • appreciates the roles of Kenyan Choral Art Music in society. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Communication: the learner discusses and writes reports on Kenyan Choral Art Music. • Collaboration: developed through group and research activities on Kenyan choral art music. • Digital literacy: the learner interacts with digital devices to learn Kenyan Choral Art Music and artists, as well as record and archive them. • Learning to learn: the learner acquires various methods and tools of research as they collect data and information on Kenyan Choral Art Music and artists. • Self efficacy: the learner masters musicianship techniques in Kenyan Choral Art Music performance. 				
<p>Values:</p> <ul style="list-style-type: none"> • Respect: the learner accommodates other’s views and contributions during group discussions. • Integrity: the learner adheres to ethical values when sourcing and use of digital material. 				



- Responsibility, Social justice, Peace, Love and Patriotism: the learner discusses themes contained in the Kenyan Choral Art Music they encounter.

Pertinent and Contemporary Issues (PCIs)

- Social Cohesion: the learner practices and performs songs from different religious backgrounds.
- Healthy relationship: the learners acquires affective skills of how to relate and live with others across religious divides.
- Integrity: the learner practices ethical use of online resources in accessing information.

Links to other subjects:

- English, Kiswahili, Indigenous and Foreignn languages: the learner sings Kenyan Choral Art Music in various languages and gain a degree of proficiency in these languages.

Assessment Rubric

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to describe features of Kenyan Choral Art Music in a performance.	Exhaustively describes features of Kenyan Choral Art Music in a performance.	Describes features of Kenyan Choral Art Music in a performance.	Partially describes features of Kenyan Choral Art Music in a performance.	Hardly describes features of Kenyan Choral Art Music in a performance.
Ability to discuss the messages and values in Kenyan Choral Art Music.	Elaborately discusses the messages and values in Kenyan Choral Art Music.	Accurately discusses the messages and values in Kenyan Choral Art Music	Discusses the messages and values in Kenyan Choral Art Music with limited details.	Barely discusses the messages and values in Kenyan Choral Art Music even when guided.



Ability to examine the social and economic roles of Kenyan Choral Art Music in the society.	Critically examines the social and economic roles of Kenyan Choral Art Music in the society.	Examines the social and economic roles of Kenyan Choral Art Music in the society.	Partially examines the social and economic roles of Kenyan Choral Art Music in the society.	Barely examines the social and economic roles of Kenyan Choral Art Music in the society.
Ability to perform Kenyan Choral Art Music applying appropriate performance technique perform.	Performs a wide variety of Kenyan Choral Art Music applying appropriate performance technique.	Performs Kenyan Choral Art Music applying appropriate performance technique.	Partially performs Kenyan Choral Art Music applying appropriate performance technique.	Hardly performs Kenyan Choral Art Music applying appropriate performance technique.

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Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.2 Kenyan Aerophones (6 lessons)	By the end of the sub strand, the learner should be able to: a) classify aerophones from Kenyan communities, b) use appropriate care and maintenance procedures for a Kenyan aerophone, c) apply techniques of tuning and playing a Kenyan aerophones, d) play a Kenyan aerophone alone and with others in an ensemble, e) make a Kenyan aerophone using locally available materials, f) appreciate the role of Kenyan aerophones in music performance.	The learner: <ul style="list-style-type: none"> • visits cultural centres or events and identify various Kenyan aerophones, • collects pictures, video and audio clips of Kenyan aerophones and classify them as; <i>flutes, horns, whistles and trumpets,</i> • discusses the role of an aerophone in an a Kenyan ensemble performance, • watches recorded or live demonstrations of care and maintenance procedures of Kenyan aerophones, • uses digital devices to research on tuning Kenyan aerophones, • practices tuning aerophones using appropriate techniques, • plays wind instruments while applying appropriate techniques, 	<ol style="list-style-type: none"> 1. What factors determine the classification of Kenyan aerophones? 2. What is the role of an aerophone in the performance of a Kenyan traditional music?



			<ul style="list-style-type: none"> • discusses rehearsal and performance etiquette in a solo and in an ensemble, • plays a Kenyan aerophone in a solo and ensemble performance. <p>Project:</p> <ul style="list-style-type: none"> • discusses the procedure of making different aerophones in groups • collects locally available materials suitable for making an aerophone • makes an aerophones individually and in groups from locally available materials as they observe safety protocols. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Communication and collaboration: the learner speaks clearly during group discussions and activities on identifying, describing and classifying Kenyan aerophones. • Learning to learn: the learner is equipped with concepts, knowledge and skills relevant for continued learning. • Creativity and imagination: learner applies techniques of playing an aerophone. 				
<p>Values:</p> <ul style="list-style-type: none"> • Patriotism: the learner takes pride in interacting with aerophones drawn for different Kenyan communities. • Respect: the learner accommodates other’s views during group discussions. 				



- Integrity: the learner observes ethical values when sourcing, use of reference material and maintenance of Kenyan aerophones.
- Responsibility: the learner cares and maintain Kenyan aerophones.
- Unity: the learner interacts with others in groups as they make Kenyan aerophones.

Pertinent and Contemporary Issues (PCIs)

- Cultural awareness: the learner learns about aerophones from various Kenyan cultures.
- Social cohesion: the learner plays Kenyan aerophones in ensembles.
- Ethnic and racial relations: the learner interacts with reference material and handling/playing of aerophones drawn from different Kenyan cultures.
- Environmental education: the learner uses recyclable materials to make an aerophone.

Links to other subjects:

- Pre-technical and pre-career studies: learners acquire instrumental literacy skills for use in their later music-related careers.
- Social studies: the learner learns about the distribution of Kenyan aerophones, they encounter information on different geographical locations of the country and the world, thus knowing that they live in a multi-cultural society.
- Computer science: the learner uses ICT gadgets and internet in accessing information on aerophones.

Assessment Rubric

Indicators	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to classify aerophones from Kenyan communities.	Systematically classifies aerophones from Kenyan communities.	Classifies aerophones from Kenyan communities.	Classifies some aerophones from Kenyan communities.	Hardly classifies aerophones from Kenyan communities.
Ability to use appropriate care	Creatively applies proper maintenance procedures	Applies proper maintenance procedures	Applies some maintenance procedures	Barely applies maintenance procedures



and maintenance procedures for Kenyan aerophones.	in caring for Kenyan aerophones..	in caring for Kenyan aerophones.	in caring for Kenyan aerophones.	in caring for Kenyan aerophones even when guided.
Ability to apply techniques of tuning and playing a Kenyan aerophone.	Skilfully applies techniques of tuning and playing a Kenyan aerophone.	Applies techniques of tuning and playing a Kenyan aerophone.	Applies some techniques of tuning and playing a Kenyan aerophone.	Struggles to apply techniques of tuning and playing a Kenyan aerophone.
Ability to play a Kenyan aerophone alone and with others in an ensemble.	Artistically plays a Kenyan aerophone alone and with others in an ensemble.	Plays a Kenyan aerophone alone and with others in an ensemble.	Plays a Kenyan aerophone alone and with others in ensemble with inconsistencies in flow.	Hardly plays a Kenyan aerophone alone and with others in ensemble.
Ability to make a Kenyan aerophone using locally available materials.	Creatively makes a Kenyan aerophone using locally available materials.	Makes a Kenyan aerophone using locally available materials.	Partially makes a Kenyan aerophone using locally available materials.	Has difficulty in making a Kenyan aerophone using locally available materials,



Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.3. Descant Recorder or any other Western Solo Instrument (6 lessons)	By the end of the sub strand, the learner should be able to: <ol style="list-style-type: none"> read and play the scale of G major written in staff notation, apply appropriate playing techniques when playing the descant recorder or any other Western solo instrument, interpret performance directions when playing the descant recorder or any other Western solo instrument, read melodies in simple time, in G Major on a descant recorder or any other Western solo instrument, play two part music on the descant recorder or any other western solo instrument, 	The learner is guided to: <ul style="list-style-type: none"> watch videos of instrumentalists playing simple pieces of music in for familiarization. reads and interprets fingering charts of a recorder or any other Western solo instrument for the notes in G major and their positions on a staff. individually and in groups practices reading and playing the scale of G major, ascending and descending, individually and in pairs practices playing the descant recorder or any other solo instrument with appropriate playing techniques (<i>pinching, slurring, embouchure, tonguing, fingering, strumming, picking, bowing, blowing,</i> 	<ol style="list-style-type: none"> How do instruments in an ensemble interrelate? How do performance directions enhance music performance?



		<p>f) appreciate playing the descant recorder or any other Western solo instrument in an ensemble.</p>	<p><i>tone quality, blend and balance</i>),</p> <ul style="list-style-type: none"> • observes performance directions for repeat (1st and 2nd repeat, <i>da capo al fine</i> and <i>dal segno al fine</i>), articulation (<i>accent</i> and <i>fermata</i>), dynamics (moderately loud (<i>mf</i>) and moderately soft (<i>mp</i>) and tempo (<i>andante</i>, <i>allegro adagio</i>, and <i>lento</i>), • individually and in groups, sight-read simple 4-bar melodies written in simple time and <i>G major</i>, • rehearse and play own part in two part music on a descant recorder or any other western instrument. 	
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Core competencies to be developed:

- Collaboration: the learner collaborates with others in playing in a two part music.
- Self efficacy: the learner builds confidence, resilience and self-esteem as s/he plays their part in an ensemble.
- Creativity and imagination: the learner fits in and applies playing techniques in an ensemble.
- Learning to learn: the learner seeks to apply knowledge learnt on scale of G major to interpret given melodies in the key of G major.



Values:

- Unity: the learner works with others in groups during rehearsal and playing the descant recorder and other western instruments in an ensemble.
- Patriotism: the learner plays hymns, and anthems in an ensemble.
- Respect: the learner listens and uses appropriate courteous language as they interact with others and as they appraise each other's playing in the ensemble.
- Responsibility: the learner takes care of, cleans and maintains their descant recorder or western solo instrument.
- Social justice: the learner is given an opportunity to play a part in an ensemble.

Pertinent and Contemporary Issues (PCIs):

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

Links to other subjects:

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



Assessment Rubric				
Indicators	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to read play the scale of G major in staff notation.	Flawlessly plays the scale of G major in staff notation.	Plays the scale of G major in staff notation.	Plays the scale of G major in staff notation with inconsistencies in flow.	Hardly plays the scale of G major in staff notation.
Ability to apply appropriate playing techniques when playing the descant recorder or any other Western solo instrument.	Creatively applies appropriate playing techniques when playing the descant recorder or any other Western solo instrument.	Applies appropriate playing techniques when playing the descant recorder or any other Western solo instrument.	Applies a few playing techniques when playing the descant recorder or any other Western solo instrument.	Barely applies, playing techniques when playing the descant recorder or any other Western solo instrument.
Ability to interpret performance directions when playing the descant recorder or any other Western solo instrument.	Expressively and suitably interprets performance directions when playing the descant recorder or any other Western solo instrument.	Interprets performance directions when playing the descant recorder or any other Western solo instrument.	Interprets some performance directions when playing the descant recorder or any other Western solo instrument.	Hardly interprets, performance directions when playing the descant recorder or any other Western solo instrument.



Ability to read melodies in simple time, in G major on a descant recorder or any other Western solo instrument.	Systematically reads melodies in simple time, in G major on a descant recorder or any other Western solo instrument.	Reads melodies in simple time, in G major on a descant recorder or any other Western solo instrument.	Reads melodies in simple time, in G major on a descant recorder or any other Western solo instrument with inconsistencies in flow.	Struggles to read melodies in simple time, in G major on a descant recorder or any other Western solo instrument.
Ability to play two part music on the descant recorder or any other western solo instrument.	Flawlessly plays two part music on the descant recorder or any other western solo instrument.	Plays two part music on the descant recorder or any other western solo instrument.	Plays two part music on the descant recorder or any other western solo instrument with inaccuracies in pitch or rhythm.	Plays, with cues two part music on the descant recorder or any other western solo instrument with inaccuracies in pitch and rhythm.



Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.4 Cultural Creative Dance (4 lessons)	By the end of the sub-strand the learner should be able to: a) interpret the ideas and themes addressed in a cultural creative dance for performance, b) sing songs to communicate message in the dance story, c) play musical instruments to enrich the performance, d) use body in space to create patterns and formations for dance expression, e) use appropriate costumes, make-up and props in a cultural creative	The learner is guided to: <ul style="list-style-type: none"> • brainstorms on the ideas, themes and milestones in the dance story and interprets them for performance in groups, • sings songs in the dance to bring out character, mood and the message in the dance story, • plays instruments to accompany music and communicate the message of the dance, • watches video or live performances to identify how use of body in space enhances the development of a cultural creative dance, • dances to music beats to respond to tempo and enhance smooth transitions in the dance, • uses costume and make-up to depict character, mood and to add colour to the cultural creative dance, 	<ol style="list-style-type: none"> 1. How do we organize ideas for a cultural creative dance performance? 2. How do songs and instrumentation contribute to the message of a cultural creative dance? 3. In what ways do we use body and space to communicate in a cultural creative dance? 4. What do we consider in using costumes, props and makeup in a cultural creative dance performance?



		<p>dance presentation to emphasize the theme,</p> <p>f) appreciate a cultural creative dance performance as a tool of communication in society.</p> <p>PROJECT</p> <p>a) perform in a cultural creative group dance addressing a pertinent issue in society.</p>	<ul style="list-style-type: none"> • discuss ways in which the cultural creative dance can be used to create awareness on pertinent and contemporary issues and also mobilize society. <p>Project tasks</p> <ul style="list-style-type: none"> • discuss several pertinent issues affecting the society • select one and research on it • incorporate all the elements of dance choreography in the storyline • choose/compose/adapt appropriate songs for performing the story • script a cultural creative dance • audition and cast for the dance • rehearse the cultural creative dance • perform the cultural creative dance before an audience. 	
<p>Core competences to be developed:</p> <ul style="list-style-type: none"> • Self efficacy: the learner boosts self-esteem and confidence through discussions and performing a cultural creative dance. • Digital literacy: the learner interacts with ICT devices by operating and watching cultural creative dance performances on video. • Creativity and Imagination: the learner generates a dance and creatively works on dance patterns and formations. 				



Values:

- Respect: the learner accommodates others' opinions while performing dances.
- Responsibility: the learner shows responsibility by taking care of costumes and other materials used in the cultural creative dance.
- Social justice: the learner appreciates other cultures through performance of dances from diverse backgrounds.
- Unity: the learner works with others in the cultural creative dance performance.

Pertinent and Contemporary Issues (PCIs)

- Social Cohesion: the learner embraces social cohesion through performance of cultural creative dances from diverse cultures.
- Life skills Education: the learner develops self-management skills to cope with emotions and stress associated with very rigorous cultural creative dance rehearsals.
- Communicable and chronic diseases: learner takes part in a cultural creative dance addressing a theme on health issues in the society.

Links to other subjects:

- **Physical Education and Sports:** the learner develops motor skills, strength and flexibility through dance performance
- Social Studies: the learner through research interacts with musical instruments and idioms of other cultures to be used in the cultural creative dance performance
- Indigenous Languages: the learner masters concepts in local languages through performance of cultural creative dance.

Assessment Rubric

Indicators	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to discuss ideas and themes addressed in the cultural creative	Articulately discusses ideas and themes addressed in the	Discusses ideas and themes addressed in the cultural creative	Discusses ideas and themes addressed in the cultural creative dance	Hardly discusses ideas and themes addressed in the cultural creative



dance for correct interpretation.	cultural creative dance for correct interpretation.	dance for correct interpretation.	for correct interpretation with limitations.	dance for correct interpretation.
Ability to sing songs to communicate message in the dance story.	Expressively sings songs to communicate message in the dance story.	Sings songs to communicate message in the dance story.	Sings some songs to communicate message in the dance story.	Barely sings songs to communicate message in the dance story.
Ability to play musical instruments to enrich the performance.	Skillfully plays musical instruments to enrich the performance.	Plays musical instruments to enrich the performance.	Partially plays musical instruments to enrich the performance.	Hardly plays musical instruments to enrich the performance.
Ability to use body in space to create patterns and formations for dance expression.	Expertly uses body in space to create patterns and formations for dance expression.	Uses body in space to create patterns and formations for dance expression.	Partially uses body in space to create patterns and formations for dance expression.	Struggles to use body in space to create patterns and formations for dance expression.
Ability to use appropriate costumes, make-up and props in a cultural creative dance presentation to emphasize the theme.	Creatively uses appropriate costumes, props and make-up in a cultural creative dance presentation to emphasize the theme.	Uses appropriate costumes, props and make-up in a cultural creative dance presentation to emphasize the theme.	Somewhat uses appropriate costumes, props and make-up in a cultural creative dance presentation to emphasize the theme.	Barely uses appropriate costumes, props and make-up in a cultural creative dance presentation to emphasize the theme.



Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.5 Public Speaking (4 lessons)	<p>By the end of the sub-strand the learner should be able to:</p> <ol style="list-style-type: none"> use voice techniques to present a speech, use paralinguistic features while presenting a public speech, observe good grooming while presenting a public speech. present a speech on a selected theme on a pertinent and contemporary issue, appreciate the role of public speaking in addressing issues in society. <p>Project</p> <ol style="list-style-type: none"> create and perform a public speech before an audience. 	<p>The learner is guided to:</p> <ul style="list-style-type: none"> watch live or recorded presentations of public speeches and discuss the use of voice techniques; <i>voice projection, variation, intonation, pause and inflexion,</i> practices using paralinguistic features (<i>facial expressions, body language, gestures, tone, pitch of voice</i>) while presenting a public speech, organizes ideas and use of language after watching live or recorded speeches, individually sources topics on which to prepare speeches and present in a group as they discuss voice and speaker, rehearses with other learners, in pairs or groups speeches addressing issues in society, 	<ol style="list-style-type: none"> How do we actualize a speech on stage? How can a speech be made interesting and memorable? How do we use audience involvement to enhance speech presentation? How does a speaker use voice and body in presenting a speech?



			<ul style="list-style-type: none"> • discusses in groups the value of grooming in public speaking, • attends live presentations or watches videos on public speech and discusses the art of handling a mike and stage use, • practices the techniques of involving the audience while presenting a public speech. <p>Project tasks:</p> <ul style="list-style-type: none"> • pick a theme from the school community or society, • organize ideas in a logical sequence while using appropriate language, • highlight the illustrations, punch lines and persuasive points you will use to enhance delivery, • using ICT Sketch a plan to show the use of graphics in speech presentation, • edit the speech and highlight the areas corrected, 	
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			<ul style="list-style-type: none"> • present the speech while using a microphone and other digital devices correctly. 	
<p>Core competencies:</p> <ul style="list-style-type: none"> • Citizenship: the learner develops love for ones country through presentation of public speeches depicting patriotism and other national issues. The learner will also develop global citizenship by listening to public speeches from beyond the national borders. • Communication: the learner acquires listening and speaking skills by researching and presenting public speech on varied topics. • Collaboration: the learner develops this through working in groups • Digital Literacy: the learner acquire ICT skills through the manipulation of public address systems to present diverse topics in public speeches 				
<p>Values:</p> <ul style="list-style-type: none"> • Patriotism: the learner acquires this through presentation of speeches encouraging positive aspects and responsibilities towards one’s nation. • Love: the learner develops self-esteem and self -awareness through performance of public speeches. • Self efficacy: the learner gain awareness and planning skills while presenting public speeches. 				
<p>Pertinent and Contemporary Issues:</p> <ul style="list-style-type: none"> • Positive behaviour change: the learner acquires and nurture values in etiquette and grooming. • Health guidance: the learner is sensitized through public speeches on health education topics such as HIV and AIDS. 				
<p>Link to other subjects</p> <ul style="list-style-type: none"> • English, Kiswahil or Indigenous language: the learner gains oral skills by clearly communicating and logically arranging ideas of the public speech • Computer science: the learner appreciates the role of ICT devices in research and presentation of public speeches. 				



Assessment Rubric				
Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to use voice techniques to present a speech.	Meticulously and consistently uses voice techniques to present a speech.	Uses voice techniques to present a speech.	Partially uses voice techniques to present a speech.	Hardly uses voice techniques to present a speech.
Ability to explain the use of paralinguistic features while presenting a public speech.	Innovatively and elaborately explains the use of paralinguistic features in presenting a public speech.	Explains the use of paralinguistic features in presenting a public speech.	Explains the use of paralinguistic features in presenting a public speech leaving out a few details.	Explain the use of paralinguistic features in presenting a public speech leaving out many details.
Ability to observe good grooming while presenting a public speech.	Imaginatively observes good grooming while presenting a public speech.	Observes good grooming while presenting a public speech.	Observes some aspects of good grooming while presenting a public speech.	Hardly observes aspects of good grooming while presenting a public speech.
Ability to display adaptability to varied speech contexts addressing societal issues.	Innovatively displays adaptability to varied speech contexts addressing societal issues.	Displays adaptability to varied speech contexts addressing societal issues.	Partially displays adaptability to varied speech contexts addressing societal issues.	Barely displays adaptability to varied speech contexts addressing societal issues.
Ability to present a speech on a	Creatively and confidently presents a	Presents a speech on a selected theme on a	Presents a speech on a selected theme on a	Hardly presents a speech on a selected



selected theme on a pertinent and contemporary issue.	speech on a selected theme on a pertinent and contemporary issue.	pertinent and contemporary issue.	pertinent and contemporary issue with inconsistencies in flow of ideas.	theme on a pertinent and contemporary issue.
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Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 Performing	3.6 Short Play (4 lessons)	<p>By the end of the sub-strand the learner should be able to:</p> <ol style="list-style-type: none"> explain the role of the director in a performance, read excerpts and internalize dialogue from a play for auditioning, use voice, body and space artistically for communication, use sound, costume, make-up and accessories correctly during performance, explain the need to get out of character role back to self after performance, appreciate the play as a representation of society. 	<p>The learner is guided to:</p> <ul style="list-style-type: none"> watches rehearsals of a short play and discusses the roles of the director, watches live or recorded plays, in a group, and discusses how different elements (<i>dialogue, action, music, lighting, style</i>) enhance the performances, reads excerpts of dialogue with peers correctly, internalizes a monologue from a play and delivers it correctly in front of peers, reads a script and internalizes the dialogue intended for performance, role-plays correctly a character described, before peers, collects clothes and items that can be used for play performance, 	<ol style="list-style-type: none"> Why is it important to have a director for a short play performance? In what ways would you differentiate between a character and actor? How does costume define character in play performance? Why is it important to de-characterize after a performance?



			<ul style="list-style-type: none"> • acts on a set relating meaningfully to the items placed on the stage, • watches a live or recorded performance of a short play that utilizes background sound and is guided to discuss the significance of sound in performance; • in groups, discuss why it is important for one to get out of character role and go back to the self. 	
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Core competencies:

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



Values:

- Patriotism: the learner performs short plays encouraging positive aspects and responsibilities towards the country.
- Love: the learner gets acquainted with the value of care and concern for others through supporting others on stage and performing plays that highlight love and concern for others.
- Unity: the learner works in teams on stage to make short play performances.
- Social Justice: the learner gets equipped with value of fairness during auditioning and casting.
- Responsibility: the learner takes up responsibility by performing roles assigned during group work.

Pertinent and Contemporary Issues:

- Drug and substance abuse: the learner is sensitized on health education through topics such as alcohol and substance use.
- Guidance for adjustment: the learner is helped to de-characterize.

Link to other subjects:

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



Assessment Rubric				
Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to explain the role of the director in a performance of a short play.	Comprehensively explains the role of the director in a performance of a short play.	Explains the role of the director in a performance of a short play.	Explains some roles of the director in a performance a short play with little details.	Barely explains the roles of the director in a performance of a short play.
Ability to read excerpts and internalize dialogue from a play for auditioning.	Fluently reads excerpts from a play and internalizes dialogue for auditioning.	Reads excerpts and internalizes dialogue from a play for auditioning.	Partially reads excerpts and internalizes dialogue from a play for auditioning	Hardly reads excerpts and internalizes dialogue from a play for auditioning.
Ability to use voice, body and space artistically for communication.	Skillfully uses voice, body and space artistically for communication.	Uses voice, body and space artistically for communication.	Uses voice, body and space artistically for communication with some challenges in the flow of ideas.	Hardly uses voice, body and space artistically for communication.
Ability to use sound, costume, make-up and accessories correctly during performance.	Creatively and correctly uses sound, costume, make-up and accessories during performance.	Correctly uses sound, costume, make-up and accessories correctly during performance.	Partially uses sound, costume, make-up and accessories during performance.	Barely uses sound, costume, make-up and accessories correctly during performance.



Ability to explain the need to get out of character role back to self after performance.	Articulates the need to get out of character role back to self after performance giving relevant examples.	Explains the need to get out of character back to self after performance.	Partially explains the need to get out of character back to self after performance.	Hardly explains the need to get out of character back to self after performance.
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STRAND 4.0: CRITICAL APPRECIATION

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
4.0 Critical Appreciation	4.1 Kenyan Choral Art Music (6 lessons)	By the end of the sub strand, the learner should be able to: <ol style="list-style-type: none"> a) identify features that characterize types of Kenyan choral Art Music, b) analyse how different elements of music feature in Kenyan Choral Art Music, c) analyse different messages expressed in Kenyan choral Art Music, d) communicate their feelings towards the Kenyan Choral Art Music they experience, e) appreciate Kenyan and Kenyan Choral Art 	The learner is guided to: <ul style="list-style-type: none"> • listen to types of Kenyan Choral Art Music and are guided to identify features that characterize the music, • in groups watches and/or listens to Kenyan Choral Art Music and identifies the types, • listens to a variety of Kenyan Choral Art Music to demonstrate improved listening skills, through an awareness of the elements of music (<i>pitch, melody, rhythm, dynamics and timbre</i>) and how they feature in different pieces, • analyses selected simple music scores to compare how the different elements of music are used in them, • individually and in groups discusses different message 	<ol style="list-style-type: none"> 1. What features do we consider when classifying Kenyan Choral Art Music? 2. How does one communicate the feelings they get from different types of Kenyan Choral Art Music? 3. How can pertinent and contemporary issues be communicated through Kenyan Choral Art Music?



		<p>Music as a medium of communication.</p>	<p>expressed in Kenyan Choral Art Music,</p> <ul style="list-style-type: none"> • listens to a variety of music to describe their texture (<i>monophonic, homophonic and polyphonic</i>), • listens to a variety of Kenyan Choral Art Music and is guided to identify and describe the form to describe form (<i>AB, ABA/AABA, strophic, through composed</i>), • uses digital devices in school and at home to collect and listen to appropriate Kenyan Choral Art Music and analyse it using terminology learnt, • expresses personal responses, ideas, feelings and attitudes to Kenyan Choral Art Music experienced. 	
<p>Core competences to be developed:</p> <ul style="list-style-type: none"> • Communication: the learner effectively identifies and summarizes main points as they discuss elements of Kenyan Choral Art Music. • Collaboration: the learner actively engages others in class discussions by inviting their comments to reach a consensus. 				



- Critical thinking and problem solving: the learner actively listens to gathering, analysing, synthesizing, evaluating and applying information.
- Learning to learn: the learner has terminology that will come in handy in analysis of Kenyan Choral Art Music.
- Digital literacy: the learner interacts with digital devices as they listen and watch a variety of Kenyan Choral Art Music.

Values:

- Respect: the learner always supportive of others' ideas and views during group and class discussions.
- Integrity: the learner collects and uses reference materials and music in strophic form without plagiarism.
- Responsibility: the learner observes safety and ethics in the use of reference materials and music.
- Patriotism: the learner take pride in listening to Art Music from Kenyan communities.
- Unity: the learner appreciates group members as they contribute on diverse aspects of Art Music.
- Social justice: the learner interacts with Kenyan Choral Art Music that addresses issues of inequality, such as gender and age disparities and marginalization; and oppressive and retrogressive cultures such as cattle raiding and Female Genital Mutilation (FGM).

Pertinent and Art Issues (PCIs)

- Environmental education: the learner listens to Kenyan Choral Art Music that addresses issues on environmental conservation.
- Patriotism: the learner take pride in watching, listening to and analysing music from Kenyan musicians.

Links to other subjects:

- English/Kiswahili/indigenous languages: the learner watches and listens to music in several languages in Kenya.
- Visual arts: the learner watches videos of Kenyan Choral Art Music.
- Computer science: the learner interacts with digital devices like computers to search on the internet, download, share, play, watch and listen to Kenyan Choral Art Music.
- Technical studies: the learner gets to nurture skills in music critiquing, in research and digital literacy for use in their later music and music-related careers
- Health education/religious education/social studies: the learner listens to music with messages a variety of themes.



Assessment Rubric				
Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Ability to identify features that characterize types of Kenyan Choral Art Music.	Identifies features that characterize types of Kenyan Choral Art Music citing relevant examples.	Identifies features that characterize types of Kenyan Choral Art Music.	Identifies some features that characterize types of Kenyan Choral Art Music.	Hardly identifies features that characterize types of Kenyan Choral Art Music.
Ability to analyse how different elements of music feature in Kenyan Choral Art Music.	Critically analyses how different elements of music feature in Kenyan Choral Art Music	Analyses how different elements of music feature in Kenyan Choral Art Music	Partly analyses how different elements of music feature in Kenyan Choral Art Music	Barely analyses how different elements of music feature in Kenyan Choral Art Music.
Ability to analyse different messages expressed in Kenyan Choral Art Music	Critically analyses different messages expressed in Kenyan Choral Art Music	Analyses different messages expressed in Kenyan Choral Art Music	Analyses different messages expressed in Kenyan Choral Art Music leaving out a few details.	Analyses different messages expressed in Kenyan Choral Art Music leaving out many details.
Ability to communicate their feelings towards the Art Music Kenyan Choral Art Music they experienced.	Eloquently communicates their feelings towards the Kenyan Choral Art Music they experienced.	Communicates their feelings towards the Kenyan Choral Art Music they experienced.	Communicates their feelings towards the Kenyan Choral Art Music they experienced with limited details.	Hardly communicates their feelings towards the Kenyan Choral Art Music they experienced.



Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
<p>4.1 Critical Appreciation</p>	<p>4.2 Cultural Creative Dance</p>	<p>By the end of the sub strand the learner should be able to:</p> <ol style="list-style-type: none"> create a criteria for evaluating a cultural creative dance performance; analyse how the story in the cultural creative dance addresses pertinent issues in the society; evaluate the suitability of selected songs and musical instruments in developing the story in the cultural creative dance, analyse the use of voice, body and space to communicate the message in the cultural creative dance, evaluate the appropriateness of props, decor, costumes, and make-up in depicting the intended 	<p>The learner is guided to:</p> <ul style="list-style-type: none"> discuss and create criteria for evaluating a cultural creative dance, brainstorm, in a group, on the dance story and articulate how effectively it addresses a pertinent issue or value in the society, watch live performances or video clips of cultural creative dances and in groups, discuss how the songs used aid in developing the story of the cultural creative dance, explore, individually or in a group, the role of musical instruments and sound effects in a cultural creative dance, assess the use of voice, body and space in communicating the message in a cultural creative dance, 	<ol style="list-style-type: none"> What factors does one consider when creating a criteria for evaluating a cultural creative dance? How do songs and musical instruments contribute to message delivery in a cultural creative dance? How is voice, body, and space used in performance of a cultural creative dance?



		<p>characters in a cultural creative dance,</p> <p>f) appreciate the cultural creative dance as a medium of communication.</p>	<ul style="list-style-type: none"> • individually or in groups, assess the relevance and effectiveness of props, decor, costumes, and make-up used in the cultural creative dance, • discuss how the cultural creative dance is used to communicate different messages, ideas and moods. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Communication: the learner speaks clearly in critiquing cultural creative dance performances. • Collaboration: the learner engages in group discussions in evaluating ideas for cultural creative dances. • Digital literacy: the learner uses digital devices to download and watch recorded video clips in order to analyse the cultural creative dances. • Critical thinking and problem solving: the learner makes critical decisions when evaluating cultural creative dance performances and gives feedback on how they can be improved. 				
<p>Values:</p> <ul style="list-style-type: none"> • Respect: the learner accommodates views of others as they evaluate cultural creative dance performances. • Integrity: the learner upholds honesty and moral principles in rating cultural creative dance performance. • Unity: the learner works with others in appreciating the role of cultural creative dances. • Social Justice: the learner exercises fairness in evaluating a cultural creative dance performance. 				
<p>Pertinent and Contemporary Issues (PCIs):</p> <ul style="list-style-type: none"> • Peace Education the learner embraces and nurtures the values of integrity, fairness, empathy and unity while evaluating a cultural creative dance performance as a piece of art. 				



- Decision making skills: the learner applies analytical thinking and negotiating skills in evaluating a cultural creative dance performance.
- Health guidance: the learner analyses cultural creative dance performance whose storyline addresses health issues in society.

Links to other subjects:

- English and Kiswahili: the learner acquires listening, writing skills as well as vocabulary while analysing cultural creative dance performances.
- Indigenous Languages: the learner uses it as a medium of communication in a cultural creative dance and also acquires vocabulary from the cultural derivative source of the dance.
- Physical Education and Sports: the learner increases body strength and flexibility through performance of cultural creative dances.
- Computer Studies: the learner interacts with ICT devices by watching and evaluating cultural creative dance performances recorded on video.

Assessment Rubric

Indicator	Exceeding expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to create criteria for evaluating a cultural creative dance performance.	Imaginatively creates criteria for evaluating a cultural creative dance performance.	Creates criteria for evaluating a cultural creative dance performance.	Partially creates criteria for evaluating a cultural creative dance performance.	Hardly creates criteria for evaluating a cultural creative dance performance.
Ability to analyse how the dance story in the cultural creative dance addresses a pertinent	Critically analyses how the dance story in the cultural creative dance effectively addresses a	Analyses how the dance story in the cultural creative dance effectively addresses a	Analyses how the dance story in the cultural creative dance effectively addresses a pertinent issue in the	Barely analyses how the dance story in the cultural creative dance effectively addresses a



and contemporary issue in the society.	pertinent issue in the society.	pertinent issue in the society.	society with limited details.	pertinent issue in the society.
Ability to evaluate the suitability of selected songs and musical instruments in developing the story in the cultural creative dance.	Vividly evaluates the suitability of selected songs and musical instruments in developing the plot in the cultural creative dance.	Evaluates the suitability of selected songs and musical instruments in developing the plot in the cultural creative dance.	Partially evaluates the suitability of selected songs and musical instruments in developing the plot in the cultural creative dance.	Struggles to evaluate the suitability of selected songs and musical instruments in developing the plot in the cultural creative dance.
Ability to analyse the use of voice, body and space to communicate the message in the cultural creative dance.	Creatively analyses the use of voice, body and space to communicate the message in the cultural creative dance.	Analyses the use of voice, body and space to communicate the message in the cultural creative dance.	Analyses, to some extent, the use of voice, body and space to communicate the message in the cultural creative dance.	Barely analyses the use of voice, body and space to communicate the message in the cultural creative dance.
Ability to demonstrate the appropriateness of props, decor, costumes and make-up in depicting the intended characters in a cultural creative dance.	Artistically demonstrates the appropriateness of props, costumes and make-up in depicting the intended characters in a cultural creative dance.	Demonstrates the appropriateness of props, costumes and make-up in depicting the intended character in a cultural creative dance.	Demonstrates the appropriateness of some props, costumes and make-up in depicting the intended characters in a cultural creative dance.	Hardly demonstrates, the appropriateness props, costumes and make-up in depicting the intended characters in a cultural creative dance.



Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
<p>4.0 Critical Appreciation</p>	<p>4.3 Public Speaking</p> <p>(3 lessons)</p>	<p>By the end of the sub strand, the learner should be able to:</p> <p>a) create a specific criteria for evaluating a public speech,</p> <p>b) analyse the use of voice, body and space in public speaking to enhance communication,</p> <p>c) evaluate the speaker’s interaction with the audience in the presentation of a public speech,</p> <p>d) recognize public speaking as a tool for educating society.</p>	<p>The learner is guided to:</p> <ul style="list-style-type: none"> • watch speeches and in groups and discuss the criteria (<i>oral introduction, body of speech, summary, grooming, performance, participant’s knowledge, audience response, creativity, topic focus, sources, and overall impression</i>), for evaluating a public speech, • analyse how the ideas are organised and developed into a logical speech, • watch live performances of public speaking and discuss in a group how the following aid in communicating the intended message: <i>grooming, audience involvement, use of body and space, confidence, and other elements of a public speaking performance,</i> • evaluate each other’s presentations of public speeches 	<ol style="list-style-type: none"> 1. How does a set criteria help in analysing a public speech? 2. How do the themes addressed in public speaking shape attitudes in society? 3. What is the importance of audience feedback in public speaking?



			<p>to appraise qualities of a good performance,</p> <ul style="list-style-type: none"> • watch or listen to recorded or live public speech and identify the PCI it highlights and how suggested solutions or values manifest, • engage in themed community or school events demonstrating how a pertinent and contemporary issue can be addressed through public speaking. 	
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> • Patriotism: the learner acquires a sense of belonging while listening, watching, analysing and demonstrating works of public speaking on themes on patriotism/nationalism. • Life skills Education: the learner develops interest to explore public speaking from the analysis of diverse speeches and etiquette while giving evaluation feedback. 				
<p>Values:</p> <ul style="list-style-type: none"> • Patriotism: the learner gains love for their country by listening to and appreciating public speeches addressing values that unite a nation. • Integrity: the learner’s ethical behaviour is enhanced as the learner researches using digital devices. • Social Justice: the learner develops this through topics addressing social equity in a nation. • Respect: the learner gains the value of appreciating others’ input during the evaluation of public speaking performances. 				



Links to other subjects:

- English, Kiswahili and Indigenous Languages: the learner acquires proficiency in the languages while using the medium of communication in evaluation of public speaking.
- Social Studies: the learner acquires knowledge by researching and relating to themes and topics handled on socio-economic, political issues in public speaking.
- Computer Studies: the learner acquires skills in the use of ICT devices through watching and downloading public speeches for analysis.

Assessment Rubric

Indicator	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to illustrate the importance of the elements of public speaking as a mirror of society.	Creatively illustrates the importance of the elements of public speaking as a mirror of society.	Illustrates the importance of the elements of public speaking as a mirror of society.	Partly illustrates the importance of the elements of public speaking as a mirror of society.	Hardly illustrates the importance of the elements of public speaking as a mirror of society.
Ability to analyse the use of voice, body and space in public speaking to enhance communication.	Comprehensively explains the use of body and space in public speaking to enhance communication.	Explains the use of body and space in public speaking to enhance communication.	Partially explains the use of body and space in public speaking to enhance communication.	Struggles to explain the use of body and space in public speaking to enhance communication.



Ability to evaluate the speaker's use of the audience in the presentation of a public speech.	Critically evaluates the speaker's use of the audience in the presentation of a public speech.	Evaluates the speaker's use of the audience in the presentation of a public speech.	Partly evaluates the speaker's use of the audience in the presentation of a public speech.	Hardly evaluates the speaker's use of the audience in the presentation of a public speech.
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Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
4.0 Critical Appreciation	4.4 Short Play (3 lessons)	By the end of the sub-strand the learner should be able to: <ol style="list-style-type: none"> create a criteria to use in evaluating a short play; discuss the main events, theme and message that the short play intends to pass; value the role of the short play in reflecting society. 	The learner is guided to: <ul style="list-style-type: none"> outline the criteria to use in evaluating a short play (<i>story, theme, acting, scenic design, costumes, use of space, sound</i>). watch a live or recorded performance of a short play and use the criteria to do the following: <i>write a summary of the storyline, explain the main theme and message, explain the role of each character, evaluate whether the actors in the performance are clear, audible and fluent, assess whether the actors move and act credibly, describe how the costume and make-up define character role and transform the actor, explain how the scenery and props help to suggest the setting of the play,</i> watch a live performance of a play and discuss the role of the audience, evaluate the relevance of the short play in their social life. 	<ol style="list-style-type: none"> Why is story considered to be the most important element of the short play? How is the theme in a short play related to the events that occur around us in our everyday life? Why is the audience very important in the performance of a short play?



Core competencies:

- Critical thinking and Problem solving: the learner analyses and evaluates the message of the play and thinks creatively about the costume, make-up, scenery and props used on stage.
- Self efficacy: the learner is able to critically critique a performance thus analytical skills.
- Digital literacy: the learner’s skill in the use of technology is enhanced as they access recorded performances for evaluation.
- Citizenship: the learner gains tenets of good citizenship like fairness, integrity, loyalty among others as they evaluate the short play.
- Creativity and imagination: the learner develops innovative skills as they come up with a criteria for evaluating the short play.

Core values:

- Integrity: the learner appreciates the need not to look down on abilities and potential of others and objectively follows the prescribed criteria while evaluating.
- Social Justice: the learner acquires the skill of fair judgement during evaluation of the performances of others.
- Respect: the learner appreciates the different views and styles of presentation during group discussion.
- Unity: the learner is acquainted with teamwork as they work together to evaluate the short plays.

Pertinent and Contemporary Issues (PCIs)

- Integrity: the learner acquires and nurtures values of honesty and fairness during evaluation of short plays.
- Environmental Education: the learner appreciates and makes use of information from the local community to evaluate the relationship between the short play and the immediate environment.
- Life skills: the learner appreciates the different potentials of others during evaluation of practical projects and also gains analytical and decision making skills during evaluation.

Link to Other Learning Areas

- English, Kiswahili and Indigenous Languages: the learner acquires language skills through critiquing performances and presenting the findings fluently.



- Computer Studies: the learner's computer skills are enhanced through interaction with ICT devices and computers as they download and watch performances of short plays.
- Visual arts: the learner's skills in visual arts are enhanced through the use of graphics to present evaluation findings.

Assessment Rubric

Indicator	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to create the criteria to use in evaluating a short play.	Comprehensively creates the criteria to use in evaluating a short play and explains its importance.	Creates the criteria to use in evaluating a short play.	Partially creates the criteria to use in evaluating a short play.	Barely creates the criteria to use in evaluating a short play even with guidance.
Ability to discuss the main events, theme and message that the short play intends to pass to the audience or reader.	Articulately and comprehensively discusses the main events, theme and message that the short play intends to pass to the audience or reader.	Discusses the main events, theme and message that the short play intends to pass to the audience or reader.	Discusses the main events, theme and message that the short play intends to pass to the audience or reader leaving out a few details.	Discuss the main events, theme and message that the short play intends to pass to the audience or reader 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 and Mass Media (3 lessons)	By the end of the sub strand, the learner should be able to: a) describe the interrelationship between Performing Arts and the various mass media platforms, b) discuss legal issues in Performing Arts, c) discuss the ethical standards which relate to Performing Arts, d) value the role of mass media in Performing Arts.	The learner is guided to: <ul style="list-style-type: none"> • watch, listen to and read works of art identifying the various mass media platforms that interact with Performing Arts, • discuss the role of mass media in Performing Arts pertaining to production, archiving and dissemination, • research and write a report on the use of Performing Arts disciplines in mass media, • present orally and in writing the group findings on the interrelationship between Performing Arts and Mass Media, • in groups investigate the legal issues (<i>recording contracts, copyright, royalties</i>) in Performing Arts, 	<ol style="list-style-type: none"> 1. How does Performing Arts support mass media? 2. What is the importance of Mass Media to Performing Arts? 3. What is the importance of legal and ethical standards in Performing Arts?



			<ul style="list-style-type: none"> • discuss ethical issues which relate to the use and sharing of materials of Performing Arts, • discuss, in collaboration with others, safe and good practises (ethical standards) in the use and sharing of Performing Arts materials, • brainstorm on the role of the ethical and legal aspect in Performing Arts. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Communication: the learner speaks fluently as they share in groups and write reports. • Collaboration: the learner works with others in carrying out group tasks. • Critical thinking and problem solving: the learner applies analytical skills during discussion on aspects of Mass Media and Performing Arts. • Learning to learn: the learner researches and applies analytical skills on ethical and legal issues in Performing Arts relevant for continued learning. • Digital literacy: the learner uses digital devices to research disciplines of Performing Arts and Mass Media. 				
<p>Values:</p> <ul style="list-style-type: none"> • Respect: the learner accommodates each other’s views during group discussions. • Integrity: the learner interacts with legal and ethical issues and standards. • Unity: the learner participates in group discusses safe and good practices in use and sharing of Performing Arts materials. • Social justice: the learner interacts with legal and ethical issues in Performing Arts 				



Pertinent and Contemporary Issues (PCIs)

- Integrity: the learner interacts with resources observing legal and ethical standards.
- Life skills: the learner interacts with legal and ethical standards for use as a performing artist.

Link to other subjects:

- English, Kiswahili and Indigenous Languages: the learner listen to or watches performances in various languages
- Computer studies: the learner uses digital devices and the internet to research, watch and listen to Performing Arts media.
- Health education or Religious education or Social studies: the learner interacts with messages in Performing Arts that cover health, religion and social issues.

Assessment Rubric

Indicator	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to describe the interrelationship between Performing Arts and the various mass media platforms	Elaborately describes the interrelationship between Performing Arts and the various mass media platforms.	Describes the interrelationship between Performing Arts and the various mass media platforms.	Partially describes the interrelationship between Performing Arts and the various mass media platforms.	Struggles to describe the interrelationship between Performing Arts and the various mass media platforms even when guided.
Ability to discuss legal issues in Performing Arts Kenya	Elaborately discusses the legal issues in Performing Arts in Kenya.	Discusses the legal issues in Performing Arts in Kenya.	Partially discusses the legal issues in Performing Arts in Kenya.	Hardly identifies any legal issues in Performing Arts in Kenya even when assisted.



Ability to discuss the ethical standards which relate to Performing Arts.	Comprehensively discusses the ethical standards which relate to Performing Arts	Discusses the ethical standards which relate to Performing Arts.	Partially discusses the ethical standards which relate to Performing Arts.	Barely discusses the ethical standards which relate to Performing Arts.
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COMMUNITY SERVICE LEARNING PROJECT

Introduction

In Grade 8, focus is on making preparations to undertake a CSL activity of their own choice. They will be required to identify a community problem through research, plan and come up with solutions to solve the problem. The preparations will be carried out in groups. Learners will build on CSL knowledge, skills and attitudes acquired during Life Skills Education as well as other subjects.

CSL Skills to be covered:

- i) **Leadership:** Learners develop leadership skills as they undertake various roles during preparation.
- ii) **Financial Literacy and Entrepreneurship Skills:** Learners will gain skills on wise spending, saving and investing for sustained economic growth. They could consider ways of generating income as they undertake the CSL project through innovative ways. Moreover, they could identify business ideas and opportunities as well as resources to meet the needs of the community.
- iii) **Research:** Learners will be expected to identify a problem or pertinent issue in the community and indicate how the problem will be solved. They will also acquire skills on how to report their findings.
- iv) **Communication:** Learners indicate reporting mechanisms to be used during the actual project e.g., how they intend to communicate with members of the community, either online or offline.
- v) **Citizenship:** As learners engage in the CSL activities for this Grade, they will be vested with the rights, privileges and duties of a citizen, hence giving them a sense of belonging and attachment to the nation. They will also be empowered to engage and assume active roles in shaping a more peaceful, tolerant and inclusive society.
- vi) **Life Skills Education:** Learners will be equipped with life skills including decision making, assertiveness, effective communication, and problem solving and stress management. This will enable them to manage interpersonal relationships, develop leadership skills as well as discover and grow their talents.
- vii) **Community Development:** Learners will be empowered with skills necessary to effect relevant change including building stronger and more resilient communities.



Suggested PCIs	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
<ul style="list-style-type: none"> • Environmental degradation • Life style diseases • Communicable and non-communicable diseases • Poverty • Violence in community • Food security issues • Conflicts in the community <p>Note: The suggested PCIs are only examples. Teachers should allow learners to identify PCIs as per their context and reality.</p>	<p>By the end of the CSL project, the learner should be able to:</p> <ol style="list-style-type: none"> a) identify a problem in the community through research, b) plan to solve the identified problem in the community, c) design solutions to the identified problem, d) appreciate the need to belong to a community. 	<p>The learner is guided to:</p> <ul style="list-style-type: none"> • brainstorm on pertinent and contemporary issues in their community that need attention in groups, • choose a PCI that needs immediate attention and explain why in groups, • carry out research using digital devices print media/interactions with members of the community/resource persons in identifying a community problem to address in groups, • discuss possible solutions to the identified issue in groups, • propose the most appropriate solution to the problem in groups, • discuss ways and instruments they can use to collect data on the problem (questionnaires, interviews, observation schedule among others), • develop instruments for data collection, • identify resources needed for the CSL project (human, technical, financial), 	<ol style="list-style-type: none"> 1. How does one determine community needs? 2. Why is it necessary to make adequate preparations before embarking on a project?



		<ul style="list-style-type: none"> • discuss when the project will begin and end, • prepare a programme/timetable of the entire project execution, • assign roles to be carried by all group members, • reflect on how the project preparation enhanced learning. 	
<p>Key Component of CSL developed</p> <ol style="list-style-type: none"> 1. Identification of a problem in the community through research. 2. planning to solve the identified problem. 3. designing solutions to the identified problem. 			
<p>Core competencies to be developed</p> <ul style="list-style-type: none"> • Communication and collaboration: Learners will make the preparations in groups and conduct discussions on best ways of carrying out the project. • Self-efficacy: Learners develop the skills of self-awareness and leadership as they undertake the CSL project. • Creativity and Imagination: Learners will come up with creative ways of solving the identified community problem. • Critical Thinking and Problem Solving: Learners will demonstrate autonomy in identifying a community need, exploring plausible solutions and making necessary preparations to address the problem. • Digital Literacy: Learners can use technology when as they research on a community problem that they can address. • Learning to Learn: Learners gain new knowledge and skills as they identify a community problem to be addressed and make preparations to carry out the project. • Citizenship: This is enhanced as learners choose a PCI that needs immediate attention in the community. 			
<p>Pertinent and contemporary Issues</p> <ul style="list-style-type: none"> • Social cohesion as learners discuss possible solutions to the identified issue. 			



- Critical thinking as learners discuss possible solutions to the identified issue.

Values

- Integrity as learners carry out research using digital devices and print media as they identify a community problem to address.
- Respect as learners brainstorm on pertinent and contemporary issues in their community that need attention.

Assessment Rubric

Indicator	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to identify a problem in the community through research.	Identifies a problem in the community through research citing relevant examples.	Identifies a problem in the community through research.	Partially identifies a problem in the community through research	Struggles to identify a problem in the community through research with assistance.
Ability to plan to solve the identified problem.	Accurately and systematically plans to solve the identified problem.	Accurately plans to solve the identified problem.	Plans to solve the identified problem leaves out a few details.	Plans to solve the identified problem but leaves out many details.
Ability to design solutions to the identified problem.	Elaborately designs solutions to the identified problem.	Designs solutions to the identified problem.	Partly designs solutions to the identified problem.	Partly designs solutions to the identified problem.



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

Strand	Sub Strand	Suggested Assessment Methods	Suggested Assessment Resources	Non-Formal Activities
1.0 Performing Arts Basic Elements	1.1 Connection Across Learning Areas	<ul style="list-style-type: none"> • Assignments • Participatory assessment • Peer assessment • Assessment rubrics • Oral tests • Written tests • Field work reports • Project 	<ul style="list-style-type: none"> • Exercise books • ICT devices • Observation checklists • Anecdotal records • Use of checklists • Portfolios • Rating scale • Questionnaire 	<ul style="list-style-type: none"> • School assembly activities – performing, watching or listening to performances during school assemblies • Concerts – Participating in and attending music or drama concerts within the school and its environs. • Project work – integrate short play and music to address issues affecting the society. • Fieldtrips/excursions - visiting Cultural, Music
	1.2 Rhythm	<ul style="list-style-type: none"> • Oral tests • Aural tests • Written tests • Assignments • Practical tests • Assignments • Participatory assessment • Peer assessment 	<ul style="list-style-type: none"> • Sheet music • Flash cards of rhythmic patterns • Audio/visual recordings • Portfolios • Anecdotal records • Exercise books 	



	<p>1.3 Pitch</p>	<ul style="list-style-type: none"> • Practical tests • Assignments • Assessment rubrics • Oral test • Aural tests • Written tests • Peer assessment 	<ul style="list-style-type: none"> • Sheet music • Melodic instruments • Observation checklist • Portfolio • Anecdotal records • Flash cards- of rhythmic patterns, hand signs, melodies and sol-fa name • Audio/visual recordings of songs • Pitching device • Song books • ICT devices, • Internet connectivity 	<p>centres and performing theatres, to learn folk songs, folk dances, musical instruments, cultural creative dances, public speaking and short plays. Attend live performances for basic analysis.</p> <ul style="list-style-type: none"> • Apprenticeship - connections with artists in the community, learning from the example of older people or instrumentalists in all disciplines of Performing Arts. • Music and Drama clubs -participating in Music and Drama club activities within the school • Music festivals/ Drama/ Inter -
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				<p>house/class music competitions - performing and learning from music, dance, theatre and elocution competitions held in and out of school</p> <ul style="list-style-type: none"> • Participating during Cultural day/week- learners acquire skills, knowledge and attitude that enhances awareness on how Performing Arts address social issues. • School events: performing during events such as parents, prize giving, and career and sports day among others. • Scout/Girl guide activities -
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				<p>participating in the school band by playing musical instruments.</p> <ul style="list-style-type: none"> • Performing troupes or ensembles- Learners form small groups for performance.
	<p>1.6 Cultural creative dance</p>	<ul style="list-style-type: none"> • Written questions • Oral questions • Assessment rubrics • Rating scale • Questionnaire • Project • Oral presentations • Assignments • Participatory assessment 	<ul style="list-style-type: none"> • Charts • Digital devices • Audio-visual devices • Excerpts of public speeches • Resource persons • Flash cards • Autocues • Musical instruments • Exercise books • Observation checklists • Portfolio • Anecdotal records • Observation schedule • Costumes and props 	



	1.5 Public Speaking	<ul style="list-style-type: none"> • Peer assessment • Oral presentations • Written tests • Question and answer • Assignments • Participatory assessment • Rating Scale 	<ul style="list-style-type: none"> • Exercise books • ICT devices • Charts • Digital devices • Audio-visual devices • Excerpts of public speeches • Resource persons • Flash cards • Autocues • Observation checklists • Portfolio • Anecdotal record 	
	1.6 Short play	<ul style="list-style-type: none"> • Oral presentations • Written tests • Work reports • Peer assessment • Assignments • Participatory assessment 	<ul style="list-style-type: none"> • ICT devices • Costumes and props • Internet connectivity • Charts • Digital devices • Audio-visual devices • Excerpts of public speeches • Resource persons • Flash cards • Autocues 	



			<ul style="list-style-type: none"> • Observation checklists • Portfolio • Anecdotal record 	
2.0 Creating	2.1 Rhythm	<ul style="list-style-type: none"> • Written tests • Assignments • Practical • Aural questions • Oral questions • Rating Scale • Assessment rubrics 	<ul style="list-style-type: none"> • Percussive music instruments • Digital devices • Internet connectivity • Portfolios • Anecdotal records • Sheet music • Flash cards- of rhythmic patterns • Audio/visual recordings • Observation checklists • Anecdotal records • Exercise books 	
	2.2 Melody	<ul style="list-style-type: none"> • Oral tests • Aural tests • Written tests • Assignments • Practical tests 	<ul style="list-style-type: none"> • Exercise books • ICT devices • Melodic music instruments • Internet connectivity 	



			<ul style="list-style-type: none"> • Flash cards with lyrics of songs • Sheet music • Resource persons, • Audio/visual recordings of melodies • Pitching device • Song books 	
	2.3 Cultural Creative Dance	<ul style="list-style-type: none"> • Oral tests • Written tests • Assignments • Field work reports • Participatory assessment • Peer assessment • Self-assessment • Assessment rubrics 	<ul style="list-style-type: none"> • Exercise books • ICT devices • Costumes and props • Observation checklists • Portfolio • Anecdotal records • Internet connectivity 	
	2.4 Public Speaking	<ul style="list-style-type: none"> • Oral presentations • Self-assessment • Written tests • Assignments • Written reports 	<ul style="list-style-type: none"> • Exercise books • Internet connectivity • Charts • Digital devices • Audio-visual devices 	



		<ul style="list-style-type: none"> • Participatory assessment 	<ul style="list-style-type: none"> • Excerpts of public speeches • Resource persons • Flash cards • Autocues • Observation checklists • Portfolios • Anecdotal record 	
	2.5 Short Play	<ul style="list-style-type: none"> • Oral presentations • Self- assessment • Peer assessment • Written tests • Assignments • Written reports • Participatory assessment 	<ul style="list-style-type: none"> • Exercise books • ICT devices • Costumes and props • Observation checklists • Portfolio • Anecdotal records • Audio/visual recordings of skits • Internet connectivity 	
3.0 Performing	3.1 Kenyan Choral Art Music	<ul style="list-style-type: none"> • Oral presentations • Written tests • Short reports • Assignments • Participatory assessment 	<ul style="list-style-type: none"> • Musical instruments • Resource persons • Costumes and props • Audio/visual recordings of 	



			Kenyan choral art music <ul style="list-style-type: none"> • Portfolio, • Observation checklist • Exercise books • ICT devices • Anecdotal records 	
	3.2 Kenyan Aerophones	<ul style="list-style-type: none"> • Participatory assessment • Oral presentations • Practical • Short reports • Assignments 	<ul style="list-style-type: none"> • Traditional musical instruments • Resource persons • Costumes and props • Audio/visual recordings of folk melodies • Portfolio, • Observation checklist 	
	3.3 Descant Recorder or Western Solo Instrument	<ul style="list-style-type: none"> • Self-assessment • Peer assessment • Aural questions • Oral questions • Written tests • Assignments • Practical • Participatory assessment 	<ul style="list-style-type: none"> • Western instruments • Resource persons • Portfolio • Observation checklist • Digital devices • Internet connectivity • Sheet Music 	



		<ul style="list-style-type: none"> • Project work 	<ul style="list-style-type: none"> • Audio/Visual recordings of instrumental music 	
	3.4 Cultural Creative Dance	<ul style="list-style-type: none"> • Practical • Participatory assessment • Project work • Aural questions • Oral questions • Written tests • Assignments • Self-assessment • Peer assessment 	<ul style="list-style-type: none"> • Observation checklist • Traditional musical instruments • Resource persons • Costumes and props • Audio/visual recordings of songs • Portfolio • Exercise books • ICT devices • Anecdotal records 	
	3.5 Public Speaking	<ul style="list-style-type: none"> • Self-assessment • Peer assessment • Oral presentations • Written tests • Question and answer • Assignments • Participatory assessment • Field work reports 	<ul style="list-style-type: none"> • Exercise books • ICT devices • Observation checklists • Anecdotal records • Audio/visual recordings of narratives • Internet connectivity • Portfolio 	



	3.6 Short Play	<ul style="list-style-type: none"> • Question and answer • Oral presentations • Written tests • Assignments • Participatory assessment • Field work reports 	<ul style="list-style-type: none"> • ICT devices • Observation checklists • Anecdotal records • Internet connectivity • Exercise books • Portfolios • Autocues 	
4.0 Critical Appreciation	Kenyan Choral Art Music	<ul style="list-style-type: none"> • Written tests • Peer assessment • Assignments • Participatory assessment • Short reports • Question and answer • Oral presentations 	<ul style="list-style-type: none"> • Audio/visuals recordings of Kenyan choral art music • Resource person • Musical instruments • Portfolios • Observation checklist • Exercise books • ICT devices • Anecdotal records • Internet connectivity 	
	4.3 Cultural Creative Dance	<ul style="list-style-type: none"> • Question and answer • Oral presentations • Written tests • Assignments 	<ul style="list-style-type: none"> • Traditional musical instruments • Videos of dances • ICT devices • Pictures of dances • Musical instruments 	



		<ul style="list-style-type: none"> • Participatory assessment • Short reports • Peer assessment • Rating Scale 	<ul style="list-style-type: none"> • Resource persons • Costumes and props • Portfolios • Observation checklist • Exercise books • ICT devices • Anecdotal records 	
	4.3 Public Speaking	<ul style="list-style-type: none"> • Written tests • Question and answer • Oral presentations • Participatory assessment 	<ul style="list-style-type: none"> • Anecdotal records • Internet connectivity • Exercise books • ICT devices • Observation checklists 	
	4.4 Short Play	<ul style="list-style-type: none"> • Question and answer • Oral presentations • Written tests • Assignments • Participatory assessment 	<ul style="list-style-type: none"> • Exercise books • ICT devices • Observation checklists • Portfolio • Anecdotal records • Internet connectivity 	
5.0 Performing Arts in Society	5.1 Performing Arts and Mass Media	<ul style="list-style-type: none"> • Question and answer • Oral presentations • Written tests • Assignments 	<ul style="list-style-type: none"> • Exercise books • ICT devices • Observation checklists • Portfolio 	



		<ul style="list-style-type: none"> • Participatory assessment • Field work reports 	<ul style="list-style-type: none"> • Anecdotal records • Internet connectivity 	
CSL Project	5.2 Project	<ul style="list-style-type: none"> • Field work reports • Participatory assessment • Oral presentation • Question and answer 	<ul style="list-style-type: none"> • Exercise books • Musical instruments • Resource persons • Costumes and props • Portfolio • Observation checklist • Exercise books • ICT devices • Anecdotal records 	

