



**KENYA INSTITUTE OF CURRICULUM DEVELOPMENT**  
*Nurturing Every Learner's Potential*

**DIPLOMA IN TEACHER EDUCATION  
PRE-PRIMARY AND PRIMARY**

**MUSIC CURRICULUM DESIGN**

**2024**

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## **INTRODUCTION**

The development of the curriculum for Diploma in Teacher Education for the Pre-Primary and Primary level (**DTE-PP&P**) is a critical milestone in the implementation of Competency Based Curriculum (CBC) in Kenya. The curriculum designs herein have been developed to prepare the teacher trainee to be able to effectively guide the learners at the Pre-Primary and Primary School level; that is from Pre-Primary One (PP1) to Grade Six (G6) in Basic Education.

It is envisaged that the teacher educator will guide the teacher trainees appropriately to embrace the shift from the Objective-Based to the Competency Based Curriculum which is hinged on use of learner-centred pedagogy for realisation of the stated expected learning outcomes. In addition, the emphasis on formative assessment to facilitate learning should be underscored as the basis for determining learner aptitude and performance. Other key aspects that have been introduced include structured micro-teaching, a longer period for the practicum and the introduction of specific Professional Courses that ensure congruence with the CBC vision, mission, pillars and guiding principles as enshrined in the *Basic Education Curriculum Framework* (KICD, 2017).

The DTE-PP&P curriculum seeks to develop the teacher to act as a facilitator in the learning process taking into consideration the different abilities and learning styles of individual target learners. The curriculum has been designed with emphasis on experiential and reflective learning to develop appropriate Pedagogical Content Knowledge (PCK); hence, the emphasis on integrated content and pedagogy for the student teachers while at college. This is to ensure that the student teacher is given adequate time to practice how to facilitate learning of the different strands prescribed in the curriculum designs.

The Curriculum designs for the DTE-PP&P are packaged according to courses of training as follows:

### **Professional Learning areas**

1. Child Development and Psychology
2. Curriculum Studies
3. Educational Resources
4. ICT Integration in Education

5. Educational Assessment
6. Research Skills
7. Inclusive Education
8. Educational Leadership and Management
9. Sociological and Philosophical Foundations of Education
10. Historical and Comparative Foundations of Education
11. Micro Teaching
12. Practicum

### **Integrated Content and Pedagogy Learning areas**

1. English
2. Kiswahili
3. Mathematics
4. Science and Technology
5. Agriculture
6. Home Science
7. Religious Education: CRE/IRE/HRE
8. Social Studies
9. Physical and Health Education
10. Art and Craft
11. Music
12. Indigenous Language
13. Foreign Languages: French/ Arabic/ German/ Mandarin (Chinese)/ KSL

## **REGULATIONS FOR DIPLOMA IN TEACHER EDUCATION -PRE-PRIMARY AND PRIMARY (DTE-PP&P)**

### **Entry Requirements**

The entry requirements for the Diploma in Teacher Education – Pre-Primary and Primary shall be **C Plain** Mean Grade in the Kenya Certificate of Secondary Education examination (KCSE) or its equivalent (as equated by the Kenya National Examinations Council (KNEC). The Special Needs Candidates (SNE) could be admitted with **C Minus (-)** Grade in KCSE or equivalent

### **Duration of Training**

The duration for the Diploma in Teacher Education – Pre-Primary and Primary shall be **three years**.

### **Subjects Offered**

The trainee undertaking the Diploma in Teacher Education – Pre-Primary and Primary (DTE –PP&P) shall take **ALL** courses specified in the DTE- PP&P curriculum; which includes Professional Courses and learning areas (subjects) related to the content in the Pre-Primary and Primary School Curriculum.

### **Micro-Teaching and Practicum**

Micro Teaching shall be undertaken as a course and shall be a pre-requisite for the Practicum; hence a course design has been developed for it. There shall be two (2) school term practicum sessions for which guidelines shall be developed.

### **Award of the Diploma**

To be awarded the Diploma in Teacher Education – Pre-Primary and Primary (DTE-PP&P), the candidate must achieve the following:

- i) Complete the required hours for coursework and pass the stipulated assessment as directed by the Kenya National Examinations Council (KNEC).
- ii) Complete the required hours for the Practicum and pass the stipulated assessment as directed by the Kenya National Examinations Council (KNEC).

**Note:** If the student teacher fails to meet the requirements for award of the Diploma in Teacher Education – Pre-Primary and Primary (DTE –PP&P) he/she will be allowed to repeat the specific component or learning area failed.

**Grading**

The Diploma in Teacher Education – Pre-Primary and Primary (DTE PP&P) shall be graded as stipulated by the Kenya National Examinations Council (KNEC).

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**TABLE 1: DISTRIBUTION OF PROFESSIONAL LEARNING AREAS**

	SUBJECT	TERM 1	TERM 2	TERM 3	TERM 4	TERM 5	TERM 6	Sub Total	TERM 7 Micro Teaching - Subject Practicals	TERM 8	TERM 9	TOTAL FOR COURSE
<b>PROFESSIONAL LEARNING AREAS</b>												<b>PROFESSIONAL LEARNING AREAS (420 Hours )</b>
1.	Child Development and Psychology	10	10	10	10	10	10	60				
2.	Curriculum Studies	30	20	20	20			90				
3.	Educational Resources	10	10	10				30				
4.	ICT Integration in Education	10	10	10				30				
5.	Educational Assessment	10	10	10				30				
6.	Research Skills	10	10	4				30				
7.	Inclusive Education	10	10	10				30				
8.	Educational Leadership and Management				10	10	10	30				
9.	Sociological and Philosophical Foundations of Education				10	10	10	30				
10.	Historical and Comparative Foundations of Education				10	10	10	30				
11.	Micro Teaching	30						30				
<b>SUB TOTAL</b>		<b>120Hrs</b>	<b>80Hrs</b>	<b>80Hrs</b>	<b>60Hrs</b>	<b>40Hrs</b>	<b>40Hrs</b>	<b>420Hrs</b>				



**TABLE 2: DISTRIBUTION OF CONTENT + PEDAGOGY (SUBJECTS)**

<b>CONTENT + PEDAGOGY (SUBJECTS)</b>												
	<b>SUBJECT</b>	<b>TERM 1</b>	<b>TERM 2</b>	<b>TERM 3</b>	<b>TERM 4</b>	<b>TERM 5</b>	<b>TERM 6</b>	<b>SUB TOTAL</b>	<b>TERM 7 Micro Teaching - Subject Practicals</b>	<b>TERM 8</b>	<b>TERM 9</b>	<b>TOTAL FOR COURSE</b>
<b>1</b>	<b>English</b>	24	34	34	35	29	30	186	30	Practicum 300 Hours	Practicum 300 Hours	<b>CONTENT &amp; PEDAGOGY (SUBJECTS) (1680 Hrs)</b>  <b>+ PRACTICUM (600Hrs)</b>
<b>2</b>	<b>Kiswahili</b>	20	20	20	20	20	20	120	20			
<b>3</b>	<b>Mathematics</b>	30	30	30	30	30	30	180	30			
<b>4</b>	<b>Science and Technology</b>	20	20	20	20	20	20	120	30			
<b>5</b>	<b>Agriculture</b>	20	20	20	20	20	20	120	20			
<b>6</b>	<b>Home science</b>	20	20	20	20	20	20	120	20			
<b>7</b>	<b>Religious Education:- (CRE, IRE, HRE)</b>	20	20	20	20	20	20	120	20			
<b>8</b>	<b>Social Studies</b>	20	20	20	20	20	20	120	20			
<b>9.</b>	<b>Physical and Health Education</b>	10	10	10	30	30	30	120	30			
<b>10.</b>	<b>Art and craft</b>	10	30	30	10	20	20	120	20			
<b>11.</b>	<b>Music</b>	10	20	20	20	20	30	120	20			
<b>12.</b>	<b>Indigenous Languages</b>	10	20	20	20	30	20	120	20			
<b>13</b>	<b>Foreign Languages: French/ Arabic/ German/ Mandarin (Chinese)/ KSL</b>	10	10	10	30	30	30	120	20			
<b>SUB TOTAL</b>		230 Hrs	270 Hrs	270 Hrs	290 Hrs	310 Hrs	310 Hrs	1686Hrs				
<b>TOTAL</b>		<b>350</b>	<b>350</b>	<b>350</b>	<b>350</b>	<b>350</b>	<b>350</b>	<b>2100</b>	<b>300</b>	<b>300</b>	<b>300</b>	<b>3000 HRS</b>

## **NATIONAL GOALS OF EDUCATION**

Education in Kenya should:

### **1. 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.

### **2. 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.

### **3. 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.

4. **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.

5. **Promote social equity 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.

6. **Promote respect for and development of Kenya's rich and varied cultures.**

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

7. **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.

8. **Promote positive attitudes towards good health and environmental protection.**

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

## **LEVEL LEARNING OUTCOMES FOR DIPLOMA IN TEACHER EDUCATION - PRE-PRIMARY AND PRIMARY (DTE–PP&P)**

By the end of the course the teacher trainee should be able to:

1. Model appropriate behaviour and values for Pre-Primary and Primary school learners to emulate for development of good citizenship
2. Communicate and collaborate effectively with learners, peers, parents and the community to create a conducive learning environment.
3. Use appropriate pedagogical approaches to facilitate learning for Pre-Primary and Primary school learners in and out of the classroom
4. Apply inclusive practices to support all Pre-Primary and Primary school learners including those with disabilities and special educational needs
5. Employ ICT skills in the learning process to enhance digital literacy
6. Employ appropriate assessment approaches to promote effective learning
7. Identify and nurture learner's potential and talents for appropriate placement and transition into Junior School.
8. Develop environmental conservation skills in Pre-Primary and Primary school learners to promote education for sustainable development
9. Create innovative and effective solutions to challenges in the learning process.
10. Integrate pertinent and contemporary issues in learning to enable learners to cope with daily challenges.

### **ESSENCE STATEMENT**

Music is an art form and a cultural activity that uses sound and movement as a way of expression and communication. As a learning area, it involves creating/composing, performing, critical and responsive listening to music. The course will equip the teacher-trainee with both content in music and necessary pedagogical skills to facilitate learning of music as a practical experience. It also equips them with skills and knowledge to identify and nurture a learner's music potential through a learner-centred approach focusing on learning that integrates the use of ICT resources. The music course seeks to develop a competent, efficient and reflective generalist music teacher for Primary Education (PE, PPI-Grade 6). This is in line with

Albert Bandura's Social-Cognitive Theory which argues that individuals have some type of proactive involvement with their development and their actions are capable of producing desired results. The theory emphasizes an experiential approach to acquisition of knowledge, skills and attitudes in music through proactive individual agency.

Upon completion of the course, the trainee will be able to work as a generalist music teacher in Primary School. In addition, it will provide them with the ability to continue developing their skills and knowledge in music through further training and lifelong engagement in musical activities.

### **GENERAL LEARNING OUTCOMES**

By the end of the course, the teacher trainee should be able to:

1. Apply acquired knowledge on theory and practice of music to facilitate learning of the elements of Music in Primary School.
2. Compose and improvise music for diverse developmental ability groups using voice, percussion and melodic instruments.
3. Choose appropriate instructional methods and materials representing a broad range of repertoire and adapt them creatively to meet the varying needs and ability levels of the learner.
4. Design and apply assessment and evaluation techniques in learning music.
5. Use information and communication technology (ICT) to improve and enrich the learning experiences.
6. Apply acquired competencies in performing music as an individual and in an ensemble.
7. Identify and nurture every learner's music potential during the learning process
8. Appreciate and promote Kenya's diverse cultural heritage through music-making activities
9. Integrate values and PCI's in the learning of Music.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<p><b>1.0 Foundational Skills</b></p>	<p><b>1.1 Overview of Music</b> (5 hrs)</p> <ul style="list-style-type: none"> <li>• <i>Description of Music and as a component of Creative Arts,</i></li> <li>• <i>Essence Statements-Creative Activities and Creative Art,</i></li> <li>• <i>Structure: National Goals of Education, Learning outcomes,</i></li> </ul>	<p>By the end of the Sub Strand, the teacher trainee should be able to:</p> <ol style="list-style-type: none"> <li>a) describe music as a component of the Creative Arts and rationalise its inclusion in the curriculum,</li> <li>b) evaluate the place of music in the growth and development of a learner in Primary School education,</li> <li>c) discuss the general structure of the Primary Education and DPTE Music curricula,</li> <li>d) analyse the Essence statements for the Primary Education Creative Arts Curriculum Designs,</li> <li>e) illustrate the use of Music as a tool of learning in Primary Education,</li> <li>f) discuss how to continuously develop a music resource</li> </ol>	<p>The teacher trainee to:</p> <ul style="list-style-type: none"> <li>• research from online or print resources and describe Music and also discuss Music as a component of the Primary Education Creative Arts curriculum,</li> <li>• brainstorm on the rationale of including Music as a component of Creative Arts in the Primary school curriculum,</li> <li>• discuss the benefits of learning music and carry out group research on the place of Music in the growth and development of a learner in formative years of Education,</li> <li>• refer to the EYE Creative Activities and</li> </ul>	<ol style="list-style-type: none"> <li>1. Why is music indispensable in the growth and development of a child?</li> <li>2. How can music be used to facilitate learning in other learning areas?</li> <li>3. How can online music resources be used to facilitate learning?</li> </ol>

	<p><i>strands, Sub Strands</i></p>	<p>portfolio to facilitate learning music in Primary Education</p> <p>g) appreciate the importance of Music to a learner in the formative years of education.</p>	<p>Grade 4-6 Creative Arts curriculum designs and discuss the general overview,</p> <ul style="list-style-type: none"> <li>• discuss the Essence statements of the Creative Activities and the Creative Arts Curriculum,</li> <li>• refer to the Creative Activities/ Arts, the DPTE Music curricula and discuss the general learning outcomes,</li> <li>• relate the Creative Activities/Arts and DPTE Music curricula to the National goals of Education,</li> <li>• summarise the organization of the Creative Activities and Creative Arts and the DPTE curricular content (Strands and Sub Strands, skills,).</li> </ul>	
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			<ul style="list-style-type: none"> <li>• explain and illustrate how music can be as be used as a learning tool in other learning areas of Primary Education.</li> <li>• explore different digital and online music learning resources with an emphasis on their responsible usage,</li> <li>• discuss how to continuously develop a music resource portfolio to facilitate learning music in Primary Education</li> <li>• develop a digital/physical resource portfolio for storing music resources to facilitate learning music in Creative Activities/Creative Arts..</li> </ul>	
<p><b>Core Competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>• Communication and collaboration: The teacher trainee contributes to discussions on the benefits of learning music and carries out group research on the place of Music.</li> <li>• Digital literacy skills: The teacher trainee accesses the internet to find online music resources for learning various concepts in Primary School.</li> </ul>				



**Values:**

- Respect: The teacher trainee listens to peers' views during group discussions.
- Responsibility: The teacher trainee cares and properly uses of ICT resources while searching for information.

**Suggested Formative Assessment Rubric**

<b>Level</b> <b>Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
Ability to describe music as a component of the Creative Arts and rationalize its inclusion in the curriculum	Describes Music and as a component of the Creative Arts elaborately and explains the rationale for its inclusion in the Primary Education curriculum citing relevant examples.	Describes Music and as a component of the Creative Arts using sufficient details and explains the rationale for its inclusion in the PE curriculum.	Describes Music and as a component of the Creative Arts and explains the rationale for its inclusion in the PE curriculum overlooking a few details.	Describe Music and as a component of Creative Arts using very scanty details and explains the rationale for its inclusion in the PE curriculum overlooking many details.
Ability to evaluate the place of music in the growth and development of a learner in Primary Education	Evaluates the place of music in the growth and development of a learner in Primary Education by explaining music's role in various aspects of learner development (cognitive, emotional, social, and physical). providing	Evaluates the place of music in the growth and development of a learner in Primary Education explaining how music influences multiple aspects of a learner's development and provides relevant examples.	Evaluates the place of music in the growth and development of a learner in Primary Education but focuses on only one or two aspects and examples are limited and general.	Evaluates the place of music in the growth and development of a learner in Primary Education showing little or no understanding of music's role in learner development and examples provided, if any, are vague or

<b>Level</b> <b>Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
	detailed examples supported by research or theory.			incorrect.
Ability to discuss the general structure of the Primary Education and DPTE Music curricula	Discusses the general structure of PE and DPTE Music Curricular elaborately and relates the PE and DPTE General learning outcomes to the National goals of Education with examples	Discusses the general structure of PE and DPTE Music Curricular and relates the PE and DPTE General learning outcomes to the National goals of Education.	Discusses the general structure of PE and DPTE Music Curricular missing out a few details and relates most of the PE and DPTE General learning outcomes to the National goals of Education.	Discusses the general structure of PE and DPTE Music Curricula missing out most details and relates few of the PE and DPTE General learning outcomes to the National goals of Education.
Ability to analyse the Essence statements for the Primary Education <ul style="list-style-type: none"> <li>• Creative Activities</li> <li>• Creative Arts</li> </ul>	Analyses the 2 Essence statements for the Primary Education elaborately outlining the key components of the essence statements in detail	Analyses the 2 Essence statements for the Primary Education outlining the key components of the essence statements	Discusses of the Essence statement for the Primary Education outlining most of the key components <b>or</b> discusses the 2 Essence statements for Primary Education leaving out a few of the required details.	Discusses 1 of the Essence statements for the Primary Education outlining the key components <b>or</b> discusses the 2 Essence statements for Primary Education leaving out most of the required details.

<b>Level Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
Ability to illustrate the use of Creative Arts as a tool of learning in Primary Education	Illustrates how music can be used as a tool of learning in Primary Education creatively and innovatively in a wide variety of learning areas.	Illustrates how music can be used as a tool of learning clearly in a variety of learning areas.	Illustrates how music can be used as a tool of learning in some learning areas.	Illustrates how music can be used as a tool of learning in few learning areas.
Ability to explore digital and online resources and explain their application in Creative Arts learning	Explores adeptly a variety of digital and online music resources and elaborately explains their application in music learning.	Explores adequately digital and online music resources and explains their application in music learning.	Explores some digital and online music resources and mentions their application in music learning.	Explores a very limited number of digital and online music resources and hardly explains their application in music learning.
Ability to discuss how to continuously develop a music resource portfolio to facilitate learning music in Primary Education	Discusses how to continuously develop a music resource portfolio to facilitate learning music in Primary Education in a variety of ways citing examples.	Discusses how to continuously develop a music resource portfolio to facilitate learning music in Primary Education	Discusses how to continuously develop a music resource portfolio to facilitate learning music in Primary Education with some unclear details	Discusses how to continuously develop a music resource portfolio to facilitate learning music in Primary Education but lacks clarity

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<b>1.0 Foundational Skills</b>	<b>1.1 Overview of Creative Activities/Arts Curriculum</b>  (2 hrs.)	By the end of the Sub Strand, the teacher trainee should be able to: a) analyse the interconnection between Music, Physical Education, and Art and Craft, in the Creative Arts Curriculum, b) examine the importance of appreciation in Creative Activities/Art Curriculum c) value appreciation as a core skill in Creative Arts.	The teacher trainee to: <ul style="list-style-type: none"> <li>• research and discuss the relationship between the subjects within Creative Arts Curriculum in Primary school,</li> <li>• brainstorm on the concept of appreciation as used in Creative Arts curriculum,</li> <li>• refer to the Appreciation Strand in in Creative Activities/Art Curriculum Designs to identify aspects of appreciation within the subjects of Creative Arts,</li> <li>• brainstorm and document on the importance of appreciation of Creative arts works,</li> <li>• present in plenary findings on appreciation for peer critique.</li> </ul>	Why is appreciation a fundamental skill in Creative Arts?
<p><b>Core Competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>• Critical thinking and Problem solving: The teacher trainee examines the importance of Appreciation in Creative Arts.</li> <li>• Communication and collaboration: The teacher trainee researches and discusses the relationship between the subjects within Creative Arts Curriculum in Primary school.</li> </ul>				

**Values:**

- Respect: The teacher trainee appreciates peers' views as they brainstorm on the concept of Appreciation as used in the Creative Arts curriculum.
- Integrity: The teacher trainee acknowledges sources information as they research on the importance of Appreciation.

**Suggested Formative Assessment Rubric**

<b>Level</b> <b>Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
Ability to analyse the interconnection between Music, Physical Education, and Art and Craft, in the Creative Arts Curriculum	Analyses the interconnection between Music, Physical Education, and Art and Craft insightfully analysis using well-supported arguments and examples.	Analyses the interconnection between Music, Physical Education, and Art and Craft, with relevant examples.	Analyses the interconnection between Music, Physical Education, and Art and Craft, with limited examples or detail.	Analyses the interconnection between Music, Physical Education, and Art and Craft, with minimal or no examples provided.
Ability to examine the importance of Appreciation in Creative Activities/ Creative Arts	Examines clearly articulating the role of appreciation in fostering engagement, creativity, and learning within the Creative Arts, supported by specific examples and well-developed insights.	Examines the role of appreciation in fostering engagement, creativity, and learning within the Creative Arts, supported by specific examples and well-developed insights.	Examines providing a limited explanation of why appreciation matters in Creative Arts, with minimal examples or supporting detail. The connection to creative engagement is not fully developed.	Examines providing a limited explanation of why appreciation matters in Creative Arts, with no examples or supporting detail. The connection to creative engagement is not fully developed.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<p><b>2.0</b> <b>Performing</b></p>	<p><b>2.1 Songs</b> (9 hrs.)</p> <ul style="list-style-type: none"> <li>• <i>Types of songs: Action, lullaby, rounds, patriotic. Topical, The Kenya and East African Community Anthems, Art songs, Religious songs, rhymes</i></li> <li>• <i>Interpretation: - Performance techniques (diction, facial expressions, gestures and tone quality) - Directions (dynamics, tempo, rhythm, pitch), and</i></li> </ul>	<p>By the end of the Sub Strand, the teacher trainee should be able to:</p> <ol style="list-style-type: none"> <li>a) categorise songs from different cultures and contexts,</li> <li>b) perform different types of songs with appropriate interpretation,</li> <li>c) analyse factors to consider in the choice of songs for learning in Primary Education,</li> <li>d) illustrate how to facilitate learning of music skills and concepts through songs,</li> <li>e) develop and use an observation schedule for assessing performance of a song,</li> </ol>	<p>The teacher trainee to:</p> <ul style="list-style-type: none"> <li>• watch/listen to and performs songs from different communities, cultures and contexts and categorizes them,</li> <li>• describe songs in relation to type, cultural background, message and the function(s) of the songs,</li> <li>• sing various types of songs observing appropriate performance directions and techniques to communicate the intended messages,</li> <li>• discuss background information of The Kenya and East African Community Anthems and sing the anthems, in unison with accuracy and observing appropriate etiquette,</li> </ul>	<ol style="list-style-type: none"> <li>1. Why is the knowledge on classification of songs important?</li> <li>2. What determines the choice of a song for classroom use?</li> <li>3. How can songs be used to develop music skills and concepts?</li> </ol>

	<p><i>performance directions, terms and signs)</i></p>	<p>f) appreciate performing songs from different cultures.</p>	<ul style="list-style-type: none"> <li>•researches on factors to consider when selecting songs for classroom use and presents findings to peers for discussion,</li> <li>•collect a wide repertoire of songs and store on either a digital or physical portfolio for use in facilitating learning of music in Creative Arts,</li> <li>•researches and writes a report on the background, occasions of performance, values/message, and roles of the selected types of songs,</li> <li>•research and present on techniques of facilitating the learning of music skills and concepts (<i>pitch, rhythm, diction, facial expressions, gestures, tone quality, tempo and dynamics</i>) through songs.</li> <li>•discuss how different types</li> </ul>	
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			<p>of songs can be used to develop core competencies, inculcate values and address PCI's in the society,</p> <ul style="list-style-type: none"> <li>• brainstorm on the indicators and develop an observation schedule for assessing the performance of a song,</li> <li>• use an observation schedule to assess peers' song performances,</li> <li>• carry out a project to collect and build a digital portfolio of songs to facilitate learning in PE.</li> </ul>	
<p><b>Core Competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>• Pedagogical Content Knowledge: The teacher trainee designs and implements instructions that integrates core competencies, values in music learning.</li> <li>• Citizenship and leadership: The teacher trainee acknowledges intercultural sensitivity through performance and discussions of the Kenya National and East African Community anthems and other types of songs.</li> <li>• Digital literacy skills: The teacher trainee uses digital devices to collect and build a digital portfolio of songs.</li> <li>• Self-efficacy: The teacher trainee reflects confidence through solo/group performances of different types of songs.</li> <li>• Critical thinking and problem solving: The teacher trainee analyses songs and selects appropriate songs for use in facilitating learning in PE.</li> </ul>				



**Values:**

- Respect: The teacher trainee interacts with peers and takes responsible actions during group work.
- Responsibility: The teacher trainee displays discipline in group tasks such as group singing.
- Patriotism: The teacher trainee discusses messages and values in the Kenya and East African community anthems and appropriately performs them..

**Suggested Formative Assessment Rubric**

<b>Level Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
Ability to categorise songs from different cultures and contexts	Categorizes a wide variety of songs from different cultures and contexts correctly.	Categorizes given songs from different cultures and contexts correctly.	Categorizes most of the songs given from different cultures and contexts correctly.	Categorizes few of the songs given from different cultures and contexts correctly.
Ability to perform different types of songs with appropriate interpretation	Performs different types of songs expressively with appropriate interpretation of performance techniques and directions	Performs different types of songs with appropriate interpretation with appropriate interpretation of performance techniques and directions	Performs different types of songs with a few inaccuracies in interpretation of either performance techniques or directions.	Performs different types of songs with a many inaccuracies in interpretation of performance techniques and directions
Ability to analyse factors to consider	Analyses a wide variety of factors to	Analyses the factors to consider in the choice of	Analyses most of the factors to	Analyses a few factors to consider

<b>Level Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
in the choice of songs for learning in Primary Education	consider in the choice of songs for learning in Primary Education critically providing detailed and relevant explanations	songs for learning in Primary Education providing relevant explanations.	consider in the choice of songs for learning in Primary Education with a few relevant explanations.	in the choice of songs for learning in Primary Education lacking relevant explanations.
Ability to illustrate how to facilitate learning of music skills and concepts through songs	Illustrates how to facilitate learning of specific music skills (e.g., rhythm, melody, dynamics) and concepts (e.g., tempo, harmony) through song-based activities creatively. Provides clear examples, strategies, and tools for effective facilitation.	Effectively illustrates how to facilitate learning of specific music skills and concepts through songs, with clear examples and appropriate strategies.	Illustrates how to facilitate learning of specific music skills and concepts through songs, with limited examples or strategies. Some skills or concepts are insufficiently addressed.	Illustrates how to facilitate learning of specific music skills and concepts through songs, with ineffectively with limited examples or strategies. Some skills or concepts are insufficiently addressed.
Ability to develop and use an observation	Develops a detailed and functional observation schedule and uses it	Develops a functional observation schedule and uses it to assess the	Develops an observation schedule with some details	Develops an observation schedule with most of the details

<b>Level Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
schedule for assessing the performance of a song,	effectively to assess the performance of a song.	performance of a song.	missing and uses it to assess the performance of a song.	missing and ineffectively uses it to assess the performance of a song.

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Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<p><b>2.0</b> <b>Performing</b></p>	<p><b>2.2</b> <b>Kenyan Folk Songs</b> (6 hrs.)</p>	<p>By the end of the Sub Strand, the teacher trainee should be able to:</p> <ul style="list-style-type: none"> <li>a) discuss the categories and features of folk songs from different Kenyan communities</li> <li>b) perform a role in folk songs drawn from different Kenyan communities,</li> <li>c) examine how the community can be used to facilitate learning of folk songs,</li> <li>d) illustrate how to facilitate learning of folk songs in Creative Arts,</li> <li>e) design and use a tool to assess the performance of a folk song</li> <li>f) appreciate performing Kenyan folk songs</li> </ul>	<p>The teacher trainee to:</p> <ul style="list-style-type: none"> <li>• watch/listen to folk songs from different communities, cultures and contexts and categorizes them,</li> <li>• research and writes a report on the features of Kenyan folk songs; type, cultural background, message, participants and their roles, occasion, accompaniment and functions of the songs,</li> <li>• learn and perform a role in various Kenyan folk songs with appropriate: movements, costumes, props, ornaments, body adornment and accompaniment,</li> <li>• survey the local community and map out resources for facilitating learning of a Kenyan folk song,</li> <li>• visit a cultural centre or invite</li> </ul>	<ol style="list-style-type: none"> <li>1. How can one effectively facilitate learning of folk songs in the classroom?</li> <li>2. How can one effectively assess a folk song performance?</li> <li>3. How can the local community be utilized in learning folk songs?</li> </ol>

		<p>from different communities, cultures and contexts.</p>	<p>a resource person to facilitate learning of a folk song,</p> <ul style="list-style-type: none"> <li>• research on factors to consider when selecting appropriate Kenyan folk songs for classroom use and present findings to peers,</li> <li>• research and discuss the importance of folk songs to Primary School learners and simulate how to facilitate learning of the folk songs,</li> <li>• research and present on techniques of facilitating the learning of folk songs,</li> <li>• discuss various assessment tools, and develop an appropriate tool for assessing performance of a folk song</li> <li>• practice the use of the tool in assessing peer's performances,</li> <li>• carry out a project to collect and build a repertoire of Kenyan folk songs from different</li> </ul>	
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			communities to develop a digital portfolio for use in learning in Primary Education.	
<p><b>Core Competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>• Pedagogical content knowledge: The teacher trainee illustrates a lesson on how to facilitate learning of folk songs in Creative Arts in Primary school.</li> <li>• Citizenship and leadership: The teacher trainee discusses and appreciates performing folk songs drawn from different communities in Kenya.</li> <li>• Digital literacy skills: The teacher trainee uses digital devices to collect and build a digital portfolio of Kenyan folk songs.</li> <li>• Critical thinking and Problem-solving: The teacher trainee scrutinizes and applies a criterion to select appropriate Kenyan folk songs for use in facilitating learning in Primary Education.</li> <li>• Assessment competency: The teacher trainee applies knowledge and skills acquired to develop a tool for assessing a folk song performance.</li> </ul>				
<p><b>Values:</b></p> <ul style="list-style-type: none"> <li>• Respect: The teacher trainee listens keenly to peers views on folk songs.</li> <li>• Responsibility: The teacher trainee applies self-discipline in group tasks such as group singing.</li> <li>• Patriotism: The teacher trainee acquires love and appreciation of Kenyan folk through discussing messages and values in Kenyan folk songs.</li> </ul>				

### Suggested Formative Assessment Rubric

<b>Level Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
Ability to discuss the categories and features of folk songs from different Kenyan communities	Categorises correctly and elaborately discusses all the features of a variety of Kenyan folk songs giving all the required information.	Categorises correctly and elaborately discusses all the features of a variety of Kenyan folk songs giving all the required information.	Categorises and discusses most of the features of some Kenyan folk songs giving the required information.	Categorises and discusses a few of the features of some Kenyan folk songs leaving out most of the required information.
Ability to perform a role in folk songs drawn from different Kenyan communities	Performs a role in folk songs drawn from different Kenyan communities artistically	Performs a role in folk songs drawn from different Kenyan communities effectively.	Performs a role in folk songs drawn from different Kenyan communities with a few errors in performance techniques	Performs a role in folk songs drawn from different Kenyan communities with many errors in performance techniques.
Ability to examine how the community can be used to facilitate learning of folk songs	Examines extensively how the community (e.g., local musicians, elders, cultural groups) can be involved in facilitating the learning of folk songs. Clearly explains	Examines how the community can be used to facilitate learning of folk songs and provides relevant examples.	Examines how the community can be used to facilitate learning of folk songs but the analysis is limited or lacks specific examples	Examines how the community can be used to facilitate learning of folk songs with little to no examples or actionable strategies

<b>Level Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
	specific strategies and examples for community engagement.		of engagement.	provided.
Ability to illustrate how to facilitate learning of folk songs in Creative Arts	Illustrates a wide variety of ways to facilitate learning of folk songs using a variety of creative learning experiences achieving all the intended learning outcomes	Illustrates ways to facilitate learning of folk songs using learning experiences achieving all the intended learning outcomes.	Illustrates some ways facilitating learning of folk songs achieving some of the intended learning outcomes.	Illustrates some ways of facilitating learning of folk songs using a few relevant learning experiences but does not achieve the intended learning outcomes.
Ability to design and use a tool to assess the performance of folksong,	Designs an assessment tool whose criteria is distinct, clearly delineated, appropriate and uses it effectively to assess the performance of a folk song.	Designs an assessment tool with appropriate criteria and uses it to assess the performance of a folk song.	Designs an assessment tool with some of the required criteria missing and uses it with some challenges to assess the performance of a folksong.	Designs an assessment tool with most of the required criteria missing with challenges in using it to assess the performance of a folk song.



Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<b>3.0 Creating and Composing Music</b>	<b>3.1 Rhythm</b> (14 hrs.) <ul style="list-style-type: none"> <li>• Beat</li> <li>• Body percussions- clapping, tapping</li> <li>• Natural speech rhythm- syllabic division</li> <li>• <i>Music notes Semibreve, minim, dotted minim, crotchet, dotted crotchet, quaver, dotted quaver and</i></li> </ul>	By the end of the Sub Strand, the teacher trainee should be able to: <ol style="list-style-type: none"> <li>a) establish the beat of a piece of music,</li> <li>b) use body and other percussions to create rhythmic patterns,</li> <li>c) interpret the natural speech rhythm of words and phrases using French rhythm names and note patterns,</li> <li>d) interpret rhythms in simple and compound time aurally and by sight reading,</li> </ol>	The teacher trainee to: <ul style="list-style-type: none"> <li>• listen to pieces of music in different time/meter and establish the beat by tapping/clapping along the music,</li> <li>• search, watch and imitate videos/illustrations on improvisation of rhythmic patterns using body percussions observing legal and ethical issues in the use of online resources,</li> <li>• use body and other percussions such as clapping and tapping to improvise repetitive rhythmic patterns to accompany familiar /children songs,</li> <li>• improvise rhythmic patterns to given opening rhythmic phrases,</li> <li>• establish the natural rhythm of</li> </ul>	<ol style="list-style-type: none"> <li>1. What are the fundamentals of rhythm?</li> <li>2. How can you effectively facilitate the learning of rhythm in Creative Arts?</li> <li>3. How can rhythms be made interesting?</li> </ol>

	<p><i>semiquaver and their rests</i></p> <ul style="list-style-type: none"> <li>• Simple time <i>simple</i> <i>duple</i> (<math>\frac{2}{4}</math>), <i>simple</i> <i>triple</i> (<math>\frac{3}{8}</math>) <i>simple</i> <i>quadruple</i> (<math>\frac{4}{4}</math>)</li> </ul> <p><i>Compound time- compound</i> <i>duple time</i> (<math>\frac{6}{8}</math>),</p> <ul style="list-style-type: none"> <li>• <i>Gordon's Music Learning Theory</i></li> </ul>	<p>e) create rhythms of up to 8 bars in simple and compound time using both music notes and French rhythm names,</p> <p>f) write rhythms to given words,</p> <p>g) develop a scheme of work for one week and a lesson plan for facilitating the learning of rhythm in Primary Education,</p> <p>h) illustrate strategies for facilitating learning rhythm in Primary Education,</p> <p>i) value creating rhythmic patterns in different metres.</p>	<p>words and phrases using French rhythm names,</p> <ul style="list-style-type: none"> <li>• claps and writes the natural speech rhythms of words with an emphasis on correct syllabic division and accents,</li> <li>• converts/interprets French rhythm names into note patterns,</li> <li>• recites and writes rhythms of simple songs using French rhythm names and music notes,</li> <li>• claps/taps rhythmic patterns in simple and compound time while reciting their French rhythm names,</li> <li>• aurally and orally recognizes musical notes and their corresponding rests by dictation and recitation of a series of musical notes,</li> <li>• write note symbols and their corresponding rest,</li> </ul>	
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			<ul style="list-style-type: none"> <li>• claps/taps rhythmic patterns comprising different note values and rests (Semibreve, minim, crotchet, quaver semiquaver and their extensions),</li> <li>• sight reads short rhythmic patterns in simple and compound time in the time signatures learnt,</li> <li>• writes short rhythms on monotone using note symbols and rests from dictation,</li> <li>• sings songs based on learnt note values.</li> <li>• listens to music in simple and compound time and identifies the beat pattern (two, three and four beat patterns).</li> <li>• identifies divisibility of beats into two (simple time) or three (compound time) and distinguishes between simple and compound time/meter.</li> <li>• listens to music/rhythmic patterns and identifies the grouping of the beat</li> </ul>	
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			<p>to classify it as <i>simple time</i>: and <i>compound duple time</i></p> <p>sings songs in <i>simple time (simple duple, triple and quadruple) and compound time (compound duple)</i>.</p> <ul style="list-style-type: none"> <li>• writes rhythmic patterns in simple and compound time grouping notes and rests correctly.</li> <li>• uses music websites, apps and software (such as <i>teoria</i>) to do rhythm exercises,</li> <li>• creates and performs own rhythms of up to 8 bars (music note and French rhythm names) in <math>\frac{2}{4}</math>, <math>\frac{3}{4}</math> and <math>\frac{4}{4}</math> time signatures; applying compositional techniques.</li> <li>• critiques peer's rhythmic improvisation and composition,</li> <li>• examines and shows the application of Gordon's Music Learning Theory in facilitating learning</li> </ul>	
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			<p>of rhythm in Primary school,</p> <ul style="list-style-type: none"> <li>• refers to the Creative Arts curriculum design and writes a scheme of work for one week and a lesson plan on rhythm,</li> <li>• researches and watches video clips/live presentations on application of the music learning theory principles,</li> <li>• researches and illustrates how songs can be used to facilitate learning of rhythm concepts and skills (beat, note duration and rests),</li> <li>• researches, prepares a lesson and practices strategies of facilitating learning rhythm in Creative Activities/Creative Arts and critique peers presentations.</li> </ul>	
<p><b>Core Competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>• Pedagogical content knowledge: The teacher trainee acquires knowledge on rhythm and how to facilitate learning the same.</li> <li>• Digital literacy skills: The teacher develops skills through the use of apps, websites and soft wares in learning rhythm.</li> <li>• Self-efficacy: The teacher trainee gains confidence through facilitation of a lesson on rhythm as well as through performing rhythms.</li> </ul>				

**Values:**

- Integrity: The teacher trainee composes own original rhythms.
- Respect: The teacher trainee uses appropriate language to critique peers' views during group discussions.
- Unity: The teacher trainee works with peers in groups while discussing the application of Gordon's Music Learning Theory in facilitating learning of rhythm in Primary school.

**Suggested Formative Assessment Rubric**

<b>Level Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
Ability to establish the beat of a piece of music	Establishes the beat of a piece of music with consistency and ease	Establishes the beat of a piece of music with consistency	Establishes the beat of a piece of music with some consistency	Establishes the beat of a piece of music with inconsistency
Ability to use body and other percussions to create rhythmic patterns	Uses a variety of body and other percussions to create intricate rhythmic patterns artistically	Uses body and other percussions to create rhythmic patterns	Uses most of the body and other percussions to create basic rhythmic patterns	Uses a few of the body and other percussions to create simple or incomplete rhythmic patterns
Ability to interpret the natural speech rhythm of words and phrases using French rhythm names and note patterns,	Interprets the natural speech rhythm of words and phrases using French rhythm names and note patterns with utmost precision and ease	Interprets the natural speech rhythm of words and phrases using French rhythm names and note patterns accurately	Interprets the natural speech rhythm of most words and phrases using French rhythm names and note patterns	Interprets the natural speech rhythm of a few words and phrases using French rhythm names and note patterns

<b>Level Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
Ability to interpret rhythms in simple and compound time aurally and by sight reading	Interprets rhythms in simple and compound time aurally and by sight reading with utmost precision	Interprets rhythms in simple and compound time aurally and by sight reading accurately	Interprets rhythms in simple and compound time aurally and by sight reading with few inaccuracies	Interprets rhythms in simple and compound time aurally and by sight reading with many inaccuracies
Ability to create rhythms of up to 8 bars in simple and compound time using both music notes and French rhythm names	Create intricate rhythms of up to 8 bars in simple and compound time using both music notes and French rhythm names	Creates rhythms of up to 8 bars in simple and compound time using both music notes and French rhythm names	Creates rhythms of up to 8 bars in simple and compound time using both music notes and French rhythm names with a few inaccuracies	Creates rhythms of up to 8 bars in simple and compound time using both music notes and French rhythm names with many inaccuracies
Ability to write rhythms to given lyrics/words	Writes rhythms that perfectly complement the natural cadence and flow of the given lyrics, demonstrating exceptional understanding of phrasing and syllabic stress.	Writes rhythms that complement the natural cadence and flow of the given lyrics/words	Writes rhythms most of which complement the natural cadence and flow of the given lyrics/words	Writes rhythms most of which do not complement the natural cadence and flow of the given lyrics/words
Ability to develop a scheme of work for one week and a lesson plan for facilitating the	Develops a scheme of work with the required information and from it creates a	Develops a scheme of work with the required information and from it creates a well	Develops a scheme of work with some of the required information missing and from it	Develops a scheme of work with a lot of the required information missing and from it

<b>Level Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
learning of rhythm in Primary Education	logically sequenced lesson plan with all the required components	sequenced lesson plan with all the required components for a lesson on rhythm in a specific grade in Primary Education	creates a lesson plan with some of the required components for a lesson on rhythm in a specific grade in Primary Education	creates a lesson plan that lacks logical flow, missing most of the required components on rhythm in a specific grade in Primary Education
Ability to illustrate strategies for facilitating learning rhythm in Primary Education,	Illustrates a variety relevant and effective strategies for facilitating learning rhythm in Primary Education	Illustrates relevant and strategies for facilitating learning rhythm in Primary Education	Illustrates strategies for facilitating learning rhythm in Primary Education most of which are relevant and enable achievement of the intended learning outcomes	Illustrates strategies for facilitating learning rhythm in Primary Education few of which are relevant and enable achievement of the intended learning outcomes



Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<p><b>2.0 Performing</b></p>	<p><b>2.3 Singing Games</b> (6 hrs.)</p> <ul style="list-style-type: none"> <li>• <i>Vygotsky's Musical Play and Socialization Theory</i></li> <li>• <i>Singing Games-Kenyan, Western style</i></li> <li>• <i>Components of a singing, game, movement, costumes and props and Safety in singing game</i></li> </ul>	<p>By the end of the Sub Strand the learner should be able to:</p> <ol style="list-style-type: none"> <li>a) examine the application of musical play and socialization theories in learning music,</li> <li>b) describe the components of a singing game,</li> <li>c) analyse the importance of singing games to young learners,</li> <li>d) formulate lesson-specific learning outcomes for a singing game lesson,</li> <li>e) outline the strategies for facilitating learning of a singing game in primary school,</li> <li>f) design a program for preparing primary school learners for a music festival singing game performance,</li> <li>g) appreciate the importance of</li> </ol>	<p>The teacher trainee to:</p> <ul style="list-style-type: none"> <li>• research and describe <i>Vygotsky's Musical Play and Socialization Theory</i>,</li> <li>• discuss how learners can learn music through peer collaboration and guidance,</li> <li>• watch singing games performances and describes with illustrations the components of a singing game,</li> <li>• discuss the importance of singing games to young learners with examples,</li> <li>• discuss safety precautions to observe in the performance of a</li> </ul>	<ol style="list-style-type: none"> <li>1. Why is the performance of a singing game important to a primary school learner?</li> <li>2. How can one create a child-friendly environment for a singing game performance?</li> </ol>

	<i>performance</i>	singing games in the growth and development of a learner.	<p>singing game by PE learners,</p> <ul style="list-style-type: none"> <li>• refer to the Creative Activities/Arts curriculum design and develops lesson specific learning outcomes for a singing game lesson for a specific grade incorporating the three components; action verb, object of the verb and the context),</li> <li>• improvise costumes, props and <del>movements</del> for a singing game performance,</li> <li>• outline and model the steps of facilitating a singing game in Creative Activities,</li> <li>• research and discuss</li> </ul>	
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			the process of preparing a team of learners for a singing game performance at a music festival or a cultural event.	
<p><b>Core Competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>• Pedagogical content knowledge: The teacher trainee models facilitating of learning of singing games employing different strategies.</li> <li>• Critical thinking and innovation: The teacher trainee designs a workable program for preparing learner for a festival or cultural event.</li> <li>• Learning to learn and reflective practice: The teacher trainee appreciates singing games drawn from different cultural contexts.</li> </ul>				
<p><b>Values:</b></p> <ul style="list-style-type: none"> <li>• Patriotism: developed through discussion of Kenyan singing games for use in learning.</li> <li>• Unity: Instilled through group performance in the facilitation of learning a singing game.</li> <li>• Love: enhanced through facilitating the learning of singing games from different cultures &amp; communities and providing feedback to peers.</li> </ul>				

### Suggested Formative Assessment Rubric

<b>Level Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
Ability to examine the application of musical play and socialization theories in learning music	Examines the application of musical play and socialization theories in learning music with detailed information providing relevant examples.	Examines the application of musical play and socialization theories in learning music providing relevant examples.	Examines the application of musical play and socialization theories in learning music with inadequate details providing some relevant examples.	Examines the application of musical play and socialization theories in learning music with scanty details providing some or no relevant examples.
Ability to describe the components of a singing game ( <i>singing, game, movement, costumes and props</i> )	describes all the components of a singing game accurately and elaborately citing relevant examples.	Describes all the components of a singing game in detail.	Describes most of the components of a singing game with sufficient details	Describes a few of the components of a singing game giving very scanty details
Ability to analyse the importance of singing games to	Analyses the importance of singing games to young learners critically citing	Analyses the importance of singing games to young learners with	Discusses the importance of singing games to	Discusses the importance of singing games to

<b>Level Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
young learners	appropriate examples	sufficient details	young learners missing out some of the details	young learners scantily when probed
Ability to formulate lesson-specific learning outcomes for a singing game lesson <i>(action verb, object of the verb and the context)</i>	Formulates a variety of Specific, Measurable, Attainable, Reliable and Time bound (SMART) learning outcomes incorporating all the components) of a learning outcome.	Formulates SMART learning outcomes incorporating all the components of a learning outcome.	Formulates learning outcomes incorporating some of the components of a learning outcome.	Formulates learning outcomes missing most of the components of a learning outcome.
Ability to outline strategies for facilitating learning of a singing game in primary school	Outlines varied, creative and effective strategies for facilitating learning of a singing game in primary school leading to the achievement of the intended learning outcomes.	Outlines effective strategies in facilitating learning of a singing game in primary school leading to achievement of the intended learning outcomes.	Outlines strategies in facilitating the learning of a singing game in primary school most of which are effective leading to the achievement of most of the	Outlines strategies for facilitating the learning of a singing game in primary school few of which are effective leading to achieving a few of the intended learning outcomes.

<b>Level Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
			intended learning outcomes.	
Ability to design a program for preparing primary school learners for a music festival singing game performance	Designs an exemplary program for preparing primary school learners for a music festival singing game performance with well-organized steps	Designs an effective program for preparing primary school learners for a music festival singing game performance	Designs design a program for preparing primary school learners for a music festival singing game performance that can be effective with some improvement	Designs design a program for preparing primary school learners for a music festival singing game performance requiring a lot of improvement to be effective

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<p><b>2.0 Performing</b></p>	<p><b>2.4 Kenyan Indigenous musical instruments</b> (10 hrs.)</p> <ul style="list-style-type: none"> <li>• <i>Classification: Membranophones Idiophones (percussions), chordophones (strings) and Aerophones (wind),</i></li> <li>• <i>Techniques of playing skills of playing; holding, tuning, fingering and playing,</i></li> </ul>	<p>By the end of the Sub Strand the teacher trainee should be able to:</p> <ol style="list-style-type: none"> <li>a) describe the classification of Kenyan Indigenous musical instruments,</li> <li>b) aurally and visually recognise different types of Kenyan Indigenous musical instruments,</li> <li>c) illustrate the techniques of playing different types of Kenyan Indigenous musical instruments,</li> <li>d) formulate strategies for facilitating the performing of rhythmic and melodic patterns on Kenyan</li> </ol>	<p>The teacher trainee to:</p> <ul style="list-style-type: none"> <li>• watch a video/live performance of musical instruments and recognise them by their timbres,</li> <li>• aurally and visually identify Kenyan Indigenous musical instruments and classify them,</li> <li>• interact with proficient community musicians and use community resources to learn instrumental skills,</li> <li>• search and watch videos on how to play different types of Kenyan Indigenous musical instruments,</li> <li>• practice playing different musical instruments alone</li> </ul>	<ol style="list-style-type: none"> <li>1. What factors influence the classification of Kenyan indigenous musical instruments?</li> <li>2. How can we sustainably exploit the local environment to enrich music performances?</li> <li>3. How can one enhance proficiency in instrumental skills?</li> </ol>

		<p>Indigenous musical instruments in Creative Arts,</p> <p>e) improvise a Kenyan Indigenous musical instrument using available materials,</p> <p>f) play a Kenyan Indigenous musical instrument alone and in an ensemble,</p> <p>g) value musical instruments drawn from Kenyan Indigenous communities.</p>	<p>(solo) and with others (ensemble),</p> <ul style="list-style-type: none"> <li>• outline suggested learning experiences that a teacher would take Primary school learners through in improvising a musical instrument using locally available materials,</li> <li>• determine strategies for facilitating improvisation of Kenyan Indigenous musical instruments taking turns to illustrate them,</li> <li>• improvise rhythmic and melodic patterns on different Indigenous Kenyan musical instruments,</li> <li>• research and discuss the steps of facilitating a project on making a</li> </ul>	
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			<p>musical instrument in Primary School and share findings with peers for critique,</p> <ul style="list-style-type: none"> <li>• carry out a project to make a Kenyan Indigenous musical instrument using available materials observing safety,</li> <li>• practice and present a solo/ensemble instrumental performance.</li> </ul>	
<p><b>Core Competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>• Pedagogical content knowledge: The teacher trainee researches and practices different strategies of facilitating learning.</li> <li>• Creativity and innovation: The teacher trainee improvises/makes a musical instrument from materials available.</li> <li>• Citizenship and leadership: The teacher trainee collaborates with peers in playing Kenyan indigenous musical instruments from different communities in an ensemble.</li> </ul>				
<p><b>Values:</b></p> <ul style="list-style-type: none"> <li>• Responsibility: The teacher trainee sustainably utilises resources in the environment to make/improvise musical instruments.</li> <li>• Unity: The teacher trainee participates in group work such as discussions.</li> <li>• Patriotism: The teacher trainee develops love for playing a variety of Kenyan indigenous musical instruments.</li> </ul>				

### Suggested Formative Assessment Rubric

<b>Level</b> <b>Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
Ability to describe the classification of Kenyan Indigenous musical instruments.	Describes the classification of Kenyan Indigenous musical instruments with relevant illustrations.	Describes the classification of Kenyan Indigenous musical instruments correctly.	Describes the classification of most Kenyan indigenous musical instruments omitting a few details	Describes the classification of a few Kenyan indigenous musical instruments omitting most details
Ability to aurally and visually recognise different types of Kenyan Indigenous musical instruments	Aurally and visually correctly recognises different types of Kenyan Indigenous musical instruments spontaneously and with ease.	Aurally and visually correctly recognises different types of Kenyan Indigenous musical instruments.	Aurally and visually recognises most types of Kenyan Indigenous musical instruments	Aurally and visually recognises a few types of Kenyan Indigenous musical instruments with a few inaccuracies.
Ability to illustrate the techniques of playing different types of Kenyan indigenous musical instruments	Illustrates with expert skills the techniques of playing different types of Kenyan indigenous musical instruments	Illustrates the techniques of playing different types of Kenyan indigenous musical instruments accurately.	Illustrates the techniques of playing many types of Kenyan indigenous musical instruments accurately	Illustrates the skills of playing few types of Kenyan indigenous musical instruments

<b>Level</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
<b>Indicator</b>				
Ability to formulate strategies for facilitating the performing of rhythmic and melodic patterns on Kenyan Indigenous musical instruments in Creative Arts	Formulates creative and effective strategies for facilitating the performing of rhythmic and melodic patterns on Kenyan Indigenous musical instruments in Creative Arts	Formulates effective strategies for facilitating the performing of rhythmic and melodic patterns on Kenyan Indigenous musical instruments in Creative Arts	Formulates strategies some of which are effective in facilitating the performing of rhythmic and melodic patterns on Kenyan Indigenous musical instruments in Creative Arts	Formulates strategies that are not effective in facilitating the performing of rhythmic and melodic patterns on Kenyan Indigenous musical instruments in Creative Arts
Ability to improvise a Kenyan Indigenous musical instrument using available materials	Improvise a Kenyan Indigenous musical instrument using available materials creatively and the instrument is functional.	Improvise a Kenyan Indigenous musical instrument using available materials and the instrument is functional.	Improvise a Kenyan Indigenous musical instrument using available materials but the instrument lacks some functionality.	Improvise a Kenyan Indigenous musical instrument using available materials creatively but the instrument lacks functionality.
Ability to play a Kenyan Indigenous musical instrument alone and in an ensemble	Plays a Kenyan Indigenous musical instrument alone and in an ensemble with expert ease applying appropriate techniques	Plays a Kenyan Indigenous musical instrument alone and in an ensemble applying appropriate techniques	Plays a Kenyan Indigenous musical instrument alone and in an ensemble applying some appropriate techniques	Plays a Kenyan Indigenous musical instrument alone and in an ensemble applying inappropriate techniques

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<b>4.0 Listening and Appreciation</b>	<b>4.1 Sounds from the Environment and Kenyan Folk Songs</b>  (8 hrs.) <ul style="list-style-type: none"> <li>• <i>Sounds from the environment</i></li> <li>• <i>Elements and features of Kenyan folk songs: (rhythm, melody), and features (text, movement accompaniment, structure, costumes, ornamentation and texture)</i></li> </ul>	By the end of the Sub Strand, the teacher trainee should be able to: a) examine the importance of listening to sounds from the environment for learners in Primary School, b) describe how selected sounds from the environment can be used in learning in Creative Activities, c) analyse the elements and features in a Kenyan folk song, d) formulate suggested Key Inquiry Question(s) to guide a lesson on	The teacher trainee to: <ul style="list-style-type: none"> <li>• listen to sounds from the environment and discuss the importance of children listening to these sounds,</li> <li>• listen to and discuss the suitability of different Sounds from the environment for use in music learning different concepts and elements of music in Primary School,</li> <li>• use digital devices to collect, select and build a digital portfolio of appropriate sounds from the environment and Kenyan folk songs for classroom use,</li> <li>• watch, listen and respond to various Kenyan folk songs</li> </ul>	What is the value of listening to sounds from the environment in foundational music learning?

		<p>appreciation of a Kenyan folk song,</p> <p>e) design a guide for analysing sounds or Kenyan folk songs in Creative Arts,</p> <p>f) illustrate how to guide learners in listening and responding to different sounds from the environment,</p> <p>g) appreciate analysing Kenyan folk songs and sounds from the environment.</p>	<p>by describing the use of elements and features in the songs,</p> <ul style="list-style-type: none"> <li>• illustrate/simulate how to guide learners to critically listen and respond to sounds from the environment and Kenyan folk songs,</li> <li>• refer to the Creative Activities and Creative Arts curriculum designs select a specific learning outcome and formulates Key Inquiry Questions (KIQs) to guide learning in the Listening and responding strand,</li> <li>• present KIQs to peers for critique,</li> <li>• develop criteria to guide learners during the analysis of sounds from the environment and Kenyan folk songs.</li> </ul>	
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**Core Competencies to be developed:**

- Digital literacy: The teacher trainee uses a variety of devices to collect music and sounds for use in the classroom.
- Pedagogical Content Knowledge: The teacher trainee acquires information through listening/watching and appreciating music from different cultural backgrounds and how to facilitate learning of the same.
- Creativity and Innovation: The teacher trainee innovatively builds a digital portfolio of Kenyan sounds and music for use in learning.
- Citizenship and leadership: The teacher trainee develops an appreciation of indigenous Kenyan music.

**Values:**

- Patriotism: The teacher trainee through learning and appreciating Kenyan folk and contemporary music develops love for indigenous music from Kenya.
- Unity: The teacher trainees acquires team work spirit as they work with peers in making and critiquing presentations on KIQs.

**Suggested Formative Assessment Rubric**

<b>Level Indicator</b>	<b>Exceeds expectations</b>	<b>Meets expectations</b>	<b>Approaches expectations</b>	<b>Below expectations</b>
Ability to examine the importance of listening to sounds from the environment for learners in Primary school	Examines how listening to environmental sounds supports learning, including auditory discrimination, creativity, and environmental awareness, with clear, detailed examples of enhancing cognitive and sensory development.	Examines how listening to environmental sounds supports learning and enhances cognitive and sensory development through auditory discrimination, creativity, and environmental awareness. Provides	Examines how listening to environmental sounds can support learning by enhancing auditory discrimination, creativity, and environmental awareness. However, it lacks specific examples and focuses more on general benefits.	Examines how listening to environmental sounds supports some aspects of learning with little or no explanation. Few or no examples or relevant learning outcomes are mentioned.

<b>Level Indicator</b>	<b>Exceeds expectations</b>	<b>Meets expectations</b>	<b>Approaches expectations</b>	<b>Below expectations</b>
		clear examples.		
Ability to describe how selected sounds from the environment can be used in learning in Creative Activities,	Describes in detail and with relevant examples how selected sounds from the environment can be used in learning various music concepts in Creative Activities	Describes with relevant examples how selected sounds from the environment can be used in learning different music concepts in Creative Activities	Describes how selected sounds from the environment can be used in learning different music concepts in Creative Activities with a few errors.	Describes how selected sounds from the environment can be used in learning different music concepts in Creative Activities with many errors.
Ability to analyse the elements and features in Kenyan folk songs	Analyses providing rich detail all the key elements ( <i>rhythm melody</i> ), and cultural features ( <i>text, movement accompaniment, structure, costumes, ornamentation and texture</i> ) in Kenyan folk songs, providing clear examples and interpretations	Analyses all the key elements and features in Kenyan folk songs providing examples.	Analyses most of the key elements and features in Kenyan folk songs providing some examples	Analyses few of the elements and features in Kenyan folk songs with little explanation or examples.
Ability to formulate Key Inquiry Questions to guide a lesson on appreciation of music	Formulates insightful and probing key inquiry questions that stimulate thinking to guide a lesson on appreciation of	Formulates appropriate key inquiry questions that stimulate thinking and effectively guide a lesson on appreciation	Formulates some key inquiry questions that stimulate thinking and guide a lesson on appreciation of music	Formulates direct questions that do not stimulate thinking and cannot effectively guide a

<b>Level Indicator</b>	<b>Exceeds expectations</b>	<b>Meets expectations</b>	<b>Approaches expectations</b>	<b>Below expectations</b>
	music	of music		lesson on appreciation of music
Ability to design a guide for analysing sounds and Kenyan folk songs in Creative Arts	Designs a clear, comprehensive, and well-structured guide and is effective for analysing sounds and Kenyan folk songs in Creative Arts	Designs a well-organized guide, covering all the key aspects and is effective for analysing sounds and Kenyan folk songs in Creative Arts.	Designs a basic guide covering most of the key aspects for analysing sounds and Kenyan folk songs in Creative Arts with minor gaps in detail or clarity.	Designs a basic guide covering a few of the key aspects for analysing sounds and Kenyan folk songs in Creative Arts with major gaps in detail and clarity.
Ability to illustrate how to guide learners in listening and responding to different sounds from the environment	Illustrates how to guide learners in listening and responding to different sounds from the environment using clear, creative methods and engaging, practical learning experiences	Illustrates how to guide learners in listening and responding to different sounds from the environment using effective methods and relevant learning experiences	Illustrates how to guide learners in listening and responding to different sounds from the environment using some effective methods but lacks variety or depth in examples	Illustrates how to guide learners in listening and responding to different sounds from the environment using methods that lack variety and depth in examples



Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<b>3.0 Creating and Composing Music</b>	<b>3.2 Pitch (10 hrs.)</b> <ul style="list-style-type: none"> <li>• <i>Scales: - pentatonic, major and natural minor</i></li> <li>- <i>Keys: C, G, D, F and B-flat major scales natural and harmonic minor scales of A, E B, D and G</i></li> <li>• <i>Intervals: melodic and harmonic intervals (major, minor, perfect,)</i></li> </ul>	<p>By the end of the Sub Strand the teacher trainee should be able to:</p> <ol style="list-style-type: none"> <li>a) aurally discriminate different pitches in music,</li> <li>b) perform scales in music construct scales in music on the treble and bass staves,</li> <li>c) interpret music in various keys,</li> <li>d) describe simple melodic and harmonic intervals in music,</li> <li>e) transpose music from one pitch to another and perform it,</li> <li>f) illustrate</li> </ol>	<p>The teacher trainee to:</p> <ul style="list-style-type: none"> <li>• listen to and aurally distinguishes sounds of different pitches,</li> <li>• sing the pentatonic major and natural minor sol-fa ladders ascending and descending starting on different pitches,</li> <li>• listen to and sing simple tunes in major and minor tonalities and discuss the differences,</li> <li>• relate the sol-fa ladder notes to their technical names,</li> <li>• watch video clips/demonstrations on Kodaly hand signs and imitates,</li> <li>• use sol-fa syllables and hand signs to perform the sol-fa syllables,</li> <li>• use sol-fa syllables and Kodaly hand signs to perform simple melodies,</li> <li>• listen to and names the keys</li> </ul>	<ol style="list-style-type: none"> <li>1. What is the value of pitch in music-making?</li> <li>2. Why is transposition important in music?</li> </ol>

		<p>strategies of facilitating learning pitch in music,</p> <p>g) value pitch as a key element of music.</p>	<p>on the keyboard using the music alphabet,</p> <ul style="list-style-type: none"> <li>• write the treble and bass staves, and identifies the pitch names on the staff and leger lines using the music alphabet,</li> <li>• relate the letter names on the great staff with pitches on the piano keyboard,</li> <li>• listen to and describe the effect of different accidentals (sharp, flat and natural) on given notes,</li> <li>• describe the effect of the accidentals on the naming of the keys of the keyboard and notes of the staff,</li> <li>• identify notes on the staff and plays them on the keyboard or any other melodic instrument,</li> <li>• construct major scales of up to 2 accidentals and their relative natural and harmonic minor with and without key signatures,</li> </ul>	
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			<ul style="list-style-type: none"><li>• sing the major, natural and harmonic minor scales using sol-fa syllables ascending and descending,</li><li>• interpret the keys of given pieces of music,</li><li>• search and watch videos on Kodaly method of music pedagogy and discusses its utility in facilitating learning,</li><li>• listen to simple melodies and aurally identify melodic and harmonic intervals,</li><li>• write describe and aurally recognizes melodic and harmonic intervals within an octave in the scales learnt,</li><li>• write and describe simple melodic and harmonic intervals (major, minor, perfect) within the scales learnt.</li><li>• orally and in writing shift the pitch of a piece of music from one key to another describing the effect on pitch,</li></ul>	
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			<ul style="list-style-type: none"> <li>critique peers' presentations for improvement.</li> </ul>	
<p><b>Core competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>Pedagogical content knowledge: The teacher trainee gains knowledge on Kodaly hand signs and utilises the same to simulate a lesson on learning pitch.</li> <li>Critical thinking a Problem solving: The teacher trainee keenly listens to music and analyses the intervals.</li> <li>Learning to learn: The teacher utilises acquired knowledge to interpret pitch in new situations.</li> </ul>				
<p><b>Values:</b></p> <ul style="list-style-type: none"> <li>Respect: The teacher trainee learns the value of respect through group activities involving scales and pitch relationships.</li> <li>Love: The teacher trainee displays affection for peers as they work together in pitch interpretation.</li> <li>Patriotism: The teacher trainee listens and sings patriotic songs to interpret intervals.</li> </ul>				

### Suggested Formative Assessment Rubric

Level Indicator	Exceeds Expectations	Meets Expectations	Approaches Expectations	Below Expectations
Ability to aurally discriminate different pitches in music.	Aurally discriminates high and low pitches accurately and with ease.	Aurally discriminates high and low pitches accurately.	Aurally discriminates most of the high or low pitches.	Aurally discriminates a few of the high or low pitches.
Ability to perform the scales in music ascending and descending ( <i>pentatonic, major and the natural minor sol-fa</i> )	Sings all the pitches of the pentatonic, major and the natural minor sol-fa ladders ascending and descending consistently and accurately.	Sings the pitches of the pentatonic, major and the natural minor sol-fa ladders ascending and descending accurately.	Sings the pitches of the pentatonic, major and the natural minor sol-fa ladders with some inconsistency and a few inaccuracies in pitch.	Sings the pitches of the pentatonic, major and the natural minor sol-fa ladders with a lot of inconsistency and many inaccuracies in pitch

<b>Level Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
<i>ladder).</i>				
Ability to construct scales in music on the treble and bass staves, <ul style="list-style-type: none"> <li>- C, G, D, F and B flat major</li> <li>- <i>natural and harmonic minor scales of A, E B, D</i></li> </ul>	Constructs all the major and minor scales given on the treble bass staves with precision	Constructs all the major and minor scales given on the treble bass staves accurately.	Constructs most of the major and minor scales given on the treble bass staves accurately	Constructs a few of the major and minor scales given on the treble bass staves
Ability to interpret music in various keys	Interprets music pieces in various keys with utmost precision	Interprets music pieces in various keys with correctly	Interprets most of the music pieces in various keys correctly	Interprets a few of the music pieces in various keys correctly
Ability to transpose music from one pitch	Transposes music from one pitch to another accurately with correct intervals and key changes; maintains original musical integrity.	Transposes music from one pitch to another accurately with correct intervals and key changes	Transposes music from one pitch to another but with a few inaccuracies in pitch or key.	Transposes music from one pitch to another with many inaccuracies in intervals or key, making the transposition unclear.
Ability to recognise simple melodic and	Recognizes simple melodic and harmonic intervals in music aurally and visually and writes or	Recognizes simple melodic and harmonic intervals aurally and visually	Recognizes most simple melodic and harmonic intervals aurally and visually	Recognizes few simple melodic and harmonic intervals aurally and visually

<b>Level Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
harmonic intervals in music,	describes them accurately and with precision.	and writes or describes them accurately	and writes or describes most of them accurately	and writes or describes a few of them accurately
Ability to illustrate strategies of facilitating learning pitch in music	Illustrates how to facilitate learning of pitch in PE applying a wide variety of appropriate strategies creatively leading to achievement of the intended outcomes	Illustrates how to facilitate learning of pitch in PE applying appropriate strategies leading to achievement of the intended outcomes	Illustrates how to facilitate learning of pitch in PE applying strategies most of which are appropriate leading to achievement of the some intended outcomes	Illustrates how to facilitate learning of pitch in PE applying strategies few of which are appropriate leading to achievement of a few of the intended outcomes

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<b>3.0 Creating and Composing Music</b>	<b>3.3 Melody</b> (10 hrs.) <ul style="list-style-type: none"> <li>• <i>Keys: C, G and F major</i></li> <li>• <i>Melody composition techniques</i></li> </ul>	By the end of the Sub Strand the teacher trainee should be able to: <ol style="list-style-type: none"> <li>a) improvise an answering phrase to a given phrase</li> <li>b) compose a 4-8 bar melody for voice,</li> <li>c) interpret melodies of four bars in major keys and their relative minors,</li> <li>d) set text to simple existing tunes for use in learning in Creative Arts,</li> <li>e) evaluate the use of Kodaly principles in facilitating</li> </ol>	The teacher trainee to: <ul style="list-style-type: none"> <li>• take turns in improvising question and answer melodic phrases orally or using an instrument,</li> <li>• improvise simple tunes vocally or on a melodic instrument and records,</li> <li>• sing familiar songs using sol-fa and/or other syllables and outline compositional techniques employed,</li> <li>• compose (using staff notation) melodies of up to 8 bars in the keys of C, G and F major for voice employing different compositional techniques, observing voice range and grouping notes accurately,</li> <li>• perform and record own compositions for peer review,</li> <li>• set new and relevant text addressing various themes,</li> </ul>	<ol style="list-style-type: none"> <li>1. What constitutes a good melody?</li> <li>2. How does language contribute to composition of a melody?</li> <li>3. What is the place of melodic improvisation to the development of a learner's compositional skills?</li> <li>4. How can Kodaly method be applied in facilitating creating and composing?</li> </ol>

		melody composition in Creative Arts, f) appreciate improvising and composing melodies.	PCI's and values to a variety of familiar tunes, <ul style="list-style-type: none"> <li>• research and present on Kodaly method and other strategies for facilitating learning of creating and composing melodies in Creative Arts,</li> <li>• record, share and critique peers' melodies.</li> </ul>	
<b>Core Competencies to be developed:</b> <ul style="list-style-type: none"> <li>• Creativity and innovation: The teacher trainee uses knowledge and skills acquired to compose original melodies.</li> <li>• Assessment competency: The teacher trainee skill of assessment is enhanced through application of a variety of assessment methods during peer teaching.</li> <li>• Pedagogical content knowledge: The teacher trainee employs Kodaly method I simulating a lesson on melody composition.</li> <li>• Learning to learn and reflective practice: The teacher trainee interacts with new ideas from peers and online resources on melody.</li> <li>• Critical thinking and problem solving: The teacher trainee listens to question phrases and improvises an appropriate answering phrase.</li> <li>• Self-efficacy: The teacher trainee enhances their confidence sharing their own original compositions and critiquing peers' melodies.</li> </ul>				
<b>Values:</b> <ul style="list-style-type: none"> <li>• Integrity: The teacher trainee learns to acknowledge sources of compositions as they use them as references in melody composition.</li> <li>• Respect: The teacher trainee uses appropriate language in giving and receiving feedback during peer presentations.</li> </ul>				



### Suggested Formative Assessment Rubric

<b>Indicator \ Level</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
Ability to improvise an answering phrase to a given phrase	Improvise a flowing, contextually accurate answering phrase to a given phrase, which enhances the given phrase	Improvise a contextually accurate answering phrase to a given phrase	Improvise an answering phrase to a given phrase but lacks consistency in flow	Improvise an answering phrase to a given phrase but lacks consistency in flow and compatibility
Ability to compose a 4-8 bar melody for voice	Composes melodies of up to 8 bars in the keys of C, G and F for voice creatively employing compositional techniques.	Composes melodies of up to 8 bars in the keys of C, G and F for voice employing compositional techniques.	Composes melodies of up to 8 bars in the keys of C, G and F for voice employing most of the compositional techniques with a few inaccuracies	Composes melodies of up to 8 bars in the keys of C, G and F for voice employing a few of the compositional techniques with many inaccuracies
Ability to interpret melodies of four bars in major keys and their relative minors in (keys; <i>C, G, D, F, B flat major</i> and their <i>relative minors</i> ).	Interprets melodies of four bars in major keys and their relative minors correctly interpreting the key, time signature, performance directions, terms and signs	Interprets melodies of four bars in the major keys and their relative minors with accuracy in interpreting the key, time signature, performance directions, terms and signs	Interprets melodies of four bars in most of the major keys and their relative minors with a few inaccuracies in interpreting either; the key, time signature, performance directions, terms or	Interprets melodies of four bars in few of the major keys and their relative minors with many inaccuracies in interpreting the key, time signature, performance directions, terms and

<b>Level</b> <b>Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
			signs	signs
Ability to set text to simple existing tunes for use in learning in Creative Arts	Sets text that seamlessly matches simple existing tunes for use in learning in Creative Arts enhancing engagement and aiding learning effectively.	Sets text that fits well to simple existing tunes for use in learning Creative Arts	Sets text that mostly fits simple existing tunes for use in learning Creative Arts	Sets text that has some mismatches with the tune, affecting fluency to simple existing tunes for use in Creative Arts
Ability to evaluate the use of Kodaly principles in facilitating melody composition in Creative Arts,	Evaluates the use of Kodaly principles in facilitating melody composition in Creative Arts extensively with innovative illustrations	Evaluates the use of Kodaly principles in facilitating melody composition in Creative Arts with some examples	Evaluates the use of most of Kodaly principles in facilitating melody composition in Creative Arts with some examples	Evaluates a few of Kodaly principles in facilitating melody composition in Creative Arts lacking appropriate examples

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<b>2.0 Performing</b>	<b>2.5 Descant recorder</b> (10 hrs.) <ul style="list-style-type: none"> <li>• <i>Simple melodies in: C G, D F major, D and E natural minor,</i></li> <li>• <i>Playing techniques: holding, posture, fingering, breath control and blowing, tonguing</i></li> </ul>	By the end of the Sub Strand, the teacher trainee should be able to: <ol style="list-style-type: none"> <li>a) examine the use of the Suzuki method for learning a musical instrument,</li> <li>b) use appropriate methods for care and maintenance of a descant recorder,</li> <li>c) play a melody on the descant recorder applying appropriate techniques,</li> <li>d) model a lesson applying differentiated learning strategies in a descant recorder lesson,</li> <li>e) appreciate playing the descant recorder.</li> </ol>	The teacher trainee to: <ul style="list-style-type: none"> <li>• researches and presents findings on the application of Suzuki's method of learning to play musical instruments,</li> <li>• explores different parts of a descant recorder and their functions,</li> <li>• researches and practices safe handling, care for and maintenance of a descant recorder,</li> <li>• studies and practices the techniques (holding, posture, fingering, breath control and blowing, tonguing) of playing the descant recorder,</li> <li>• interprets fingering charts of various notes on the descant recorder within the scales of C G, D F major,</li> </ul>	<ol style="list-style-type: none"> <li>1. What strategies can a teacher use to develop descant recorder playing skills in the formative years of music education?</li> <li>2. How can a teacher cater for learners at different levels and abilities of playing the descant recorder?</li> </ol>

			<p>D and E natural minor,</p> <ul style="list-style-type: none"> <li>• plays tunes by rote on the descant recorder such as The Kenya National Anthem,</li> <li>• uses available online tutorials to further the techniques of playing the descant recorder and practices playing the scales of C G, D F major, D and E natural minor,</li> <li>• plays melodies in C G, D F major, D and E natural minor on a descant recorder applying appropriate techniques,</li> <li>• sight reads melodies in the keys of CG, D F major, D and E natural minor applying appropriate techniques and performance directions,</li> <li>• refers to the Creative Arts curriculum design for</li> </ul>	
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			Grades 4, 5 or 6 prepares and simulates a descant recorder lesson using learning experiences to cater for learners of different levels and abilities.	
<p><b>Core Competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>• Pedagogical content knowledge: The teacher trainee develops skills on how to facilitate learning of the descant recorder in Primary Education through simulation.</li> <li>• Self-efficacy: The teacher trainee develops patience and resilience through regular practice on playing different scales and melodies.</li> <li>• Communication and collaboration: The teacher trainee collaborates with peers and take turns in facilitating learning of the descant recorder critiquing each other's' presentations.</li> <li>• Digital literacy: The teacher trainee uses resources to learn how to play the descant recorder.</li> <li>• Learning to learn: The teacher trainee interacts with online resources to further learning on how to play the descant recorder.</li> </ul>				
<p><b>Values:</b></p> <ul style="list-style-type: none"> <li>• Unity: The teacher trainee participates in peer teaching sessions where trainees listen to each other's views.</li> <li>• Responsibility: The teacher trainee acquired through care, handling and maintenance of a descant recorder.</li> <li>• Social justice: The teacher trainee allows peers to take turns to simulate their lesson and provides constructive criticism.</li> </ul>				

### Suggested Formative Assessment Rubric

<b>Level</b> <b>Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
Ability to examine the use of the Suzuki method for learning a musical instrument	Examines the Suzuki Method comprehensively offering insightful connections to learning outcomes and includes specific examples	Examines the Suzuki Method offering clear connections to learning outcomes and includes specific examples	Examines the Suzuki Method offering some clear connections to learning outcomes and includes specific examples	Examines the Suzuki Method with unclear connections to learning outcomes and does not include specific examples
Ability to use appropriate methods for safe handling, care for and maintenance of a descant recorder	Uses appropriate methods for safe handling, care for and maintenance of a descant recorder creatively and innovatively	Uses appropriate methods for safe handling, care for and maintenance of a descant recorder	Uses methods most of which are appropriate for safe handling, care for and maintenance of a descant recorder	Uses methods few of which are appropriate for safe handling, care for and maintenance of a descant recorder
Ability to play a melody on the descant recorder applying appropriate techniques ( <i>Keys: C, G, D, F major and D, E natural minor</i> )	Plays a melody in a given key with proficient alacrity, applying appropriate techniques.	Plays a melody in a given key accurately applying appropriate techniques.	Plays a melody in a given key with a few inaccuracies in either pitch or rhythm applying some appropriate techniques.	Plays a melody in a given key finding it difficult to maintain correct pitch and rhythm as well as applying appropriate techniques.

<b>Level</b> <b>Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
Ability to model a lesson applying differentiated learning strategies in facilitating descant recorder lesson	Models a descant recorder lesson with expert ease and applies varied learning experiences that cater for multiple learners of disparate levels and abilities	Models a descant recorder lesson effectively and applies learning experiences that cater for multiple learners of disparate levels and abilities	Models a descant recorder lesson applying learning experiences most of which cater for multiple learners of disparate levels and abilities	Models a descant recorder lesson applying learning experiences few of which cater for multiple learners of disparate levels and abilities

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<b>2.0 Performing</b>	<b>2.6 Kenyan Folk Dances</b> (10 hrs.) <ul style="list-style-type: none"> <li>• <i>Components of a folk dance:</i> <ul style="list-style-type: none"> <li>- <i>Features of folk dance: performers, occasion message, emotions/feelings, song, dance movements, formations, instruments, costumes, body adornment, ornaments and props</i></li> <li>- <i>Elements: (body, space, time,</i></li> </ul> </li> </ul>	By the end of the Sub Strand, the teacher trainee should be able to: <ol style="list-style-type: none"> <li>a) analyse the components of a folk dance,</li> <li>b) source materials for use in performing a Kenyan folk dance</li> <li>c) perform a role in a Kenyan folk dance performance,</li> <li>d) analyse factors to consider when selecting a Kenyan folk dance to be performed by primary school learners,</li> <li>e) set up an ideal learning environment for a dance</li> </ol>	The teacher trainee to: <ul style="list-style-type: none"> <li>• watch live /recorded Kenyan folk dance performances and analyse the elements and features as components of a folk dance,</li> <li>• watch live /recorded dance performances and discuss the emotions, feelings and ideas (messages) expressed through the dances,</li> <li>• discuss and practice the application of the elements of dance and observance of safety and etiquette in a dance performance,</li> <li>• collect and use locally available materials to make/improvise</li> </ul>	<ol style="list-style-type: none"> <li>1. What makes a dance suitable for learning in formative years?</li> <li>2. What contributes to the beauty of a cultural dance?</li> <li>3. How can one setup an ideal learning environment for dance?</li> </ol>



	<p><i>energy, relationship and movement</i></p> <ul style="list-style-type: none"> <li>• <i>Materials:</i> <ul style="list-style-type: none"> <li>- <i>costumes, props, instruments, ornaments and body adornments</i></li> </ul> </li> </ul> <p><i>Factors to consider in choice:</i></p> <ul style="list-style-type: none"> <li>- <i>age-appropriateness, cultural significance, complexity of movements, skill level, musical accompaniment, and safety considerations</i></li> </ul>	<p>performance,</p> <p>f) evaluate the project-based approach in learning a Kenya folk dance in Primary Education,</p> <p>g) use a tool to assess a dance performance</p> <p>h) appreciate performing Kenyan folk dances.</p>	<p>costumes, props, instruments, ornaments and body adornments for use in folk dance performances and for use in facilitating learning in Primary school,</p> <ul style="list-style-type: none"> <li>• prepare, rehearse and perform folk dances to express emotions, feelings and ideas, using appropriate costumes, props, body adornment, ornaments and instruments (where applicable),</li> <li>• critique peers' dance performances providing feedback for improvement,</li> <li>• researches and writes a report on factors to consider when choosing a dance to be performed</li> </ul>	
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			<p>by learners in primary school,</p> <ul style="list-style-type: none"><li>• research on the project-based approach in facilitating learning of Kenyan folk dances in Creative Arts,</li><li>• works with peers to prepare an outline on how to carry out a project on Kenyan folk dance performance,</li><li>• discusses, determines and sets up an ideal learning environment for a folk dance performance in Primary,</li><li>• work with peers to prepare an assessment tool (observation schedule, checklist) and use it to evaluate a dance performance (live</li></ul>	
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			<p>or recorded),</p> <ul style="list-style-type: none"> <li>• critique peers' assessment tools for improvement,</li> <li>• surveys to map out community cultural resources and resource persons and use them to learn more about folk dances,</li> <li>• collects folk dances by recording performances in their institutions and local community events for future use in learning.</li> </ul>	
<p><b>Core Competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>• Citizenship and leadership: The teacher trainee appreciates performing dances drawn from Kenyan communities.</li> <li>• Digital literacy Skills: The teacher trainee manipulates digital devices in learning, recording and building a digital portfolio of Kenyan folk dances.</li> <li>• Critical thinking and problem-solving: The teacher trainee keenly watches and provides valuable feedback for improvement.</li> <li>• Learning to learn and reflective learning: developed through continuous learning of different indigenous dances and receiving feedback during peer teaching.</li> <li>• Assessment competency: The teacher trainee develops the skill as they use an assessment tool.</li> </ul>				

**Values:**

- Patriotism: The teacher trainee performs dances from various Kenyan communities appreciating diversity.
- Respect: The teacher trainee learns to respect others through the concept of personal and shared space in dance performance.
- Unity: The teacher trainee collaborates with peers to perform group dances

**Suggested Formative Assessment Rubric**

<b>Indicator \ Level</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
Ability to analyse the components of a folk dance <i>Components:</i> - <i>Elements</i> - <i>Features</i>	Analyses all the components of a folk dance thoroughly using detailed examples to support analysis	Analyses all the components of a Kenyan folk dance clearly	Analyses most of the components of a Kenyan folk dance but lacks some clarity	Analyses a few of the components of a Kenyan folk dance lacking clarity
Ability to source materials for use in performing a Kenyan folk Dance <i>(costumes, props, instruments, ornaments and body adornments)</i>	Identifies and sources authentic materials, specific to a Kenyan folk dance. Demonstrates a deep understanding of the cultural significance of each material and ensures cultural accuracy and relevance.	Identifies appropriate materials for performing a Kenyan folk dance. Demonstrates a good understanding of the materials' cultural relevance	Identifies materials most of which are appropriate for performing a Kenyan folk dance with minor gaps in detail or accuracy	Identifies materials few of which are appropriate for performing a Kenyan folk dance with major gaps in detail and accuracy

<b>Level Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
Ability to perform a role in Kenyan folk dance performance	Performs a role in a Kenyan folk dance performance applying the elements and features of a folk dance artistically	Performs a role in a Kenyan folk dance performance applying the elements and features of a folk dance effectively	Performs a role in a Kenyan folk dance performance applying most of the elements and features of a folk dance effectively	Performs a role in a Kenyan folk dance performance applying a few of the elements and features of a folk dance effectively
Ability to analyse the factors to consider when selecting a Kenyan folk dance to be performed by primary school learners <i>(age-appropriateness, cultural significance, complexity of movements, skill level, musical accompaniment, and safety)</i>	Analyses factors to consider when selecting a Kenyan folk dance to be performed by primary school learners comprehensively, using specific examples to support the analysis	Analyses factors to consider when selecting a Kenyan folk dance to be performed by primary school learners	Analyses most of the factors to consider when selecting a Kenyan folk dance to be performed by primary school learners omitting a few details	Analyses a few factors to consider when selecting a Kenyan folk dance to be performed by primary school learners omitting most of the details

<b>Level</b> <b>Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
<i>considerations)</i>				
Ability to set up an ideal learning environment for a dance performance	Sets up a supportive learning environment considering factors like space, lighting, safety, acoustics, and materials access, adapting to diverse learning needs.	Sets up a suitable environment for a dance performance, ensuring space, lighting, and materials access	Sets up a functional, learning environment for a dance performance considering space, lighting, and safety, overlooking minor details or adaptability.	Sets up a learning environment for a dance performance that lacks sufficient space, lighting, safety, and adaptability, overlooking significant details and compromising adaptability.
Ability to evaluate the project-based approach in learning a Kenya folk dance in Primary Education,	Evaluates the project-based approach, comprehensively, detailing its application in facilitating learning of a Kenya folk dance in Primary Education using specific examples	Evaluates the project-based approach and its application in facilitating learning of a Kenya folk dance in Primary Education with well-sequenced steps	Evaluates the project-based approach and its application in facilitating learning of a Kenya folk dance in Primary Education with steps most of which are well-sequenced	Evaluates the project-based approach for its application in facilitating learning of a Kenya folk dance in Primary Education lacking clarity with steps that are not well-sequenced

<b>Level</b> <b>Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
Use a tool to assess a dance performance	Uses an assessment tool competently to evaluate all the key components of the dance performance and provides relevant feedback for improvement with specificity for improvement.	Uses an assessment tool to evaluate all the key components of the dance performance and provides relevant feedback for improvement.	Uses an assessment tool to evaluate most key components of the dance performance and provides feedback, but may lack some specificity for improvement	Uses an assessment tool to evaluate a few of key components of the dance performance and provides feedback, but lacks specificity for improvement

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<b>3.0 Creating and Composing Music</b>	<b>3.4 Harmony</b> (6 hrs.) <ul style="list-style-type: none"> <li>• <i>Triads: I, IV, V</i></li> <li>• <i>Major and minor Keys: C G, D, F major, D and E natural minor</i></li> <li>• <i>Factors to consider in the choice of rounds</i> <ul style="list-style-type: none"> <li>- <i>musical complexity of the round, learners' vocal abilities, age-appropriateness, lyrical content, educational value, and the round's ability</i></li> </ul> </li> </ul>	<p>By the end of the Sub Strand the teacher trainee should be able to:</p> <ul style="list-style-type: none"> <li>a) describe primary triads in root position in a diatonic scale,</li> <li>b) improvise accompaniment for a simple melody using primary triads,</li> <li>c) analyse factors to consider in the choice of a round for performance by primary school learners,</li> <li>d) perform in songs of up to 4-voice parts in a group,</li> <li>e) appreciate the role</li> </ul>	<p>The teacher trainee to:</p> <ul style="list-style-type: none"> <li>• write and describe primary triads in root position in major and minor keys,</li> <li>• listen to accompanied simple songs addressing different PCIs or values and identify primary triads,</li> <li>• accompany simple songs (on PCIs such as peace, patriotism and good governance or values such as respect, love) using primary triads. Present to peers for critique,</li> <li>• sings and discusses rounds addressing different PCI's (such as; lifestyle diseases, and disaster reduction) and values and critique peers' performances,</li> <li>• researches factors to</li> </ul>	<ol style="list-style-type: none"> <li>1. What constitutes an appropriate round or part song for classroom use?</li> <li>2. How can one effectively facilitate learning of rounds and part songs in the classroom?</li> </ol>



	<i>to promote musical skills</i>	of harmony in music-making.	consider when choosing rounds for classroom use and present findings to peers for discussion, <ul style="list-style-type: none"> <li>• search for songs of up to 4 parts, learn a part and perform the song with peers applying appropriate performance techniques,</li> <li>• research and present techniques/strategies for facilitating the learning of rounds and part songs in primary school,</li> <li>• collect and build a repertoire of rounds for use in learning in primary education.</li> </ul>	
<p><b>Core competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>• Creativity and innovation: developed through creating harmonic accompaniment to melodies using primary triads.</li> <li>• Digital literacy: developed through the use of ICT in playing and listening to triads.</li> <li>• Learning to learn and reflective practice: developed through listening to music built on triads and learning how to accompany melodies using primary triads.</li> <li>• Critical thinking and problem solving: Developed through making decisions on the choice of triads to accompany a melody.</li> </ul>				

**Values:**

- Respect: the trainee learns the value of respect through group singing activities involving accompanying melodies addressing respect,
- Love: instilled as trainee sing songs on love accompanied with primary triads.
- Patriotism: instilled through listening and singing patriotic songs accompanied by primary triads.

**Suggested Formative Assessment Rubric**

<b>Level</b> <b>Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
Ability to describe primary triads in root position in a diatonic scale ( <i>I, IV, V</i> )	Describes all the 3 primary triads in root position accurately and in detail.	Describes all the 3 primary triads in root position accurately.	Describes 2 of the primary triads in root position accurately.	Describes only 1 of the primary triads in root position accurately.
Ability to improvise accompaniment for a simple melody using primary triads	Improvise accompaniment for a simple melody using all the 3 primary triads orally and/or with an instrument adeptly	Improvise accompaniment for a simple melody using all the 3 primary triads orally and/or on an instrument accurately	Improvise accompaniment for a simple melody using the 3 primary triads orally and/or on an instrument with some	Improvise accompaniment for a simple melody using the 3 primary triads orally and/or on an instrument with a lot of inaccuracies/incompatibility

<b>Level Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
			inaccuracies	
Ability to analyse factors to consider in the choice of a round for performance by primary school learners	Analyses key factors to consider in the choice of a round for performance by primary school learners thoroughly using relevant examples to support the analysis.	Analyses key factors to consider in the choice of a round for performance by primary school learners	Analyses most of the factors to consider in the choice of a round for performance by primary school learners	Analyses a few of the factors to consider in the choice of a round for performance by primary school learners
Ability to perform in songs of up to 4-voice parts in a group,	Sings his/her voice part in songs of up to 4 voice parts expressively and accurately consistently keeping to their part.	Sings his/her voice part in songs of up to 4 voice parts accurately and consistently keeping to part.	Sings his/her voice part in songs of up to 4 voiceparts with a few inaccuracies in pitch, rhythm and in keeping to their part	Sings his/her voice part in songs of up to 4 voice parts with many inaccuracies in pitch and rhythm and has difficulty in keeping to their part.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<b>4.0 Appreciation</b>	<b>4.2 Western and Contemporary songs</b> <b>(8 hrs)</b> <ul style="list-style-type: none"> <li>• <i>Genres of Western songs: art songs, folk songs, rhymes, religious songs and ballads</i></li> <li>• <i>Western contemporary songs styles: hip hop, rap, country, soul, jazz, rhythm and blues</i></li> <li>• <i>Kenyan contemporary songs: rhumba benga, rap, country, soul, rhythm and</i></li> </ul>	<p>By the end of the Sub Strand, the trainee should be able to:</p> <ol style="list-style-type: none"> <li>a) describe different genres of Western songs,</li> <li>b) describe the types of Western and Kenyan Contemporary songs,</li> <li>c) examine factors to consider when selecting Western songs for use in facilitating appreciation of music in Primary Education,</li> <li>d) analyse the elements of music in selected Western songs,</li> <li>e) simulate a lesson on Appreciation of a Western song,</li> <li>f) appreciate listening</li> </ol>	<p>The teacher trainee to:</p> <ul style="list-style-type: none"> <li>• listen to/watch different Western songs and classify them into genres,</li> <li>• research and analyse features of genres of contemporary music in Western and Kenyan contexts,</li> <li>• discuss the characteristics of Western songs suitable for use in facilitating appreciation in Creative Arts,</li> <li>• analyse and select appropriate Western songs addressing PCI's and values and use them in a simulated lesson on Appreciation in Creative Arts,</li> <li>• collect and build a digital portfolio of appropriate Western songs for use in facilitating learning in the strands on Listening and Appreciation of Music in Creative Arts observing legal</li> </ul>	<p>What features make a song suitable for Appreciation in music learning in Primary school?</p>

	<ul style="list-style-type: none"> <li>• <i>blues Elements of Western songs: rhythm, melody, dynamics, texture and form/structure</i></li> </ul>	<p>to different genres of Western songs.</p>	<p>and ethical issues.</p> <ul style="list-style-type: none"> <li>• watch or listen to selected Western and contemporary songs with appropriate messages and discuss how different elements of music are used,</li> <li>• study a simple piece of music (score), and describe the performance directions, terms and signs,</li> <li>• prepare a lesson plan and model a lesson on appreciation of a song.</li> </ul>	
<p><b>Core Competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>• Critical thinking and problem solving: The teacher trainee uses logic to select of appropriate songs for classroom use.</li> <li>• Digital literacy: The teacher trainee enhances acquired skills through collection of western and contemporary songs and build a digital portfolio.</li> <li>• Learning to learn and reflective practice: The teacher trainee gains exposure to songs from Western cultures.</li> <li>• Assessment competency: The teacher trainee applies acquired knowledge and skills to use appropriate assessment methods during peer teaching.</li> </ul>				
<p><b>Values:</b></p> <ul style="list-style-type: none"> <li>• Responsibility: The teacher trainee applies ethical and legal considerations in the collection of songs for classroom use.</li> <li>• Respect: The teacher trainee gains an appreciation for other cultures as they listen to and appreciate western and contemporary songs drawn from different cultures.</li> <li>• Unity: The teacher trainee works in a group and engages with peers in discussions.</li> </ul>				

### Suggested Formative Assessment Rubric

<b>Level</b> <b>Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
Ability to describe the classification of Western song genres	Describes the classification of Western songs into their respective styles and genres and elaborately describes each citing examples.	Describes the classification of Western songs into their respective styles and genres and correctly describes each giving sufficient details.	Correctly classifies most Western songs into their respective styles or genres and describes each giving some details.	Classifies a few Western songs into their respective styles and genres describing each with scanty details.
Ability to describe the types of Western and Kenyan Contemporary songs,	Describes all the types of Western and Kenyan Contemporary songs, accurately and elaborately and illustrates using relevant examples different types of contemporary songs.	Describes the types of Western and Kenyan Contemporary songs with sufficient details.	Describes most of the types of Western and Kenyan Contemporary songs with sufficient details	Describes a few types of Western and Kenyan Contemporary songs with insufficient details
Ability to examine factors to consider when selecting Western songs for use in facilitating	Analyses key factors to consider when selecting Western songs for use in facilitating appreciation of music in Primary	Analyses key factors to consider when selecting Western songs for use in facilitating	Analyses most of the factors to consider when selecting Western songs for use in facilitating	Analyses few of the factors to consider when selecting Western songs for use in facilitating appreciation of music in

<b>Level Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
appreciation of music in Primary Education	Education, thoroughly using relevant examples to support the analysis	appreciation of music in Primary Education	appreciation of music in Primary Education	Primary Education
Ability to analyse the elements of music in selected Western songs	Analyses all the elements of music in selected Western songs elaborately providing examples	Analyses all the elements of music in selected Western songs accurately.	Analyses most of the elements of music in selected Western songs accurately	Analyses a few of the elements of music in selected Western songs accurately
Ability to simulate a lesson on appreciation of a Western song	Simulates a lesson on appreciation of a Western song exemplarily employing appropriate strategies	Simulates a lesson on appreciation of a Western song effectively employing relevant strategies	Simulates a lesson on appreciation of a Western song employing strategies most of which are relevant and effective	Simulates a lesson on appreciation of a Western song employing strategies few of which are relevant and effective

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<b>1.0 Foundational Skills</b>	<b>1.2 Music in Society</b> (4hrs.)	<p>By the end of the Sub Strand, the teacher trainee should be able to:</p> <ol style="list-style-type: none"> <li>appraise the importance of Music in the society,</li> <li>analyse careers and business opportunities related to different genres of Music,</li> <li>describe ways of identifying and nurturing a learner's musical potential,</li> <li>formulate strategies for managing a learner's stardom,</li> <li>evaluate the ethics, laws and regulations governing music works,</li> <li>appreciate the</li> </ol>	<p>The teacher trainee to:</p> <ul style="list-style-type: none"> <li>watch videos of music performances in various occasions in society and debates with peers on the social importance of music,</li> <li>watch videos of various Music careers and discusses the economic and other benefits of music in society,</li> <li>explore the community and identify viable business ideas in Music as a means of income generation and prepare a pitch for a music business project,</li> <li>search online and on print materials, ways of identifying and nurturing a learner's talent in music,</li> <li>discuss and illustrate ways of managing a learner who has a talent in music observing child's rights,</li> </ul>	<ol style="list-style-type: none"> <li>What is the place of music in society?</li> <li>How can one identify and nurture a learner's musical potential?</li> <li>How can one manage stardom in music?</li> <li>Why is copyright law important?</li> </ol>



		importance of music in society.	<ul style="list-style-type: none"> <li>research and discuss the ethics, laws and regulations governing music works and organizations.</li> </ul>	
<b>Core Competencies to be developed:</b> <ul style="list-style-type: none"> <li>Critical thinking and problem solving: The teacher trainee uses logic to arrive at viable business ideas in music.</li> <li>Communication and collaboration: The teacher trainee uses communication skills in discussing Music careers and the economic and other benefits of music in society.</li> <li>Digital literacy skills: The teacher trainee researches on copyright laws in Kenya and the body delegated with copy right issues.</li> </ul>				
<b>Values:</b> <ul style="list-style-type: none"> <li>Respect: The teacher trainee takes into account others' views during group discussions.</li> <li>Integrity: The teacher trainee uses ICT appropriately to get appropriate information on laws and regulations governing music works.</li> </ul>				

### Suggested Formative Assessment Rubric

Level \ Indicator	Exceeds Expectations	Meets Expectations	Approaches Expectations	Below Expectations
Ability to appraise the importance of music in the society	Appraises the importance of music in society in detail outlining the social and economic benefits with examples	Appraises the importance of music in society outlining the social and economic benefits with examples	Correctly classifies most Western songs into their respective styles or genres and describes each giving some details.	Classifies a few Western songs into their respective styles and genres describing each with scanty details.

<b>Level</b> <b>Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
Ability to evaluate careers and business opportunities related to different genres of Music	Evaluates diverse careers and business opportunities related to different genres of Music providing insightful potential market, trends, and monetisation strategies for each genre.	Evaluates careers and business opportunities related to different genres of Music providing potential market, trends, and monetisation strategies for each genre	Evaluates most careers and business opportunities related to different genres of Music with minor gaps in depth of analysis.	Evaluates a few careers and business opportunities related to different genres of Music with major gaps in depth of analysis.
Ability to describe ways of identifying and nurturing a learner's musical potential,	Describes varied ways of identifying and nurturing an individual's musical potential in detail providing practical examples	Describes ways of identifying and nurturing an individual's musical potential providing practical examples	Describes ways of identifying and nurturing an individual's musical potential most of which are practical	Describes ways of identifying and nurturing an individual's musical potential few of which are practical
Ability to formulate strategies for managing a learner's stardom	Formulates varied and detailed strategies for managing a learner's stardom that considers a learner's well-being, balance between education	Formulates strategies for managing a learner's stardom that considers a	Formulates strategies for managing a learner's stardom most of which considers	Formulates strategies for managing a learner's stardom few of which considers a learner's well-being, balance between education and stardom and are ethical

<b>Level</b> <b>Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
	and stardom and are ethical and sustainable	learner's well-being, balance between education and stardom and are ethical	a learner's well-being, balance between education and stardom and are ethical	
Ability to evaluate the ethics, laws and regulations governing music works	Evaluates the ethics, laws and regulations governing music works elaborately citing examples	Evaluates the ethics, laws and regulations governing music works including major details	Evaluates most of the ethics, laws and regulations governing music works omitting minor details	Evaluates a few of the of the ethics, laws and regulations governing music works omitting major details