



REPUBLIC OF KENYA

MINISTRY OF EDUCATION

PRIMARY SCHOOL CURRICULUM DESIGN FOR LEARNERS WITH HEARING IMPAIRMENT

CREATIVE ARTS

GRADE 5



KENYA INSTITUTE OF CURRICULUM DEVELOPMENT

A Skilled and Ethical Society

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Revised 2024

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FOREWORD

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

The implementation of Competency Based Curriculum involves monitoring and evaluation to determine its success. After the five-year implementation cycle, a assumptive evaluation of the primary education cycle was undertaken to establish the achievement of learning outcomes as envisaged in the Basic Education Curriculum Framework. The Government of Kenya constituted a Presidential working Party on Education Reforms(PWPER) in 2022 to address salient issues affecting the education sector. PWPER made far reaching recommendations for basic education that necessitated curriculum review. The recommendations of the PWPER, monitoring reports, summative evaluation, feedback from curriculum implementers and other stakeholders led to rationalisation and review of the basic education curriculum.

The reviewed Grade Five curriculum designs for learners with hearing impairment build on competencies attained by learners at Grade Four. Pre literacy. Pre numeracy and Social skills. Basic literacy, numeracy and interaction with the environment, Exploration, making informed decision on pathways based on careers, beginning of specialization as well as preparation for tertiary education Further, they provide opportunities for learners to focus in a field of their choice to form a foundation for further education and training and/or gain employable skills.

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

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

HON. EZEKIEL OMBAKI MACHOGU, CBS
CABINET SECRETARY,
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PREFACE

The Ministry of Education (MoE) nationally implemented Competency Based Curriculum (CBC) in 2019. Grade 5 is the first grade of Upper Primary in the reformed education structure. Grade 12 marks the end of basic education as provided for in the Basic Education Act, 2013.

The reviewed Grade 4 curriculum furthers implementation of the CBC from Grade 3 in Lower Primary School. The curriculum provides opportunities for learners to focus in a field of their choice to form a foundation for further education and training and/or gain employable skills. This is very critical in the realisation of the Vision and Mission of the on-going curriculum reforms as enshrined in the Sessional Paper No. I of 2019 whose title is: *Towards Realizing Quality, Relevant and Inclusive Education and Training for Sustainable Development* in Kenya. The Sessional Paper explains the shift from a content-focused curriculum to a focus on **nurturing every learner's potential**.

Therefore, the Grade 5 curriculum designs for learners with hearing impairment are intended to enhance the learners' development in the CBC core competencies, namely: Communication and Collaboration, Critical Thinking and Problem Solving, Creativity and Imagination, Citizenship, Digital Literacy, Learning to learn and Self-efficacy.

The curriculum designs provide suggestions for interactive and differentiated learning experiences linked to the various sub strands and the other aspects of the CBC. They also offer several suggested learning resources and a variety of assessment techniques. It is expected that the designs will guide teachers to effectively facilitate learners to attain the expected learning outcomes for Grade 5 and prepare them for smooth transition to 6. Furthermore, it is my hope that teachers will use the designs to make learning interesting, exciting and enjoyable.

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ACKNOWLEDGEMENT

The Kenya Institute of Curriculum Development (KICD) Act Number 4 of 2013 (Revised 2019) mandates the Institute to develop and review (*SNE adapt*) curricula and curriculum support materials for basic and tertiary education and training. The curriculum development process for any level of education involves thorough research, international bench-marking and robust stakeholder engagement. Through a systematic and consultative process, the KICD conceptualised the Competency Based Curriculum (CBC) as captured in the Basic Education Curriculum Framework (BECF)2017, that responds to the demands of the 21st Century and the aspirations captured in the Constitution of Kenya 2010, the Kenya Vision 2030, East African Community Protocol, International Bureau of Education Guidelines and the United Nations Sustainable Development Goals (SDGs).

KICD receives its funding from the Government of Kenya to facilitate successful achievement of the stipulated mandate and implementation of the Government and Sector (Ministry of Education (MoE) plans. The Institute also receives support from development partners targeting specific programmes. The revised Grade 4 curriculum designs were developed with the support of the World Bank through the Kenya Primary Education Equity in Learning Programme (KPEELP); a project coordinated by MoE. Therefore, the Institute is very grateful for the support of the Government of Kenya, through the MoE and the development partners for policy, resource and logistical support. Specifically, special thanks to the Cabinet Secretary-MoE and the Principal Secretary – State Department of Basic Education,

We also wish to acknowledge the KICD curriculum developers and other staff, all teachers, educators who took part as panelists; the Semi-Autonomous Government Agencies (SAGAs) and representatives of various stakeholders for their roles in the development of the Grade 4 curriculum designs. In relation to this, we acknowledge the support of the Chief Executive Officers of the Teachers Service Commission (TSC) and the Kenya National Examinations Council (KNEC) for their support in the process of developing these designs. Finally, we are very grateful to the KICD Council Chairperson and other members of the Council for very consistent guidance in the process.

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We assure all teachers, parents and other stakeholders that this curriculum design will effectively guide the implementation of the CBC at Grade 5 and preparation of learners for transition to Grade 6).

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NATIONAL GOALS OF EDUCATION

1. Foster nationalism, patriotism, and promote national unity

Kenya's people belong to different communities, races and religions and should be able to live and interact as one people. Education should enable the learner to acquire a sense of nationhood and patriotism. It should also promote peace and mutual respect for harmonious coexistence.

2. Promote social, economic, technological and industrial needs for national development

Education should prepare the learner to play an effective and productive role in the nation.

a) Social Needs

Education should instil social and adaptive skills in the learner for effective participation in community and national development.

b) Economic Needs

Education should prepare a learner with requisite competencies that support a modern and independent growing economy. This should translate into high standards of living for every individual.

c) Technological and Industrial Needs

Education should provide the learner with necessary competences for technological and industrial development in tandem with changing global trends.

3. Promote individual development and self-fulfilment

Education should provide opportunities for the learner to develop to the fullest potential. This includes development of one's interests, talents and character for positive contribution to the society.

4. Promote sound moral and religious values

Education should promote acquisition of national values as enshrined in the Constitution. It should be geared

towards developing a self- disciplined and ethical citizen with sound moral and religious values.

5. Promote social equity and responsibility

Education should promote social equity and responsibility. It should provide inclusive and equitable access to quality and differentiated education; including learners with special educational needs and disabilities. Education should also provide the learner with opportunities for shared responsibility and accountability through service Learning.

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

Education should instil in the learner appreciation of Kenya’s rich and diverse cultural heritage. The learner should value own and respect other people’s culture as well as embrace positive cultural practices in a dynamic society.

7. Promote international consciousness and foster positive attitudes towards other nations

Kenya is part of the interdependent network of diverse peoples and nations. Education should therefore enable the learner to respect, appreciate and participate in the opportunities within the international community. Education should also facilitate the learner to operate within the international community with full knowledge of the obligations, responsibilities, rights and benefits that this membership entails.

8. Good health and environmental protection

Education should inculcate in the learner the value of physical and psychological well-being for self and others. It should promote environmental preservation and conservation, including animal welfare for sustainable development.

4. LESSON ALLOCATION FOR UPPER PRIMARY (GRADES 4, 5 & 6)

S/ No.	Learning Area	No. of Lessons
1	English for Learners with Hearing Impairment	5
2	Kiswahili for Learners with Hearing Impairment /Kenyan Sign Language	4
3	Mathematics for Learners with Hearing Impairment	5
4	Religious Education	3
5	Science & Technology for Learners with Hearing Impairment	4
6.	Agriculture & Nutrition for Learners with Hearing Impairment	4
7.	Social Studies for Learners with Hearing Impairment	3
8	Creative Arts for Learners with Hearing Impairment	6
9.	Pastoral/ Religious Instruction Programme	1
	Total	35

GENERAL LEARNING OUTCOMES FOR PRIMARY EDUCATION

By the end of the Primary Education, the learner should be able to:

- a) communicate appropriately using verbal and or non-verbal modes in a variety of contexts,
- b) apply acquired knowledge, skills, values and attitudes in everyday life,
- c) demonstrate social skills, moral and religious values for positive contribution to society,
- d) exploit one's talents for individual development and self-fulfilment,
- e) explore, manipulate, manage and conserve the environment for learning and sustainable development,
- f) use digital literacy skills for learning and enjoyment,
- g) value Kenya's rich and diverse cultural heritage for harmonious living,
- h) appreciate the need for, and importance of interdependence of people and nations.

ESSENCE STATEMENT

Creative Arts is an integrated learning area that consists of Art and Craft, Music and Physical Health Education. This design provides an avenue for symbiotic relationship in the triad where learning areas mutually benefit from each other from resource development to skill execution (inter/ multidisciplinary integration).

The learning area is organised in three strands namely; Creating and Executing, Performing and Display and Appreciation in Creative Arts. The learning experiences are structured to develop learners' creativity, nurture functional and aesthetic sensitivity that leads to the acquisition of transferable skills useful in other learning areas and contexts. This is supported by Howard Gardner's theory of multiple intelligence that each person has different ways of learning and different intelligences they use in their daily lives and also Dewey's social constructivism theory, which emphasises an experiential and participatory approach. Learners with hearing impairment, who are visual learners and use sign language as a means of communication, require hand dexterity and good eye-hand coordination. These will be achieved as they go through Creative Activities. Since they also have challenges with presentations using voice or oral communication, there is a need to adapt the curriculum to address those challenges.

Adaptations made include guiding the hard of hearing to use amplified voice as learners who are Deaf use signs. Whereas learners who are hard of hearing may listen to amplified sounds, the Deaf will observe and respond to visual cues. Therefore, Audio-visual learning resources, such as video clips, should be accompanied with signing or captions. The teacher should always ensure the learners are in appropriate seating arrangement while in class and during performance of Creative Activities. Digital literacy as a 21st-century skill, has been embedded to enable the learner to interact, create, store and disseminate knowledge and skills (product) using emerging technologies and trends in education. Subsequently, this will prepare the learner to acquire the knowledge, skills and attitudes to transit to the Junior School.

SUBJECT GENERAL LEARNING OUTCOMES

By the end of the upper primary school, the learner should be able to:

- a) Perform and display alone and with others different Creative Arts works to promote diverse cultural knowledge and expression,
- b) Create artworks to share their ideas, emotions, thoughts, feelings and experiences for learning and enjoyment,
- c) Perform Physical and health activities for enjoyment, survival and self-fulfilment,
- d) Apply environmental conservation values of re-use and recycle of materials for creative and improvisation purposes,
- e) Evaluate Creative Arts works to make meaningful connections to Creating, Executing, Performing, Display and Appreciation of Art works,
- f) Use emerging technologies as a learning tool to explore creative ideas in the process of making, performing, displaying and appreciation of Creative Arts' works,
- g) Acquire a variety of developmentally appropriate Creative Arts experiences within the social, cultural, national and international context,
- h) Address pertinent and contemporary issues in society through Creative Arts effectively.

SUMMARY OF STRANDS AND SUB STRANDS

Strand	Sub Strand	Suggested Number of Lessons
1.0 Creating and Executing	1.1 Wind Musical instruments (Drawing)	15
	1.2 Football	18
	1.3 Rhythm	15
	1.4 Painting and Mosaic	12
	1.5 Melody	15
	1.6 Rounders	15
2.0 Performing and Displaying	2.1 Athletics	15
	2.2 Fabric decoration	12
	2.3 Kenyan Folk Dance	10
	2.4 Puppetry	08

	2.5 Descant Recorder	15
Optional sub strand	2.6 Swimming (Optional)	15
	2.6 Indigenous Kenya Games (optional)	15
3.0 Appreciation in Creative Arts	3.1 Analysis of Creative Arts works	15
Total Number of Lessons		180

NOTE:

The suggested number of lessons per Sub Strand may be less or more depending on the content.

STRAND: 1.0 CREATING AND EXECUTING

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question (s)
<p>1.0 Creating and Executing</p>	<p>1.1 Wind Musical Instruments (Drawing) (15 lessons)</p> <ul style="list-style-type: none"> ● <i>Identifying: name, community, method of playing</i> ● <i>Role of parts</i> ● <i>Care</i> ● <i>Texture- cross hatching</i> ● <i>Crayon etching</i> 	<p>By the end of the Sub Strand, the learner should be able to;</p> <ol style="list-style-type: none"> a) sign words related to wind musical instruments, b) identify indigenous wind musical instruments from diverse Kenyan communities, c) explain the role of the parts of a wind instrument in sound production, d) make a wind instrument using locally available materials, 	<ul style="list-style-type: none"> ● in purposive groups and in appropriate seating arrangements, guide the learners to observe and sign words related to wind musical instruments such as name, community, play, role of parts, care. ● in groups, guide learners to view real/pictures/captioned videos of indigenous wind instruments from kenyan communities and identify them, ● in purposive groups, guide the learners to name the parts of a wind instrument and discuss how they contribute towards sound production. learners who 	<ol style="list-style-type: none"> 1. Why is it important to care for and maintain a wind instrument? 2. How is crayon improvised?

		<p>e) care for an indigenous Kenyan musical wind instrument,</p> <p>f) draw a still-life picture using crayon etching technique,</p> <p>g) value indigenous wind musical instruments from Kenyan communities.</p>	<p>are deaf to be guided to feel the sound vibrations.</p> <ul style="list-style-type: none"> • in purposive groups, guide the learners to collect and prepare materials for making a wind instrument observing precautions while collecting the materials. • in purposive groups, guide the learners to make a wind instrument using locally available materials while observing safety and clean up the working area. • in pairs, guide the learners to tune the wind instrument made for functionality. • in purposive groups, guide the learners to discuss the caring for a wind instrument and its importance. • in purposive groups, guide the learners to practice care and maintenance of a wind instrument (<i>handling, hygiene and storage</i>). 	
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			<ul style="list-style-type: none">• in groups and in appropriate seating arrangements, guide learners to observe the demonstrations on drawing a composition of two wind instruments using crayon etching technique.• in purposive groups, guide the learners to draw a composition of two wind instruments using crayon etching technique with emphasis on texture (cross hatching).• in purposive groups, guide the learners to explore drawing other objects(two) from the environment using cross hatching technique.• in purposive groups, guide the learners to display and talk about or sign own and others' created work using appropriate language while respecting other's views.	
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			use amplified voice for the hard of hearing and signs for the deaf when giving instructions.	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Creativity and Imagination: The learner explores materials and ways of making a wind instrument. ● Communication and collaboration: The learner speaks or signs clearly and effectively while discussing the care of a wind instrument and its importance. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Respect: learner talks about or signs peers' work using appropriate words. ● Responsibility: The learner uses locally available materials sustainably to make crayons and a wind instrument. 				
<p>Pertinent and Contemporary Issues(PCIs):</p> <ul style="list-style-type: none"> ● Environmental conservation - The learner sustainably uses environmental resources to make crayons and a wind instrument. ● Social cohesion - The learner works with peers as they make crayons, draw, mount pictures and make wind instruments. 				
<p>Link to other learning areas: Science and technology: The learner applies the concept of change of matter while melting wax for making crayons.</p>				
<p>Suggested learning resources. Pencils, Charcoal, Crayons, Brushes, Colour, Reeds, Pipes, Oporo, Chivoti.</p>				

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question (s)
1.0 Creating and Executing	1.2 Football (18 lessons) <ul style="list-style-type: none"> ● <i>kicking</i> ● <i>stopping</i> ● <i>dribbling</i> ● <i>papier mâché, (shredding, soaking, pounding, mixing with adhesive)</i> ● <i>casting</i> 	By the end of the Sub Strand, the learner should be able to; <ol style="list-style-type: none"> a) sign the terms and concepts related to football, b) execute the skills of kicking, stopping and dribbling in football, c) prepare papier mâché for casting cones d) cast marking cones using papier mâché for football game, e) enjoy playing a mini game of football in a field marked using coloured cones. 	<ul style="list-style-type: none"> ● in purposive groups and in appropriate seating arrangements, guide the learners to observe and sign the terms and concepts related to football such as kicking, stopping, dribbling, ● in purposive groups, guide learners to observe a virtual or live game to identify kicking, stopping and dribbling skills in football. ● in groups, guide the learners to observe demonstration on in-step kick and outside of the foot kick in football. ● in groups, guide the learners to observe demonstration on inside of 	<ol style="list-style-type: none"> 1. Why is the football game popular? 2. Why do you cast papier mâché?

			<p>the foot and step trap stopping in football.</p> <ul style="list-style-type: none"> • in groups, guide learners to observe captioned videos on casting method in sculpture to familiarise on procedure. • in purposive groups, guide learners to prepare papier mache following correct procedure. • use a mould to cast papier mache cones following correct procedure. • in purposive groups, guide learners to paint the marking cones to decorate. • in groups, guide learners to mark the playing area using the cones. • in pairs, guide learners to practice kicking skills in football within the marked area. • in pairs, guide learners to practise stopping skills in 	
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			<p>football within the marked area.</p> <ul style="list-style-type: none"> • in pairs, practise dribbling skills in football within the marked area. • in small groups, play a mini football game in a field marked using coloured cones applying skills learnt and observing the football rules. <p>use whistles for the hard of hearing and flags for the deaf to indicate faults or a score.</p>	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> • Digital literacy: The learner operates digital devices to observe kicking, stopping and dribbling skills in Football. • Creativity and imagination: The learner comes up with new ideas on how to improvise cones using papier mâché. 				
<p>Values:</p> <ul style="list-style-type: none"> • Respect: The learner appreciates others’ effort as they execute the skills of kicking, stopping and dribbling. • Responsibility: The learner observes safety precautions while executing skills and playing the mini Football game. • Unity: The learners cooperate to create cones, display team spirit while playing together. 				
<p>Pertinent and Contemporary Issues(PCIs):</p> <ul style="list-style-type: none"> • Social cohesion- The learners play together in two teams in a mini Football game. • Resource mobilisation and utilisation- The learner seeks parental assistance when collecting materials for improvisation of cones and colours using recyclable resources. 				

Link to other learning areas:

Mathematics: The learner is exposed to ball trajectory as they practise kicking, stopping and dribbling.

Suggested learning resources.

Balls, cones, whistles, flags, papier, mache, glue, sports kits, ball basket.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question (s)
1.0 Creating and Executing	1.3 Rhythm (15 lessons) <ul style="list-style-type: none"> ● <i>Note values and symbols: minim, crotchet, a pair of quavers and their rests,</i> ● <i>French rhythm names taa-aa, taa and ta-te,</i> ● <i>Make a calligraphy pen</i> ● <i>Write in calligraphy</i> 	By the end of the Sub Strand, the learner should be able to; <ol style="list-style-type: none"> a) sign terms and concepts related to rhythm for skill acquisition. b) interpret rhythmic patterns involving minim, crotchet a pair of quavers and their rests, c) create rhythms using music note values and their rests, d) make a calligraphy pen for writing, e) write in calligraphy French rhythm names of a rhythmic pattern, f) aurally identify rhythm in two-beat patterns, 	in purposive groups and in appropriate seating arrangements, guide the learners to observe and sign the terms and concepts related to rhythm such as note values and symbols, minim, crotchet, quavers, rests, french rhythm, <ul style="list-style-type: none"> ● in purposive groups, the learners are guided to listen to or observe/sing or sign simple songs involving <i>minim, crotchet, pair of quavers and their rests</i> and clap/tap their rhythmic patterns. learners who are hard of hearing fitted with hearing aids listen and sing while learners who are deaf observe the minim, crochets, quavers and their rests then sign sing. 	<ol style="list-style-type: none"> 1. How are rhythmic patterns created? 2. How can rhythm be used in daily life?

		<p>g) compose simple rhythms in two-beat patterns,</p> <p>h) enjoy creating rhythms using music notes and their rests.</p>	<ul style="list-style-type: none"> ● in purposive groups, the learners are guided to relate the french rhythm names to music note symbols and their rests, ● in purposive groups, the learners are guided to practice writing the note symbols of a minim, crotchet, a pair of quavers and their rests on monotone. ● in purposive groups, the learners are guided to apply composition techniques to compose original rhythmic patterns and write them using french rhythm names and note symbols and their rests. ● in purposive groups, the learners are guided to make a calligraphy pen using locally available materials <i>(bamboo/papyrus stick, fountain pen and any other)</i> 	
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			<p>taking care of the environment.</p> <ul style="list-style-type: none"> ● in purposive groups, the learners are guided to practice writing letters of the alphabets (lower case) in calligraphy putting into account <i>angle of slant and ascenders/ descenders</i> ● in purposive groups, the learners are guided to write simple words in calligraphy among them french rhythm names. ● in purposive groups, the learners are guided to clap/tap/stamp the beat/ pulse and identify the strong and weak beats of music in two-beat patterns ● in purposive groups, the learners are guided to sing/listen to different types of songs and rhythmic patterns to identify two-beat patterns. learners who are 	
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			<p>hard of hearing fitted with hearing aids sings and listens to different songs while learners who are deaf observes, sign sings and performs created rhythmic patterns of familiar songs while clapping or tapping to the rhythm.</p> <ul style="list-style-type: none"> ● in purposive groups, the learners are guided to compose <i>two-beat</i> rhythmic patterns. ● in purposive groups, the learners are guided to present composed rhythmic patterns to peers for review and feedback. <p>use amplified voice for the hard of hearing and signs for the deaf when giving instructions.</p>	
<p>Core competencies to be developed: Communication and collaboration: Learner works with peers to write simple words in calligraphy and speak or signing clearly to provide feedback on peers' composed rhythmic patterns.</p>				

- Creativity and imagination: Learner utilises the composition techniques to compose original rhythmic patterns in two-beat patterns.
- Learning to learn: Learner takes initiative to understand how rhythmic patterns are created.

Values:

- Integrity: Learner presents their originally created rhythmic patterns.
- Unity: Learner works collaboratively while composing original rhythmic patterns in two-beat patterns.

Pertinent and Contemporary Issues(PCIs):

- Analytical skills and decision making: Enhanced while deciding on how to combine different techniques to make a rhythmic pattern.
- Social cohesion: Learner works in a group appreciating others' work.

Link to other learning areas:

English: enhanced practice writing alphabets in calligraphy.

Suggested learning resources.

Charts showing minim, crotchet, quavers. Calligraphy pens. Bamboo sticks, Hearing aids.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question (s)
1.0 Creating and Executing	1.4 Painting and Mosaic (15 lessons) <ul style="list-style-type: none"> • <i>colour classification.</i> • <i>colour wheel</i> • <i>still-life painting.</i> • <i>materials for mosaic</i> • <i>making mosaic.</i> 	By the end of the Sub Strand, the learner should be able to; <ol style="list-style-type: none"> a) sign terms and concepts used in painting and mosaic for effective communication, b) identify primary and secondary colours on the colour wheel, c) identify materials and tools for making a mosaic pictures, d) paint a still-life composition using wash technique, e) create a mosaic themed composition f) value painting and mosaic as picture making technique, 	<ul style="list-style-type: none"> • in purposive groups and in appropriate seating arrangements, guide the learners to observe and sign the terms and concepts related to painting and mosaic such as still life painting, colour, mosaic, flat or graded wash, • in purposive groups, guide learners to mix and paint the colour wheel with primary and secondary colours. • in purposive groups, guide learners to demonstrate wash technique of painting (flat and graded wash). • in pairs, guide learners to paint a still-life composition based theme ‘fruits’, with emphasis on colour value (washout technique). 	How do we use pictures in our daily lives?

			<ul style="list-style-type: none"> • in purposive groups, guide learners to observe and identify mosaic pictures. • in purposive groups, guide learners to collect and prepare materials for making mosaic by cleaning, sorting and cutting: (coloured paper or banana fibres, suitable adhesives, supports) • in pairs, guide learners to paint the support in one colour to contrast the pasted material. • in purposive groups, guide learners to sketch forms related to the theme of a support (at least two forms). • in purposive groups, guide learners to create the mosaic picture with emphasis on, mono media, spacing of the materials. • in purposive groups, guide learners to display and talk 	
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			<p>about or sign own and others work in a just manner.</p> <ul style="list-style-type: none"> • in groups, guide the learners to clear the working area and wash their hands. <p>use amplified voice for the hard of hearing and signs for the deaf when giving instructions.</p>	
<p>Competencies to be developed:</p> <ul style="list-style-type: none"> • Creativity and imagination: The learner generates original ideas and expresses them through artistic mediums. • Critical Thinking: The learner analyses and evaluates choices in colour, composition, and technique to achieve desired artistic outcomes. • Communication and collaboration: The learner expresses ideas and emotions through visual means effectively. 				
<p>Values:</p> <p>Respect: Learner talks about or signs own and others' work in a just manner</p>				
<p>Pertinent and Contemporary Issues(PCIs):</p> <ul style="list-style-type: none"> • Food security: Enhanced as learners create awareness by painting a still-life composition based on the theme Food Security-fruits. • Environmental Sustainability: Learner explores eco-friendly materials and practices in art creation, such as using recycled materials for mosaic work. 				

Link to other areas:

- Science and technology: The learner understands the concepts of colour classification into primary and secondary colours
- Mathematics: Learner explores geometric patterns in mosaic compositions.

Suggested learning resources.

Colours, brushes, scissors, papers, colour wheel.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question (s)
1.0 Creating and Executing	1.5 Melody (15 lessons) <ul style="list-style-type: none"> ● <i>Sol-fa syllables: d r m f s</i> ● <i>Kodaly hand signs: d r m f s</i> ● <i>qualities of a card (layout, colour, lettering)</i> ● <i>card design</i> 	<p>By the end of the Sub Strand, the learner should be able to;</p> <ol style="list-style-type: none"> a) sign terms and concepts used in melody for effective communication b) sing the sol-fa syllables <i>d r m f s</i> for pitch discrimination, c) interpret the hand signs of the sol-fa syllables <i>d r m f s</i> d) compose short melodies based on the sol-fa syllables <i>d r m f s</i>, e) make a decorated card for the display of the composed melodies, 	<ul style="list-style-type: none"> ● in purposive groups and in appropriate seating arrangements, guide the learners to observe and sign the terms and concepts related to melody such as sol-fa syllables, kodaly hand signs, card layouts or design, ● in purposive groups, guide learners to sing familiar songs based on the sol-fa syllables <i>d r m f s</i> sing the sol-fa syllables in ascending and descending order. learners who are hard of hearing fitted with hearing aids sing the songs based on sol-fa syllables while learners who are deaf perform hand signs for the sol-fa syllables <i>d r m f s</i> in ascending and descending order. 	<ol style="list-style-type: none"> 1. Why is it important to apply composition techniques in composing a melody? 2. Why is calligraphy lettering used in writing?

		<p>f) appreciate melodies created by self and others.</p>	<ul style="list-style-type: none"> • in purposive groups, guide learners to search for videos or watch live demonstration of the hand signs for <i>d r m f s</i>. and practice performing the hand signs in pairs. • in purposive groups, guide learners to orally and aurally identify the pitches <i>d r m f s</i> displayed on cards or played on a melodic instrument for learners who are hard of hearing while learners who are deaf observes the kodaly hand signs displayed on the cards. • in purposive groups, guide learners to play melody games for pitch discrimination, (such as question and answer phrases, completing a given phrase orally) in groups for learners who 	
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			<p>are hard of hearing while learners who are deaf observes the kodaly hand signs displayed on the cards.and perform simple created melodies using sol-fa syllable hand signs.</p> <ul style="list-style-type: none"> • in purposive groups, guide learners to listen or observe songs and discuss the composition techniques (stepwise motion, narrow leaps, ending, repetition of pitches, variation of pitches). • in purposive groups, guide learners to apply compositional techniques to create short melodies using the sol-fa syllables <i>d r m f s</i> and the note values learnt observing integrity for learners who are hard of hearing while learners who are deaf 	
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			<p>perform simple created melodies using sol-fa syllable hand signs.</p> <ul style="list-style-type: none"> • in purposive groups, guide learners to present the melodies in class for review and feedback from others • in purposive groups, guide learners to identify qualities of a good card from sample cards. • in purposive groups, guide learners to prepare appropriate materials for making a card (hard paper, glue, cutting tools, watercolours/ poster colours, brushes). • in pairs, guide learners to measure, cut and fold paper to create card layout. • in purposive groups, guide learners to decorate the card using suitable techniques. • in purposive groups, guide learners to write own 	
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			<p>created melody (using either french rhythm names or note symbols) in the decorated card.</p> <ul style="list-style-type: none"> • in groups, guide learners to record own and others' melodies or present the melodies for sharing and peer review. <p>use amplified voice for the hard of hearing and signs for the deaf when giving instructions.</p>	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> • Self-efficacy: The learner develops self-efficacy when creating their own melodies and recording using digital devices. • Digital literacy: Learner connects to digital devices to search and watch videos of hand signs and practice performing them, recording and presenting their own created melodies. • Creativity and imagination: The learner explores the sol-fa syllables and note values to create original melodies and cards. 				
<p>Values:</p> <ul style="list-style-type: none"> • Respect: Learner listens or observes other's works and opinions in reviewing created cards and melodies. • Unity: Learner works in groups to create cards and melodies. • Integrity: Learner displays honesty by coming up with own original melodies and cards without lifting or copying from other sources. 				

Pertinent and Contemporary Issues(PCIs):

- Mentorship and peer education: The learner share their composed melodies with peers for review and gets feedback for improvement.
- Safety and security: - The learner observes safety as they use various tools and materials to make the calligraphy pens and cards.
- Conservation of the environment - The learner uses materials from the environment responsibly to make a calligraphy pen and cards.

Link to other learning areas:

English: The learner articulates vowels and syllables as they sing the sol-fa scale reinforcing language skills.

Suggested learning resources.

Cards showing Kodaly hand signs, hard paper, glue, cutting tools, watercolours/ poster colours, brushes, hearing aids.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question (s)
1.0 Creating and Executing	1.6 Rounders game (17 lessons) <ul style="list-style-type: none"> ● <i>Batting</i> ● <i>Fielding</i> ● <i>Carving a bat</i> 	By the end of the Sub Strand, the learner should be able to; <ol style="list-style-type: none"> a) sign terms and concepts used in rounders game for effective communication, b) identify the features of a rounders bat for familiarisation, c) identify materials and tools used in carving, d) carve a bat for playing the game of rounders, e) execute batting and fielding skills in the game of rounders for skills acquisition, f) value the safety of self and others when playing the game of rounders. 	<ul style="list-style-type: none"> ● in purposive groups and in appropriate seating arrangements, guide the learners to observe and sign the terms and concepts related to rounders game such as batting, fielding, carving a bat, ● in purposive groups, guide learners to observe illustrations or actual samples of bats to identify the features (knob, handle, grip, head, length and thickness), ● in purposive groups, guide learners to talk about or sign the features of a bat. ● in purposive groups, guide learners to collect the reusable materials from local environment. 	How do the fielding skills help players in a Rounders game?

			<ul style="list-style-type: none"> • in purposive groups, guide learners to use and share locally available wood with peers to carve rounders' bats while observing safety. • in groups and while seated in appropriate seating arrangements, guide learners to observe demonstration on batting skills. <p>in purposive groups, guide learners to practise batting skills using the improvised bat while observing safety.</p> <p>in purposive groups, guide learners to practice fielding skills while observing safety and the rules of the game.</p> <p>in small groups, guide learners to play a rounders game while observing</p>	
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			<p>safety and the rules for the game. use whistles for the hard of hearing and flags for the deaf to indicate faults or a score.</p>	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and Collaboration: The learner talks or signs, shares materials and ideas on executing the skill of batting, fielding when playing rounders. ● Creativity and imagination: The learner works with peers and exchange new ideas to inspire creativity when carving the bat. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Social justice: The learner shares rounders bats equally and takes turns to bat and play a Rounders game. ● Love: The learner portrays a caring attitude while executing and playing the Rounders game. 				
<p>Pertinent and Contemporary Issues(PCIs):</p> <ul style="list-style-type: none"> ● Safety and security- The learner becomes more aware of safety procedures as they participate in Rounders game. ● Social cohesion: The learner collaborates in discussing the skills of rounders and carving a rounders bat. 				
<p>Link to other learning areas: Mathematics: The learner acquires concepts of order and counting while practising fielding and batting.</p>				
<p>Suggested learning resources. Bat, marked playground, baseball, whistles, flags.</p>				

ASSESSMENT RUBRIC

Level Indicator	Exceeds Expectations	Meets Expectations	Approaches Expectations	Below Expectations
Ability to create and execute; - wind instruments using locally available materials - still-life using crayons - making cones using papier mache - rhythms using note values and rests - calligraphy pen for writing - still-life composition using was technique - short melodies using d r m f s	Create and/or execute 9 items in Creative Arts skilfully.	Create and/or execute 9 items in Creative Arts correctly	Create and/or execute 8-5 items in Creative Arts with a few errors.	Create and/or execute 4-1 items in Creative Arts with many errors.

<ul style="list-style-type: none">- hand signs of the sol-fa syllables d r m f s- a bat for playing rounds				
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STRAND 2.0 PERFORMING AND DISPLAYING

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question (s)
2.0 Performing and Displaying	2.1 Athletics (15 lessons) <ul style="list-style-type: none"> ● <i>Baton change</i> ● <i>relays</i> ● <i>plaiting technique</i> 	By the end of the Sub Strand the learner should be able to; <ol style="list-style-type: none"> a) sign terms and concepts used in athletics for effective communication, b) improvise batons for relay racing c) make ropes using plaiting technique for relay racing, d) perform the skill of visual and nonvisual baton change in a relay race, e) appraise peers' performance in a relays. 	<ul style="list-style-type: none"> ● in purposive groups and in appropriate seating arrangements, guide the learners to observe and sign the terms and concepts related to athletics such as baton change, relays, plaiting, ● in purposive groups, guide learners to collect appropriate locally available materials for making batons (plastic, wood, bamboo, aluminium) and improvise a baton. ● in purposive groups, guide learners to explore actual and virtual samples of plaited basketry items. 	<ol style="list-style-type: none"> 1. Why is observance of the visual and non-visual baton change skill important in a relay race? 2. How are plaiting materials prepared? 3. Why is an anthem performed before and after an Athletic event?

			<ul style="list-style-type: none"> • in purposive groups, guide learners to collect materials for plaiting a rope (sisal, leather, old fabric). • in purposive groups, guide learners to prepare and decorate the material for ropes by dyeing/ painting for visibility. • in purposive groups, guide learners to plait a 3-strand rope for use as tape for ending races. • in groups and while seated in appropriate seating arrangements, guide learners to observe demonstration on baton change skills (upsweep and down sweep). • in purposive groups, guide learners to practise the skill of baton change in a relay 	
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			<p>race while observing safety.</p> <ul style="list-style-type: none"> • in small groups, guide learners to participate in a relay races with peers running towards the finishing tape while observing the rules. use the whistles, start boards, for learners who are hard of hearing and flags for the deaf to signal start or fault start and any other faults during the race. 	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> • Creativity and Imagination: The learner comes up with new ideas on how to improvise a baton and when decorating the material for plaiting ropes. • Learning to learn: The learner learns new skills of baton change (<i>upsweep and down sweep</i>) 				
<p>Values:</p> <ul style="list-style-type: none"> • Responsibility: The learner engages in improvising of batons and plaiting ropes for use during a relay race. • Unity: The learner displays team spirit as they change batons during a relay race. 				
<p>Pertinent and Contemporary Issues(PCIs):</p> <ul style="list-style-type: none"> • Safety and security: Learner makes a baton cautiously and maintains own lane during baton change to avoid collision. 				

Link to other learning areas:

Social studies: The learner reuses locally available material to improvise a relay baton.

Suggested learning resources.

Whistles, pipes, flags, sisal, leather, old fabric, start boards.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question (s)
<p>2.0 Performing and Displaying</p>	<p>2.2 Fabric Decoration (13 lessons)</p> <ul style="list-style-type: none"> • <i>materials (dyes, tying materials, cotton fabric, dye fasteners)</i> • <i>tie and dye (circles, marbling and spiral)</i> • <i>applique</i> 	<p>By the end of the Sub Strand, the learner should be able to:</p> <ol style="list-style-type: none"> a) sign terms and concepts used in fabric decoration for effective communication, b) identify tie and dye techniques in fabric decoration, c) identify fabric decorated using applique technique, d) decorate a fabric using tie and dye techniques for skill acquisition, e) applique to decorate a fabric for expression, f) appreciate tie and dye as a technique in fabric decoration, 	<ul style="list-style-type: none"> • in purposive groups and in appropriate seating arrangements, guide the learners to observe and sign the terms and concepts related to fabric decoration such as dyes, fabrics, tie, marble, applique, • in purposive groups, guide learners to explore virtual and actual sources to study techniques of fabric decoration focusing on; tie and dye, applique and materials in fabric decoration. • in purposive groups, guide learners to source materials such as recyclable fabrics, tying/stitching/pasting materials and dye (natural/artificial). 	<p>.Why is fabric decoration important? .What are the sources of natural dyes?</p>

			<ul style="list-style-type: none">• in purposive groups, guide learners to prepare the dye bathe (primary colour) using dyes, water and fasteners.• in purposive groups, guide learners to tie the fabric and dye in one colour to explore circles and marbling.• in purposive groups, guide learners to decorate the fabric using applique technique with emphasis on; contrast of the surface and pasted fabrics (colour/patterns) stitching or pasting method• in purposive groups, guide learners to neaten the decorated fabrics by trimming and ironing.• in groups, guide learners to display and talk about or	
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			<p>sign own and others work in a just manner.</p> <ul style="list-style-type: none"> • in groups, guide learners to clear the working area and wash their hands. <p>use amplified voice for the hard of hearing and signs for the deaf when giving instructions.</p>	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> • Digital literacy: The learner explores virtual and actual sources to study techniques of fabric decoration • Creativity and imagination: The learner decorates the fabric using applique technique 				
<p>Values:</p> <ul style="list-style-type: none"> • Love: The learner portrays a caring attitude while working together to decorate a fabric using tie and dye techniques • Responsibility: The learner handles tools for decorating fabrics by trimming and ironing. 				
<p>Pertinent and Contemporary Issues(PCIs):</p> <ul style="list-style-type: none"> • Social cohesion: The learner talks about or signs own and others work in a just manner. • Environmental conservation: The learner sources materials such as recyclable fabrics, tying/stitching/pasting. 				
<p>Link to other learning areas:</p> <p>Agriculture and nutrition: The learner studies techniques of fabric decoration focusing on; tie and dye, applique and materials in fabric decoration.</p>				

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question (s)
<p>2.0 Performing and Displaying</p>	<p>2.3 Kenyan Folk Dance (18 lessons)</p> <ul style="list-style-type: none"> ● <i>Background of the dance: name, community of origin, performers (soloist, chorus/response, instrumentalist, dancers), occasion,</i> ● <i>Components of a dance: songs, costumes, body movements, adornment, ornaments, formations, props and instruments,</i> ● <i>Performance components: songs, body movements, formations and patterns, instruments, costumes, body adornment, ornaments, props and etiquette.</i> 	<p>By the end of the Sub Strand, the learner should be able to;</p> <ol style="list-style-type: none"> a) sign terms and concepts used in Kenyan folk dances for effective communication, b) discuss the background of a Kenyan folk dance, c) describe components of a Kenyan folk dance, d) discuss the roles of folk dance in the community, e) make an ornament using available materials to enhance performance of a Kenyan folk dance, 	<p>in purposive groups and in appropriate seating arrangements, guide the learners to observe and sign the terms and concepts related to kenyan folk dances such as name, community of origin, performers, components,</p> <ul style="list-style-type: none"> ● in groups, guide learners to watch a kenyan folk-dance performance and discuss the background details. ● in purposive groups, guide learners to identify and describe the components of a kenyan folk dance. ● in purposive groups, guide learners to brainstorm on the social and economic roles of kenyan folk dances in the community. ● in purposive groups, guide learners to use available 	<ol style="list-style-type: none"> 1. Why is it important to perform a folk dance? 2. What is the role of costumes, body adornment and ornaments in a dance? 3. How do the aspects of a folk dance contribute to its performance?

		<p>f) perform in a group folk dance from a Kenyan indigenous community,</p> <p>g) appreciate the role of folk dance in the society.</p>	<p>materials to make ornaments (necklace, bangles, earrings) for performing a kenyan folk dance using appropriate techniques, (beadwork/ metalwork/ woodwork, upcycling).</p> <ul style="list-style-type: none"> ● in purposive groups, guide learners to explore making ornaments with available resources considering, colour variation, size of beads. ● in purposive groups, guide learners to identify and take a role to perform a kenyan folk dance adhering to performance components. guide learners who are deaf to perform the following during dances: ● work in purposive groups and in appropriate seating arrangement, learners who 	
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			<p>are hard of hearing to be paired together with those who are deaf to carry out demonstrations collaboratively.</p> <ul style="list-style-type: none"> • use a soloist/ a lead dancer who signals others using a whisker, piece of cloth or own hand to indicate transitions in the songs. • encourage a lot of observation and imitation from peers during dancing. • in case there are songs used, translate the songs in sign language assigning signs to words of the song. use clear and simple signs when dancing. • in purposive groups, the learners are guided to perform body movement and patterns as they dance. 	
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			<i>use amplified voice for the hard of hearing and signs for the deaf when giving instructions.</i>	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration: Learners communicate their ideas, feelings and emotions during dancing. ● Creativity and Imagination: Learners create various formations and patterns in during folk dance. ● Citizenship: Enhanced during performance of folk dances from Kenya diverse communities. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Unity: This is developed when performing folk dances from other communities as learners relate and interact with each other. ● Responsibility: is inculcated through taking different roles in a dance as well as maintaining discipline in group relationships. 				
<p>Pertinent and Contemporary Issues(PCIs):</p> <ul style="list-style-type: none"> ● Safety and security: Learners take precaution when handling different tools and materials in making the costume and ornament for use in a folk-dance performance. ● Environmental issues: Learners source/ improve costumes and props using recycled resources from the local environment. 				
<p>Link to other learning areas Indigenous languages- Performing different folk songs and dances from different ethnic groups..</p>				
<p>Suggested learning resources. Sisal skirts, percussion instruments, whistles, flags, whiskers.</p>				

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question (s)
<p>2.0 Performing and Displaying</p>	<p>2.4 Puppetry (8lessons)</p>	<p>By the end of the Sub Strand, the learner should be able to;</p> <ol style="list-style-type: none"> a) sign terms and concepts used in puppetry for effective communication, b) identify a glove puppet, c) prepare materials used in making puppets, d) make a glove puppet using recyclable materials, e) perform a puppet show while singing topical songs applying performance technique, f) appreciate own and other's hand puppets. 	<ul style="list-style-type: none"> • in purposive groups and in appropriate seating arrangements, guide the learners to observe and sign the terms and concepts related to puppetry such as puppetry, marionette, strings, wires, • observe sample puppets in actual/virtual sources to identify a glove puppet, • in purposive groups, guide learners to explore the environment responsibly to gather recyclable materials for making glove puppets, (found objects). • in groups and in appropriate seating arrangements, guide learners to observe demonstration on making glove puppet using recycled materials. 	<p>What is the importance of puppets?</p>

			<ul style="list-style-type: none"> • in purposive groups, guide learners to make a glove puppet using recyclable materials with emphasis on functionality and exaggeration. • in purposive groups, guide learners to decorate the puppet to bring out features and for aesthetic effects. • in purposive groups, guide learners to present a puppet show incorporating topical songs with proper voice projection and clarity in pronunciation of words (diction) • in purposive groups, guide learners to talk about or sign own and peers' puppets fairly. • in groups, guide learners to clear the working area and wash their hands. 	
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Core Competencies to be developed:

Creativity and imagination: The learner will explore new materials and ideas when making puppets from found objects.

Values:

- Integrity: The learner applies laid down procedure to make own puppets.
- Social justice: The learner applies social justice by giving fair comments on other learners' puppetry work.

Pertinent and Contemporary Issues(PCIs):

- Environmental education and climate change: The learner demonstrates proper waste disposal by placing waste in dustbins or compost pits during the process of making puppets.

Link to other learning areas:

Home science: The learner uses skills of stitching while making puppets

Suggested learning resources.

Old clothes, wires, strings, glue, papers.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question (s)
<p>2.0 Performing and Displaying</p>	<p>2.5 Descant Recorder (14 lessons)</p> <ul style="list-style-type: none"> ● Notes G A B C' D' ● <i>Techniques: fingering, breath control, tonguing, tone quality</i> 	<p>By the end of the Sub Strand, the learner should be able to</p> <ol style="list-style-type: none"> a) sign terms and concepts used in descant recorder for effective communication, b) play notes G A B C' D' on the descant recorder, c) play a melody built on the notes G A B C' D' on the descant recorder applying appropriate techniques, d) create a random repeat pattern based on the notes G A B C' D', e) enjoy playing melodies using the descant recorder. 	<ul style="list-style-type: none"> ● in purposive groups and in appropriate seating arrangements, guide the learners to observe and sign the terms and concepts related to descant recorder such as fingering, tonguing, blowing, breath control, tone quality, ● in purposive groups, guide learners to practice playing the notes g a and b observing the correct fingering, breath control, tonguing and tone quality for learners who are hard of hearing while learners who are deaf are paired with learners who are hard of hearing to get feedback through signs or signal. ● in purposive groups, guide learners to observe the baroque fingering chart for 	<p>How is a good tone produced on the descant recorder?</p>

			<p>note c' and d' and practice fingering the notes.</p> <ul style="list-style-type: none"> ● in purposive groups, guide learners to responsibly search and watch a captioned video/demonstration on how to play notes c' and d'. pair learners who are hard of hearing with learners who are deaf to get the feedback through signals when playing note c and d. ● in purposive groups, guide learners to play notes g a b c' d' on the descant recorder with appropriate techniques (fingering, breath control, and tone quality) pair learners who are hard of hearing with learners who are deaf to get the feedback through signals when playing note g a b c' d' ● in purposive groups, guide learners to play melodies based on the notes g a b c' d' on the descant recorder with 	
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			<p>appropriate techniques. pair learners who are hard of hearing with the learners who are deaf to observe the melodies and get feedback through signs and signals.</p> <ul style="list-style-type: none">● in purposive groups, guide learners to create stencils of the notes g a b c' d'.● in purposive groups, guide learners to print random repeat patterns on paper with the stencils using contrasting colours (dabbing/ spraying method) <i>and</i> mount the patterns for display,● in purposive groups, guide learners to play melodies based on the notes g a b c' d' for peer review as learners who are deaf get feedback from learners who are hard of hearing fitted with hearing aids.	
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Core Competencies to be developed:

- Digital literacy: The learner connects to digital resources to search for information on how notes are played on the descant recorder.
- Communication and collaboration: Learners perform and execute skills in groups.

Values:

- Unity: The learner works with peers to review performances of melodies. on a descant recorder by their peers.
- Respect: The learner critiques peers' recorder performances using polite language, love as he/she works together with others in the different presentations and skill performances.

Pertinent and Contemporary Issues(PCIs):

- Social cohesion: The learner collaborates with others while mounting, playing notes on the descant recorder.
- Safety and security: The learner becomes more aware of cyber security practices as they responsibly search and watch a video on how to play notes C' and D'.

Link to other learning areas:

English: The Learner uses English as the language of communication in providing feedback on peers' performances of melodies on the descant recorder.

Suggested learning resources.

Descant recorder, recorder books, Baroque fingering chart, audio/visual recordings.

OPTIONAL GAMES

Learners **must** cover at least **one** of these areas:

1. **Swimming**
2. **Indigenous Kenyan Games**

Optional Sub Strand

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question (s)
2.0 Performing and Displaying	2.6 Swimming (Optional) (15 lessons) Front crawl	By the end of the Sub Strand, the learner should be able to; <ol style="list-style-type: none"> a) sign terms and concepts related to swimming for effective communication, b) describe the front crawl technique in swimming, c) perform the front crawl technique in swimming, d) appreciates own and others' efforts in performing the front crawl technique. 	<ul style="list-style-type: none"> • in purposive groups and in appropriate seating arrangements, guide the learners to observe and sign the terms and concepts related to swimming such as swimming pool, rails, goggles, floaters, swim vest jackets, front crawl, • in purposive groups, guide learners to watch an actual or live performance of a front crawl execution. 	What is the importance of creating tempo and rhythm in a crawl?

			<ul style="list-style-type: none"> • in groups and in appropriate seating arrangements, guide learners to observe demonstration on front crawl skill in swimming observing (glide, body position, arm action, leg action and breathing) • in purposive groups, guide learners to practice front crawl skill in swimming observing (glide, body position, arm action, leg action and breathing). • in purposive groups, guide learners to further practise front crawl skill while ensuring smooth progression (<i>leg, arm action, rhythm and tempo</i>). • in purposive groups, guide learners to observe 	
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			<p>pool hygiene and safety while swimming.</p> <ul style="list-style-type: none"> • in purposive groups, guide learners to observe own and others' performance and give feedback. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Digital literacy: The learner uses digital devices to watch video clips of front crawl skills in swimming. • Learning to learn: The learner learns to demonstrate and practise the front skills with persistence. 				
<p>Values:</p> <ul style="list-style-type: none"> • Love: The learner portrays a caring attitude while working together in executing front crawl skill in swimming. • Responsibility: The learner observes pool hygiene and safety while swimming. 				
<p>Pertinent and Contemporary Issues</p> <p>Safety and security: The learner observes pool safety when practising front crawl during swimming.</p>				
<p>Link to other learning areas:</p> <p>Science and technology: The learner is exposed to concepts of floatation as he or she performs swimming.</p>				
<p>Suggested learning resources.</p> <p>Swimming pool, security rails, floaters, swimming goggles, vest jackets, whistles, flags, flash lights.</p>				

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
2.0 Creating and Performing	2.6 Indigenous Kenyan Games (15 lessons) <i>Counting games</i>	By the end of the Sub Strand, the learner should be able to; a) sign terms and concepts related to indigenous Kenyan games for effective communication, b) identify types of indigenous counting games played in Kenya, c) perform different indigenous counting games for skill acquisition, d) perform indigenous counting games to a musical rhythm for enjoyment, e) appreciate the role played by counting	<ul style="list-style-type: none"> • in purposive groups and in appropriate seating arrangements, guide the learners to observe and sign the terms and concepts related to indigenous kenyan games such as counting games, • in groups, guide learners to watch a virtual or live demonstration of indigenous counting game and identify the skills observed • in purposive groups, guide learners to demonstrate indigenous counting games while observing safety. • in purposive groups, guide learners to practice indigenous counting games while observing safety. 	<ol style="list-style-type: none"> 1. How do indigenous counting games enhance physical fitness? 2. Why are indigenous counting games considered indigenous?

		games for fitness and health.	<ul style="list-style-type: none"> • in purposive groups, guide learners to practise different types of indigenous counting games while combining it into a musical rhythm. 	
<p>Core competency to be developed:</p> <ul style="list-style-type: none"> • Communication and Collaboration: The learner works with others in indigenous counting games. • Learning to learn: The learner acquires and masters skills in indigenous counting games. 				
<p>Values:</p> <ul style="list-style-type: none"> • Responsibility: The learner takes on different roles during indigenous counting games. • Unity: The learner works with others in indigenous counting games. 				
<p>Pertinent and Contemporary Issues (PCIs):</p> <ul style="list-style-type: none"> • Safety and security: The learner observes safety rules when playing indigenous counting games. • Health and Fitness: The learner improves fitness through indigenous counting games for a healthy lifestyle. 				
<p>Link to other learning areas:</p> <ul style="list-style-type: none"> • Mathematics: The learner keeps counting during indigenous counting games. 				
<p>Suggested learning resources. Counter, ropes, bean bags, counting video games.</p>				

ASSESSMENT RUBRIC

Level Indicator	Exceeds Expectations	Meets Expectations	Approaches Expectations	Below Expectations
Ability to perform and/or display: <ul style="list-style-type: none"> – buttons for relay racing – button change in relay race – a puppet show – a folk dance from Kenyan indigenous community – decorated fabric using tie and dye – melody built on notes of GABCD on a descant recorder – random repeat pattern based on GABCD 	Perform and/or display 7 items in Creative Arts correctly and skilfully.	Perform and/or display 7 items in Creative Arts correctly.	Perform and/or display 6-3 items in Creative Arts.	Perform and/or display 3-1 items in Creative Arts.

– counting games				
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STRAND 3.0: APPRECIATION IN CREATIVE ARTS

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question (s)
3.0 Appreciation in Creative Arts	3.1 Analysis of Creative Arts works (10 lessons) <ul style="list-style-type: none"> ● <i>Components of a folk dance; community, occasion, participants, songs, body movement, formations instruments, costumes, body adornment, ornament.</i> ● <i>East African Community Anthem: message, values, occasion and etiquette in performance,</i> 	By the end of the Sub Strand, the learner should be able to; <ol style="list-style-type: none"> a) sign terms and concepts related to creative art works for effective communication, b) explore works of art displayed in the e-galleries for inspiration and mentorship, c) showcase artworks for critique, d) analyse a Kenyan folk dance using appropriate terminologies, e) analyse the East African Community 	<ul style="list-style-type: none"> ● in purposive groups and in appropriate seating arrangements, guide the learners to observe and sign the terms and concepts related to creative art works such as dances, songs, body movements, costumes, ● in purposive groups, guide learners to watch e- galleries to see and analyse artworks. ● in purposive groups, guide learners to interpret works of art displayed in the e-galleries taking into account, type of art, material, media, meaning, aesthetic). ● in purposive groups, guide learners to reflect on the analysed work of art for inspiration and mentorship. 	Why is it important to showcase Creative Arts works?

		<p>Anthem to foster patriotism,</p> <p>f) participate in ball games and athletics,</p> <p>g) value appreciation of Creative Arts works drawn from various cultural backgrounds.</p>	<ul style="list-style-type: none"> • in purposive groups, guide learners to display artwork in the portfolio in appropriate areas within the school, (still life drawings, painting, card, a puppet, mosaic and ornaments). • in purposive groups, guide learners to observe artwork in display and talk about or sign own and others work considering, type of art, materials, media and aesthetic). • in purposive groups, guide learners to listen to or observe selected folk dances from kenyan communities and critically analyse the components. • in purposive groups, guide learners to listen/watch a performance of the east african community anthem and talk about or sign the message, values, occasion and etiquette in performance. 	
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			<ul style="list-style-type: none"> in purposive groups, guide learners to participate in football, athletics, gymnastics and swimming events for fun and inter- class/inter school championships. in groups, appreciate the sports performances with a focus on; fair play and observance of the code of conduct to enhance sportsmanship. 	
<p>Core competencies:</p> <ul style="list-style-type: none"> Communication and collaboration: The learner contributes to group discussions in critiquing artworks. Digital literacy: The learner uses digital technology to watch artworks in e-galleries for analysis. Citizenship: The learner gets to appreciate artworks from various Kenyan cultures Learning to learn: Learner takes the initiative to understand how different components of folk dance contribute to its overall performance. 				
<p>Values</p> <ul style="list-style-type: none"> Unity: The learner cooperates with others to organise class exhibition and critique. Peace : The learner will interact with folk dancers from different communities thus promoting peaceful coexistence. 				
<p>Pertinent and Contemporary Issues(PCIs):</p> <ul style="list-style-type: none"> Disaster risk reduction: The learner arranges artworks with appropriate spacing during display and observes safety in participating in games. Analytical and creative thinking - The learner develops analysis and critical thinking skills as they analyse artworks, folk dances and the East African Community Anthem 				

- Cultural awareness - The learner becomes aware of other cultures as they interact with folk dances from different Kenyan communities and explore artworks from varied different parts of the world.

Link to other learning areas:

- Science and technology: The learner manipulates digital devices when exploring e-galleries.
- Indigenous languages- Learner performances folk songs and dances in indigenous languages.

Suggested learning resources.

Audio-visual excerpts of East African Community Anthem, Kenyan Folk dances, Audio-visual equipment Resource persons, games events and equipment.

ASSESSMENT RUBRIC

Level Indicator	Exceeds Expectations	Meets Expectations	Approaches Expectations	Below Expectations
Ability to appreciate and/or analyse: <ul style="list-style-type: none"> – Kenyan folk dance – East African Community Anthem – Participate in a game 	Appreciate and/or analyse 3 items in Creative Arts giving examples.	Appreciate and/or analyse 3 items in Creative Arts with precision.	Appreciate and/or analyse 2 in Creative Arts.	Appreciate and/or analyse 1 in Creative Arts.

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

Strand	Sub Strand	Suggested Resources	Suggested Assessment	Suggested Non-formal activities to support learning
1.0 Creating and Executing	1.1 Wind instrument-Drawing	Wind instruments, resource person, pictures/videos of wind instruments, appropriate reusable resources for making a wind instrument, brushes, erasers, drawing papers (sugar paper, manilla), etching tools, Indian ink/ black colour, paint brush cutting tools, adhesive.	Portfolio, observation schedule, aural/oral questions, checklist, rating scale, project, display and critique.	Exhibition, gallery visits, club activities, Club activities, virtual/ actual gallery visits, Visits to cultural centres.
	1.2 Football	Digital devices, footballs, open places or marked fields, goal posts, papier	Portfolio, rating scale, project, observation	Football club, football school team, watch Football matches, participate in football

Strand	Sub Strand	Suggested Resources	Suggested Assessment	Suggested Non-formal activities to support learning
		mâché, moulds, water-based paints, cones and markers, whistle, storage	schedule, written tests, checklist, exit tickets, skill progression charts, self-assessment worksheet.	championships in and out of school.
	1.3 Rhythm	Bamboo stick/fountain pen ink/ stick, cutting tools, ink, colours, percussion instruments.	Portfolio, observation schedule, checklist, aural/oral tests, written tests.	Participation in Music club activities, games events.
	1.4 Painting and Mosaic	Coloured paper/banana fibres, suitable adhesives, supports, brushes, drawing paper/ book, water-based colours, water.	Portfolio, observation schedule, checklist,	Exhibition, gallery visits, club activities, Club activities, virtual/ actual gallery visits, Visits to cultural centres
	1.5 Melody	Pitching	Project, observation	Presentations in Music Club

Strand	Sub Strand	Suggested Resources	Suggested Assessment	Suggested Non-formal activities to support learning
		instrument/melodic instrument, improvised calligraphy pens, hard papers, glue, coloured papers, ink, watercolours/poster colours.	schedule, portfolio, aural tests.	activities, school functions.
	1.6 Rounders	Wood, carving tools, sandpaper, polish, marked field, carved bats, posts, balls, whistle.	Observation schedule, checklist, project, exit tickets, rating scale, skill progression charts, portfolio.	Play Rounders at games time, interschool championships and other levels, participate in Rounders events and activities.
2.0 Performance and Display	2.1 Athletics <i>Visual baton exchange</i>	Wood, carving/cutting tools, sand papers, paints, polish, sisal, leather, fabric, recyclable.	Portfolio, observation schedule, written tests, checklist, skill progression charts.	Participation in class/school events and activities, clubs activities, plaiting at community level, watch various Athletics championships on digital media, join school athletics team.

Strand	Sub Strand	Suggested Resources	Suggested Assessment	Suggested Non-formal activities to support learning
	2.2 Fabric Decoration	Dyes (natural/ artificial), tying-in objects, recyclable fabric, tying materials, water, fixatives/salt, iron box.	Portfolio, observation schedule, class display	School Art club, School/Community exhibitions, cultural festivals
	2.3 Kenyan Folk Dance	Bamboo sticks, clay, wires, plastic, scrap metal, wood, threads, cutting tools, bending tools, smoothing tools, paints, wood polish, costumes, adornments, ornaments and props musical instruments, resource persons, audio/visual recordings of folk dances.	Project, observation schedule, display and critique, exit card, checklist, rating scale.	Exhibition, club activities, Club activities, virtual/ actual gallery visits, Presenting folk dances during school functions such as parents' day. Taking part in music and cultural festivals.
	2.4 Puppetry	Found objects, dyes/paints, threads,	Self-assessment worksheet,	Music festivals/events, cultural festivals, school clubs activities.

Strand	Sub Strand	Suggested Resources	Suggested Assessment	Suggested Non-formal activities to support learning
		needles, glue, topical songs.	performance analysis, observation schedule, checklist.	
	2.5 Descant recorder	Descant recorder, recorder books, Baroque fingering chart, audio/visual recordings.	Observation schedule, aural/oral tests, portfolio. written test(dictation)	Participating in Music club, music festivals, school band. school functions.
	2.6 Swimming - Front crawl	Swimming facility such as standard pool, inflatable pools; Clothing and gear- such as swimsuits, goggles; safety equipment- such as life jackets, rescue tubes, first aid kit, spine board; Swimming aids- such as kickboards, pull buoys, fins, swim noodles,	Project, observation schedule	Swimming club, inter-class swimming activities,

Strand	Sub Strand	Suggested Resources	Suggested Assessment	Suggested Non-formal activities to support learning
		floatation devices.		
	2.4 Indigenous Kenya Games- Counting games	Counter, ropes, bean bags, counting video games	Observation schedule, checklist, rating scale.	Cultural festival, participate in indigenous games sports and competitions.
3.0 Appreciation in Creative Arts	3.1 Analysis of Creative Arts works	Audio-visual excerpts of East African Community Anthem, Kenyan Folk dances, Audio-visual equipment Resource persons, games events and equipment.	Oral/aural questions, written tests, observation schedules, checklist.	Participating in community festivals and sporting events, Exhibitions, participating in music festivals, school games, sports club, music club/choir, Singing the East African Anthems during school assemblies, sports events and school functions.

NOTE: Assessment methods may be modified to accommodate a learner’s diverse needs so that he/she can participate and achieve the learning outcomes. The table below shows how modes of assessment may be adapted for learners with hearing impairment:

S/No	Assessment Methods/Modes And Suggested Adaptations	
	Methods	Suggested Adaptations
1.	Written assessment	<ul style="list-style-type: none"> ● Accompany written tasks with illustrations. ● Use short and clear instructions with bolded key concepts. ● Adjustment of time according to individual needs ● Ensure there is good lighting ● Appropriate seating arrangements
2.	Oral or Aural assessment	<ul style="list-style-type: none"> ● Use of hearing aids for amplification ● Use of sign language ● Provision of sign language interpreter ● Use of Total Communication ● Use of captions and animations ● Provision of conducive environment (noise control) ● Writing ● Appropriate seating arrangements
3.	Portfolio	<ul style="list-style-type: none"> ● Use of E-Portfolio ● Provision of support ● Use of assistive technology ● Adjustment of time according to individual needs

		<ul style="list-style-type: none"> ● Description of how to carry out a practical activity while being audio/video recorded ● Appropriate seating arrangements
4.	Practical assessment/ Experiments	<ul style="list-style-type: none"> ● Provision of communication support ● Provision of Adapted resources (learner specific) ● Description of how to carry out a practical activity while being audio/video recorded ● Adjustment of time according to individual needs ● Appropriate seating arrangements ● Environmental adaptation ● Use of demonstrations ● Short and clear instructions ● Provision of interpretation services
5.	Project	<ul style="list-style-type: none"> ● Provision of communication support ● Provision of Adapted resources (learner specific) ● Description of how to carry out a practical activity while being audio/video recorded ● Adjustment of time according to individual needs ● Environmental adaptation ● Provision of interpretation services

CSL AT UPPER PRIMARY

At this level, the goal of the CSL activity is to provide linkages between concepts learnt in the various Learning Activities and the real life experiences. Learners begin to make connections between what they learn and the relevance to their daily life. CSL is hosted in the Social studies learning area. The implementation of the CSL activity is a collaborative effort where the class teacher coordinates and works with other subject teachers to design and implement the integrated CSL activity. Though they are teacher-guided, the learners should progressively be given more autonomy to identify problems and come up with solutions. The safety of the learners should also be taken into account when selecting the CSL activity. The following steps for the integrated CSL activity should be staggered across the school terms:

Steps in carrying out the integrated CSL activity

1) Preparation

- Map out the targeted core competencies, values and specific learning areas skills for the CSL activity
- Identify resources required for the activity (locally available materials)
- Stagger the activities across the term (Set dates and time for the activities)
- Communicate to learners, parents/caregivers/guardians, school administration, teachers and other relevant stakeholders in the school community
- Identify and develop assessment tools

2) **Implementation CSL Activity**

- Assigning roles to learners.
- Ensure every learner actively participates in the activity
- Observe learners as they carry out the CSL activity and record feedback.
- Use an appropriate assessment tool to assess both the process and the product (Assess learner's work from the beginning to the end product)
- Assess the targeted core competencies, values and subject skills.

3) **Reflection on the CSL Activity**

Conduct a self-evaluation session with learners on the integrated CSL activity undertaken by discussing the following:

- what went well and why
- what did not go well and why,
- what can be done differently next time
- what they have learnt.

There will be one integrated CSL activity that will be conducted annually. The thematic areas for the integrated CSL activity will be derived from the broader categories of the PCIs and concepts from the various Learning Areas. Teachers are expected to vary the themes yearly to allow learners to address different PCIs within their contexts. There should be a linkage between the skills from the learning areas and the themes.

The integrated CSL activity will take a Whole School Approach (WSA) where the entire school community is involved (learners, parents/caregivers/guardians, school administration, teachers). Parents/caregivers/guardians are key stakeholders in the planning and execution of the CSL activity. Although the teacher takes the lead role in the planning and integration of the CSL activity, learners will be expected to participate actively in the whole process.

The CSL activity provides an opportunity for the development of core competencies and the nurturing of various values. The teacher is expected to vary the core competencies and values emphasised in the activity yearly.

Assessment of the CSL Activity

Assessment of the integrated CSL activity will focus on 3 components namely: skills from various learning areas applied in carrying out the activity, and core competencies and values demonstrated. Assessment should focus on both the process and end product of the CSL activity. The teacher will assess learners in groups using various tools such as an observation schedule, checklist or rating scale or any other appropriate tool.