



REPUBLIC OF KENYA
MINISTRY OF EDUCATION
JUNIOR SCHOOL CURRICULUM DESIGN
CREATIVE ARTS
GRADE 8

FOR LEARNERS WITH HEARING IMPAIRMENT



KENYA INSTITUTE OF CURRICULUM DEVELOPMENT

A Skilled and Ethical Society

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FOREWORD

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

The reviewed Grade seven curriculum designs build on competencies attained by learners with Hearing Impairment at the end of the Primary School cycle. Further, they provide opportunities for learners with Hearing Impairment to continue exploring and nurturing their potentials as they prepare to transit to Senior School.

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

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

HON. EZEKIEL OMBAKI MACHOGU, CBS
CABINET SECRETARY,
MINISTRY OF EDUCATION

PREFACE

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

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

Therefore, the Grade seven 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. The curriculum designs also offer several suggested learning resources and a variety of assessment techniques. It is expected that the designs will guide teachers to effectively facilitate learners to attain the expected learning outcomes for Grade seven and prepare them for smooth transition to the next Grade. Furthermore, it is my hope that teachers will use the designs to make learning interesting, exciting and enjoyable.

DR. BELIO KIPSANG', CBS
PRINCIPAL SECRETARY
STATE DEPARTMENT FOR BASIC EDUCATION
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ACKNOWLEDGEMENT

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

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

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

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

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TABLE OF CONTENTS

FOREWORD	II
PREFACE	III
ACKNOWLEDGEMENT	IV
TABLE OF CONTENTS.....	V
NATIONAL GOALS OF EDUCATION	VI
LESSON ALLOCATION FOR JUNIOR SCHOOL.....	VIII
LEVEL LEARNING OUTCOMES	VIII
ESSENCE STATEMENT	IX
SUBJECT GENERAL LEARNING OUTCOMES.....	X
SUMMARY OF STRAND AND SUB STRANDS	XI
STRAND 1.0: FOUNDATIONS OF CREATIVE ARTS: INTRODUCTION TO CREATIVE ARTS AND SPORTS.....	1
STRAND 2.0: CREATING AND PERFORMING IN CREATIVE ARTS AND SPORTS	8
OPTIONAL SUB STRANDS.....	37
STRAND 3.0 APPRECIATION IN CREATIVE ARTS AND SPORTS: ANALYSIS OF CREATIVE ARTS AND SPORTS.....	43
APPENDIX 1: GUIDELINES FOR INTEGRATING COMMUNITY SERVICE LEARNING (CSL) PROJECT.....	47
APPENDIX II: LIST OF SUGGESTED ASSESSMENT METHODS, LEARNING RESOURCES AND NON- FORMAL ACTIVITIES ...	49

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.
 - i) **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.
 - ii) **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.
 - iii) **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 **respect** 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 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.

LESSON ALLOCATION FOR JUNIOR SCHOOL

S/ No.	Learning Area	No. of Lesson
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	4
5	Integrated Science for Learners with Hearing Impairment	5
6	Agriculture & Nutrition for Learners with Hearing Impairment	4
7	Social Studies for Learners with Hearing Impairment	4
8	Creative Arts and Sports for Learners with Hearing Impairment	5
9	Pre- technical Studies for Learners with Hearing Impairment	4
10.	Pastoral/ Religious Instruction Programme	1
	Total	41

LEVEL LEARNING OUTCOMES

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

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

ESSENCE STATEMENT

The Creative Arts Curriculum for grades 7 to 9 is a multidisciplinary learning area encompassing Sports, Visual Arts, and Performing Arts. Rooted in Howard Gardner's Multiple Intelligence theory (1983), this curriculum recognizes the diverse intelligences of learners by accommodating varied ways of learning, remembering, performing and understanding. Additionally, John Dewey's Social Constructivism Theory informs the curriculum, emphasising an experiential and participatory approach that empowers learners to articulate their talents, thoughts and feelings.

The curriculum is organised into three strands: Foundations of Creative Arts and Sports, Creating and Performing in Creative Arts and Sports, and Appreciation in Creative Arts and Sports. The curriculum places emphasis on developing fine, gross motor and utilitarian skills, thus fostering lateral thinking, honing problem-solving abilities, encouraging complex analysis, and nurturing critical thinking skills, all contributing to holistic learner development.

A pivotal aspect of the curriculum is the integration of Information and Communication Technology (ICT) into the learning process. Proficiency in digital skills is emphasised to align with contemporary educational needs. Moreover, elements of entrepreneurship have been embedded in the curriculum to acquaint learners with potential careers in the creative industry, reflecting a forward-looking approach.

This learning area aims at giving learners with Hearing Impairment an opportunity to actualize talent in Sports, Visual Arts, and Performing Arts. Since these learners have challenges with presentations using voice or oral communication, there is need to adapt the curriculum to address those challenges. Adaptations, suggestions and recommendations made include; guiding the hard of hearing to use 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, sound or voices ought to be amplified. Audio-visual learning resources, such as video clips, should be accompanied with signing or captions.

In Sports, adaptations have been made to allow the learner to interpret the rules, concepts and to support each other while performing the skills. The rules should be interpreted in every sporting activity. During officiation, the instructor is advised to use a whistle, start or stop lights and flags (red, green, yellow and white) to indicate a fault or a score or procession. This will enable the learner to observe the rules and regulations of the game for safety and acquisition of the desired skills.

In performing arts, adaptation of content such as pitch, melody, rhythm and any other item that requires the use of voice will vary depending on the nature and the degree of hearing loss. For example, a learner who is classified as having profound pre-lingual hearing loss may require the use of body percussion, instrumentation, observation and imitation only while interacting with learning experiences. It is thus advisable that learners who are deaf work together with learners who are hard of hearing when carrying out learning experiences. Selection of music instruments must consider those that produce high sound vibrations that can be felt or heard by learners with hearing impairment.

For the learner with hearing impairment to benefit fully in this learning area, Use of Total Communication is highly recommended. This will expose learners to multiple ways of presentation of learning experiences and aid in achieving learning outcomes.

The adaptations, suggestions and recommendations given are meant to build confidence that competences in Creative Arts and Sports can be achieved even by learners with hearing impairment. Nonetheless, they are not comprehensive and final. The teacher, as a facilitator of learning, is advised to make any other adaptations to suit learners without departing from the target learning outcomes.

The recommended learning experiences are designed to be learner-centred, employing experiential and inquiry-based methodologies. This approach aims to actively engage learners in the learning process, fostering deeper understanding and application of knowledge. This curriculum is aligned to the educational goals in Kenya, providing a comprehensive and structured framework for the progressive development of learners in the realms of Creative Arts.

Importantly, the curriculum lays a foundation for the acquisition of essential skills, preparing learners for a seamless transition to the Arts and Sports Science pathway at the Senior School level.

SUBJECT GENERAL LEARNING OUTCOMES

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

1. Explore individual abilities in Creative Arts and Sports to nurture talent for self expression and personal development.
2. Exhibit positive intrapersonal and interpersonal skills of communication during activities in Creative Arts and Sports.
3. Cultivate social values, moral principles in Creative Arts and Sports for peaceful coexistence.
4. Manage resources in the physical environment for sustainable development.
5. Promote health and wellness through participation in Creative Arts and Sports activities.
6. Embrace ethics and etiquette in producing Creative Arts and Sports items to enhance good citizenship
7. Participate in Creative Arts and Sports activities to appreciate Kenya's diverse cultures for harmonious coexistence.
8. Address Pertinent and Contemporary Issues through Creative Arts and Sports.
9. Apply digital skills in learning and production in Creative Arts and Sports.

SUMMARY OF STRAND AND SUB STRANDS

Strands	Sub Strands	Suggested Number of Lessons
1.0 Foundations of Creative Arts and Sports	1.1. Role of Creative Arts and Sports	8 lessons
	1.2. Components of Creative Arts and Sports	8 lessons
2.0 Creating and Performing in Creative Arts and Sports	2.1 Picture Making	10 lessons
	2.2 Rhythm	10 lessons
	2.3 Athletics and Montage	12 lessons
	2.4 Melody	10 lessons
	2.5 Netball	12 lessons
	2.6 Multi Media Art	10 lessons
	2.7. Descant Recorder	10 lessons
	2.8 Verse	10 lessons
	2.9 Volleyball	12 lessons
	2.10 Kenyan Folk Dance	10 lessons
	2.11 Indigenous Kenyan craft - Basketry	10 lessons
OPTIONAL (Do One) Either Swimming Or Kenyan Indigenous Game	2.12.1 Swimming (Optional)	10 lessons
	2.12.2 Kenyan Indigenous Game (Optional)	10 lessons
3.0 Appreciation in Creative Arts	3.1 Analysis of Creative Arts and Sports	8 lessons

and Sports		
Total Number of Lessons		150 Lessons

NOTE:

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

STRAND 1.0: FOUNDATIONS OF CREATIVE ARTS: INTRODUCTION TO CREATIVE ARTS AND SPORTS

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<p>1.0 Foundations of Creative Arts and Sports</p>	<p>1.1. Roles of Creative Arts and Sports</p> <p>(8 lessons)</p> <ul style="list-style-type: none"> ● <i>Roles of Creative Arts and Sports</i> ● <i>Creating a Storyboard</i> 	<p>By the end of the Sub Strand, the learner should be able to:</p> <p>a) sign the terms and concepts related to role of creative arts and sports for effective communication</p> <p>b) describe the roles of Creative Arts and Sports in society,</p> <p>c) make a storyboard highlighting the roles of Creative Arts and Sports in society,</p> <p>d) appreciate the role played by Creative Arts and Sports in society.</p>	<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 the roles of creative arts and sports such as cohesion, identity, culture preservation, health, patriotism, entertainment. ● In purposive groups, guide learners to brainstorm and outline the social (cohesion, Identity, Culture preservation, health, citizenship, patriotism, entertainment) and economic (eradicating poverty, creating employment) roles of Creative Arts and Sports in society, ● In purposive groups, guide learners to collect and cut the pictures of Creative Arts and Sports activities creatively. ● In purposive groups, guide learners to prepare the surface by painting (splattering, wash). ● In purposive groups, guide learners to use the pictures collected to make a photographic storyboard by pasting them on the painted surface. ● In purposive groups, guide learners to decorate the storyboard with found beads or any other creative materials. 	<p>Why is Creative Arts and Sports important in society?</p>

			<ul style="list-style-type: none"> ● In purposive groups, guide learners to display the storyboard in the classroom, make observations and give each other feedback. 	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and Collaboration: The learner, through exploration in their groups will articulate the role of creative arts and sports, using communication skills. ● Critical Thinking and Problem Solving: The learner evaluates social and economic perspectives to identify societal roles of Creative Arts and Sports. ● Citizenship: The learner fosters a sense of civic responsibility and appreciates the role of creative Arts and Sports in contributing positively to the society. ● Creativity and Imagination: The learner skillfully pastes pictures and decorates the storyboard created on roles of Creative Arts and Sports. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Unity: The learner, in explaining the role of Creative Arts and Sports, fosters a sense of togetherness, peace and collaboration in a diverse society. ● Responsibility: The learner acquires a sense of duty in the collaborative process of making a photographic storyboard and cleaning the working surfaces after the tasks. 				
<p>Pertinent and Contemporary Issues (PCIs):</p> <ul style="list-style-type: none"> ● Poverty Eradication: The learner acquires skills for creating art works for sale and productions as they explore economic role of Creative Arts and Sports ● Decision Making Skills: In exploring the roles of Creative Arts and Society, the learner develops problem solving and resolution skills to societal challenges. 				
<p>Link to other Learning areas:</p> <ul style="list-style-type: none"> ● Agriculture and Nutrition: The roles of Creative Arts and Sports in society include issues such as personal well-being, health, and lifestyle choices. ● English: The learner enhances English language proficiency by articulating the roles of Creative Arts and Sports in society. 				

- **Social Studies:** The learner gets insights into the cultural, historical, and societal roles of Creative Arts and Sports, fostering a deeper understanding of human behaviour in the society.

Suggested learning resources.

Manilla paper

Colours

ICT devices

cutting tools

found/recycled materials

Textbooks on the history and significance of creative arts and sports

Videos showcasing the evolution and cultural importance of creative arts and sports in Kenya

Guest speakers, such as local artists and athletes, for interactive sessions

Field trips to museums, art galleries, and sports facilities

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
1.0 Foundations of Creative Arts and Sports	1.2. Components of Creative Arts and Sports (8 lessons) <ul style="list-style-type: none"> ● Elements of a Verse ● Endurance and agility components of fitness ● Pitch: Bass staff, G major, piano keyboard, accidentals, middle C ● Keyboard: accidentals, middle C ● Rhythm: semibreve, minim, crotchet, quaver ● Elements of dance 	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 the components of creative arts and sports for effective communication, b) describe elements of Verse, c) perform activities that enhance endurance and agility in fitness, d) write note values on the bass staff, e) name pitches on the bass staff, f) group music notes in simple time 3 4 g) constructing the scale of G major on a staff, h) appreciate the basic elements of Creative Arts and Sports. 	<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 the components of creative arts and sports such as character, theme, setting, fitness, endurance, agility. ● In purposive groups, guide learners to read sample verses to discuss elements of verse <i>character, theme, setting</i>. ● In groups, guide learners to watch an actual or virtual fitness session to perform activities showing endurance and agility. ● In purposive groups, guide learners to demonstrate fitness activities that enhance endurance and agility. ● In purposive groups, guide learners to practise activities that enhance endurance and agility using music. ● In pairs, guide learners to draw the bass staff and name lines and spaces including ledger lines, 	What are the components of Creative Arts and Sports?

			<ul style="list-style-type: none"> ● In pairs or groups, guide learners to draw the piano keyboard and relate to the bass staff. ● In purposive groups, guide learners to construct the name pitches on the bass staff. ● In pairs, group music notes in 3 4 time and master the beats. ● In purposive groups, guide learners to construct the scale of G major on a staff. ● In purposive groups, guide learners to write the scale of G major on both treble and bass staff. 	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> ● Self-Efficacy: The learner gains new knowledge on elements of Creative Arts and Sports, confidence building the learner's confidence in their abilities. ● Digital Literacy: The learner uses digital tools for graphic design or virtual art platforms, they hone their digital skills by incorporating technology into the creation and presentation of visual art. ● Communication and Collaboration: The learner hones their teamwork skills, during group fitness activities, fostering a supportive workout environment. ● Learning to Learn: The learner hones the research and adaptation skills, while seeking information on various fitness components and exploring diverse exercise routines facilitating continuous improvement. ● Digital Literacy: The learners enhance proficiency in utilising digital resources for musical exploration while using digital tools for sheet music, tuning apps, or virtual rehearsals. ● Communication and Collaboration: The learner Participates in group art projects, they hone their learner's ability to effectively communicate artistic ideas and collaborate with peers. 				

Values:

- Love: The learner expresses genuine enjoyment and affection for fitness activities, demonstrating a love for maintaining a healthy lifestyle.
- Unity: The learner Collaborates with peers during group fitness sessions, fostering a sense of unity and mutual support among participants.
- Respect: The learner respects the diverse musical influences within a group, acknowledging and valuing the individual contributions of each musician.
- Patriotism: The learner describes elements of local folk dances with a sense of cultural pride, contributing to a patriotic celebration of diverse cultural expressions.

Pertinent and Contemporary Issues (PCIs):

- Identifying and nurturing gifts and talents: The learner identifies different categories of Creative Arts and Sports to explore own talents.
- Financial Literacy: The learner outlines economic roles of Creative Arts and Sports in the society.

Link to other learning areas:

- Mathematics: The learner applies mathematical concepts when using calculations for measuring heart rate.

Suggested learning resources.

Found materials

Sample pictures

Videos

Keyboard

Open field

Charts and diagrams illustrating the various components

Online articles explaining the role of each component in creative arts and sports

Hands-on activities to engage students in experiencing different components

Assessment Rubric for Foundations of Creative Arts and Sports

Level Indicator	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to explain the role of Creative Arts and Sports Social: (cohesion, identity, culture preservation, health, citizenship, patriotism, entertainment). Economic: poverty eradication and creating employment	Explains the 9 roles of Creative Arts and Sports in detail.	Explains the 9 roles of Creative Arts and Sports.	Explains 4-8 roles of Creative Arts and Sports.	Explains less than 4 roles of Creative Arts and Sports.
Ability to execute components of Creative Arts and Sports: (Elements and principles of Visual Arts (dominance, proportion), components of fitness (<i>endurance and agility</i>) elements of Music (<i>naming pitches on the bass staff, grouping music notes in ³time, constructing the ₄ scale of G major on a staff</i>) elements of dance (body, action, space, time, energy)	Executes the 12 components of Creative Arts and Sports skilfully and with ease.	Executes the 12 components of Creative Arts and Sports accurately and/or correctly.	Executes 5-11 components of Creative Arts and Sports with minor flaws and/or inconsistencies	Executes less than 5 components of Creative Arts and Sports with flaws and/or inconsistencies

STRAND 2.0: CREATING AND PERFORMING IN CREATIVE ARTS AND SPORTS

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<p>2.0 Creating and Performing</p>	<p>2.1 Picture Making (10 lessons) -Drawing -Painting</p>	<p>By the end of the sub strand, the learner should be able to:</p> <ol style="list-style-type: none"> sign terms and concepts related to drawing and painting for knowledge acquisition, discuss shape, colour and dominance as elements and principles of Visual Arts, classify complementary colours on a colour wheel, illustrate a colour gradation strip for colour contrast, create a still life drawing composition for skill acquisition, make a still life painting composition for skill acquisition, appreciate the use of elements and principles of Visual Arts in Picture Making, 	<ul style="list-style-type: none"> ● The learner is guided to sign terms and concepts related to drawing and painting such as: <i>principles of visual arts, elements of visual arts, shape, colour, dominance, colour wheel, gradation strip, colour contrast, complementary colours</i> while seated in an appropriate seating arrangement suitable for signing. ● In purposive groups, learners explore virtual and actual sample pictures to analyse elements and principle of Visual Art focusing on; <i>shape, colour and dominance,</i> ● In purposive groups, learners mix and paint a colour wheel to represent primary, secondary and tertiary colours. ● In purposive groups, learners mix and paint a colour wheel to represent the three sets of complementary colours. ● Individually, the learner paints line strip using a pair of complimentary colours to study colour contrast, ● Learners are guided to observe and sketch a setup of forms/ shape focusing on grouping of the forms through 	<ol style="list-style-type: none"> Why is dominance important in a Visual Arts work? How is dominance created using colour?

			<p>overlapping to create dominance, (<i>at least 3 forms</i>).</p> <ul style="list-style-type: none"> ● Individually, the learner is guided to paint a thin wash using brush stroke technique to create background. ● Learners paint the still life using complimentary colours focusing on: colour contrast to create dominance. ● Learners display and talk about their own and other pictures. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and Collaboration: The learner communicates effectively when discussing elements of Visual Arts, engaging in collaborative activities like analysing artworks and sharing insights with peers. ● Critical Thinking and Problem Solving: The learner employs critical thinking skills as they create still life compositions, solving visual problems related to colour contrast, dominance, and symbolism. ● Creativity and Imagination: The learner demonstrates creativity and imagination in the selection and application of colours, shapes, and compositions when engaging in picture-making activities. ● Learning to Learn: The learner actively engages in the process of learning about Visual Arts, seeking information, exploring techniques, and adapting their approach based on acquired knowledge. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Responsibility: As the learner makes choices and considerations on the impact of colours, shapes, and compositions on the overall message conveyed in their artwork. ● Patriotism: The learner celebrates and preserves their cultural heritage through visual expression. ● Respect: The learner appreciates the richness of different visual languages and cultural influences 				
<p>Pertinent and Contemporary Issues (PCIs): Hygiene issues: The learner is aware of hygiene as they clean painting tools after use.</p>				

Link to other learning areas:

- English and Kiswahili: The learner communicates artistic ideas in language, fostering proficiency in both English and Kiswahili languages when discussing visual concepts.
- Integrated Science: The learner connects the classification of complementary colours to scientific principles related to light and optics, bridging the gap between art and science.

Suggested learning resources

Art supplies: drawing paper, pencils, colour pencils, paints, etc.

Art tutorials and demonstrations

Examples of famous paintings and artists

Classroom exhibitions of students' artwork

Virtual platforms for drawing and painting resources such as video clips supported by assistive technologies for the hearing impaired

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
2.0 Creating and Performing	2.2. Rhythm (10 lessons) <ul style="list-style-type: none"> ● Composing four-bar rhythms ● Rhythmic patterns in 3 4 time 	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 effective communication, b) describe 3 4 time in music, c) compose a four-bar rhythmic patterns in 3 4 time, d) perform four-bar rhythmic patterns in 3 4 time, e) appreciate rhythm as a means of coordination of movements in performances. 	<ul style="list-style-type: none"> ● The learner is guided to sign terms and concepts related to rhythm such as: <i>rhythmic patterns, time signature, bar</i>, while seated in an appropriate seating arrangement that supports signing. ● In purposive groups, learners who are hard of hearing listen to, sing or play familiar tunes in 3 4 time to describe the rhythmic patterns, while the Deaf observe and perform by clapping or tapping created rhythms of familiar tunes. ● In purposive groups, learners who are hard of hearing listen to rhythmic patterns in 3 4 time and identify the main beat, while Deaf observe the created rhythms and identify the main beat. ● In groups, learners explore rhythmic games to recognize rhythms in 3 4 time. ● In purposive groups, learners group notes in 3 4 time. ● Learners who are hard of hearing are guided to write rhythmic patterns on monotone from dictation, while the Deaf write the patterns from observing 	<ol style="list-style-type: none"> 1. How does one acquire the skill of composing rhythm in music? 2. What is the role of music in day to day life?

			<p>a rhythmic performance done through clapping, tapping and reciting.</p> <ul style="list-style-type: none"> ● In purposive groups, learners compose and write rhythmic patterns on monotone inserting bar lines. ● In purposive groups, learner tap or clap four-bar rhythmic patterns in 3 4 time as they recite the corresponding French rhythm names. ● In purposive groups, learner are guided to improvise rhythmic patterns in 3 4 time to accompany body movements. 	
<p>Core competencies</p> <ul style="list-style-type: none"> ● Creativity and imagination: achieved when the learner formulates rhythmic patterns in 3 4 time to accompany body movements. ● Critical thinking and problem solving: developed as the learner creates, represents and interprets rhythm using notation signs. ● Communication and collaboration: the learner works collaboratively, listening to each other and speaking articulately as they come up with ideas on how to create rhythmic patterns. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Responsibility: the learner develops skills of self-drive and accountability while creating and performing rhythms in 3 4 time. ● Social Justice: the learner acquires fairness while playing rhythm games with others. ● Unity: the learner works in harmony with others while creating and performing rhythms on monotone. ● Integrity: the learner is equipped with the value of honesty as they interact with already created rhythmic patterns and create their own original ones, devoid of plagiarism. 				
<p>Pertinent and Contemporary Issues (PCIs): Safety and security: learners handle instruments such as scissors carefully to avoid hurting themselves when creating materials for playing rhythm games.</p>				

Link to other Learning areas:

- Mathematics: Identifying mathematical elements in rhythm, such as beats and timing, connects to mathematical concepts. The learner may analyse and quantify aspects of rhythmic creation.
- Integrated Science: Experimenting with the properties of sound during improvisation connects to integrated science. The learner may explore the scientific aspects of creating different rhythmic sounds.

Suggested learning resources

Instructional Videos supported by assistive technologies for the hearing impaired

Interactive Worksheets

Notation Software Tutorials

Interactive Notation Apps

Printable Rhythm Worksheets

Improvisation Guides

Improvisation Exercises

Music Games

Relevant charts displaying rhythmic patterns

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
2.0 Creating and Performing	2.3 Athletics and Montage (12 lessons) <ul style="list-style-type: none"> ● Middle distance races ● Montage 	By the end of the Sub Strand, the learner should be able to; a) sign terms and concepts related to athletics and montage for effective communication, b) discuss characteristics of a montage composition, c) perform middle distance skills for mastery, d) create a montage composition inspired by athletes running, e) acknowledge own and others' effort in middle distance running and montage for enjoyment.	<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 and montage such as start, short, middle, long distances. ● In purposive groups, guide learners to observe actual or virtual images of middle distance running races. ● In purposive groups and in appropriate seating arrangements, guide learners to observe demonstration on start and running skills in middle distance races. ● In purposive groups, guide learners to practise the skills in middle distance races. ● In purposive groups, guide learners to explore actual or virtual samples of montage to take note of the characteristics; use of pictures, overlapping of pictures. ● In pairs, guide learners to collect an assortment of photos. ● In purposive groups, guide learners to create a montage of runners(athletes) with focus on the subject, posture and centre of interest, finishing and presenting creatively. 	<ol style="list-style-type: none"> 1. Why do you perform photomontage? 2. How do running techniques affect performance in middle distance races?

			<ul style="list-style-type: none"> ● In groups, guide learners to display and critique own and others' montages. 	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> ● Critical Thinking and problem solving: The learner fosters critical thinking skills while critiquing others' photomontages. ● Learning to Learn: The learner embraces the challenge of creating montages, observing learners and demonstrating running skills. ● Creativity and Imagination: The learner creates and presents an artistic photomontage composition of athletes running. ● Digital Literacy: The learner employs digital tools to observe photomontage and athletes running. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Responsibility: The learner takes responsibility for ensuring a clean environment around the working areas as they create the photomontage. ● Respect: The learner acknowledges the diverse backgrounds and abilities of each other, demonstrating respect for individual differences in performing skills in middle distance running. ● Patriotism: The learner shows patriotism by sharing experiences of running middle distance races and representing the school and appreciates athletes of national level in the process of making the photomontage. 				
<p>Pertinent and Contemporary Issues PCIs:</p> <ul style="list-style-type: none"> ● Self-awareness: Learners boost their self-esteem as they participate in athletic activities ● Safety and security: Learners observe safety while participating in running drills. ● Gender issues: Learners appreciate peers from different cultural backgrounds, and gender as they choose different gender on the photomontage composition. ● Environmental Sustainability: Learners recycle found materials to use in creating the photomontage composition. ● Global Citizenship: The learner appreciates local and international athletes in the process of making photomontage. 				
<p>Link to other learning areas:</p> <ul style="list-style-type: none"> ● English: The learner enhances English language skills by articulating comprehensive descriptions of photomontage. This includes the use of appropriate terminologies. 				

- Mathematics: Learners describe middle distance races involving understanding and quantifying elements such as speed, time, and distance, fostering connections with mathematical concepts and measurements.

Suggested learning resources.

Athletic equipment: cones, hurdles, shot puts, etc.

Space for running and field activities

Montage creation materials: scissors, glue, magazines, and newspapers

Videos demonstrating athletic techniques and montage creation

Outdoor activities promoting physical fitness and montage creation

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
2.0 Creating and Performing	2.4. Melody (10 lessons) <ul style="list-style-type: none"> ● <i>Question and answer phrases in a melody</i> ● <i>4-bar melodies in G Major and 3 4 time.</i> ● <i>Extending a melody using exact repetition, and varied repetition,</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 melody in preparation for creating melody, b) describe methods of creating a melody, c) compose a 2-bar answering phrase to a given 2-bar opening phrase, d) compose a 4-bar melody in G Major, e) perform simple pieces of music in G Major, f) value the use of melody in Creative Arts and Sports. 	<ul style="list-style-type: none"> ● The learner is guided to sign terms and concepts related to melody such as: <i>melody, compose, phrases in a melody, exact repetition, varied repetition</i>, while seated in an appropriate seating arrangement to support signing. ● In purposive groups, learners who are hard of hearing, fitted with hearing aids, sing familiar tunes using tonic sol-fa to describe methods of extending a melody, while the Deaf sign sing familiar tunes and perform solfa syllables of the familiar tunes using hand signs. ● In purposive groups, learners who are hard of hearing, fitted with hearing aids, listen to or sing familiar tunes in 3 4 time and tap the main beat., while the Deaf observe the solfa syllables and and the tempo of performance to identify the main beat. ● In purposive groups, learners are guided to improvise 2-bar answering phrases to given opening phrases in 3 4 time, using either exact repetition or varied repetition. ● In purposive groups, learners create a four-bar melody in G major, in 3 4 time, 	How can a melody be extended to make it interesting?

			<p>with intervals not exceeding a major perfect 4th.</p> <ul style="list-style-type: none"> ● In purposive groups, learners are guided to add phrase marks to four-bar melodies. ● In pairs, learners who are hard of hearing, fitted with hearing aids sight read the melodies composed using voice/descant recorder/any other western instrument, while the Deaf perform the melodies using hand signs. ● In purposive groups, learners use a digital device to notate and play back composed melodies. ● In groups, learners perform and record composed melodies and share with others for feedback, 	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> ● Self-efficacy: the learner gains confidence by composing and notating four-bar melodies in 3 4 time. ● Learning to Learn: the learner, through composing four-bar melodies in 3 4 time, demonstrates a capacity to learn and adapt to songwriting and instrumental music composition in different musical styles. ● Communication and Collaboration: the learner engages in effective communication to express their musical ideas during the process of explaining how variation is achieved in melody writing. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Integrity: the learner upholds integrity by creating original melodies, respecting others' intellectual property, and acknowledging influences on their compositions. ● Respect: the learner gives feedback using respectful language, valuing diverse perspectives and contributions made to their own melodies. 				

Pertinent and Contemporary Issues PCIs:

- Citizenship Education: demonstrated as the learner makes reference to songs and pieces of music from local and international spaces.
- Safety and Security: achieved when the learner observes cyber security and safety as they explore online spaces and other spaces for guidance on melody writing.

Link to other learning areas:

- Mathematics: Musical composition involves mathematical concepts such as rhythm, timing, structure/symmetry, that a learner applies to intervals, time signature and note values in creating melodies.
- English and Kiswahili: the learner enhances language skills by articulating the principles of melodic variation in both English and Kiswahili.
- Social Studies: the learner cultural influences on melody writing and musical composition provides opportunities to explore social studies aspects related to music, fostering cultural awareness.

Suggested learning resources

Musical instruments: keyboards, guitars, etc.

Sheet music and musical notation resources

Listening sessions featuring different melodies and genres

Group singing and composition exercises

Video clips featuring different performances of hand signs with assistive technologies for the hearing impaired

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
2.0 Creating and Performing	2.5 Netball (12 lessons) Passes <i>(Overhead pass, Chest pass)</i> Footwork <i>(landing, pivoting)</i> Dodging and marking	By the end of the Sub Strand, the learner should be able to: a) sign terms and concepts related to netball for effective communication, b) describe the execution of different passes in Netball, c) perform passes in netball for skill acquisition, d) execute dodging and marking in Netball for skill development, e) perform footwork skills in Netball game situation f) appreciate teamwork in application of Netball skills for fun and enjoyment.	<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 netball such as overhead pass, chest pass, dodging, marking, landing pivoting. ● In groups, guide learners to observe a virtual or actual Netball game for analysis of skills ● In groups and in appropriate seating arrangements, guide learners to observe demonstrations on execution of overhead and chest pass skills. ● In purposive groups, guide learners to practice overhead and chest pass skills. ● In groups and in appropriate seating arrangements, guide learners to observe demonstrations on dodging and marking with peers. ● In purposive groups, guide learners to practise dodging and marking skills in Netball with peers. 	<ol style="list-style-type: none"> 1. What is the importance of dodging and marking skill in a game of Netball? 2. What footwork options does a player have after landing with a ball in a Netball game?

			<ul style="list-style-type: none"> ● In groups, guide learners to demonstrate landing and pivoting, footwork skills in Netball, ● In purposive groups, guide learners to practice footwork skills while observing safety. ● In small teams, play a mini Netball game and apply overhead pass, chest passes, dodging, marking and footwork skills.while observing rules of the netball game ● Use whistles for the hard of hearing and flags for the learners who are Deaf to indicate faults or a score.. 	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> ● Learning to Learn: the learner analyses and demonstrates the skills of Netball passes, footwork, dodging and marking. ● Communication and communication: The learner communicates when practising different passes and shares ideas on the different Netball skills with peers. ● Digital Literacy: The learner strengthens digital literacy through accessing information virtually to execution of netball skills. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Unity: The learner values each other's effort while playing a Netball mini game collaboratively. ● Integrity: The learner prioritises fair play during skill acquisition in Netball games. 				

Pertinent and Contemporary Issues PCIs:

- Health promotion issues: The learner gains physical fitness through performance and practise in Netball for prevention of lifestyle diseases.

Link to other learning areas

- Mathematics: *Passing the ball involves quick calculations of distances and angles. The learner applies mathematical concepts to determine the most efficient paths and angles, reinforcing practical mathematical application.*

Suggested learning resources.

Netball equipment: balls, goalposts, bibs, etc.

Netball rules and strategies

Videos of netball matches and demonstrations

Practical sessions for netball skills and gameplay

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
2.0 Creating and Performing	2.6 Multi Media Art (10 lessons) <ul style="list-style-type: none"> ● <i>Tie and dye (diamond and pleating),</i> ● <i>Batik (crackled and textured effects)</i> 	By the end of the Sub Strand, the learner should be able to; a) sign terms and concepts related to multi media art for effective communication, b) identify techniques in tie and dye and batik, c) prepare materials for use in tie and dye and batik, d) decorate a fabric using tie and dye technique, e) decorate a fabric using batik technique, f) appreciate resist methods of decorating fabric	<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 multimedia art such as dye, wax, batik. ● In purposive groups, guide learners to research and analyse tie and dye, and batik in fabric decoration with focusing on; definition, materials (dyes, wax), techniques/process. ● In purposive groups, guide learners to source and prepare a recyclable cotton fabric by washing and ironing. ● In groups collaboratively, prepare natural dye from the environment/source artificial dye with emphasis on; pigment, fixatives. ● In purposive groups, guide learners to tie and dye to decorate a fabric in two colours (diamond and pleating). ● In purposive groups, guide learners to prepare wax for batik from recyclable candle wax and beeswax. ● In purposive groups, guide learners to batik the fabric using; cracked and textured techniques to make a mat. ● In groups collaboratively, decorate a fabric 	Why is decorating a fabric important?

			<p>with either tie and dye/ batik to make a curtain,</p> <ul style="list-style-type: none"> ● Individually, finish the fabric appropriately by dewaxing, ironing and trimming, ● Use voice projection for learners who are hard of hearing, sign and fingerspell for learners who are Deaf. 	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> ● Learning to Learn: The learner analyses tie and dye, and batik as resist technique in decorating a fabric as observed. ● Communication and collaboration: The learner work collaboratively to prepare natural dye from the environment/source artificial dye. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Love: Learner portrays a caring attitude while working together in decorate a fabric using tie and dye techniques ● Responsibility: 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: Learner talks about own and others work in a just manner ● Environmental conservation: Learner sources materials such as recyclable fabrics, tying/stitching/pasting. 				
<p>Link to other learning areas</p> <ul style="list-style-type: none"> ● Integrated Science: The learner employs the concepts of fabric and waxing learnt in the processes of dying 				
<p>Suggested learning resources. Art supplies: stencils, printing ink, rollers, etc. Tutorials on stencil printing techniques Examples of motif and repeat pattern designs Student projects creating stencil-printed artworks with repeat patterns</p>				

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
2.0 Creating and Performing	2.7 Descant Recorder (10 lessons) <ul style="list-style-type: none"> ● Techniques of playing a descant recorder: <i>fingering, pinching, slurring, embouchure, tonguing, blowing,</i> ● Melodies in G Major ● Performance direction: repeat (<i>da capo al fine, dal segno al fine</i>), ● Technique poster 	By the end of the sub strand, the learner should be able to: <ul style="list-style-type: none"> ● sign terms and concepts related to descant recorder for effective performance, ● explain techniques of playing a descant recorder, ● interpret performance directions on given pieces of music, ● perform simple melodies in G Major on a descant recorder, ● discuss qualities of a good card design ● practise calligraphy lettering for card design, ● design an invitation card for a musical performance, ● value playing music on the descant recorder or any other Western solo instrument. 	<ul style="list-style-type: none"> ● The learner is guided to sign terms and concepts related to descant recorder playing techniques such as: <i>fingering, pinching, slurring, embouchure, tonguing, blowing, performance direction</i>; repeat (<i>da capo al fine, dal segno al fine</i>), ● In purposive groups, learners read, and interpret <i>fingering charts</i> to play the notes G, A, B, C, D, E, F#, and G¹ on a descant recorder or any other Western solo instruments to master the fingering technique, ● Learners are guided to watch actual or virtual instrumental tutorials to demonstrate and explain techniques playing a descant recorder. ● In pairs, learners who are hard of hearing, fitted with hearing aids, sight play simple melodies on a descant recorder observing performance directions, while the Deaf imitate the playing of simple melodies on a descant recorder in pairs. ● Individually, learners who are hard of hearing perform simple solo pieces in ³/₄ 	<ol style="list-style-type: none"> 1. What is the importance of applying technique when playing instruments? 2. How do artistic illustrations enhance interpretation of music?

			<p>time, and in ABA, strophic or through composed form, on a descant recorder or any other solo instrument with appropriate playing technique, while the Deaf observe and practise by imitating how to lay simple pieces in ABA.</p> <ul style="list-style-type: none"> ● In groups, learners search virtual sources for samples of multimedia invitation cards to study the use of qualities of card design. (<i>layout, lettering, image and colour</i>). ● Individually and in pairs, learners practise calligraphy writing of simple words considering; spacing and stylizing letters. ● In purposive groups, learners design a one-fold window invitation card for a music performance with focus on; (<i>layout, message, simple image (optional), colour</i>). ● Learners are guided to embellish with paper craft and found objects, ● In groups, learners display and talk about their own and others' work. ● Learners comment on each other's posters and performance technique. 	
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Core Competencies to be developed:

- Collaboration: the learner listens and speaks effectively and works with peers and instructors, sharing insights into the techniques of playing a descant recorder or solo instrument, and in making the playing technique poster,
- Digital Literacy: the learner employs digital tools to design and create a digital playing technique poster.
- Creativity and Imagination: the learner creates a visually appealing poster depicting a musician playing a descant recorder or another Western instrument.
- Learning to Learn: the learner plays technical exercises and applies the technique of *legato* and *staccato* and exhibits a capacity to adapt playing styles, and integrate acquired knowledge to tackle future creation and performance challenges in their musical practice.
- Self-Efficacy: the learner demonstrates their confidence and competence in executing a musical performance, creating melody and making a technique poster.

Pertinent and Contemporary Issues PCIs:

- Citizenship Education: the learner develops global citizenship by playing Western solo musical instruments and by using Western music notation.
- Social Cohesion: as a learner appreciates constructive criticism during poster making, melody creation, rehearsals and presentations for harmonious existence.

Link to other Learning areas

- Mathematics: the act of performing a solo piece involves understanding and applying rhythmic patterns, which are related to mathematical concepts such as timing, beats, and sequences.
- Integrated Science: learning to tune and play a musical instrument involves understanding the physics of sound production. Integrated science principles can be applied to comprehend how sound waves are created and transmitted.

Suggested learning resources.

Descant recorders for students

Sheet music and recorder tutorials

Videos featuring descant recorder performances with assistive technologies for the hearing impaired

Group sessions for practising and performing descant recorder music

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<p>2.0 Creating and Performing</p>	<p>2.8 Verse (10 lessons)</p> <ul style="list-style-type: none"> ● <i>Writing a verse</i> ● <i>Performing a verse</i> 	<p>By the end of the Sub Strand, the learner should be able to:</p> <ul style="list-style-type: none"> ● sign words and phrases related to verses for effective communication, ● describe language use in verse, ● compose a verse to address an issue in society, ● perform a verse before an audience, ● acknowledge the use of verse as a means of communication. 	<ul style="list-style-type: none"> ● The learner is guided to sign words and phrases related to verses such as: <i>imagery, sound, diction, line, stanza, simile, metaphor, personification, alliteration, repetition,</i> while seated in an appropriate seating arrangement that supports signing. ● In groups, learners read sample scripts to discuss language use and format of verse: imagery (<i>vivid description, simile, metaphor and personification</i>), sound (<i>alliteration, rhyme and repetition</i>), diction, line, stanza, ● In purposive groups, learners explore a societal issue that can be addressed through verse. ● In purposive groups, learners develop the idea into a verse structure. ● Learners draft and edit the piece into a verse in groups. ● Learners read a verse script to brainstorm the meaning and emotions conveyed. ● In purposive groups, learners rehearse the verse to internalise the script. ● Learners who are hard of hearing, fitted with hearing aids, use voice, body, space, and props to enhance message delivery, while the Deaf use signs, body, space, and props to enhance message deliver ● Individually, the learner who is hard of hearing is guided to recite the verse, as a solo performer or member of a group, before an audience, while the 	<ol style="list-style-type: none"> 1. How can verse performance be made interesting and memorable? 2. Why is it important to decorate props to be used for performance?

			<p>Deaf is guided to sign the verse as a solo performer or member of a group.</p> <ul style="list-style-type: none"> ● Learners are guided to reflect on individual performance based on feedback from other learners, ● Learners record experiences onto a journal. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Self-efficacy: the learner builds self-confidence and esteem through creation and performance of verse. ● Citizenship: the learner relates with positive qualities created in the persona. ● Creativity and imagination: the learner composes a verse script and makes props for use in verse delivery. ● Critical thinking and problem solving: the learner finds solutions to conflicts in verse and relates them to real life situations. ● Communication: the learner develops writing and speaking skills through creation and performance of verse. ● Collaboration: the learner works with others in rehearsals and during performance. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Integrity: the learner creates own original verses without plagiarism. ● Social Justice: the learner takes the responsibility of entertaining and educating the public through verse. ● Love: the learner acquires the value of love from empathising with others based on the characters and messages from verse. 				
<p>Pertinent and Contemporary Issues (PCIs)</p> <ul style="list-style-type: none"> ● Mentorship: gained as the learner reflects on individual performance based on appraisal from other learners. ● Life skills education: the learner develops interpersonal relationships through verse performance. 				
<p>Link to other subjects:</p> <ul style="list-style-type: none"> ● English and Kiswahili: language acquisition for self-expression is developed as the learner scripts a verse. ● Social Studies: the learner creates verses which address social issues 				
<p>Suggested learning resources</p> <p>Poetry books and collections Examples of various poetic forms and styles Writing workshops and exercises for creating verse Poetry readings and performance Verses in sign language from virtual sources.</p>				

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
2.0 Creating and Performing	2.9 Volleyball (12 lessons) <ul style="list-style-type: none"> ● Service– <i>overarm serve</i> ● Volley skill 	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 volleyball for effective communication, b) identify the overarm serve in Volleyball game, c) serve the ball using overarm serve over a net, d) perform the volley for skill acquisition, e) appraise others’ efforts when applying serving and volleying skills in Volleyball. 	<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 volleyball such as overarm serve, volleying skills. ● In groups, guide learners to observe virtual or actual performances of a volleyball game and identify the overarm skills of serving the ball. ● In groups and in appropriate seating arrangements, guide learners to observe demonstrations on the skills of overarm serve in volleyball. ● In purposive groups, guide learners to practice overarm serve techniques in Volleyball games. ● In groups and in appropriate seating arrangements, guide learners to observe demonstrations on volleying skills in volleyball. ● In purposive groups, guide learners to practise volleying in Volleyball. ● In small groups collaboratively, guide learners to play a mini Volleyball game while observing rules of volleyball game and safety. 	How does the volley pass make the Volleyball game interesting?

			<ul style="list-style-type: none"> ● Individually apply skills learnt in a mini volleyball game and give each other feedback. ● Use whistles for the hard of hearing and flags for the learners who are Deaf to indicate faults or a score. 	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and collaboration: The learner collaborates with peers while playing a mini Volleyball game. ● Self-efficacy: Learners develop confidence as they execute the arm serve in Volleyball. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Respect: The learner appreciates own and others' performance in executing the arm serve and volleying skills. ● Social justice: The learner respects fellow peers as they demonstrate and practice the service and volleying in Volleyball. 				
<p>Pertinent and Contemporary Issues PCIs:</p> <ul style="list-style-type: none"> ● Health promotion issues: The learner participates in the physical activities thus acquiring fitness and good health. ● Self- awareness: The learner accepts their ability in learning new skills in Volleyball. 				
<p>Link to other learning areas ·</p> <ul style="list-style-type: none"> ● Integrated Science: The learner connects theoretical knowledge to practical application in sports as they move different parts of the body during physical activity. ● Mathematics: Executing serving skills involves quick calculations of distances and angles. The learner applies mathematical concepts to determine the most efficient paths and angles to serve the ball over the net. 				
<p>Suggested learning resources.</p> <ul style="list-style-type: none"> ● Volleyball equipment: balls, net, poles, etc. ● Volleyball rules and strategies ● Videos of volleyball matches and professional players ● Practical sessions for volleyball skills and gameplay 				

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<p>2.0 Creating and Performing</p>	<p>2.10 Kenyan Folk Dance</p> <p>(10 lessons)</p> <ul style="list-style-type: none"> ● Classification Community, <i>gender and age of participants, occasion, purpose, and themes,</i> ● Performing a folk dance ● Body makeup 	<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 related to kenyan folk dance for effective communication, b) classify folk dances from Kenyan communities, c) perform a folk dance from a Kenyan community, d) perform a folk dance from a Kenyan community, e) appreciate different cultures through performing folk dances from diverse Kenyan communities and casted masks 	<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 Kenyan folk dance such as title, theme, community, gender, occasion, dance, movements, props, costumes. ● In groups, guide learners to explore live or virtual folk dance performances from diverse Kenyan communities to <i>describe</i> and categorise them. ● In purposive groups, guide learners to select an appropriate folk dance from a given Kenyan community for performance. ● In groups, guide learners to watch actual or virtual performances of the selected folk dance to explore dance movements, singing, instrumentation, costumes, body make-up, props, mood, and context of performance and performers. 	<ol style="list-style-type: none"> 1. How do folk dances represent Kenyan culture? 2. Why do you perform folk dance?

			<ul style="list-style-type: none"> ● In purposive groups, guide learners to create a written or oral synopsis highlighting the title, theme, community, gender and occasion of performance, and function of dance. ● In small groups, take a role in performing a group folk dance before an audience. ● Individually, give feedback on your own and others' make-up and dance techniques. 	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and Collaboration: The learner enhances listening or signing and speaking or observing skills when classifying Kenyan folk dances in group activities. ● Learning to Learn: The learner acquires new knowledge about Kenyan cultural dances. This fosters a mindset of continuous learning. ● Critical Thinking and Problem Solving: The learner applies critical thinking and evaluation skills when classifying and selecting folk dances. ● Citizenship: The learner's participation in performance of Kenyan folk dances reflects a sense of cultural citizenship through preservation and celebration of Kenya's rich cultural heritage. ● Self-Efficacy: The learner builds a belief in own creative ability while engaged in body painting work and folk dance performance. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Respect: The learner, demonstrates respect for the diverse cultural expressions within Kenyan communities fostering an appreciation for the richness of cultural heritage and encourages tolerance. ● Peace: The learner collaborates with peers in a harmonious manner when doing body painting, and classification, creation and performance of Kenyan folk dances. ● Unity: The learner takes a role in the group devising, rehearsing and performing a folk dance thereby reinforcing a sense of togetherness. 				

- Patriotism: The learner participates in the performance of a Kenyan folk dance to exemplify patriotism by presenting and contributing to the visibility of Kenyan cultural traditions.

Pertinent and Contemporary Issues (PCIs):

- Safety and security: The learner observes safety when improvising, using paints and when dancing.
- Self Esteem: The learner displays and talks about own work during paint making and improvisation for body make-up.
- Education for sustainable development: The learner devises and performs a folk dance on a societal issue.

Link to other Learning areas:

- Mathematics: Folk dance involves patterns and rhythmic movements, the learner explores mathematical concepts related to sequences, patterns, and counting, enhancing their mathematical understanding.
- Social Studies: The learner explores traditions, rituals, and social structures embedded in the folk dances from Kenya.
- Agriculture and Nutrition: Costume acquisition aligns with Agriculture and Nutrition with regard to textile and clothing design, showcasing practical skills in artistic expression.
- English: The learner describes and classifies Kenyan folk dances using speaking or signing, writing skills, body painting and dancing to communicate non-verbally.

Suggested learning resources.

Collection of Kenyan folk dances
Lyrics and translations for understanding
Guest dancers or performers for live demonstrations
Classroom performances of Kenyan folk dances.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
2.0 Creating and Performing	2.11 Indigenous Kenyan Craft-Basketry (10 lessons)	By the end of the sub strand the learner should be able to; <ol style="list-style-type: none"> sign terms and concepts related to basketry as an indigenous Kenyan craft, identify basketry items made using coil techniques, prepare materials and tools for basketry, weave a mat/tray using the coil method, appreciate basketry as an indigenous craft in Kenya 	<ul style="list-style-type: none"> The learner is guided to sign terms and concepts related to basketry such as: <i>natural materials, recyclable materials, synthetic materials, coil technique, cutting, dyeing</i> among others while seated in an appropriate seating arrangement to support signing. Learners collaboratively, research, discuss and present in plenary focusing on; definition and practise in Kenya/Africa, materials and tools, coiling techniques. In purposive groups, learners source natural or recyclable synthetic materials for basketry taking care of the environment, Learners prepare the material appropriately by cutting, dyeing or any other process. Learners are guide to observe videos on coil techniques in basketry taking into account; process and pattern/colour. In purposive groups, learners use coil technique to make simple items such a mat/tray. Learners display and critique their own and others' basketry work. 	How does basket making contribute to the economic well-being of communities?
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> Critical Thinking and Problem Solving: The learner applies critical thinking to analyse and understand the intricacies of coil and twine techniques in basketry, developing problem-solving skills when faced with challenges during the preparation and weaving processes. Creativity and Imagination: The learner exercises creativity and imagination in the preparation and execution of coil and twine weaving, producing unique and visually appealing basketry items. Learning to Learn: The learner actively seeks and absorbs knowledge about basketry materials, tools, and techniques, demonstrating a commitment to continuous learning and skill development in this traditional craft. 				

Values:

- Integrity: The learner upholds integrity in the practice of basketry, ensuring honesty and authenticity in the use of materials and adherence to traditional techniques.
- Responsibility: The learner takes responsibility for the preparation of materials and tools, showcasing a sense of accountability in the initial stages of basketry.
- Respect: The learner respects the cultural significance of basketry as an indigenous craft in Kenya, valuing the traditional knowledge and techniques associated with this skill.
- Unity: The learner contributes to a sense of unity by appreciating basketry as a shared cultural practice, connecting with others through the exploration and discussion of coil and twine techniques.

Pertinent and Contemporary Issues (PCIs):

- Cultural Preservation: The learner engages with the pertinent issue of cultural preservation by actively participating in and appreciating basketry as a traditional craft, contributing to the safeguarding of cultural heritage.
- Sustainability: The learner may explore sustainable practices in basketry, considering eco-friendly materials and techniques, aligning with contemporary concerns about environmental impact.

Link to other Learning areas:

- English: The learner enhances their English language skills by articulating and discussing coil and twine techniques in basketry, developing the ability to convey technical information in a coherent manner.
- Mathematics: The learner applies mathematical concepts in the preparation of materials, ensuring precision and accuracy in measurements for successful basketry outcomes.
- Social Studies: The learner connects with social studies by delving into the cultural significance of basketry, understanding its role in the daily lives and traditions of communities in Kenya.

Suggested learning resources

Basketry materials: reeds, twine, needles, etc.

Tutorials on traditional Kenyan basketry techniques

Examples of Kenyan basketry designs

Student projects creating their basketry pieces

Resource persons

OPTIONAL SUB STRANDS

The learner **MUST** cover at least **ONE** of these areas:

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

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
2.0 Creating and Performing	2.12.1 Swimming (Optional) (10 lessons) <ul style="list-style-type: none"> ● Inverted Breaststroke ● Water treading 	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) explain the inverted breaststroke and water treading technique in swimming, c) perform water treading skill in swimming d) perform the inverted breaststroke technique in swimming for skill acquisition, e) combine the skills of water treading and inverted breaststroke for skill mastery f) acknowledge own and others' efforts while performing water treading and inverted breaststroke skills in swimming. 	<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 swim, water tread, breaststroke, swimming pool, swimming goggles, vests, floaters. ● In groups, guide learners to watch a virtual or actual performance of swimming and identify inverted breaststroke and water treading. ● In groups and in appropriate seating arrangements, guide learners to observe demonstrations on the inverted breaststroke. ● In purposive groups, guide learners to practice performing inverted breaststroke skills and establish rhythm. ● In groups and in appropriate seating arrangements, guide 	<ol style="list-style-type: none"> 1. How is inverted breaststroke used in life saving? 2. Why is water treading skill important?

			<p>learners to observe demonstrations on water treading.</p> <ul style="list-style-type: none"> ● In purposive groups, guide learners to practice water treading. ● In purposive groups, guide learners to practise progression from water treading to inverted breaststroke while observing; (<i>Safety</i>). ● In groups, observe others as they apply the skills of water treading and inverted breaststroke and give feedback. ● Use voice projection for the learners who are hard of hearing, signs and fingerspelling for the learners who are Deaf. 	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> ● Digital Literacy: The learner uses digital devices to access information related to inverted breaststroke and water treading skills. ● Learning to Learn: The learner seeks and receives feedback for improvement as they observe each other, reflects on their performance, and embraces opportunities for improvement in swimming. ● Communication and Collaboration: While practising swimming skills, the learner engages in effective communication with peers and instructors and receives feedback. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Integrity: The learner upholds principles of integrity by respecting the rules and guidelines of swimming. ● Responsibility: The learner takes responsibility for their safety and the safety of others by adhering to safety guidelines during swimming. 				

Pertinent and Contemporary Issues

- Health promotion issues: The learner enhances health and wellbeing through physical fitness attained during swimming.
- Life skills: The learner acquires survival skills in water safety.
- Learner support programmes: Learners are equipped with skills in swimming that can even be used as a recreational activity.
- Socio-economic and environmental issues: Learner is equipped with swimming skills and supports himself or herself with income from swimming competitions..

Links to other learning areas:

- Agriculture and Nutrition: Use of water for swimming and learning survival skills during swimming activities raises awareness of water conservation, connecting the learning outcomes to agricultural concepts related to resource management.
- English and Kiswahili: The learner enhances language skills as they describe body positions in swimming in both English and Kiswahili.

Suggested learning resources

Swimming pool access and safety measures

Swimming instructors or lifeguards

Swim gear: swimsuits, goggles, etc.

Swimming lessons and practice sessions

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
2.0 Creating and Performing	2.12.2 Kenyan indigenous games Tagging Optional (10 lesson)	By the end of the Sub Strand, the learner should be able to: <ol style="list-style-type: none"> a) sign vocabulary related to tagging as a Kenyan indigenous game for knowledge acquisition, b) identify types of indigenous tagging games played in Kenya, c) perform different indigenous tagging games for skill acquisition d) perform indigenous tagging games using musical rhythm for coordination e) appreciate the role played by indigenous tagging games for enjoyment. 	<ul style="list-style-type: none"> ● The learner is guided to sign words related to tagging as a game such as: tagging, tail, opponent, among others while seated in an appropriate seating arrangement to support signing. ● Learners watch virtual or live performance of indigenous tagging games and identify the types of games observed. ● Learners demonstrate skills in different indigenous tagging games while observing safety. ● Learners practise different indigenous tagging games while observing safety. ● In purposive groups, learners practise different indigenous tagging games with background musical rhythm. 	<ol style="list-style-type: none"> 1. How do indigenous tagging skills enhance physical fitness? 2. Why is tagging considered an indigenous game?

Core competency to be developed:

- Communication and Collaboration: the learner works with others in indigenous tagging games.
- Learning to learn: the learner acquires and masters skills in indigenous tagging games.

Values:

- Responsibility: the learner takes on different roles during indigenous tagging games.
- Unity: the learner works with others in indigenous tagging games

Pertinent and Contemporary Issues (PCIs):

- Safety: the learner observes safety rules when playing indigenous tagging games.
- Health and Fitness: the learner improves fitness through indigenous tagging games for a healthy lifestyle.

Link to other learning areas:

Mathematics: the learner keeps counting during indigenous tagging games.

Suggested learning resources

Traditional Kenyan game materials for tagging
Rules and instructions for the game
Resource persons

Level Indicator	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to describe creating and performing skills in Creative Arts and Sports. <i>3 (simple triple) time, characteristics of photomontage, variation techniques in melody netball passess, techniques of playing descant recorder, differentiating volleyball serves, format of a play script, body, classification of dances from Kenyan communities.</i>	Describes 8 aspects of creating and performing in Creative Arts and Sports accurately with examples.	Describes 8 aspects of creating and performing in Creative Arts and Sports accurately.	Describes 4-7 aspects of creating and performing in Creative Arts and Sports leaving out minor details.	Describes 4 or less aspects of creating and performing in Creative Arts and Sports leaving out major details.
Ability to create items in Creative Arts and Sports: <i>Compose rhythms, photomontage, compose melody, logo, poster, create a verse, devising a folk dance, body makeup. Paint a still life composition, draw a still life composition, make a graduation strip, decorate a fabric using batik, weave a mat/tray.</i>	Creates the 9 items in Creative Arts and Sports creatively and/or imaginatively.	Creates the 9 items in Creative Arts and Sports correctly and/or accurately.	Creates 5-8 items in Creative Arts and Sports with minor flaws and/ or inconsistencies.	Creates 4 or less items in Creative Arts and Sports with flaws and/ or inconsistencies.
Ability to perform specific forms of Creative Arts and Sports: <i>rhythmic pattern in 3-4 pattern, middle distance running skills, simple pieces of music in G major, chest passes and overhead pass in</i>	Performs the 13 items in Creative Arts and Sports with ease and/ or with precision.	Performs the 13 items in Creative Arts and Sports accurately and correctly.	Performs 6-12 items in Creative Arts and Sports with minor flaws and/ or inconsistencies.	Performs 6 or less items in Creative Arts and Sports with flaws and/ or inconsistencies.

<i>Netball, dodging and marking, footwork, solo piece in G major, overarm and jump serve in Volleyball, volley perform a verse, folkdance, tagging/swimming</i>				
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STRAND 3.0 APPRECIATION IN CREATIVE ARTS AND SPORTS: ANALYSIS OF CREATIVE ARTS AND SPORTS

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
3.0 Appreciation in Creative Arts and Sports	3.1 Analysis of Creative Arts and Sports (8 lessons) <ul style="list-style-type: none"> ● Criteria of examining each category ● Analysis of visual arts work, a verse, a netball game, ● a folk dance ● <i>origin, occasion, purpose, participants, media, structure, costumes, singing, instrumentation, style</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 analysis of creative arts and sports for skill acquisition, b) examine the criteria for evaluating Creative Arts and Sports, c) evaluate a 3D Visual art work, d) analyse a verse performance, e) analyse a netball game in line with the sports 	<ul style="list-style-type: none"> ● Learners are guided to sign terms and concepts related to analysis of creative arts and sports such as: ● brainstorm to interpret criteria for evaluating different categories of Creative Arts and Sports (netball, Kenyan folk dance, play and 3-D Arts), ● watch, listen to, read or observe selected Creative Arts and Sports performances for analysis, ● analyse a 3D artwork paying attention to: (-organisation of the 	Why is analysis an important skill in Creative Arts and Sports?

	<p>(solo, solo-response,, group) and messages</p>	<p>values</p> <p>f) analyse a folk dance from a Kenyan community,</p> <p>g) appreciate the role of analysis in adding value to Creative Arts and Sports.</p>	<p>work <i>balance, proportion, dominance</i>), -subject matter (what is happening - <i>topic</i>), - theme - what is the artist saying)</p> <p>Judgement: Evaluating the Artwork),</p> <ul style="list-style-type: none"> ● watch a live/recorded verse performance, ● evaluate the verse performance while considering elements such as theme, use of voice, body, space, props, and audience involvement ● watch an actual or virtual netball game and analyse it paying attention to passes (overhead and chest pass), footwork, marking and dodging, while respecting each other’s opinion and performance ● watch a recorded or live performance of a given Kenyan folk dance and analyse it. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> ● Self-Efficacy: the learner gains confidence in their ability to evaluate and appreciate diverse forms of artistic expression as they apply their knowledge and skills to assess the artistic merits of visual representations. ● Citizenship: the learner exhibits cultural citizenship by exploring and understanding the cultural context and significance of the folk song. ● Learning to Learn: demonstrated as the learner adapts to new information, seeks further knowledge, and refines their evaluation skills 				

throughout the process of evaluating Creative Arts and Sports.

Values

- Unity: Through collaborative efforts in understanding diverse perspectives, the learner contributes to a sense of unity within the learning community.
- Patriotism: The learner exhibits patriotism by exploring and celebrating the cultural richness embedded in a Kenyan folk song, contributing to the preservation and appreciation of local heritage.
- Integrity: The learner approaches the evaluation task with integrity, ensuring honest and principled assessments that contribute to the ethical critique of artistic expression.

Pertinent and Contemporary Issues (PCIs):

- Decision Making Skill: the learner applies analytical skills when evaluating Creative Arts and Sports performances.
- Learner Support Programmes: the learner by analysing Creative Arts and Sport performances, engages in activities that can lead to a career in Arts in criticism and sports commentary.

Link to other learning areas:

- English and Kiswahili: language skills are essential in articulating and expressing thoughts when examining and discussing criteria for creative arts and sports evaluation.
- Social Studies: perspectives can be applied to understand the historical, cultural, and societal context of the folk song and its significance within the community.

Suggested learning resources

Critical analysis tools and frameworks
Worksheets for analysing artistic and sports performances
Class discussions and debates on the cultural and social aspects
Research projects exploring the impact of creative arts and sports in Kenya

Suggested Assessment Rubric

Indicator \ Level	Exceeds Expectation	Meets Expectation	Approaches Expectation	Below Expectation
Ability to examine the criteria for evaluating Creative Arts and Sports.	Examines the criteria for evaluating Creative Arts and Sports in depth.	Examines the criteria for evaluating Creative Arts and Sports correctly.	Examines the criteria for evaluating Creative Arts and Sports with minor omissions.	Examines the criteria for evaluating Creative Arts and Sports with many omissions.
Ability to examine the criteria for evaluating Creative Arts and Sports,	Examines the criteria for evaluating Creative Arts and Sports, community in depth.	Examines the criteria for evaluating Creative Arts and Sports, community.	Examines the criteria for evaluating Creative Arts and Sports, community while missing out on minor details.	Examines the criteria for evaluating Creative Arts and Sports, community while missing out on major details.
Ability to analyse creative arts and sports items: <i>- Netball game</i> <i>- a folk dance</i> <i>- a 3D visual artwork</i> <i>- a verse performance</i>	Analyses the 4 items in Creative Arts and Sports critically.	Analyses the 4 items in Creative Arts and Sports.	Analyses 2-3 items in Creative Arts and Sports.	Analyses less than 2 items in Creative Arts and Sports.

APPENDIX 1: GUIDELINES FOR INTEGRATING COMMUNITY SERVICE LEARNING (CSL) PROJECT

Introduction

In Grade 8, learners will undertake an integrated Community Service Learning (CSL) project of choice from a single or combined subject. The CSL project will enable the learner to apply knowledge and skills from other subjects to address a problem in the community. The implementation of the integrated CSL project will take a Whole School Approach, where all members of the school community including teachers, school administration, parents/guardians/ local community and support staff. It will be a collaborative effort where the teacher of Social Studies coordinates and works with other subject teachers to design and implement the integrated CSL projects. The teachers will select a theme drawn from different Learning Areas and the broader categories of Pertinent and Contemporary Issues (PCIs) for the CSL project. It should also provide an opportunity for development of core competencies and nurturing of values. Learners will undertake **one common** integrated class CSL project following a 6-step milestone approach as follows:

Milestone	Description
Milestone 1	<p>Problem Identification Learners study their community to understand the challenges faced and their effects on community members. Some of the challenges in the community can be:</p> <ul style="list-style-type: none"> • Environmental degradation • Lifestyle diseases, Communicable and non-communicable diseases • Poverty • Violence and conflicts in the community • Food security issues
Milestone 2	<p>Designing a solution Learners create an intervention to address the challenge identified.</p>
Milestone 3	<p>Planning for the Project Learners share roles, create a list of activities to be undertaken, mobilise resources needed to create their intervention and set timelines for execution</p>
Milestone 4	<p>Implementation The learners execute the project and keep evidence of work done.</p>

Milestone 5	<p>Showcasing /Exhibition and Report Writing</p> <p>Exhibitions involve showcasing learners’ project items to the community and reflecting on the feedback</p> <p>Learners write a report detailing their project activities and learnings from feedback</p>
Milestone 6	<p>Reflection</p> <p>Learners review all project work to learn from the challenges faced.</p> <p>They link project work with academic concepts, noting how the concepts enabled them to do their project as well as how the project helped to deepen learning of the academic concepts.</p>

NOTE: The milestones will be staggered across the 3 terms of the academic calendar.

Assessment of CSL integrated Project

Assessment for the integrated CSL project will be conducted formatively. The assessment will consider both the process and end product. This entails assessing each of the milestone stages of the integrated CSL class project. It will focus on 3 components namely: skills from various learning areas applied in carrying out the project, core competencies developed and values nurtured.

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

STRAND	SUB STRAND	SUGGESTED ASSESSMENT RESOURCES	SUGGESTED ASSESSMENT METHODS	NON-FORMAL ACTIVITIES
<p>1.0 Foundations of Creative Arts and Sports</p>	<p>1.1. Role of Creative Arts and Sports</p>	<ul style="list-style-type: none"> • Manilla paper • Colours • ICT devices • cutting tools • found/recycled materials • Textbooks on the history and significance of creative arts and sports • Videos showcasing the evolution and cultural importance of creative arts and sports in Kenya • Guest speakers, such as local artists and athletes, for interactive sessions • Field trips to museums, art galleries, and sports facilities 	<ul style="list-style-type: none"> • Portfolio Assessment: Compilation of individual and group work. • Individual Reflections and Self-Assessment: Personal understanding and growth. • Group Presentation and Panel Discussion: Comprehensive understanding and ability to articulate concepts. • Interactive Classroom Display Walkthrough: Application of knowledge in a real-world context. 	<ul style="list-style-type: none"> • Field visits - visiting Cultural, Art, Music centres and performing theatres, to learn folk songs, folk dances, musical instruments, verses, skits and narrative, Art work. Attend live performances for basic analysis. • Apprenticeship - connections with artists, athletes and sportsmen in the community, learning from the example of

	<p>1.2. Components of Creative Arts and Sports</p>	<ul style="list-style-type: none"> • Found materials • Sample pictures • Videos • Keyboard • Open field • Charts and diagrams illustrating the various components • Online articles explaining the role of each component in creative arts and sports • Hands-on activities to engage students in experiencing different components • Collaborative projects where students can explore and showcase their talents in creative arts and sports 	<ul style="list-style-type: none"> • Individual Written test: Mastery of theoretical concepts. • Peer Review and Feedback: Collaboration, communication, and constructive feedback. • Practical Demonstrations: Application of skills in physical activities. • Observation Checklist: Coordination, teamwork, and engagement. • Creative Expression Assessment: Expression of creativity in arts and performance. • Final Project Evaluation Rubric: Holistic assessment. 	<p>older people or instrumentalists in all disciplines of Performing Arts, Visual Arts and Sports.</p> <ul style="list-style-type: none"> • Concerts – Participating in and attending music or drama concerts within the school and its environs. • Project work – The learners will be guided to consider the various PCIs provided in the subjects in Grade 7 and choose one suitable to their context and reality. • Music, Art, Sports and Drama clubs - participating in Music, Art, Sports and Drama club activities within the school • Sports Mini
<p>2.0 Creating and Performing in Creative Arts and Sports</p>	<p>2.1 Picture Making</p>	<ul style="list-style-type: none"> • Art supplies: drawing paper, pencils, coloured pencils, paints, etc. • Art tutorials and demonstrations • Examples of famous paintings and artists • Classroom exhibitions of students' artwork 		

	2.2 Rhythm	<ul style="list-style-type: none"> ● Instructional Videos ● Interactive Worksheets ● Notation Software Tutorials ● Interactive Notation Apps ● Printable Rhythm Worksheets ● Improvisation Guides ● Improvisation Exercises ● Music Games 		<p>Tournaments: Hosting a mini tournament where learners form teams and compete in friendly matches. learners can learn and practise the basics, engage in skill-building drills, developing sportsmanship, teamwork, and fair play.</p> <ul style="list-style-type: none"> ● Creative Arts Exhibition: Plan a creative arts exhibition where learners showcase their artistic talents. This can include displaying paintings, drawings, sculptures, and other visual arts creations. Incorporate a small stage for musical performances and dance displays. ● School assembly activities – performing, watching
	2.3 Athletics and Montage	<ul style="list-style-type: none"> ● Athletic equipment: cones, hurdles, shot puts, etc. ● Space for running and field activities ● Montage creation materials: scissors, glue, magazines, and newspapers ● Videos demonstrating athletic techniques and montage creation ● Outdoor activities promoting physical fitness and montage creation 		
	2.4 Melody	<ul style="list-style-type: none"> ● Musical instruments: keyboards, guitars, etc. ● Sheet music and musical notation resources ● Listening sessions featuring different melodies and genres ● Group singing and composition exercises 		

	2.5 Netball	<ul style="list-style-type: none"> • Netball equipment: balls, goalposts, bibs, etc. • Netball rules and strategies • Videos of netball matches and demonstrations • Practical sessions for netball skills and gameplay 		<p>or listening to performances during school assemblies.</p> <ul style="list-style-type: none"> • School events: performing during events such as parents, prize giving, career and sports day among others. • Scout/Girl guide activities - participating in the school band by playing musical instruments. • Performing troupes or ensembles- Learner form small groups for performance. • Festivals/Inter - house/class competitions- performing and learning from art, music, dance, theatre and sports competitions held in
	2.6 Multi Media Art	<ul style="list-style-type: none"> • Art supplies: stencils, printing ink, rollers, etc. • Tutorials on stencil printing techniques • Examples of motif and repeat pattern designs • Student projects creating stencil-printed artworks with repeat patterns 		
	2.7. Descant Recorder	<ul style="list-style-type: none"> • Descant recorders for students • Sheet music and recorder tutorials • Videos featuring descant recorder performances • Group sessions for practicing and performing descant recorder music 		

	<p>2.8 Verse</p>	<ul style="list-style-type: none"> ● Poetry books and collections ● Examples of various poetic forms and styles ● Writing workshops and exercises for creating verse ● Poetry readings and performances 		<p>and out of school.</p> <ul style="list-style-type: none"> ● Participating during Cultural day/week- learners acquire skills, knowledge and attitude that enhances awareness on how Creative Arts and Sports address social issues. ●
	<p>2.9 Volleyball</p>	<ul style="list-style-type: none"> ● Volleyball equipment: balls, net, poles, etc. ● Volleyball rules and strategies ● Videos of volleyball matches and professional players ● Practical sessions for volleyball skills and gameplay 		
	<p>2.10 Kenyan Folk Dance</p>	<ul style="list-style-type: none"> ● Collection of Kenyan folk dances ● Lyrics and translations for understanding ● Guest dancers or performers for live demonstrations ● Classroom performances of Kenyan folk dances 		

	2.11 Indigenous Kenyan craft - Basketry	<ul style="list-style-type: none"> • Basketry materials: reeds, twine, needles, etc. • Tutorials on traditional Kenyan basketry techniques • Examples of Kenyan basketry designs • Student projects creating their basketry pieces 		
OPTIONAL (Do One) Either Swimming Or Kenyan Indigenous Game	2.12.1 Swimming (Optional)	<ul style="list-style-type: none"> • Swimming pool access and safety measures • Swimming instructors or lifeguards • Swim gear: swimsuits, goggles, etc. • Swimming lessons and practice sessions 		
	2.12.2 Kenyan Indigenous Game (Optional)	<ul style="list-style-type: none"> • Traditional Kenyan game materials for tagging • Rules and instructions for the game • Examples of traditional Kenyan tagging games • Group sessions for playing and learning the game 		

<p>3.0 Appreciation in Creative Arts and Sports</p>	<p>3.1 Analysis of Creative Arts and Sports</p>	<ul style="list-style-type: none"> • Critical analysis tools and frameworks • Worksheets for analyzing artistic and sports performances • Class discussions and debates on the cultural and social aspects • Research projects exploring the impact of creative arts and sports in Kenya 	<p>3.0 Appreciation in Creative Arts and Sports</p> <ul style="list-style-type: none"> • Criteria Interpretation • Brainstorming Session: Ability to interpret and discuss criteria for evaluating different categories. Assess their understanding and ability to articulate evaluation criteria. • Performance Analysis: Reflective analysis of selected Creative Arts and Sports performances. (Folksong, Football game, Storytelling performances) • Painting Evaluation: Evaluation of visual artworks. Assess their ability to evaluate the organisation of the work (balance, proportion, dominance), subject matter, theme, and overall judgement of the artwork. • Group Analysis and Presentation: Collaborative analysis and presentation skills. Assess 	

			<p>their collaborative skills and the depth of their understanding.</p> <ul style="list-style-type: none"> • Critical Judgement Essays: Critical analysis and judgement in written form providing critical judgement on specific Creative Arts and Sports categories. <p>Peer Review and Feedback:</p>	
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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
iv)	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

		<ul style="list-style-type: none"> • 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 • 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