



**REPUBLIC OF KENYA  
MINISTRY OF EDUCATION**

**UPPER PRIMARY CURRICULUM DESIGN**

**CREATIVE ARTS**

**GRADE 6**

**FOR LEARNERS WITH VISUAL IMPAIRMENT**



**KENYA INSTITUTE OF CURRICULUM DEVELOPMENT**

*A Skilled and Ethical Society*

First Published 2017

Revised 2024

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## **FOREWORD**

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

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

The reviewed Grade 6 curriculum designs for learners with visual Impairments build on competencies attained by learners at Grade 5 Emphasis at this grade is the development of basic literacy, numeracy and skills for interaction with the environment.

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

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

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

## **PREFACE**

The Ministry of Education (MoE) nationally implemented Competency Based Curriculum (CBC) in 2019. Grade one is the first grade of Primary education level while Grade 6 is the final grade of the level in the reformed education structure .

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

Therefore, the Grade six curriculum designs for learners *with visual impairment* are intended to enhance the learners’ development in the CBC core competencies, namely: Communication and Collaboration, Critical Thinking and Problem Solving, Creativity and Imagination, Citizenship, Digital Literacy, learning to Learn and Self-efficacy.

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

**DR. BELIO KIPSANG’, CBS**  
**PRINCIPAL SECRETARY**  
**STATE DEPARTMENT FOR BASIC EDUCATION**  
**MINISTRY OF EDUCATION**

## **ACKNOWLEDGEMENT**

The Kenya Institute of Curriculum Development (KICD) Act Number 4 of 2013 (Revised 2019) mandates the Institute to develop and review (*SNE adapt*) curricula and curriculum support materials for basic and tertiary education and training. The curriculum development process for any level of education involves thorough research, international 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)2017, that responds to the demands of the 21<sup>st</sup> Century and the aspirations captured in the Constitution of Kenya 2010, the Kenya Vision 2030, East African Community Protocol, International Bureau of Education Guidelines and the United Nations Sustainable Development Goals (SDGs).

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

I also wish to acknowledge the KICD curriculum developers and other staff, all teachers, educators who took part as panelists; the Semi-Autonomous Government Agencies (SAGAs) and representatives of various stakeholders for their roles in the development and adaptation of the Grade six curriculum designs for learners with visual impairment. In relation to this, I 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 and adapting these designs. Finally, I am very grateful to the KICD Council Chairperson and other members of the Council for very consistent guidance in the process.

I assure all teachers, parents and other stakeholders that this curriculum design will effectively guide the implementation of the CBC at Grade six and preparation of learners with visual impairment for transition to Grade seven.

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**DIRECTOR/CHIEF EXECUTIVE OFFICER**  
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## **NATIONAL GOALS OF EDUCATION**

1. **Foster nationalism, patriotism, and promote national unity**  
Kenya's people belong to different communities, races and religions and should be able to live and interact as one people. Education should enable the learner to acquire a sense of nationhood and patriotism. It should also promote peace and mutual respect for harmonious coexistence.
2. **Promote social, economic, technological and industrial needs for national development**  
Education should prepare the learner to play an effective and productive role in the nation.
  - a) **Social Needs**  
Education should instil social and adaptive skills in the learner for effective participation in community and national development.
  - b) **Economic Needs**  
Education should prepare a learner with requisite competencies that support a modern and independent growing economy. This should translate into high standards of living for every individual.
  - c) **Technological and Industrial Needs**  
Education should provide the learner with necessary competences for technological and industrial development in tandem with changing global trends.
3. **Promote individual development and self-fulfilment**  
Education should provide opportunities for the learner to develop to the fullest potential. This includes development of one's interests, talents and character for positive contribution to the society.
4. **Promote sound moral and religious values**  
Education should promote acquisition of national values as enshrined in the Constitution. It should be geared towards developing a self- disciplined and ethical citizen with sound moral and religious values.

5. **Promote social equity and responsibility**  
Education should promote social equity and responsibility. It should provide inclusive and equitable access to quality and differentiated education; including learners with special educational needs and disabilities. Education should also provide the learner with opportunities for shared responsibility and accountability through service Learning.
6. **Promote respect for and development of Kenya's rich and varied cultures**  
Education should instil in the learner appreciation of Kenya's rich and diverse cultural heritage. The learner should value own and respect other people's culture as well as embrace positive cultural practices in a dynamic society.
7. **Promote international consciousness and foster positive attitudes towards other nations**  
Kenya is part of the interdependent network of diverse peoples and nations. Education should therefore enable the learner to respect, appreciate and participate in the opportunities within the international community. Education should also facilitate the learner to operate within the international community with full knowledge of the obligations, responsibilities, rights and benefits that this membership entails.
8. **Good health and environmental protection**  
Education should inculcate in the learner the value of physical and psychological well-being for self and others. It should promote environmental preservation and conservation, including animal welfare for sustainable development.

## LESSON ALLOCATION

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

## **GENERAL LEARNING OUTCOMES FOR PRIMARY EDUCATION**

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

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

## **ESSENCE STATEMENT**

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

The learning area is organised in three strands namely; Creating and Executing, Performing and Displaying and Appreciation in Creative Arts. The learning experiences are structured to develop learners' creativity, nurture functional and aesthetic sensitivity that leads to the acquisition of transferable skills useful in other learning areas and contexts. This is supported by Howard Gardner's theory of multiple intelligence that each person has different ways of learning and different intelligences they use in their daily lives and also Dewey's social constructivism theory, which emphasises an experiential and participatory approach.

Digital literacy as a 21st-century skill, has been embedded to enable the learner to interact, create, store and disseminate knowledge and skills (products) using emerging technologies and trends in education. Subsequently, this will prepare the learner to acquire the knowledge, skills and attitudes to transit to Junior School.

ICT as a 21<sup>st</sup> century skill, has been embedded to enable the learner with visual impairment to interact, create, store and disseminate knowledge and skills (product) using assistive technology. It is envisaged that these skills will enable the learner with visual impairment to transit seamlessly to Junior school.

## **SUBJECT GENERAL LEARNING OUTCOMES**

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

- a) perform and display alone and with others different creative arts works to promote diverse cultural knowledge and expression,
- b) create and improvise artworks to share their ideas, emotions, thoughts, feelings and experiences for learning and enjoyment,
- c) perform physical and health activities for enjoyment, survival and self-fulfilment,
- d) apply environmental conservation values of re-use and recycle of materials for creative purposes,
- e) evaluate creative arts works to make meaningful connections to creating/executing, performing/display and appreciation of art works.

## SUMMARY OF STRANDS AND SUB STRANDS

<b>Strand</b>	<b>Sub strand</b>	<b>Suggested Number of Lessons</b>
1.0 Creating and Executing	1.1 String Musical Instruments and Drawing	15
	1.2 Painting and Collage	15
	1.3 Volleyball	15
	1.4 Rhythm and Pattern Making	18
	1.5 Weaving	10
	1.6 Gymnastics	12
	1.7 Melody	12
2.0 Performing and Displaying	2.1 Athletics	15
	2.2 Descant Recorder	14
	2.3 Indigenous Kenyan Instrumental ensembles	12
	2.4 Indigenous Kenyan Craft- Pottery	12

Optional Sub Strand	2.5 Swimming (Optional)	15
	2.5 Indigenous Kenyan Games (Optional)	15
3.0 Appreciation in Creative Arts	3.1 Analysis of Creative Arts works	15
<b>Total Number of Lessons</b>		<b>180</b>

**NOTE:**

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



## STRAND 1.0 CREATING AND EXECUTING

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question(s)
<b>1.0 Creating and Executing</b>	<b>1.1 String Musical Instruments and Drawing</b> <ul style="list-style-type: none"> <li>• <i>Name, community, method of playing</i></li> <li>• <i>Parts and functions</i></li> <li>• <i>drawing (overlapping)</i></li> <li>• <i>texture and tone (stippling technique)</i></li> </ul>	By the end of the Sub Strand, the learner should be able to: <ol style="list-style-type: none"> <li>a) identify string instruments from different indigenous communities in Kenya,</li> <li>b) describe the functions of the parts of a string instrument,</li> <li>c) make a fiddle using recyclable materials,</li> <li>d) identify pictures drawn using stippling technique,</li> <li>e) draw a still-life picture using stippling technique</li> </ol>	<ul style="list-style-type: none"> <li>• Learners with low vision are guided to watch videos on digital devices with appropriate assistive technology or observe pictures in appropriate print or observe real indigenous Kenyan string instruments from Kenya and name instrument, identify the community of origin and method of playing the string instrument while learners with blindness manipulate a realia of a string instrument or listen to a description of the string instruments then name instrument, identify the community of origin and method of playing the string instrument.</li> <li>• In groups, learners are guided to visit a cultural or resource centre in the community to observe and familiarise with Kenyan indigenous string instruments. The learner with</li> </ul>	<ol style="list-style-type: none"> <li>1. Why are string musical instruments important in music?</li> <li>2. Why is overlapping important in still-life drawing?</li> </ol>

		<p>(for learners with low vision), f) value indigenous string instruments drawn from communities in Kenya.</p>	<p>blindness manipulates the string instrument and is provided with one on one demonstration on aspects that require use of sight.</p> <ul style="list-style-type: none"> <li>• Learners are guided to name parts of a string instrument from different indigenous communities in Kenya and explain the function(s).</li> <li>• In pairs, learners are guided to research and assemble tools and materials from the locality for making a string instrument. <ul style="list-style-type: none"> <li>- <i>membranes- leather/skin, canvas/fabric,</i></li> <li>- <i>resonators- cylindrical containers, carton materials, hollow wood, string.</i></li> </ul> </li> <li>• Learners are guided to make a string musical instrument, observing safety as they handle tools. Learners with blindness are given hands-on demonstration as they make a string musical instrument, observing safety while handling tools.</li> </ul>	
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			<ul style="list-style-type: none"> <li>● Learners are guided on how to care for and maintain a string instrument then discuss the importance of doing so. Learners with blindness are given one on one demonstration on how to care for and maintain a string instrument then discuss the importance of doing so.</li> <li>● Learners are guided to use a digital device with appropriate assistive technology to research and identify aspects of overlapping in still life drawing (positioning, number of forms, perspective).</li> <li>● Learners with low vision are guided to draw a still life composition of 2 percussion instruments using stippling technique while learners with blindness are provided with a realia of 2 percussions to manipulate and interpret instruments with emphasis on: overlapping, balance forms, tone or texture.</li> <li>● Learners are guided to value others' ideas as they talk about their own and others' displayed work.</li> </ul>	
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**Core Competencies to be developed:**

- Creativity and imagination: A learner develops expressive skills as they come up with new ideas of arranging and pasting cut out images to create a montage composition on creative activities.
- Communication and Collaboration: A learner develops listening, speaking skills as they discuss the importance of caring for string musical instruments.

**Values:**

- Responsibility: Learners demonstrate personal safety skills as they take initiative to observe safety precautions in handling tools while making the string musical instruments
- Unity: Learners demonstrate collaborative skills as they work in groups to select and cut out appropriate pictures from old magazines, newspapers, calendars among others
- Respect: Learners demonstrate skills of honesty as they discuss their work and that of others from the displays as they value each other's efforts.

**Pertinent and Contemporary Issues:**

- Safety and Security: Learners develop personal safety and security skills as they adhere to simple safety measures when making string musical instruments using tools and locally available materials.
- Environmental conservation: Learners develop environmental conservation skills as they take care of the environment by recycling some of the locally available materials in making a string instrument.
- Learner support program: Learners develop learner support program skills as they visit a cultural /resource centre in the community to observe, manipulate and familiarise with Kenyan indigenous string musical instruments

**Link to other subjects:**

- Social studies: Learners identify musical instruments from cultural centres in the community to observe, manipulate and familiarise with the instruments and the cultures.
- Indigenous language: Learners name musical instruments using the words from the indigenous language of communities of origin.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question(s)
<b>1.0 Creating and Executing</b>	<b>1.2 Painting and Collage</b> <ul style="list-style-type: none"> <li>• <i>colour classification</i></li> <li>• <i>Painting</i></li> <li>• <i>(brushstroke)</i></li> <li>• <i>Football</i></li> <li>• <i>(kick)</i></li> <li>• <i>Collage</i></li> <li>• <i>(positioning, number of forms, perspective),</i></li> </ul>	<p>By the end of the Sub Strand, the learner should be able to:</p> <ol style="list-style-type: none"> <li>a) identify characteristics of collage,</li> <li>b) classify colour categories on the colour wheel for familiarity,</li> <li>c) paint a still life composition using brush stroke technique,</li> <li>d) create a collage composition for skill acquisition,</li> <li>e) appreciate painting and collage techniques,</li> </ol>	<ul style="list-style-type: none"> <li>• Learners are guided to mix and paint a colour wheel to represent primary, secondary and tertiary colours. Learners with blindness are provided with one on one support in activities that require use of sight.</li> <li>• Learners are guided to mix and paint a surface to create tonal gradation by; thinning the same tone/adding dark tone. Learners with blindness are provided with one on one support in activities that require use of sight.</li> <li>• Learners are guided to illustrate painting to create varied texture focusing on; brush position/angle, brush load and brush strokes. Learners with blindness are provided with one on one support in activities that require use of sight.</li> </ul>	<ol style="list-style-type: none"> <li>1. Why is tonal variation important in painting?</li> <li>2. How is texture achieved in a painting and collage picture?</li> </ol>

			<ul style="list-style-type: none"><li>• Learners are guided to paint any two objects overlapping inspired by a football game, (tone and texture). Learners with blindness are provided with one on one support in activities that require use of sight.</li><li>• Learners are guided to explore actual samples of collage pictures with emphasis; meaning and characteristics.</li><li>• Learners are guided to collect and prepare the papers for making collage with focus on: texture and colour of the materials, adhesives, and support. Learners with blindness are provided with one on one support in activities that require use of sight.</li><li>• Learners are guided to make a collage inspired by the environment with focus on; media, texture variation.</li></ul>	
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			<p>Learners with blindness are provided with one on one support in activities that require use of sight.</p> <ul style="list-style-type: none"> <li>• Learners are guided to talk about their own and others' work.</li> </ul>	
<p><b>Core Competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>• Critical thinking and problem solving: will be developed as the learner explores multiple perspectives of painting using varied tools and materials for creativity.</li> <li>• Digital literacy: The learner uses digital technology to source virtual or actual pictures of players executing skills in football and painting artwork.</li> <li>• Creativity and imagination: The learner will apply creative skills in selecting media for painting, and painting the still life composition.</li> </ul>				
<p><b>Values:</b></p> <ul style="list-style-type: none"> <li>• Responsibility: The learner works on art work and clears up after the activities</li> <li>• Unity: The learner practise tuning the fiddle in turns</li> </ul>				
<p><b>Pertinent and Contemporary Issues (PCIs):</b></p> <ul style="list-style-type: none"> <li>• Waste management: developed while disposing of the waste after the classroom activity.</li> <li>• Social cohesion: The learner work in groups to watch actual or virtual painting and discuss</li> </ul>				
<p><b>Suggested learning resources</b> colours, paint, fruits, colour wheel, plain papers</p>				

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<b>1.0 Creating and Executing</b>	<b>1.3 Volleyball or Goalball</b> <ul style="list-style-type: none"> <li>• <i>Underarm service</i></li> <li>• <i>Dig pass</i></li> <li>• <i>Shading</i></li> </ul>	<p>By the end of the Sub Strand, the learner should be able to;</p> <ol style="list-style-type: none"> <li>a) identify the serving and the passing skills in Volleyball,</li> <li>b) execute the under-arm service and dig pass in volleyball for skill acquisition,</li> <li>c) identify varied papers and dry media for drawing,</li> <li>d) create a picture of a players executing volleyball skills using block shading technique,</li> <li>e) value the skills of underarm pass and dig passes in a Volleyball game.</li> </ol>	<ul style="list-style-type: none"> <li>• Learners with low vision are guided to use a digital device with appropriate screen resolution or observe pictures in appropriate size and colour contrast that describe the skills of under arm service, dig and volley pass then discuss the skills executed while in groups. Learners with blindness listen to a verbal description of how the goalball pitch looks as they visit one in their school or community to identify tactile sections of the goalball pitch.</li> <li>• Learners with low vision are guided to perform specific warm up before demonstrating the skill while learners with blindness are given one on one demonstration as they perform specific skill warm up before demonstrating the skills of throwing and catching in goalball.</li> <li>• In pairs, learners with low vision are guided to demonstrate the under arm</li> </ul>	<ol style="list-style-type: none"> <li>1. Why is the game of Volleyball popular in Kenya?</li> <li>2. Why is the game of goalball popular?</li> <li>3. How are natural dyes sourced?</li> </ol>



			<p>service, dig pass, volley (observe the stance, execution, and follow through) while learners with blindness practice throwing/rolling and catching skills as follows;</p> <ul style="list-style-type: none"> <li>- two learners standing apart opposite to each other trying to pass from standing, kneeling and lying positions with varied distances</li> <li>- repeat the same exercise in teams of 2 x 2 and 3 x 3. (listen to the ball movement through the sound of the bell).</li> </ul> <ul style="list-style-type: none"> <li>• In groups learners with low vision are guided to practise the skills of volley and dig pass in a mini game as they take note of safety and rules, while learners with blindness are given one on one demonstration as they practise skills of throwing and catching in a mini game of goalball.</li> <li>• Learners with low vision are guided to perform cool down activities while learners with blindness are given one</li> </ul>	
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			<p>on one demonstration as they perform the cool down activities.</p> <ul style="list-style-type: none"> <li>● Learners are guided to chant French rhythm names in a warm up activity.</li> <li>● Learners with low vision are guided to use the applique technique to label a volleyball kit with emphasis on; <ul style="list-style-type: none"> <li>- choice of material</li> <li>- colour contrast</li> </ul> </li> </ul> <p>pitching method positioning while learners with blindness are guided to identify the equipment in a game of goalball with emphasis on;</p> <ul style="list-style-type: none"> <li>- the type of ball</li> <li>- the choice of mats</li> <li>- Blind folds</li> <li>- Choice of braces</li> <li>- Eye shade.</li> </ul> <ul style="list-style-type: none"> <li>● Learners with low vision are guided to draw pictures of players executing volleyball skills using block shading technique while learners with blindness write about pictures described of players executing goalball skills using block shading technique.</li> </ul>	
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			<ul style="list-style-type: none"> <li>Learners with low vision are guided to observe, record and analyse peer's performance while giving constructive feedback. Learners with blindness discuss the role of the bell in a goalball ball when playing the game.</li> </ul>	
<p><b>Core Competencies to be developed:</b></p> <ul style="list-style-type: none"> <li><b>Digital literacy:</b> A learner develops the skills of interacting with technology as they use digital technology with assistive technology to interact with digital technology: A learner watches a video to describe the skills of under arm service and dig and volley pass</li> <li><b>Communication and collaboration:</b> A learner discusses the role of the bell in a goalball bell when playing the game teamwork is promoted.</li> </ul>				
<p><b>Values:</b></p> <ul style="list-style-type: none"> <li><b>Responsibility:</b> learners demonstrate the skill of accountability as they engage in a group discussion after watching a video to discuss the underarm service and dig pass</li> <li><b>Love:</b> Learners develop the skill of compassion as they work together in groups chanting French rhythm names in a warm up activity. .</li> </ul>				
<p><b>Pertinent and Contemporary Issues:</b></p> <ul style="list-style-type: none"> <li><b>Safety:</b> Learners develop the skill of personal safety as they practise the skills of the underarm and dig pass</li> <li><b>Social cohesion:</b> Learners develop the skills of social cohesion as they display and talk about their own and others tote bags.</li> </ul>				
<p><b>Link to other subjects:</b> Home Science: as learners use skills of measuring, marking and stitching to make a tote bag.</p>				

**Suggested Learning Resources:**

Pictures, cultural resources centre, leather, skin, cylindrical containers, carton materials, hollow wood, string, digital devices with assistive technology such as screen readers, balls, marked field, whistle

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<b>1.0 Creating and Executing</b>	<b>1.4 Rhythm and Pattern Making</b> <ul style="list-style-type: none"> <li>• <i>Note values: crotchet, quaver, minim, dotted minim, semibreve and rests.</i></li> <li>• <i>French rhythm names: taa, ta-te, taa-aa, taa-aa-aa,</i></li> <li>• <i>Note symbols and their rests on monotone</i></li> </ul>	<p>By the end of the Sub Strand, the learner should be able to:</p> <ol style="list-style-type: none"> <li>a) interpret rhythmic patterns in music,</li> <li>b) compose rhythms using a combination of musical notes,</li> <li>c) improvise rhythms in three patterns on a percussion instrument,</li> <li>d) prepare a block with organic motif for printing,</li> <li>e) create a full repeat pattern using block printing,</li> <li>f) appreciate rhythmic patterns created by self and others.</li> </ol>	<ul style="list-style-type: none"> <li>• Learners are guided to listen to sing familiar songs as they identify words and their French rhythm names <i>taa, ta-te, taa-aa, taa-aa-aa</i>.</li> <li>• Learners are guided to tap/ clap/stamp rhythmic patterns containing <i>taa, ta-te, taa-aa, taa-aa-aa</i>.</li> <li>• Learners with low vision are guided to relate the French rhythm names to the music note symbols for the crotchet, pair of quavers, minim, dotted minim, semibreve and their rests in print music while the learners with blindness are guided on how to indicate the note values and their rests in music braille notation.</li> <li>• In groups, learners with low vision are guided to read and write rhythm</li> </ul>	<ol style="list-style-type: none"> <li>1. How are French rhythm names used to create rhythmic patterns?</li> <li>2. How do we improvised beats to form rhythmic patterns?</li> </ol>

			<p>involving crotchet, pair of quavers, minim, dotted minim, semibreve and their rests in print music while learners with blindness are guided to read and write rhythms involving crotchet, pair of quavers, minim, dotted minim, semibreve and their rests in music braille notation.</p> <ul style="list-style-type: none"> <li>● Learners are guided to apply various composition techniques to compose original rhythmic patterns using French rhythm names, note symbols, and their rests.</li> <li>● Learners are guided to use digital resources to further their skills of creating rhythms.</li> <li>● Learners are guided to listen to songs and identify songs in three - beat patterns.</li> <li>● Learners are guided to sing and conduct/beat time of songs in three and four-beat patterns.</li> <li>● Learners are guided to improvise short rhythms in three beat patterns using percussion instruments.</li> </ul>	
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			<ul style="list-style-type: none"> <li>• In groups, learners with low vision are guided to use different colours (contrasting colour) to mark the strong and weak beats to show three and four beat patterns while learners with blindness are given hands on demonstration on how to mark the strong and weak beats to show three and four beat patterns in braille.</li> <li>• Learners with low vision use various blocks made from potato stamps while learners with blindness are provided with clear verbal description on activities that require sight like cutting potato stamps to create patterns using block printing.</li> <li>• Learners with low vision are guided to show the position of the strong and weak beats in three and four beat patterns while learners with blindness are provided with hands on demonstration to show the position of the strong and weak beats in three and four beat patterns in braille.</li> </ul>	
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			<ul style="list-style-type: none"> <li>• Learners are guided to observe virtual on digital devices with assistive technology and actual samples in appropriate size of simple geometrical shaped motif and draw. Learners with blindness are guided to manipulate and describe simple geometrical shaped motif.</li> <li>• Learners are guided to prepare a block to transfer the motif from available resources (rubber/old slippers, wood, any other)</li> <li>• Learners are guided to improvise natural dye paste or artificial printing paste <i>N/B observe safety in improvising the paste</i></li> <li>• Learners are guided to print using the block a full repeat pattern on a small fabric using contrasting colours.</li> <li>• Learners are guided to neaten by trimming/stitching and ironing to make a small decorated table mat,</li> <li>• In groups, learners are guided to share the work with peers for</li> </ul>	
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			critique and feedback for improvement.	
<p><b>Core Competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>● Creativity and Imagination: A learner develops the skill of flexibility as they combine various techniques to creatively come up with rhythmic patterns.</li> <li>● Learning to Learn: A learner develops a skill of learning to learn as they create and improvise rhythmic patterns.</li> <li>● Digital Literacy: A learner develops a skill of interacting with technology as they use digital devices with assistive technology to further their skills of creating rhythms.</li> </ul>				
<p><b>Values:</b></p> <ul style="list-style-type: none"> <li>● Respect: learners demonstrate the skill of sharing as they share their own created rhythm for feedback.</li> <li>● Integrity: Learners demonstrate the skill of honesty as they create their own original rhythm without copying from any source.</li> </ul>				
<p><b>Pertinent and Contemporary Issues:</b></p> <ul style="list-style-type: none"> <li>● Social cohesion: Learners develop the skills of social cohesion as they appreciate working together with others when clapping/tapping rhythms, improvising and sharing rhythmic patterns</li> <li>● Decision making skills: Learners develop the skills of decision making apply various techniques (repetition of note values, variation of note values and ending to rhythmic patterns)</li> </ul>				
<p><b>Link to other subjects:</b></p> <ul style="list-style-type: none"> <li>● Mathematics: as learners apply the skill of numbers when improvising three and four beat patterns to help them get the correct number of beats in a given measure.</li> </ul>				
<p><b>Suggested learning resources</b></p> <p>Rhythmic patterns in print music and in braille music notation, braille machines and materials, motif,</p>				

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question(s)
<b>1.0 Creating and Executing</b>	<b>1.5 Weaving</b> (12 lessons) <ul style="list-style-type: none"> <li>• <i>2/2 plain weave</i></li> <li>• <i>card loom</i></li> </ul>	By the end of the Sub Strand, the learner should be able to; <ol style="list-style-type: none"> <li>a) identify 2/2 plain weave,</li> <li>b) prepare materials and tools for weaving,</li> <li>c) weave a mat using 2/2 plain weaving technique,</li> <li>d) appreciate our own and peers' woven mats used for gymnastics performance.</li> </ol>	<ul style="list-style-type: none"> <li>• Learners are guided to use digital devices with appropriate assistive technology to conduct online research and identify materials used for weaving a gymnastic mat previously learned.</li> <li>• Learners are guided to practise creating 3 phase sequences of rolls, balances and/or cartwheels, as they observe safety. Learners with blindness are given one on one demonstration and support as they practise creating 3 phase sequences of rolls, balances as they observe safety.</li> <li>• Learners are guided to use digital devices with</li> </ul>	Why is recycling beneficial to the environment?

			<p>appropriate assistive technology to watch /listen virtual and actual weaving samples done using 2/2 twill weave and analyse. Learners with blindness are provided with verbal description on the visual aspects of the video to listen to virtual and actual weaving samples done using 2/2 twill weave and analyse.</p> <ul style="list-style-type: none"> <li>• Learners with blindness are paired with their low vision peers for support as they collect and prepare recyclable materials from the local environment for weaving a mat, (yarns from old woven items, polythene materials, fibres among others)</li> <li>• Learners are guided to make a frame loom using mitre joints observing hygiene and safety measures. Learners with blindness are given hands on demonstration and</li> </ul>	
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			<p>support as they make a frame loom using mitre joints (observing hygiene and safety measures while picking and preparing found materials, using sharp tools while making the frame).</p> <ul style="list-style-type: none"> <li>• Learners are guided to individually, weave a small floor mat (1x1ft) for gymnastics performance using (twill weave 2/2) on a frame loom with emphasis on: <i>colour variation, finishing</i>. Learners with blindness are given hands on demonstration and support as they individually, weave a small floor mat (1x1ft) for gymnastics performance using (twill weave 2/2) on a frame loom with emphasis on: <i>variation and finishing</i>.</li> <li>• Learners are guided to stitch the small pieces together to make a large floor mat for</li> </ul>	
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			<p>gymnastics with emphasis on; <i>type of stitch, colour pattern and texture</i>). Learners with blindness are given hands on demonstration and support as they stitch small pieces together to make a large floor mat for gymnastic.</p> <ul style="list-style-type: none"> <li>Learners are guided to display and positively critique each other's woven items for reflective feedback.</li> </ul>	
<p><b>Core Competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>Critical thinking and problem solving: will be developed as the learner weave a mat/scarf using a 2/2 plain weave on a serrated card loom.</li> <li>Creativity and imagination: The learner comes up with new ideas on how to make a loom</li> </ul>				
<p><b>Values:</b></p> <ul style="list-style-type: none"> <li>Responsibility: as learners put into practise the aspects of safety, care of the environment while sourcing for materials for weaving.</li> <li>Respect: is nurtured when the learner appreciates and appraises others' woven items</li> </ul>				
<p><b>Pertinent and Contemporary Issues (PCIs):</b></p> <ul style="list-style-type: none"> <li>Safety: The learner observes safety as they perform rolls, balances and cartwheel to form a 3-phase sequence of a gymnastic performance</li> </ul>				

- **Climate change:** The learner uses materials that are friendly to the environment when improvising the yarns and loom for weaving

**Link to other learning areas:**

Mathematics: The learner creates a loom frame using a mitre joint while applying mathematical knowledge on angles.

**Suggested Learning Resources**

Digital devices with assistive technology such as computers with magnifiers and screen readers, sample of woven items, straws, yarns, polythene materials, found materials, colours, cartwheel, whistle, probes and balance, bars and grips, balance beams, markers, braille papers, braille machines.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question(s)
<b>1.0 Creating and Executing</b>	<b>1.6 Gymnastics</b> <ul style="list-style-type: none"> <li>• <i>Cartwheel</i></li> <li>• <i>3- action sequence</i></li> </ul>	a) By the end of the Sub Strand, the learner should be able to; b) describe the cartwheel skill in gymnastics, c) perform the cartwheel skill in gymnastics, d) perform 3-action sequence of cartwheel -forward roll -swan balance, e) accompany a gymnastic 3 sequence performance using an indigenous instrumental ensemble, f) appreciate the action sequence of gymnastic activities for enjoyment.	<ul style="list-style-type: none"> <li>• Learners are guided to use a digital device with assistive technology to watch/listen to audio described video or live performance of a cartwheel in gymnastics. Learners with blindness listen to a verbal description of cartwheel in gymnastics.</li> <li>• Learners are guided to demonstrate cartwheel skill in gymnastics. Learners with blindness are given one on one demonstration as they perform the cartwheel skill in gymnastics.</li> <li>• Learners are guided to practise cartwheel skill. Learners with blindness are given one on one demonstration as they practise cartwheel skill.</li> <li>• Learners with low vision are guided to practise 3 phase</li> </ul>	Why are sequences performed in Gymnastics?

			<p>sequences of rolls, balances and/or cartwheels, as they observe safety while learners with blindness are given one on one demonstration and support as they practise 3 phase sequences of rolls, balances as they observe safety.</p> <ul style="list-style-type: none"> <li>• learners are guided to demonstrate sequencing of cartwheel, forward roll practise creating 3 action sequences of rolls, balances and/or cartwheels, as they observe safety. Learners with blindness are given one on one demonstration and support as they practise creating 3 phase sequences of rolls, balances as they observe safety.</li> <li>• Learners are guided use rhythmic pattern to practise synchronised sequence of the gymnastic activity. Learners with blindness are given one on one demonstration and support</li> </ul>	
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			<p>as they use rhythmic pattern to practise synchronised sequence of gymnastic activity.</p> <ul style="list-style-type: none"><li>• In groups or in pairs learners with low vision are guided to perform in an ensemble during the execution of 3 sequence performances in a gymnastic activity, while learners with blindness are given one on one demonstration and support.</li><li>• In groups, learners are guided to take a video using a digital device with appropriate assistive technology, comment on each other's gymnastic performance as they give constructive feedback. Learners with blindness are given hands on demonstration and support as they take videos using digital devices with appropriate assistive technology</li></ul>	
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**Core Competencies to be developed:**

- Learning to learn: learner acquires the skills of cartwheel, roll and balance to be able to perform a 3-action sequence in gymnastics.
- Critical thinking and problem solving: the learner practises and creates different 3-action sequences of a gymnastics performance.
- Self - efficacy: the learner's self-esteem is enhanced by being able to perform a 3-action sequence in gymnastics.

**Values:**

- Responsibility: as learners put into practise the aspects of safety, while performing 3-action sequence in gymnastics.
- Love: The learner respects others as they practise the combination of gymnastics progressions to form a 3- action sequence in gymnastics.

**Pertinent and Contemporary Issues (PCIs):**

- Gender: The learner works with peers in groups (boys and girls) while they create and improvise the floor mats and perform the 3- action sequence in gymnastics.
- Safety: The learner observes safety as they perform cartwheel, rolls, balances and to form a 3- action sequence of a gymnastic performance.

**Link to other learning areas:**

Science and Technology: The learner applies the concept of how the body works during performance of gymnastic activity.

**Suggested learning resources**

Field, field markers, group marker, whistle

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<b>1.0 Creating and Executing</b>	<b>1.7 Melody</b> (10 lessons) <ul style="list-style-type: none"> <li>● <i>Solfa syllables</i></li> <li>● <i>doh to doh<sup>1</sup></i></li> <li>● <i>Composition techniques: narrow leaps (thirds), stepwise motion, repetition, variation and appropriate ending,</i></li> </ul>	By the end of the Sub Strand, the learner should be able to: <ol style="list-style-type: none"> <li>a) sing the solfa syllables doh to doh<sup>1</sup> ascending and descending,</li> <li>b) perform the sol-fa ladder using Kodaly hand signs,</li> <li>c) aurally recognise sol-fa sounds doh to doh<sup>1</sup> in familiar melodies,</li> <li>d) compose short melodies within the range of doh to doh<sup>1</sup></li> <li>e) write the sol-fa syllables using calligraphy lettering,</li> <li>f) appreciate melodies created by self and others.</li> </ol>	<ul style="list-style-type: none"> <li>● Learners are guided to sing sol-fa syllables <i>d r m f s l t d'</i> ascending and descending with accuracy in pitch and rhythm using la sound or any other vowels.</li> <li>● Learners are guided to imitate sol-fa pitches sung or played on a melodic instrument for pitch discrimination.</li> <li>● Learners are guided to play sol-fa pitches on a melodic instrument for pitch discrimination.</li> <li>● Learners are guided to listen to and sing familiar songs within the range of d-d using sol-fa syllables.</li> <li>● Learners are guided to practise singing and performing the sol-fa ladder using Kodaly hand signs.</li> </ul>	How do we aurally recognize sol-fa sounds (d-d') in familiar melodies?

			<ul style="list-style-type: none"> <li>● Learners are guided to learn to perform melodies within d-d using hand signs.</li> <li>● Learners are guided to apply composition techniques (<i>narrow leaps (thirds), stepwise motion, repetition, variation and appropriate ending</i>) to compose original melodies based on solfa syllables <i>d r m f s l t d<sup>1</sup></i></li> <li>● Learners with low vision are guided to add sol-fa syllables to create melody using calligraphic style considering appropriate colour contrast while learners with blindness are guided to add music braille sol-fa syllables to create melody in music braille.</li> <li>● In groups, learners with low vision to create a newspaper collage based on music performance while learners with blindness to be given one</li> </ul>	
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			<p>on one support and clear verbal descriptions on activities that require use of sight like cutting cut outs and pasting to make a newspaper collage composition,</p> <ul style="list-style-type: none"><li>• Learners are guided to sing or play the melodies created on the descant recorder. The learners with low vision are provided with melodies written in print music and in appropriate print while learners with blindness are provided with melodies written in music braille notation. The learner with blindness is given extra time to familiarise with the melodies before playing.</li><li>• In groups or in pairs, learners are guided to record created melodies on digital devices with assistive technology or present created melodies to</li></ul>	
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			peers for appraisal and improvement.	
<b>Core Competencies to be developed:</b>				
<ul style="list-style-type: none"> <li>● Creativity and imagination: the learner will make thoughtful choices in selecting solfa syllables and note values to combine using various techniques to compose melodies.</li> <li>● Critical thinking and Problem solving: developed when the learner listens and recognises sol-fa sounds in melodies as well as in interpretation of hand signs.</li> </ul>				
<b>Values:</b>				
<ul style="list-style-type: none"> <li>● Respect: is developed when the learner appreciates and appraises others' compositions.</li> <li>● Unity: is achieved through working in groups to produce a melody.</li> <li>● Integrity: is developed when creating own compositions without copying what other peers have already created.</li> </ul>				
<b>Pertinent and Contemporary Issues (PCIs):</b>				
<ul style="list-style-type: none"> <li>● Mentorship and peer education: enhanced through appraising and correcting peers' compositions.</li> <li>● Talent identification - Learner develops musical talent by composing and singing melodies.</li> </ul>				
<b>Link to other learning areas:</b>				
<ul style="list-style-type: none"> <li>● Mathematics: Number concept and sequencing learnt in Mathematics is applied in combination of solfa syllables in stepwise motion and leaps.</li> <li>● English: Vowels learnt in English are used to sing the solfa syllables ascending and descending.</li> </ul>				
<b>Suggested Learning Resources:</b>				
Tactile cards on music braille sol-fa notation, drawing paper, pencils, rubber, print cards with music sol-fa notations, stylus, braille papers, slates, braille machines.				

**SUGGESTED ASSESSMENT RUBRIC**

<b>Level Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
Ability to create 4 still life compositions	Creates 4 still life compositions	Creates 3 still life compositions	Creates 2 still life compositions	Creates 1 or none still life composition
Ability to name 4 parts of a fiddle	Names 4 parts of a fiddle	Names 3 parts of a fiddle	Names 2 parts of a fiddle	Names 1 or none part of a fiddle
Ability to create 4 collage composition	Creates 4 collage composition	Creates 3 collage composition	Creates 2 collage composition	Creates 1 or none collage composition
Ability to create 4 rhythmic patterns using crotchet, quaver, minim, dotted minim, semibreve and rests note values.	Create 4 rhythmic patterns using crotchet, quaver, minim, dotted minim semibreve and rests note values.	Creates 3 rhythmic patterns using crotchet, quaver, minim, dotted minim semibreve and rests note values.	Creates 2 rhythmic patterns using crotchet, quaver, minim, dotted minim semibreve and rests note values.	Creates 1 or no rhythmic patterns using crotchet, quaver, minim, dotted minim semibreve and rests note values.
Ability to compose 4 melodies based on solfa syllables <i>d r m f s l t d<sup>1</sup></i>	Composes 4 melodies based on solfa syllables <i>d r m f s l t d<sup>1</sup></i>	Composes 3 melodies based on solfa syllables <i>d r m f s l t d<sup>1</sup></i>	Compose 3 melodies based on solfa syllables <i>d r m f s l t d<sup>1</sup></i>	Composes 1 or no melody based on solfa syllables <i>d r m f s l t d<sup>1</sup></i>

Ability to weave a mat using 4 colours of straws.	Weaves a mat using 4 colours of straws.	Weaves a mat using 3 colours of straws.	Weaves a mat using 2 colours of straws.	Weaves a mat using 1 colour of straws or none.
Ability to perform 3 action sequences in gymnastics.	Performs 3 action sequences in gymnastics.	Performs 2 action sequences in gymnastics.	Performs 1 action sequence in gymnastics.	Performs no action sequence in gymnastics.



## STRAND 2.0: PERFORMING AND DISPLAYING

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<b>2.0 Performing and Displaying</b>	<b>2.1 Athletics</b> <ul style="list-style-type: none"> <li>● <i>Long jump-sail technique</i></li> <li>● <i>High jump-scissor style</i></li> </ul>	By the end of the Sub Strand, the learner should be able to: <ol style="list-style-type: none"> <li>a) describe long jump and high jump techniques in athletics,</li> <li>b) perform the sail technique in long jump for skills acquisition,</li> <li>c) perform the scissors technique in high jump for skills acquisition,</li> <li>d) appreciate high jump and long jump techniques in athletics for enjoyment.</li> </ol>	<ul style="list-style-type: none"> <li>● Learners with low vision watch video clips/observe pictures of dimensions and layout of fields of play for long jump and high jump on digital devices with appropriate assistive technology while learners with blindness listen to video of dimensions and layout of fields of play for long jump and high jump accompanied with verbal description using digital devices with appropriate assistive technology like computers with screen readers.</li> <li>● Learners with low vision to watch video clips/observe pictures of the performance of the sail technique in long jump and scissors technique in high jump and discuss their execution on digital devices with appropriate assistive technology like computers with magnifiers and</li> </ul>	<ol style="list-style-type: none"> <li>1. How are long jump and high jump performed?</li> <li>2. Why are warm up activities in long jump and high jump important?</li> </ol>

			<p>colour contrast while learners with blindness listen to video clips of the performance of the sail technique in long jump and scissors technique in high jump and discuss their execution on digital devices with appropriate assistive technology like computers with screen readers accompanied by verbal descriptions of the visual elements of the video.</p> <ul style="list-style-type: none"> <li>● Learners are guided to do warm up activities before performing the sail technique in long jump. Learners with blindness are given hands-on demonstration as they do warm up activities before performing the sail technique in long jump.</li> <li>● Learners are guided to perform the sail technique in high jump, - (<i>approach, take-off, flight, scissor motion clearance and landing</i>) as they <i>observe safety</i> Learners with blindness are given hands-on demonstration and support as they perform the sail technique in high jump, - (<i>approach, take-off, flight,</i></li> </ul>	
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			<p><i>scissor motion clearance and landing)-observe and safety.</i></p> <ul style="list-style-type: none"> <li>● Learners are guided to perform the scissors technique in long jump, - <i>(approach run-up), take-off, flight (sail position) and landing) observe and safety.</i> Learners with blindness are given hands-on demonstration and support as they perform the scissors technique in long jump, - <i>(approach run-up), take-off, flight (sail position) and landing)-observe and safety.</i></li> <li>● Learners are guided to perform sail technique accompanied by a music <i>tempo</i> while learners with blindness are given hands-on demonstration as they perform sail technique accompanied by a music tempo (speed).</li> <li>● Learners with low vision are guided to practise the sail technique to a specified tempo or speed observing safety rules. Learners with blindness are given hands-on demonstration as they practise the sail technique to a</li> </ul>	
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			<p>specified tempo or speed observing safety rules.</p> <ul style="list-style-type: none"> <li>● Learners are guided to practise the scissors technique to a specified tempo. Learners with blindness are given hands-on demonstration and support as they practise the scissors technique to a specified tempo.</li> <li>● Learners are guided to perform cool down activities after the skill practice of sail technique in long jump and scissors technique in high jump. Learners blindness are given hands-on demonstration as they perform cool down activities after the skill practice of sail technique in long jump and scissors technique in high jump.</li> <li>● Learners are guided to use digital devices with appropriate assistive technology like digital camera and computers with magnifiers to take a video of each other and assess their performance. Learners with blindness are given one on one</li> </ul>	
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			<p>support as they take videos of each other and assess their performance.</p> <ul style="list-style-type: none"> <li>● learners are guided to use digital devices with appropriate assistive technology to search virtual sources for samples of multimedia invitation cards to study the use of elements of card design (layout, lettering, image and colour).</li> <li>● Learners with blindness are paired with their low vision peers for support while collecting found objects, fabric and papers.</li> <li>● In groups, learners with low vision are guided to use digital devices with appropriate assistive technology to design a card considering: card layout, message in calligraphy style, embellishment while learners with blindness are given hands on demonstration and support as they are guided to use digital devices with appropriate assistive technology like computers with screen readers to design a card considering: <i>card layout, message in calligraphy style,</i></li> </ul>	
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			<p><i>embellishment(decoration of fabric/ and coloured paper).</i></p> <ul style="list-style-type: none"> <li>learners display, discuss their work and that of their peers as they value each other's efforts from the cards made.</li> </ul>	
<p><b>Core Competencies to be developed:</b></p> <ul style="list-style-type: none"> <li><b>Digital literacy:</b> The learner operates digital devices while watching performances in sail technique in the long jump and scissors technique in the high jump.</li> <li><b>Creativity and Imagination:</b> The learner practises the scissors technique and sail to a given tempo.</li> </ul>				
<p><b>Values:</b></p> <ul style="list-style-type: none"> <li><b>Integrity:</b> The learner displays honesty while appraising each other's performance.</li> <li><b>Responsibility:</b> The learner watches videos on the performance of the long and high jumps, and practises the latter.</li> </ul>				
<p><b>Pertinent and Contemporary Issues (PCIs):</b>  Safety: The learner observes safety while performing the sail technique in long jump and scissors in high jump.</p>				
<p><b>Link to other learning areas:</b>  Mathematics: is applied when the learner takes the measures of their performance and appraises accordingly.</p>				
<p><b>Suggested Learning Resources:</b>  Digital devices such as screen readers, field, rope, marked field, tactile tape measures, tape measure, whistle, long jump runway and landing area</p>				

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<b>2.0 Performing and Displaying</b>	<b>2.2 Descant Recorder</b> (14 lessons)	<p>By the end of the Sub Strand, the learner should be able to;</p> <p>a) play notes C to D<sup>1</sup></p> <p>b) on the descant recorder with appropriate playing techniques,</p> <p>c) play a melody within the range of C to D<sup>1</sup> on the descant recorder,</p> <p>d) play the main melody of the Kenya National Anthem on the descant recorder,</p> <p>e) show interest in playing the descant recorder.</p>	<ul style="list-style-type: none"> <li>• Learners with low vision are guided to observe and interpret the baroque fingering chart in appropriate print of the notes C D E F G A B C' C to D<sup>1</sup> while learners with blindness are guided to read a description of the baroque fingering chart and interpret how to play notes C D E F G A B C' C to D<sup>1</sup> on a descant recorder.</li> <li>• Learners with low vision are guided to practise playing the notes C D E F G A B C<sup>1</sup> D<sup>1</sup> ascending and descending on the descant recorder with appropriate playing techniques; fingering, tonguing and posture while learners with blindness practise playing the notes C D E F G A B C<sup>1</sup> D<sup>1</sup> ascending and descending on the descant recorder with appropriate playing techniques; fingering, tonguing and posture accompanied by hands on demonstration and verbal description on fingering and posture.</li> </ul>	<ol style="list-style-type: none"> <li>1. How do you produce a good tone on a descant recorder?</li> <li>2. Why do we use baroque fingering charts to learn how to play a descendent recorder?</li> </ol>

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- Learners are guided to practise playing melodies based on notes C D E F G A B C<sup>1</sup> C to D<sup>1</sup> on the descant recorder observing hygiene measures. The learners with low vision are provided with melodies written in print music and in appropriate print while learners with blindness are provided with melodies written in music braille notation. The learners with blindness to be given extra time to familiarise with the given melodies before playing.
- Learners are guided to present melodies before peers for critique and continuous improvement.
- Learners are guided to search, watch videos on digital devices with assistive technology and practise playing melodies on the descant recorder.
- In groups, learners are guided to play the main melody of the Kenya National Anthem before the performance of gymnastics.
- Learners are guided to play melodies during gymnastic activities to provide rhythmic accompaniment to the exercises.

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**Core Competencies to be developed:**

- Learning to learn: The learner will take the initiative to learn how to play notes and melodies on the descant recorder.
- Citizenship: developed through playing the main melody of the Kenya National Anthem on the descant recorder.

**Values:**

- Responsibility - will be nurtured as the observes safety and hygiene measures in the use of the descant recorders.
- Respect: is instilled through use of respectful words as they appreciate and appraise each other's performances using polite language.

**Pertinent and Contemporary Issues (PCIs):**

- Peer education and mentorship: The learner contributes to others' work through appraising it and providing feedback for improvement.
- Health issues in Education: communicable diseases- observance of hygiene measures in the use of the descant recorder in order to prevent transmission of communicable diseases.

**Link to other learning areas:**

Home Science: The concept of hygiene learnt in Home Science is applied through observance of hygiene measures when playing the descant recorder.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<p><b>2.0 Performing and Displaying</b></p>	<p><b>2.3 Indigenous Kenyan Instrumental Ensembles</b> (12 lessons)</p> <ul style="list-style-type: none"> <li>• <i>Instrumental Ensembles: percussion, wind string ensemble</i></li> <li>• <i>Factors in selecting an appropriate instrument,</i></li> <li>• <i>tuning</i></li> <li>• <i>playing technique</i></li> <li>• <i>tempo</i></li> <li>• <i>Synchrony with other instrumentalists</i></li> <li>• <i>Accuracy in rhythm/melody</i></li> <li>• <i>Improvisation of rhythms and melodies</i></li> </ul>	<p>By the end of the Sub Strand, the learner should be able to:</p> <ol style="list-style-type: none"> <li>a) identify the categories of indigenous Kenyan instrumental ensembles,</li> <li>b) describe factors to consider when playing in an instrumental ensemble,</li> <li>c) play a selected instrument in an ensemble using appropriate techniques,</li> <li>d) appreciate the role of Kenyan indigenous musical instruments in performance.</li> </ol>	<ul style="list-style-type: none"> <li>• Learners with low vision are guided to watch a video recording on digital devices with assistive technology/observe pictures in appropriate print and colour contrast of/real while seated at an appropriate position the performance of Kenyan indigenous instrumental ensemble and classify them while learners with blindness listen to verbal descriptions of the visual aspects of the video/real performance or read picture descriptions of Kenyan indigenous instrumental ensemble and classify them.</li> <li>• Learners brainstorm on the various instruments that form</li> </ul>	<p>How do we play an instrument in an instrumental ensemble?</p>

			<p>part of the categories of the instrumental ensemble.</p> <ul style="list-style-type: none"> <li>● Learners are guided to create a mind map on what to consider to successfully play an instrument in an Indigenous Kenyan instrumental ensemble: which include <i>-selecting an appropriate instrument</i></li> <li>- <i>tuning the instrument:</i></li> <li>- <i>applying appropriate playing technique</i></li> <li>- <i>playing at an appropriate tempo</i></li> <li>- <i>playing in sync with other instrumentalists,</i></li> <li>- <i>playing with accuracy in rhythm or melody</i></li> <li>- <i>improvisation of rhythms and melodies.</i></li> </ul> <ul style="list-style-type: none"> <li>● Learners are guided to select an instrument to perform in a Kenyan Indigenous Instrumental ensemble with proper coordination with the group.</li> </ul>	
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			<ul style="list-style-type: none"> <li>● Learners with low vision are guided to tune the selected instrument while learners with blindness are given hands-on demonstration and support as they are guided to tune the selected instrument. In groups or in pairs, learners take turns to practise playing various instruments in the instrumental ensemble using appropriate technique while observing safety, care and maintenance practices. <ul style="list-style-type: none"> <li>- <i>Hitting-percussion,</i></li> <li>- <i>Shaking-percussion</i></li> <li>- <i>Striking -percussion</i></li> <li>- <i>Plucking-string,</i></li> <li>- <i>bowing -string</i></li> <li>- <i>Blowing-wind</i></li> </ul> </li> <li>● Learners are guided to take part in playing a selected instrument in a Kenyan Indigenous Instrumental ensemble using appropriate</li> </ul>	
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			<p>techniques and with proper blending.</p> <ul style="list-style-type: none"> <li>• In groups or in pairs, learners perform a variety of indigenous Kenya music using indigenous musical instrumental ensemble for enjoyment.</li> </ul>	
<p><b>Core Competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>• Citizenship: developed as the learner interacts with and plays Kenyan indigenous musical instruments in an ensemble.</li> <li>• Communication and collaboration: enhanced through performance as a group in an ensemble.</li> </ul>				
<p><b>Values:</b></p> <ul style="list-style-type: none"> <li>• Peace: interaction with musical instruments from diverse Kenyan communities enhances appreciation of different cultures hence peaceful coexistence.</li> <li>• Unity: achieved through playing of musical instruments in groups.</li> <li>• Responsibility: is nurtured as the learner handles different musical instruments in the ensemble.</li> </ul>				
<p><b>Pertinent and Contemporary Issues (PCIs):</b></p> <ul style="list-style-type: none"> <li>• Social cohesion: playing musical instruments from diverse cultures in Kenya enhances peaceful co-existence.</li> <li>• Cultural awareness: the learner learns about aero phones from various Kenyan cultures.</li> <li>• Ethnic and racial relations: the learner interacts with reference material and handling/playing of musical instruments drawn from different Kenyan communities.</li> </ul>				

**Link to other learning areas:**

- Indigenous Languages: learner interacts with different musical instruments from Indigenous Kenyan communities
- Social studies: the concept of Kenyan indigenous communities is applied when handling musical instruments from Kenyan indigenous communities

**Suggested Learning Resources:**

Percussion instrument , wind instrument, string instrument.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question(s)
<b>2.0 Performing and Displaying</b>	<b>2.4 Indigenous Kenyan Craft-Pottery</b> (12 lessons) <i>slab technique</i> <i>burnishing/stamping</i> <i>firing</i>	By the end of the Sub Strand, the learner should be able to: <ol style="list-style-type: none"> <li>a) describe slab technique in pottery,</li> <li>b) model a vase using slab technique for expression,</li> <li>c) decorate a modelled item for aesthetic enhancement,</li> <li>d) appreciate pottery as Kenya indigenous craft.</li> </ol>	<ul style="list-style-type: none"> <li>• Learners with low vision are guided to observe actual/ virtual samples of pottery items to describe slab technique in pottery while learners with blindness are provided with samples of pottery materials for them to manipulate.</li> <li>• In groups, learners with low vision are guided to source clay from the environment (anthills, riverbanks among others) N/B <i>take care of the environment</i>, while learners with blindness are provided with clay.</li> <li>• Learners with low vision are guided to prepare the clay by kneading and wedging while learners with blindness are given one on one demonstration and support to prepare the clay by kneading and wedging.</li> <li>• Learners with low vision are guided to roll clay into slabs of</li> </ul>	<ul style="list-style-type: none"> <li>• Why is firing pottery items important?</li> </ul>

			<p>equal uniform thickness while learners with blindness are given one on one support to roll clay into slabs of equal uniform thickness.</p> <ul style="list-style-type: none"> <li>● learners are guided cut slabs of clay (rectangular and circular) and join to form a vase,</li> <li>● learners finish the vase by burnishing, stamping and drying under shade,</li> <li>● In groups or in pairs learners paint the vase using natural pigments,</li> <li>● In pairs or in groups learners display and talk about their own and others modelled vase in a just manner.</li> </ul>	
<p><b>Core Competencies to be developed:</b>  Communication and collaboration: learners work in groups to prepare the clay by kneading and wedging.</p>				
<p><b>Values:</b></p> <ul style="list-style-type: none"> <li>● Respect: The learner talks about own and others modelled vase in a just manner</li> <li>● Unity: achieved through firing the vase in an open pit kiln as a whole class.</li> </ul>				



**Pertinent and Contemporary Issues (PCIs):**

- Cultural awareness: the learner learns about indigenous crafts in Kenya.
- Ethnic and racial relations: the learner interacts with reference material and research indigenous craft drawn from different Kenyan communities

**Link to other learning areas:**

Social studies – as they exploit natural resources to source clay from the environment such as anthills riverbanks

**Suggested learning resources**

model of pots, flower vessel, clay, plasticine

## OPTIONAL GAMES

Learners must cover at least one of these areas:

1. **Swimming**
2. **Kenyan indigenous games**

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question(s)
<b>2.0</b> <b>Performing and Displaying</b>	<b>2.5.1</b> <b>Swimming</b> <b>(Optional)</b> (15 lessons)	By the end of the Sub Strand, the learner should be able to: a) describe the body position in breaststroke, b) perform breaststroke in swimming for skill acquisition, c) acknowledge own and others' efforts while performing breast stroke skills in swimming.	<ul style="list-style-type: none"> <li>• Learners with low vision are guided to watch videos on digital devices with appropriate screen resolution or observe pictures in appropriate print or observe actual performance of breaststroke in swimming. Learners with blindness listen to digital devices with appropriate assistive technology on the performance of breaststroke in swimming.</li> <li>• Learners with low vision are guided to demonstrate</li> </ul>	Why are swimming skills considered as survival skills?

			<p>breaststroke skill. Learners with blindness are given one on one demonstration and support on how breaststroke is executed in swimming.</p> <ul style="list-style-type: none"> <li>• Learners are guided to practise breaststroke skills while observing safety.</li> <li>• Learners are guided to apply the skills of breaststroke in a swimming game.</li> <li>• In groups, learners are guided to observe each other swim using breaststroke and give feedback.</li> </ul>	
<p><b>Core Competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>• Self-efficacy: developed when the learner expresses water confidence as they practise the skill of breaststroke and provide feedback to each other about the performance.</li> <li>• Learning to learn: the learner acquires a new skill of breaststroke while practising in the swimming pool.</li> </ul>				

**Values:**

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

**Pertinent and Contemporary Issues (PCIs):**

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

**Link to other learning areas:**

Mathematics: the learner keeps counting during practise of indigenous floor games.

**Suggested learning resources**

Swimming facility (pool), clothing and gear-swimsuits, goggles, Safety Equipment-life jackets, rescue tubes, first aid kit, spine board, Swimming Aids-kickboards, pull buoys, fins, swim noodles, floatation devices

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
<p><b>2.0 Performing and Displaying</b></p>	<p><b>2.5.2 Indigenous Kenyan games (optional)</b></p> <p><i>Indigenous Floor games</i></p> <p>(15 lessons)</p>	<p>By the end of the Sub Strand, the learner should be able to:</p> <p>a) identify types of indigenous floor games played in Kenya,</p> <p>b) perform different indigenous floor games for skill acquisition,</p> <p>c) execute indigenous floor games to a musical rhythm for enjoyment,</p> <p>d) appreciate the role played by indigenous floor games for fitness and health.</p>	<ul style="list-style-type: none"> <li>• Learners with low vision are guided to watch a live or virtual demonstration of indigenous floor games using digital devices with appropriate screen resolution or observe pictures and identify the skills observed. Learners with blindness are guided to use digital devices with assistive technology to identify indigenous floor games and skills observed.</li> <li>• In groups, learners are guided to demonstrate indigenous floor games while observing safety.</li> <li>• Learners are guided to practice indigenous floor games while observing safety.</li> <li>• Learners are guided to practise different types of indigenous floor games while combining it to a musical rhythm.</li> </ul>	<ol style="list-style-type: none"> <li>1. How do floor games enhance physical fitness?</li> <li>2. Why are floor games considered an indigenous?</li> </ol>

			<ul style="list-style-type: none"> <li>• In groups, the learners with low vision discuss their performance while giving constructive feedback. Learners with blindness discuss the role played by indigenous floor games for fitness and health while giving constructive feedback.</li> </ul>	
<p><b>Core competency to be developed:</b></p> <ul style="list-style-type: none"> <li>• Communication and Collaboration: the learner works with others in performing indigenous floor games.</li> <li>• Learning to learn: the learner acquires and masters skills in floor games.</li> </ul>				
<p><b>Values:</b></p> <ul style="list-style-type: none"> <li>• Responsibility: the learner takes on different roles in indigenous floor games.</li> <li>• Unity: the learner works with others in indigenous floor games.</li> </ul>				
<p><b>Pertinent and Contemporary Issues (PCIs):</b></p> <ul style="list-style-type: none"> <li>• Safety: the learner observes safety rules when playing indigenous floor games.</li> <li>• Health and Fitness: the learner improves fitness through practicing indigenous floor games for a healthy lifestyle.</li> </ul>				
<p><b>Link to other learning areas:</b>  Mathematics: the learner keeps counting during practise of indigenous floor games.</p>				
<p><b>Suggested learning resources</b>  Digital devices with assistive technology such as screen magnifiers, whistle, rope, field markers</p>				

## ASSESSMENT RUBRIC

<b>Level Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
Ability to perform 5 scissors technique in high jump	Performs 5 scissors technique in high jump	Performs 4 scissors technique in high jump	Performs 3-2 scissors technique in high jump	Performs 1 or none scissor technique in high jump
Ability to play 4 melody within the range of C to D on the descant recorder	Plays 4 melody within the range of C to D on the descant recorder	Plays 3 melody within the range of C to D on the descant recorder	Plays 2 melody within the range of C to D on the descant recorder	Plays 1 or none melody within the range of C to D on the descant recorder
Ability to play 5 selected instruments in an instrumental ensemble	Plays 5 selected instruments in an instrumental ensemble	Plays 4-3 selected instruments in an instrumental ensemble	Plays 2 selected instruments in an instrumental ensemble	Plays 1 or none selected instrument in an instrumental ensemble
Ability to model 4 vases using slab technique	Models 4 vases using slab technique	Models 3 vases using slab technique	Models 2 vases using slab technique	Models 1 or none vase using slab technique
Ability to perform 4 breast strokes in swimming	Performs 4 breast strokes in swimming	Performs 3 breast strokes in swimming	Performs 2 breaststrokes in swimming	Performs 1 or none breaststroke in swimming
Ability to execute 4 indigenous rhythms	Executes 4 indigenous rhythms	Executes 3 indigenous rhythms	Executes 2 indigenous rhythms	Executes 1 or none indigenous rhythm

### STRAND 3.0 APPRECIATION IN CREATIVE ARTS

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question(s)
<b>3.0 Appreciation in Creative Arts</b>	<b>3.1 Analysis of Creative Arts works</b> (15 lessons) <ul style="list-style-type: none"> <li>● <i>Elements of music: pitch, melody, rhythm, dynamics, tempo texture (monophonic and homophonic texture) and structure ( AB, ABA)</i></li> </ul>	By the end of the Sub Strand, the learner should be able to: a) interpret works of art displayed, b) create a catalogue of the exhibited artworks, c) analyse the elements of music in a song, d) analyse messages in songs, e) participate in sporting events for enjoyment, f) value analysing Creative Arts works drawn from various cultural backgrounds.	<ul style="list-style-type: none"> <li>● Learners are guided to visit virtual or actual art establishments to study artworks. The learners with blindness are provided with verbal descriptions of the visual aspects of the visit to an art establishment.</li> <li>● Learners with low vision create a catalogue of the exhibited artworks indicating Artist’s Name, Type of artwork, Medium and Size while learners with blindness are given one on one support to create a catalogue of exhibited artworks.</li> <li>● In groups, learners are guided to interpret works of art displayed by taking into account; type of art, material, media, meaning, techniques, aesthetic).</li> <li>● Learners are guided to reflect</li> </ul>	How are Creative Arts analysed?



			<p>on the analysed work of art for inspiration and mentorship.</p> <ul style="list-style-type: none"> <li>● In groups, learners are guided to listen to a variety of vocal music addressing Pertinent and contemporary issues such as Climate and identify the song, discuss how different elements of music are used using appropriate terminology.</li> <li>● Learners are guided listen to music and identify the changes in the use of elements of music, and the message/values in the song,</li> <li>● Learner guided to discuss the texture and structure of the songs.</li> <li>● Learners are guided to listen to and refer to specific music and relate it to experiences or events in life.</li> <li>● Learners are guided to participate in Football, Athletics, Volleyball, Rounders, Gymnastics and Swimming</li> </ul>	
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			<p>events for fun and inter-class/inter school championships,</p> <ul style="list-style-type: none"> <li>Learners are guided to appreciate the sports performances with focus on; fair play and observance of code of conduct to enhance sportsmanship.</li> </ul>	
<p><b>Core Competencies to be developed:</b></p> <ul style="list-style-type: none"> <li>Critical thinking and problem solving - The learner thinks critically as they analyse the aspects of the songs and describe them using appropriate terminologies and critique artworks.</li> <li>Learning to learn: developed as the learner takes initiative to understand how art, music and sports work.</li> <li>Digital Literacy: the learner uses digital technology to watch a video of songs and the execution of skills in volleyball, athletics, gymnastics and swimming.</li> <li>Citizenship: The learner visits community galleries or cultural centres to see artworks done by other local artists to appreciate their works.</li> </ul>				
<p><b>Values:</b></p> <ul style="list-style-type: none"> <li>Respect: The Learner appreciates diverse opinions while observing and interpreting and talking about artworks and sports.</li> <li>Love: The learner respect others' opinions as they critique works of art displayed in the galleries</li> <li>Social justice: The learner fairly critiques the works of Art displayed in the galleries.</li> <li>Love: The learner critiques the work of creative arts and sports.</li> <li>Integrity: Instilled as the learner observes sportsmanship during a mini game.</li> </ul>				

**Pertinent and Contemporary Issues (PCIs):**

- Analytical and creative thinking: - developed as the learner's analyses music and sports, and critiques art works.
- Self-esteem and self-confidence: is enhanced as the learners discuss and relate the music to personal experiences.

**Link to other learning areas:**

Social studies: as they visit community actual galleries to see artworks related art techniques done.

**Suggested learning resources**

Artworks, portfolio folders, display boards, community galleries, audio-visual digital devices

## ASSESSMENT RUBRIC

<b>Level Indicator</b>	<b>Exceeds Expectations</b>	<b>Meets Expectations</b>	<b>Approaches Expectations</b>	<b>Below Expectations</b>
Ability to analyse 3 items in Creative Arts	Analyses 3 items in Creative Arts	Analyses 2 items in Creative Arts	Analyses 1 item in Creative Arts	Analyses no item in Creative Arts

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

<b>Strand</b>	<b>Sub strand</b>	<b>Suggested Resources</b>	<b>Suggested Assessment</b>	<b>Suggested non-formal activities to support learning</b>
<b>1.0 Creating and Executing</b>	<b>1.1 String Instruments and Drawing</b>	String instruments, audio recordings of string instruments, locally available materials for making a fiddle, Drawing papers, pencils eraser and cutting tools, braille machines and materials	Portfolio, exhibition, project, aural/oral tests	Field visits to cultural centres, club activities.
	<b>Painting and Collage</b>	Water based colours, drawing papers, black sugar papers, found materials for collage, support (carton box/cardboard/ any other), adhesive, football.	Portfolio, exhibition, project, checklist, Skill progression charts	Club activities, gallery visits, inter school/class championships

	<b>1.3 Volleyball Underarm Dig pass</b>	<ul style="list-style-type: none"> <li>- newsprint/packaging papers/sugar paper/brown papers/tracing papers</li> <li>- PE kits</li> <li>- Volleyball</li> <li>- Volleyball nets</li> <li>- Cutting tools</li> <li>- stitching/pasting resources</li> <li>- pencils/charcoal/chalk/crayon</li> </ul>	Portfolio observation schedule Checklist Exit tickets Skill progression charts Self-assessment worksheet Volleyball performance analysis	Research events/ club, E galleries Participate in Volleyball, Inter school/class championships
	<b>1.4 Rhythm and pattern making</b>	Percussion instruments, recording devices, audio recordings, charts, flash cards, newspapers, adhesives, stiff papers, braille machines and materials,	Written tests, aural tests, project, portfolio, display	Art club, gallery visit
	<b>1.5 Weaving</b>	Recyclable yarns, fibres, cardboard	Portfolio, observation schedule, Checklist, project,	Art club, gallery visit, community activities,

	<b>1.6 Gymnastics</b>	Floor mats, whistle, spotting blocks, Props and balances, balance beams, pods, bars and rings, grips, straps, fitness balls, cones, markers yarns, polythene materials, fibres, wood/timber, nails, hammer, needles, threads	Project, portfolio schedule display and critique, portfolio, observation schedule, checklist, exit tickets, skill progression charts, self-assessment worksheet,	
	<b>1.7 Melody</b>	Melodic instruments, Sheet music Recording devices, Audio/visual devices, pictures of Kodaly hand signs, improvised calligraphy pens, ink,	oral/aural tests, written tests, checklist, observation schedule.	Performing created melodies during school functions, Presenting the created melodies in the Music club
<b>2.0 Performance and Display</b>	<b>2.1 Athletics Long jump High jump</b>	Found objects, fabric, coloured papers, adhesives, scissors, watercolours/ poster colours, brushes, calligraphy pens, ink, high jump landing gear, tape measure open places or marked fields, digital devices, whistle, long jump runway and landing area, tape measure.	Project, portfolio schedule, checklist, portfolio observation schedule, written tests, checklist, exit tickets skill progression charts	Practise the skills of gymnastics at games time Join gymnastics clubs Participate in gymnastics competitions at inter-class, interschool level

	<b>2.2 Descant Recorder</b>	Descant recorder, baroque fingering Chart pictures/photos of fingering, Pictures/photos of fingering notes C D E F and posture, Resource persons Found objects, coloured papers, adhesives, scissors, watercolours/ poster colours, brushes, calligraphy pens, ink.	Observation checklist, assessment rubrics, project, portfolio schedule, display and critique.	Playing the Kenya National Anthem, during school assemblies, playing melodies in the school band and music club, participating in Kenya Music festivals
	<b>2.3 Indigenous Kenyan Instrumental ensembles</b>	Indigenous Percussion, wind and string instruments.	Observation checklist/schedule, Project	Playing the ensemble, during school assemblies, playing in the school band and music club, participating in Kenya Music festivals
	<b>2.4 Indigenous Kenyan Craft-Pottery</b>	Clay, water, digital devices, rolling pin, smoothening tools, bucket,	Project, portfolio, display and critique	Art club activities, gallery visit



	<b>2.5 Swimming Breaststroke (Optional)</b>	Swimming facility (pool), clothing and gear-swimsuits, goggles, Safety equipment-life jackets, rescue tubes, first aid kit, spine board, Swimming Aids-kickboards, pull buoys, fins, swim noodle, floatation devices, other materials-markers and cones		, participate in swimming galas and competitions, join swimming clubs and fun days
	<b>2.5 Kenyan Indigenous Games-Floor games (Optional)</b>	Video clips on floor games, small stones or marble, bean bags, percussion musical instruments, mats, puppets, carton boxes papers	Observation checklist, assessment rubrics, project, portfolio schedule, display and critique	Participate in indigenous games sports and competitions.
<b>3.0 Appreciation in Creative Arts</b>	<b>3.1 Analysis of Sports</b>	Artworks, portfolio folders, display boards, community galleries visual excerpts of relevant music Audio-visual equipment Resource persons, games events and equipment.	Oral/aural questions, written tests, observation schedules, checklist.	Participating in community festivals and sporting events, Exhibitions, Participating in music festivals, school games, sports club, music club/choir, Singing the East African Anthems during school assemblies, sports

				events and school functions.
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## **COMMUNITY SERVICE LEARNING (CSL) AT GRADE 6**

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

### **Steps in carrying out the integrated CSL activity**

#### **1) Preparation**

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

## **2) Implementation CSL Activity**

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

## **3) Reflection on the CSL Activity**

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

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

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

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

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

### **Assessment of the CSL Activity**

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