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SENIOR SCHOOL CURRICULUM DESIGN

GRADE 10

THEATRE & FILM



KENYA INSTITUTE OF CURRICULUM DEVELOPMENT
2024

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KENYA INSTITUTE OF CURRICULUM DEVELOPMENT
Nurturing Every Learner's Potential

SENIOR SCHOOL CURRICULUM DESIGN

GRADE 10

THEATRE AND FILM

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NATIONAL GOALS OF EDUCATION

Education in Kenya should:

1. Foster nationalism and patriotism and promote national unity.

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

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

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

a) Social Needs

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

b) Economic Needs

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

c) Technological and Industrial Needs

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

3. Promote individual development and self-fulfilment

Education should provide opportunities for the fullest development of individual talents and personality. It should help children to develop their potential interests and abilities. A vital aspect of individual development is the building of character.

4. Promote sound moral and religious values.

Education should provide for the development of knowledge, skills and attitudes that will enhance the acquisition of sound moral values and help children to grow up into self-disciplined, self-reliant and integrated citizens.

5. Promote social equity and responsibility.

Education should promote social equality and foster a sense of social responsibility within an education system which provides equal educational opportunities for all. It should give all children varied and challenging opportunities for collective activities and corporate social service irrespective of gender, ability or geographical environment.

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

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

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

Kenya is part of the international community. It is part of the complicated and interdependent network of peoples and nations. Education should therefore lead the youth of the country to accept membership of this international community with all the obligations and responsibilities, rights and benefits that this membership entails.

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

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

LEARNING OUTCOMES FOR SENIOR SCHOOL

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

1. Communicate effectively and utilise information and communication technology across varied contexts.
2. Apply mathematical, logical and critical thinking skills for problem solving.
3. Apply basic research and scientific skills to manipulate the environment and solve problems.
4. Exploit individual talents for leisure, self-fulfilment, career growth, further education and training.
5. Uphold national, moral and religious values and apply them in day to day life.
6. Apply and promote health care strategies in day to day life.
7. Protect, preserve and improve the environment for sustainability.
8. Demonstrate active local and global citizenship for harmonious co-existence.
9. Demonstrate appreciation of diversity in people and cultures.
10. Manage pertinent and contemporary issues responsibly.

THE SENIOR SCHOOL IN THE COMPETENCY BASED CURRICULUM (CBC)

Senior School is the fourth level of Basic Education in the Competency Based Curriculum (CBC) that learners shall come to after the Pre-Primary, Primary and Junior School (JS). The essence of Senior School is to offer learners a Pre- University/ Pre-career experience where the learners have an opportunity to choose pathways where they have demonstrated interest and/or potential at the earlier levels. Senior school comprises three years of education for learners in the age bracket of **15 to 18 years** and lays the foundation for further education and training at the tertiary level and the world of work. In the CBC vision, learners exiting this level are expected to be *engaged, empowered and ethical citizens* ready to participate in the socio-economic development of the nation.

At this level, learners shall take **SEVEN (07) learning areas (LAs)** as recommended by the *Presidential Working Party on Educational Reforms* (PWPER). These shall comprise **Four Compulsory** learning areas, and Three learning areas opted for by the learner according to their chosen Pathway. While English and Kiswahili are indicated as Compulsory, the learners who opt for these learning areas as their subjects of specialization shall go through a *differentiated curriculum* in terms of scope, experiences and assessment. Such learners shall; therefore, take *Advanced English* or *Kiswahili Kipevu* with additional two lessons. It is recommended that **AT LEAST TWO** learning areas should be from chosen Pathway. In exceptional cases, some learners may opt for **ONE** learning area from the chosen Pathway and a maximum of **TWO** learning areas from any of the three pathways; depending on the learner's career projections and with guidance by the principals at Senior School.

PROPOSED LIST OF SUBJECTS AT SENIOR SCHOOL

Compulsory Subjects	Science, Technology, Engineering & Mathematics (STEM)	Social Sciences	Arts & Sports Science
1. English 2. Kiswahili/KSL 3. Community Service Learning 4. Physical Education <i>NB: ICT skills will be offered to all students to facilitate learning and enjoyment</i>	5. Mathematics/Advanced Mathematics 6. Biology 7. Chemistry 8. Physics 9. General Science 10. Agriculture 11. Computer Studies 12. Home Science 13. Drawing and Design 14. Aviation Technology 15. Building and Construction 16. Electrical Technology 17. Metal Technology 18. Power Mechanics 19. Wood Technology 20. Media Technology* 21. Marine and Fisheries Technology*	22. Advanced English 23. Literature in English 24. Indigenous Language 25. Kiswahili Kipevu/Kenya Sign Language 26. Fasihi ya Kiswahili 27. Sign Language 28. Arabic 29. French 30. German 31. Mandarin Chinese 32. History and Citizenship 33. Geography 34. Christian Religious Education/ Islamic Religious Education/Hindu Religious Education 35. Business Studies	36. Sports and Recreation 37. <i>Physical Education (C)</i> 38. Music and Dance 39. Theatre and Film 40. Fine Arts

LESSON DISTRIBUTION AT SENIOR SCHOOL

The number of lessons in each of the compulsory learning areas shall be 4; while the optional areas shall be 6 lessons each. A lesson shall be 40 minutes. The "free" lessons shall be used for development of ICT skills, Pastoral Instruction Programme (PPI), projects, collaborative study and further reading.

ESSENCE STATEMENT

The learning area of Theatre and Film embodies a comprehensive exploration of dramatic and cinematic art forms, fostering both individual and collaborative self-expression through production. Theatre and Film serves as a dynamic platform for learners to delve into the intricacies of Kenyan cultures, thereby establishing a vital connection between cultural heritage and creative expression. This educational endeavour harmoniously aligns with the constitutional mandate outlined in Article 11 of the Kenyan Constitution of 2010, which underscores the promotion of all forms of national and cultural expression through the arts and intellectual property rights of the creative works.

The Bottom-Up Economic Transformation Agenda (BETA) (2022-2027) has identified theatre and film as key contributors to the creative economy in Kenya. In line with the government's Talanta Hela initiative, whose mandate is to identify, nurture, develop and monetize talent and creativity, this curriculum equips the learner with practical theatre and film skills required to expand the space for creativity and scale up cultural production and the creative economy. In congruence with established and successful global creative economies, this curriculum seeks to anchor the arts in basic education to concretize learning of theatre and film in Kenyan schools.

Central to the educational journey within this learning area is the cultivation of original creative works, the engagement with established dramatic and cinematic texts, the adaptation of existing narratives, and the practical application of acquired knowledge and skills in creative production. Additionally, learners are encouraged to critically appreciate and evaluate dramatic and cinematic scripts, as well as live or recorded performances, thereby fostering a deeper understanding of dramatic arts and cinematic endeavours.

This curriculum is designed to equip learners with the requisite knowledge and skills to navigate the performing and creative industries with confidence and proficiency. By fostering a reflective and critical mindset, learners emerge as discerning practitioners capable of navigating both Kenyan and global cinematic and theatrical landscapes with ease and acumen. Thus, the overarching goal of the curriculum is to nurture skilled, informed, and culturally attuned theatre and film practitioners who are poised to make meaningful contributions to both local and global artistic discourse.

SUBJECT GENERAL LEARNING OUTCOMES

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

- 1) Create original, workshopped or adapted theatre and film productions grounded in Kenyan cultures to promote nationalism, patriotism and national unity.
- 2) Perform theatre and film for individual development, self-expression and cultural integration.
- 3) Use technology to create theatre and film performances to promote social, economic and industry needs for national development.
- 4) Use theatre and film as instruments of promoting moral and religious values.
- 5) Appraise theatre and film performances for self-improvement and problem solving in society.
- 6) Use theatre and film to promote good health and environmental conservation.
- 7) Appreciate the use of theatre and film in promoting international cooperation and global citizenship.
- 8) Use theatre and film to promote social equality and responsibility.
- 9) Apply theatre and film skills to address pertinent and contemporary issues in society.

SUMMARY OF STRANDS AND SUB STRANDS

Strand	Sub Strand	Suggested Number of Lessons
1.0 Creating	1.0 Play Writing	25
	1.2 Poetry Writing	15
2.0 Production	2.1 Acting	35
	2.2 Theatre Directing	35
	2.3 Theatre Design	25
3.0 Theatre Film and Society	3.1 Theatre Adjudication	20
	3.2 Theatre and Community	25
Total Number of Lessons		180

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

STRAND 1.0: CREATING

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Questions
1.0 Creating	1.1 Play Writing (25 lessons) <ul style="list-style-type: none"> ● elements of play writing (<i>story, plot, character, dramatic style, setting, dialogue, dramatic action</i>), ● elements of a plot (<i>exposition, rising action, climax, falling action and resolution</i>) 	By the end of the sub strand, the learner should be able to: <ol style="list-style-type: none"> a) describe the elements of play writing, b) write a three-act structure play based on a Pertinent and Contemporary Issue, c) develop a community engagement story addressing a Pertinent and Contemporary Issue, d) acknowledge the value of artistic creation in addressing societal issues. 	The learner is guided to: <ul style="list-style-type: none"> ● read scripts to identify and discuss the elements of play writing (<i>story, plot, character, dramatic style, setting, dialogue, dramatic action</i>), ● watch live or recorded plays to identify a three-act structure, ● research to identify a theme based on Pertinent and Contemporary Issues for scripting, ● brainstorm to generate a story using <i>characters, dialogue, conflict and setting</i>, ● discuss elements of a plot (<i>exposition, rising action, climax, falling action and resolution</i>) for script writing, 	<ol style="list-style-type: none"> 1. Why is Theatre important in Community Engagement? 2. How does a playwright creatively employ elements of writing a script in theatre?

			<ul style="list-style-type: none"> ● write a script using appropriate dramatic language and style such as dialogue, monologue, dramatic irony, suspense and imagery to address the theme developed, ● research to identify a PCI for community engagement, ● write a story outline based on the PCI for community engagement, ● create a reflective logbook/journal (manual or digital), ● make entries in the reflective logbook/journal on experiences of playwriting. 	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> ● Creativity and Imagination: the learner develops innovativeness through writing original play scripts. ● Communication and Collaboration: the learner develops speaking, listening and writing skills while generating a story for playwriting. ● Citizenship: the learner acquires a sense of nationalism by creating a community engagement story addressing a Pertinent and Contemporary Issue. 				

Values:

- Respect: the learner develops appreciation of other people's opinion during brainstorming sessions.
- Responsibility: the learner acquires a sense of duty in addressing a societal issue.
- Social Justice: the learner acquires a sense of fairness when exploring issues affecting society.

Pertinent and Contemporary Issues (PCIs):

- Life Skills: the learner develops analytical skills in the process of creating a play.
- Social Cohesion: the learner develops a sense of unity through engaging with the community.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Questions
1.0 Creating	1.2 Poetry writing (15 lessons) <ul style="list-style-type: none"> • Poetic elements (<i>theme, persona, form, and language, word play, rhyme patterns</i>) 	By the end of the sub strand the learner should be able to: <ol style="list-style-type: none"> a) describe the characteristics of a spoken word poem, b) select a relevant theme for writing a spoken word poem, c) develop a character bible for a suitable persona to convey a message in a spoken word poem, d) compose a spoken word poem using poetic elements, e) value the spoken word poem as a means of self-expression. 	The learner is guided to: <ul style="list-style-type: none"> • research to identify the characteristics of a spoken word poem, • read a variety of spoken word poems to help identify how poetic elements (<i>theme, persona, form, and language, word play, rhyme patterns</i>) are used to convey the intended message, • research on relevant issues that affect the society for scripting of spoken word poem, • present research findings to enrich experiences for scripting of spoken word poem, • research to identify elements and components of a character bible (physical and emotional traits, relationship with other characters, character background) • develop a character bible for a persona with an identity and traits 	<ol style="list-style-type: none"> 1. How can spoken word poetry be used to address issues affecting society? 2. Why is spoken word poetry a powerful tool of communication?

			<p>to convey the message of the spoken word poem,</p> <ul style="list-style-type: none"> ● write a spoken word poem with a clear theme, persona, language and form, <p>make entries in the reflective logbook/journal (manual or digital) on experiences of poetry writing.</p>	
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Core Competencies to be developed:

- Creativity and Imagination: the learner acquires innovation skills through writing original poems.
- Communication: the learner develops proficiency in language use when writing poems.
- Learning to Learn: the learner acquires new knowledge and skills relevant for continued learning in the course of poetry writing.

Values:

- Integrity: the learner develops honesty through creation of own works of poetry.
- Patriotism: the learner develops a sense of love for family, community and the country when writing poetry on societal issues.
- Social Justice: the learner acquires a sense of humaneness by exploring issues affecting the society.

Pertinent and Contemporary Issues (PCIs)

- Socio-economic and Environmental Issues: the learner becomes aware of issues affecting society while exploring themes for writing poetry
- Peer Education and Mentorship: the learner acquires leadership and group dynamics skills during peer review.

Suggested Assessment Rubric

Level Indicator	Exceeds expectation	Meets expectation	Approaches Expectation	Below Expectation
Ability of the learner to describe the: <ul style="list-style-type: none"> ● elements of playwriting ● characteristics of spoken word ● poetic elements 	Describes All the 3 aspects of writing in theatre accurately and elaborately.	Describes All the 3 aspects of writing in theatre accurately.	Describes 2 or 1 aspects of writing in theatre.	Describes 1 aspect of writing in theatre with errors.
Ability of the learner to develop 5 products in writing for theatre: <ul style="list-style-type: none"> ● an appropriate theme, ● a 3-act structure play script, ● a community engagement story outline, ● a character bible for a persona ● a spoken word poem 	Develops all the 5 products in writing for theatre with a high level of creativity	Develops all the 5 products in writing for theatre.	Develops 3-4 products in writing for theatre.	Develops less than 3 products in writing for theatre.

STRAND 2.0: PRODUCTION

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Questions
2.0 Production	2.1 Acting (35 lessons) <ul style="list-style-type: none"> ● games and exercises (<i>vocal, physical, mind</i>) ● the actor's tools (<i>voice, body, imagination</i>), 	By the end of the sub strand, the learner should be able to: a) demonstrate the use of theatre games and exercises in preparation for rehearsal and performance, b) master the lines in a stage piece for a performance, c) perform a selected character role using the actors tools, d) appreciate acting as a key component of creative expression.	The learner is guided to: <ul style="list-style-type: none"> ● research and identify theatre games and exercises (<i>vocal, physical, mind</i>) used before performances, ● participate in various theatre games and exercises, ● read the selected script to understand the play, ● interpret the script to perform the assigned character role, ● watch live or recorded performances to improve acting skills, ● commit to memory (memorise) the lines of the assigned character role in the script, ● research to identify the actor's tools (<i>voice, body, imagination</i>), ● perform the assigned character role incorporating the actors tools, 	<ol style="list-style-type: none"> 1. Why is it important to engage in theatre games and exercises before a performance? 2. How does one effectively portray a character in a theatre performance?

			<ul style="list-style-type: none"> ● record the play performance for future reference, ● give and receive feedback from peers, ● de-role from the role played (<i>warm up/down, theatre games, debrief, counselling</i>), ● make entries in the reflective logbook/journal (manual or digital) on experiences of acting. 	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and Collaboration: the learner develops verbal and non-verbal communication skills while performing. ● Critical Thinking and Problem Solving: the learner develops focus and coordination through theatre games and exercises. ● Self-efficacy: the learner develops trust, self-confidence and self-esteem while performing before an audience. ● Digital Literacy: the learner develops digital skills while researching and recording performances. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Patriotism: the learner develops a sense of nationhood through acting. ● Respect: the learner shows courtesy to team members and audience during acting. ● Unity: the learner works in collaboration with others during rehearsals and performance. 				
<p>Pertinent and Contemporary Issues (PCIs):</p> <ul style="list-style-type: none"> ● Global Citizenship: the learner acquires a sense of diverse world views from interacting with performances from other parts of the world. ● Life Skills: the learner acquires negotiation and stress management skills during role play and de-roling. 				

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Questions
2.0 Production	<p>2.2 Theatre Directing</p> <p>(35 lessons)</p> <ul style="list-style-type: none"> ● types of stages (<i>proscenium, thrust, arena, theatre in the round, found spaces</i>), ● parts of a stage (<i>up stage, mid-stage right, mid-stage left, down stage left, down stage right, centre stage, apron, back stage, left wing, right wing</i>), 	<p>By the end of the sub strand, the learner should be able to:</p> <ol style="list-style-type: none"> a) describe the director's responsibilities in theatre production, b) describe the different types of performance stages, c) develop a directorial concept for a stage performance, d) create a prompt book for a stage performance, e) direct a stage performance using the directorial concept, f) appreciate a director's role in performance. 	<p>The learner is guided to:</p> <ul style="list-style-type: none"> ● research and identify the duties and responsibilities of a stage director, ● watch videos to identify the different types of stages (<i>proscenium, thrust, arena, theatre in the round, found spaces</i>), ● visit an actual or virtual performance space to observe the parts of a stage, ● draw and label the different parts of a stage (<i>up stage, mid-stage right, mid-stage left, down stage left, down stage right, centre stage, apron, back stage, left wing, right wing</i>), ● watch a professional director, live or recorded, describing the directorial vision and 	<ol style="list-style-type: none"> 1. How does the type of stage impact a performance? 2. How does theatre directing enhance an effective performance?

			<p>concept for a theatre performance,</p> <ul style="list-style-type: none"> ● identify and apply the directorial vision and concept in play directing, ● read samples of prompt books to identify components of a prompt book, ● write a prompt book for the selected performance, ● block actors on stage for a performance, ● rehearse with actors using the script in preparation for performing, ● make entries in the reflective logbook/journal (manual or digital) on experiences of directing. 	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication: the learner develops self-expression skills by conveying directing ideas and intentions to peers. ● Critical Thinking and Problem Solving: the learner develops analytical skills while relating stage conflicts and resolutions to real life situations. ● Self-Efficacy: the learner is confident enough to lead peers during directing. 				

Values:

- Integrity: the learner develops a sense of truthfulness while giving feedback to fellow learners during peer review of their work.
- Unity: the learner works in harmony with others in theatre directing.

Pertinent and Contemporary Issues (PCIs):

- Peer Education and Mentorship: the learner develops healthy inter and intra-personal relationships while rehearsing with their peers.
- Decision Making Skills: the learner develops analytical and creative thinking skills while directing the performance.

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Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Questions
2.0 Production	<p>2.3 Theatre Design</p> <p>(25 lessons)</p> <ul style="list-style-type: none"> • components of design in theatre (<i>costumes, make-up, props, backdrops, stage set, lighting and sound</i>), • lighting techniques (<i>spot lighting, flood, follow spot, sided, back lighting and down lighting, practical lighting</i>) • sound equipment used in theatre production (<i>microphones, cables, speakers and mixer</i>), 	<p>By the end of the sub strand, the learner should be able to:</p> <ol style="list-style-type: none"> a) describe the components of design in theatre, b) design a stage set for performance, c) use costumes and make-up in a production, d) utilise lighting and sound resources in a stage performance, e) appreciate the use of production elements in a performance. 	<p>The learner is guided to:</p> <ul style="list-style-type: none"> • watch performances to analyse the components of design in theatre • scout to identify a space to stage a performance, • sketch the stage floor plan for design planning, • design and set the stage for a performance (backdrop, props, lighting and sound), guide the learner's to use locally available resources, • select appropriate costumes and make-up (improvise, procure, leverage from other departments and community) for use in a performance, • watch live or recorded performances to identify lighting techniques, 	<ol style="list-style-type: none"> 1. How does design in theatre enhance production? 2. Why is it important to prepare designs for a stage performance?

	<ul style="list-style-type: none"> • sound techniques (<i>human voice, music and special effects</i>) 		<ul style="list-style-type: none"> • research to identify sound equipment used in theatre production, • research on sound techniques in theatre design, • use available resources to light and produce sound for a theatre performance, • stage play and poetry performances incorporating the elements of production, • run a dress rehearsal incorporating all the elements of production, • record the stage play and poetry performance for future reference, • give and receive feedback from peers on play and poetry production, • make entries in the reflective logbook/journal (manual or digital) on experience of play and poetry production. 	
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Core Competencies to be developed:

- Self-efficacy: the learner develops self-awareness and planning skills while engaging in theatre design.
- Creativity and Imagination: the learner acquires artistic skills in making and selecting appropriate props, costume and make-up when designing for theatre production.

Values:

- Patriotism: the learner appreciates diverse cultures and identities while using props, costumes and make-up in theatre production.
- Responsibility: the learner develops a sense of obligation by handling and caring for theatre equipment.
- Respect: the learner accommodates others' views on stage design as they work together.

Pertinent and Contemporary Issues (PCIs):

- Parental Engagement and Empowerment: the learner engages parents/guardians when mobilising resources for use in theatre design.
- Environmental Issues: the learner gains awareness and skills on the use of material within the immediate environment and how to improvise during design.

Suggested Assessment Rubric

Level Indicator	Exceeds expectation	Meets expectation	Approaches Expectation	Below Expectation
Ability of the learner to describe the 4 areas of knowledge in production: ● actors' tools,	Describes All the 4 areas of knowledge in production accurately and elaborately.	Describe All the 4 areas of knowledge in production.	Describes 2 or 3 areas of knowledge in production.	Describes less than 2 areas of knowledge in production.

<ul style="list-style-type: none"> ● directors' responsibilities ● performance stages ● components of design in theatre 				
<p>Ability of the learner to execute the 8 skills in production:</p> <ul style="list-style-type: none"> ● employing theatre games and exercise in performance, ● performing a character in a theatre performance, ● developing a directorial concept ● developing a prompt book ● directing a stage performance ● designing a stage ● using costume and make up ● utilising lighting and design 	<p>Executes all the 8 skills in production with a high level of Artistry and creativity.</p>	<p>Executes all the 8 skills in production creatively.</p>	<p>Executes 4-7 skills in production with some demonstration of creativity.</p>	<p>Executes less than 4 skills in production in a basic or rudimentary manner.</p>

STRAND 3.0: THEATRE FILM AND SOCIETY

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Questions
3.0 Theatre, Film and Society	3.1 Theatre Adjudication (20 lessons) <ul style="list-style-type: none"> ● criteria for adjudicating stage (<i>play and poetry</i>) performances (<i>script, theme, use of voice and body, movement, lighting, sound, costume, make-up, stage set, creativity, originality, improvisation, overall impression</i>), 	By the end of the sub strand, the learner should be able to: <ol style="list-style-type: none"> a) examine the criteria for adjudicating theatre performances, b) develop a criteria for adjudicating theatrical performances, c) adjudicate theatrical performances using a criteria, d) develop a report on the adjudication process, e) appreciate the process of adjudication in adding value to a performance. 	The learner is guided to: <ul style="list-style-type: none"> ● research on the criteria for adjudicating stage (<i>play and poetry</i>) performances (<i>script, theme, use of voice and body, movement, lighting, sound, costume, make-up, stage set, creativity, originality, improvisation, overall impression</i>), ● develop a criteria for adjudicating a play, ● develop a criteria for adjudicating a spoken word, ● adjudicate stage plays using the set-out criteria, ● adjudicate poetry using the set-out criteria, ● write an adjudication report and present it orally to peers for experience sharing, 	<ol style="list-style-type: none"> 1. How important is adjudication to the theatre production process? 2. Why is it important to have a criteria when adjudicating a stage performance?

			<ul style="list-style-type: none"> ● keep a portfolio of the adjudication reports, ● make entries in the reflective logbook/journal (manual or digital) on experiences of adjudication. 	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> ● Critical Thinking and Problem Solving: the learner develops reflective skills while evaluating productions. ● Self-efficacy: the learner develops self-confidence during analysis of theatre. ● Communication: the learner acquires negotiation, speaking and presentation skills while presenting the adjudication report. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Respect: the learner develops communication etiquette while critiquing performances. ● Responsibility: the learner develops a sense of obligation toward group effort when evaluating theatre productions. ● Integrity: the learner appreciates the value of truthful feedback to peers during evaluation. 				
<p>Pertinent and Contemporary Issues (PCIs):</p> <ul style="list-style-type: none"> ● Life Skills: the learner acquires assertiveness during group presentations and peer evaluation. ● Peer Education and Mentorship: the learner works with peers and mentors whilst evaluating productions. 				

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Questions
3.0 Theatre, Film and Society	3.2 Theatre and Community (25 lessons) <ul style="list-style-type: none"> ● role of theatre in the society (<i>entertainment, education, health, advocacy and occupation</i>), 	By the end of the sub strand, the learner should be able to: a) analyse the role of theatre in society, b) analyse principles guiding theatre and Film club management, c) execute a community theatre piece addressing a Pertinent and Contemporary Issue, d) appreciate the role of management in theatre.	The learner is guided to: <ul style="list-style-type: none"> ● research on the role of theatre in the society (<i>entertainment, education, health, advocacy and occupation</i>), ● watch theatrical performances to establish how theatre influences society, ● research on the principles guiding theatre and film club management (<i>club constitution, record keeping, resource mobilisation and management, organisation of activities, publicity of club activities</i>), ● interview resource persons to gather information on theatre and film club management, ● participate in the management of the theatre and film club in school, ● identify the community in which to carry out the community engagement piece (such as school, religious setting, estate, market, school outings, festivals among others), 	<ol style="list-style-type: none"> 1. How does theatre influence and reflect societal values and issues? 2. How can we ensure that theatre and film clubs are well managed?

			<ul style="list-style-type: none"> ● identify the found space to stage the community piece, ● engage in mobilisation exercise, ● perform the community engagement piece, ● engage in a feedback session with the community audience and peers, ● write a report on the community engagement experience, ● make entries in the reflective logbook/journal (manual or digital) on experiences of theatre and film club management. 	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> ● Communication and Collaboration: the learner develops presentation skills by writing reports on community engagement and theatre and film club activities. ● Self-efficacy: the learner develops a sense of self-belief through management of club activities. ● Learning to Learn: the learner gains knowledge on management skills for further application. 				
<p>Values:</p> <ul style="list-style-type: none"> ● Responsibility: the learner develops a sense of accountability when managing club activities. ● Patriotism: the learner shows appreciation for diverse Kenyan theatrical texts and performance spaces while interacting with local communities. ● Social Justice: the learner appreciates the role of theatrical performances in highlighting social issues in the community. 				
<p>Pertinent and Contemporary Issues (PCIs):</p> <ul style="list-style-type: none"> ● Clubs and Societies: the learner develops a sense of leadership and teamwork while managing club activities. ● Social Awareness Skills: the learner establishes effective communications skills while engaging with the community. 				

Suggested Assessment Rubric				
Indicator \ Level	Exceeds expectation	Meets expectation	Approaches Expectation	Below Expectation
Ability of the learner to examine: <ul style="list-style-type: none"> ● criteria for adjudication ● role of theatre ● principles guiding club management 	Examines All the 3 aspects of theatre in society elaborately.	Examines All the 3 aspects of theatre in society.	Examines 2 aspects of theatre in society.	Examines less than 2 aspects of theatre in society.
Ability of the learner to execute 4 skills in theatre and society engagement: <ul style="list-style-type: none"> ● adjudication criteria ● adjudication of theatrical performance ● report writing on the adjudication process ● community theatre piece 	Executes 4 skills in theatre and society engagement with a high level of objectivity.	Executes 4 skills in theatre and society engagement.	Executes 3-2 skills in theatre and society engagement.	Executes less than 2 skills in theatre and society engagement.

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

Strand	Sub Strand	Suggested Assessment Methods	Suggested Assessment Resources	Suggested Learning Materials
<p>1.0 Creating</p>	<p>1.1 Play Writing 1.2 Poetry writing (Spoken Word)</p>	<ul style="list-style-type: none"> • Assessment rubrics • Oral tests • Oral presentations • Written tests • Field work reports • Project • Assignments • Participatory assessment • Peer assessment 	<ul style="list-style-type: none"> • Observation checklists • Portfolio • Anecdotal records • Use of checklists • Exercise books • ICT devices • Portfolios • Rating scale • Questionnaire • Audio/visual recordings • Autocues • Resource persons 	<ul style="list-style-type: none"> • Sample poem (sonnet, ballads, narrative, lyric, free verse, spoken word) • Sample plays for example, (Oedipus Rex, the gods are not to blame Kamirithu plays, KNDFFF sample films) • Sample films for example, (Lumier brothers, Sembene films, BEKE experiment, Saikati, documentaries, drama, horror, comedy) • Sample Emerging media(for example, social media applications, virtual

Strand	Sub Strand	Suggested Assessment Methods	Suggested Assessment Resources	Suggested Learning Materials
				reality, behind the scenes videos) <ul style="list-style-type: none"> ● Sample law and policy documents,
2.0 Producing	2.1 Acting	<ul style="list-style-type: none"> ● Practical ● Written tests ● Assignments ● Self-assessment ● Participatory assessment ● Project work ● Oral questions ● Peer assessment ● Oral presentations ● Written tests ● Question and answer 	<ul style="list-style-type: none"> ● Exercise books ● Digital devices ● Observation checklists ● Anecdotal records ● Video of short feature film ● Internet connectivity ● Portfolio ● Observation checklist 	<ul style="list-style-type: none"> ● Theatre games ● Videos on methods of acting ● Videos on actor preparation ● Videos on voice training ● Videos on stunts ● Resource person for de-rolling (e.g., counsellor, therapist) ● Play recordings ● Sample films

Strand	Sub Strand	Suggested Assessment Methods	Suggested Assessment Resources	Suggested Learning Materials
		<ul style="list-style-type: none"> • Self-assessment • Peer assessment • Assignments • Participatory assessment • Field work reports 	<ul style="list-style-type: none"> • Traditional musical instruments • Resource persons • Costumes and props • Videos of contemporary dances • Portfolio • Exercise books • ICT devices • Anecdotal records 	
2.0 Production	2.2 Theatre Directing	<ul style="list-style-type: none"> • Assessment rubrics 	<ul style="list-style-type: none"> • Observation checklists 	<ul style="list-style-type: none"> • Videos of directors in action
	2.3 Theatre Design	<ul style="list-style-type: none"> • Oral tests • Oral presentations 	<ul style="list-style-type: none"> • Portfolio • Anecdotal records 	<ul style="list-style-type: none"> • Sample prompt book • Videos of different personnel in theatre

Strand	Sub Strand	Suggested Assessment Methods	Suggested Assessment Resources	Suggested Learning Materials
		<ul style="list-style-type: none"> • Written tests • Field work reports • Project • Assignments • Participatory assessment • Peer assessment 	<ul style="list-style-type: none"> • Use of checklists • Exercise books • ICT devices • Portfolios • Rating scale • Questionnaire • Audio/visual recordings • Autocues • Resource persons 	<ul style="list-style-type: none"> • Videos of different personnel in film • Videos on set design on stage and on film • Videos on costume design for theatre and film • Camera • Tripod • Lighting equipment • Sound equipment • Editing software • Video recording equipment • Sound recording equipment • Special effect software • Preview arena
3.0 Theatre and Society	3.1 Theatre Adjudication	<ul style="list-style-type: none"> • Assessment rubrics • Oral tests • Oral presentations 	<ul style="list-style-type: none"> • Observation checklists • Portfolio • Anecdotal records 	<ul style="list-style-type: none"> • Reflective logs • Portfolios • Recording of learners previous works

Strand	Sub Strand	Suggested Assessment Methods	Suggested Assessment Resources	Suggested Learning Materials
	3.2 Theatre and Community	<ul style="list-style-type: none"> • Written tests • Field work reports • Project • Assignments • Participatory assessment • Peer assessment 	<ul style="list-style-type: none"> • Use of checklists • Exercise books • ICT devices • Portfolios • Rating scale • Questionnaire • Audio/visual recordings • Autocues • Resource persons 	<ul style="list-style-type: none"> • Sample theatre and film productions for analysis •



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