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SENIOR SCHOOL CURRICULUM DESIGN

GRADE 10

MUSIC & DANCE

KICD

KENYA INSTITUTE OF CURRICULUM DEVELOPMENT

2024

DRAFT

KENYA INSTITUTE OF CURRICULUM DEVELOPMENT
Nurturing Every Learner's Potential

SENIOR SCHOOL CURRICULUM DESIGN

GRADE 10

MUSIC AND DANCE

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

7. **Promote international consciousness and foster positive attitudes towards other nations.**
   Kenya is part of the international community. It is part of the complicated and interdependent network of peoples and nations. Education should therefore lead the youth of the country to accept membership of this international community with all the obligations and responsibilities, rights and benefits that this membership entails.

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

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 forth 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 choses 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 *NB: ICT skills will be offered to all students to facilitate learning and enjoyment*	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. *Physical Education (C)* 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

Music and Dance are unique arts that are significant for the holistic development of humankind. These arts are useful for the growth of the cognitive, affective and psycho-motor domains of learning in an individual. They influence one's feelings, thoughts, and actions, which lead to the understanding of self, their immediate environment and the entire world.

Music and Dance as a learning area at Senior Secondary School, will build on the knowledge, skills, attitudes and values that learners acquired at lower levels as they explore new concepts and experiences. This learning area will provide the learner with opportunities to advance three key competencies: creating, performing, and appreciating Music and Dance works through participatory and experiential approaches. The learner will be exposed to Music and Dance from diverse Kenyan and global cultures, contributing to the development of their affection for traditions, artistic sensibility, personal autonomy, life skills and physical well-being.

The study of Music and Dance will enable the learner to pursue further studies and careers in education, composition, choreography, event organization, directing, arts management, music production and technology, music journalism, sound engineer and music therapy among others. This makes Music and Dance a key contributor to the creative economy.

SUBJECT GENERAL LEARNING OUTCOMES

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

1. Apply relevant knowledge, skills, values and attitudes, to create, perform and analyse Music and dance.
2. Appreciate diverse local and global cultures through listening, analysis and performance of Music and Dance.
3. Perform Music and Dance from various cultures for self- and cultural expression, and preservation.
4. Use available technologies to enhance learning and develop creativity in Music and Dance.
5. Apply research and innovation skills in the sustainable utilization of locally available resources for Music and Dance creation, performance and appreciation.
6. Relate Music and Dance to other arts and non-art disciplines to make meaningful connections.
7. Promote cultural, national, moral and religious values through Music and Dance.
8. Develop responsive and responsible global citizenship through involvement in Music and Dance activities from diverse cultures.
9. Utilise individual potential in Music and Dance for leisure, self-fulfilment, further education and training, and career growth.
10. Address pertinent and contemporary issues in society through Music and Dance activities.

SUMMARY OF STRANDS AND SUB STRANDS

Strands	Sub Strands	Suggested Number of Lessons
1.0 Foundations of Music and Dance	1.1 Rhythm	11
	1.2 Melody in Major Keys	11
	1.3 Transposition	11
	1.4 Setting Text to Music	11
	1.5 Two-Part Harmony	11
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2.0 Performing and Displaying	2.1 Kenyan Folk Songs	11
	2.2 Western Style Solo Songs	11
	2.3 Kenyan Indigenous Musical Instruments	11
	2.4 Western Musical Instruments (Solo Performer)	11
	2.5 Contemporary Dances-Kenyan	11
3.0 Critical Appreciation	3.1 Kenyan Folk Songs	11
	3.2 Classical Music (Medieval and Renaissance)	11
	3.3 Music and Dance in Socio-Cultural Context	11
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: FOUNDATIONS OF MUSIC AND DANCE

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
1.0 Foundations of Music and Dance	**1.1 Rhythm** (11 lessons) • *Semi-quaver* ♪ • *Triplet (♪♪♪)* • *Simple time:* $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ *and* $\frac{3}{8}$	By the end of the Sub Strand the learner should be able to: a) explain the rhythmic concept of the semiquaver in simple time, b) describe the concept of the triplet in simple time, c) group notes into beats in simple time, d) compose 4-bar rhythms in simple time incorporating semiquavers, e) compose 4-bar rhythms in simple time incorporating triplets,	The learner is guided to: • listen to or sing songs in simple time with semiquavers and aurally recognize them in the songs, • use virtual sources responsibly to listen to or sing songs in simple time with triplets and discuss the performance of the triplet, • practice writing rhythms in simple time incorporating semiquavers and triplets with appropriate grouping, • tap and recite rhythms using French rhythm names, • collaboratively discuss factors to consider in creating rhythmic patterns and apply them to create 4-bar rhythms,	1. How do triplets feature in simple time? 2. How can rhythms be created in simple time?

		f) appreciate rhythms composed by self and others.	• compose 4-bar original rhythms in simple time incorporating semiquavers, and triplets, • perform created rhythms in simple time and record using a digital devices, observing responsibility, • share the recorded performances of rhythms with peers for critique.	

Core competencies to be developed:
- Communication and collaboration: The learner speaks clearly while discussing factors to consider in creating rhythmic patterns.
- Critical thinking and problem solving: The learner gains decision making skills to aid in composing rhythmic patterns incorporating the semiquaver and triplets.
- Creativity and imagination: The learner innovatively composes 4-bar original rhythms in simple time incorporating semiquavers and triplets.

Values:
- Responsibility: The learner makes appropriate use of digital devices while recording and sharing the 4-bar rhythms created.
- Integrity: The learner composes original rhythmic patterns without plagiarism.
- Respect: The learner recognises contributions of others while critiquing each other's music.

Pertinent and Contemporary Issues (PCIs):

- Cyber security: The learner uses digital devices and online platforms responsibly while researching, recording and sharing improvised rhythmic accompaniment to tunes.
- Personal attributes and talents: The learner uses rhythms learnt to improvise rhythmic accompaniments to simple tunes.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)

1.0 Foundations of Music and Dance	**1.2 Melody in Major Keys**
	
	(11 lessons)
	• *Melodic devices:*
	  - *Scalic motion*
	  - *Arpeggios*
	• *Major scales of D, A, B flat and E flat on the treble and bass staves with and without key signatures (ascending and descending).*
	• *Structure (question and answer phrases)*
	• *Articulation marks: slur, staccato*
		By the end of the Sub Strand the learner should be able to:
		a) describe melodic devices used in melody writing,
		b) construct major scales on a staff,
		c) compose an 8-bar melody incorporating melodic devices,
		d) compose an 8-bar melody incorporating articulation marks,
		e) enjoy creating melodies in major keys.
			The learner is guided to:
			• listen to or sing simple and familiar tunes in major keys and identify melodic devices used,
			• construct major scales on the treble and bass staves ascending and descending,
			• compose 8-bar melodies in simple time incorporating melodic devices with appropriate phrasing,
			• compose 8-bar melodies in simple time incorporating articulation marks,
			• sing or play composed melodies,
			• store composed music in a digital or physical portfolio,
			• critique melodies composed by self and others.
				1. How is melodic interest created in music?
				2. How can unity and variety be achieved in composition?

Core competencies to be developed:
• Communication and collaboration: The learner listens critically and speaks clearly while critiquing melodies written by self and others.

• Self-efficacy: The learner gains confidence as they sing or play composed melodies.
• Creativity and imagination: The learner comes up with new musical ideas when composing melodies.
• Digital literacy: The learner uses digital devices to store composed music in a digital portfolio.

Values:
- Respect: The learner appreciates others' views when giving and receiving feedback on their compositions.
- Integrity: The learner creates original music without plagiarism.
- Social justice: The learner shares learning resources and ideas with peers when creating music.

Pertinent and Contemporary Issues (PCIs):
- Personal attributes and talents: The learner uses techniques learnt in music composition to grow talent
- Cyber security: The learner uses digital apps responsibly.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
1.0 Foundations of Music and Dance	**1.3 Transposition** (11lessons) • *Intervals: Melodic and harmonic, quality (Major, minor, perfect) and size 2nd,3rd,4th, 5th, and 8ve* • *Transposition to an interval- 2nd,3rd,4th, 5th, and 8ve* • *Transposition from treble to bass staves and vice versa* • *To a given key- C, G, F, D, A, B flat and E flat*	By the end of the sub strand the learner should be able to: a) describe intervals in a major scale, b) explain the concept of transposition in music, c) transpose music to a given interval, d) transpose music from the treble to the bass staff, e) transpose music from bass to the treble staff, f) transpose music to a given key, g) value the role of transposition in music.	The learner is guided to: • sing or play a major scale and aurally identify various intervals, • listen to melodies sung or played in octaves and identify the lower and higher registers, • sing or play melodies at different pitches higher or lower to distinguish the difference in pitch, • discuss the process of transposing music to a given interval, an octave or a given key, • transpose melodies an octave up or down within the same or to a different stave, • transpose melodies to a given key within the same or to a different stave.	How does transposition aid in music performance?

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Core competencies to be developed:
- Communication: The learner writes music clearly to effectively pass messages on various topical issues.
- Collaboration: The learner shares information with others while creating music in the minor key.
- Creativity and imagination: The learner comes up with new musical ideas when composing melodies in the minor key.
- Critical thinking and problem solving: the learner reflects and assesses a variety of alterative musical ideas to compose melodies.
- Learning to learn: The learner applies compositional skills and knowledge on digital software to compose and notate music.
- Digital literacy: The learner uses music notation software to compose and playback music.

Values:
- Respect: The learner displays humility as they recognize input of every member when giving and receiving feedback on their compositions
- Unity: The learner discusses melody creation processes with others to create new melodies.
- Integrity: The learner creates original music ideas without plagiarism.
- Responsibility: The learner uses digital equipment and materials responsibly.
- Love: The learner shares learning resources with others when creating music.
- Peace: The learner avoids conflict as they give constructive feedback on others' compositions.

Pertinent and Contemporary Issues (PCIs):
- Personal attributes and talents: The learner uses techniques learnt in music composition to grow talent.
- Cyber security: The learner uses digital apps responsibly.
- Self-esteem: The learner believe in themselves as upcoming artistes as they acquire knowledge on melody writing.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
1.0 Foundations of Music and Dance	**1.4 Setting Text to Music** (11 lessons) • *Process of setting text to music- syllabic division, accents (strong and weak), natural speech inflection/intonation of words, rhythm, time signature, cadential points, pitch.* • *Two lines of text (8 syllables for each phrase)* • *Downbeat and upbeat (Anacrusis) start of melodies.*	By the end of the sub strand the learner should be able to: a) outline the process of setting text in Kiswahili to music, b) set a melody to text in Kiswahili, c) appreciate music composed in Kiswahili by self and others.	The learner is guided to: • discuss the process involved in setting text in Kiswahili to music, • read Kiswahili words to establish the accents, natural speech inflections, and intonation, • discuss factors that guide syllabic division and accentuation of text in Kiswahili, • select text in Kiswahili on pertinent and contemporary issues such as: financial literacy, waste management, drug and substance abuse and healthy relationships, • recite the text to establish the text- melody relationships: natural speech inflections, intonation and textual meaning among others,	1. How are pitches assigned to different words to communicate messages clearly? 2. How does text dictate composition of a melody?

			• choose an appropriate time signature, assign note values, identify cadential points and phrases for the selected text, • add appropriate pitches to the syllables while paying attention to word painting, melodic contour, range and overall structure, • write the music composed in staff notation, • perform the song composed before an audience and appraise each other, • record and save the music in a digital or physical portfolio.	

Core competencies to be developed:

- Communication and collaboration: The learner speaks clearly as they discuss factors that guide syllabic division and accentuation of text in Kiswahili
- Creativity and imagination: The learner adds appropriate pitches to the syllables while paying attention to word painting, melodic contour, range and overall structure,
- Citizenship: The learner participates in community service by composing music in Kiswahili with messages to sensitize the community members.
- Learning to learn: The learner applies compositional skills on song writing to compose music for given text.
- Digital literacy: The learner uses music notation software to compose and playback music.

Values:

- Respect: The learner appreciates others' views when giving and receiving feedback on their compositions.
- Responsibility: The learner uses digital devices for the intended purpose.
- Social justice: The learner shares learning resources with others when creating music.
- Patriotism: The learners promote good health in the community by composing music to sensitize community members in healthy practices.

Pertinent and Contemporary Issues (PCIs):
- Communicable diseases: The learner composes music to sensitize the populace on communicable diseases.
- Waste management: The learner creates text on waste management to sensitize community on environmental cleanliness.
- Healthy relationships: The learners collaborate with each other in group work as they build peaceable relation among each other.
- Financial Literacy: The learner select text in Kiswahili on pertinent and contemporary issues such as: financial literacy.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
1.0 Foundations of Music and Dance	**1.5 Two-Part Harmony** (11 lessons) *Two-part harmony guidelines;* - *Beginning (unison, 5ths or 8ve* - *Motion-step, leap, note-to-note* - *Intervals (consonants major 3rd, minor 3rd perfect 4th, perfect 5th, major 6th, minor sixth, and the octave,)* - *Ending- unison or 8ve*	By the end of the sub strand the learner should be able to: a) outline guidelines for creating two-part harmony, b) compose a second part to a 4-bar melody in a major key, c) value the role of intervals in harmony.	The learner is guided to: • listen to two-part vocal and/or instrumental harmonic passages in major keys to identify guidelines used in two-part harmony, • sing and/or play 2-part harmonic passages in major keys to aurally discriminate the higher and lower parts in the passages, • distinguish harmonic intervals as consonant or dissonant, • add a second part above or below a melody using appropriate consonant intervals, • score two-part harmonic passages on the treble stave with appropriate stemming, • record the 2-part music using a digital devise or a physical portfolio, • appraise each other's music.	1. What do you consider when adding a second part to an existing melody? 2. How can intervals be utilized in improvising a second part to a melody?

Core competencies to be developed:
- Communication and collaboration: The learner speaks clearly and effectively when describing harmonic intervals.
- Creativity and imagination: The learner comes up with new musical ideas when composing the second part to a 4-bar melody.
- Digital Literacy: The learner uses records the 2-part music using a digital devise.

Values:
- Respect: The learner recognizes the input of every member of the team as they participate in group activities involving sounding harmonic intervals.
- Integrity: The learner uses own music ideas without plagiarism.
- Unity: The learner collaborates with others in sounding harmonic intervals in group activities.

Pertinent and Contemporary Issues (PCIs)
- Cyber security: The learner uses digital devices responsibly.
- Safety and security: The learner takes precaution while interacting with digital devices.
- Self-esteem: The learner gains confidence as they compose music.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
1.0 Foundations of Music and Dance	**1.6 Music Notation Software** *(12 lessons)* • *Navigate music notation software- opening, keying, playing back, saving, editing* • *Transcribe scales, melodies, intervals two-part harmony,* • *saving- midi, print, and audio formats,*	By the end of the sub strand the learner should be able to: a) identify notation software used in music writing, b) navigate selected music notation software, c) transcribe music using a music notation software, d) save music files for storage, e) appreciate music playbacks in midi and audio formats.	Learners are guided to: • watch demos of various music notation software online to distinguish them: (Muse Score, Sibelius First, Noteworthy, Encore, Finale Notepad, Notion, Maestro, among others), • discuss various notation software and mobile apps used in music notation, • navigate selected music notation software to view music notation tools, • use music notation software to key in music, • edit keyed-in music using a selected music software, • save and convert already keyed in music to midi, print, and audio formats, • share, play back, and appraise own and others' music in print and audio formats.	1. How is music notation software useful? 2. How does music notation software facilitate music composition?

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Core competencies to be developed:
- Collaboration: The learner works with others in groups as they interact with the music notation software.
- Critical thinking: The learner manipulates several functions in music notation software to key and edit created melodies using music notation software.
- Problem solving: The learner uses digital devices to edit and play back music they already created.
- Creativity and imagination: The learner comes up with new ideas while using music notation software to compose music.
- Learning to learn: The learner uses demos as a guide to write music using music notation software.
- Digital literacy: The learner uses music notation software to key in created melodies.

Values:
- Respect: The learner recognises the input of others when appraising each other's music.
- Responsibility: The learner uses the digital devices for the intended purpose.
- Unity: The learner works with others in groups to key in music in music notation software.
- Integrity: The learner uses digital devices observing ethical and legal standards.
- Social justice: The learner critiques each other's work without exception.

Pertinent and Contemporary Issues (PCIs):
- Peer Education: The learner actively contributes to group decisions when keying in and editing music.
- Social cohesion: The learner actively participates in group activities as they manipulate the functions of the music notation software.
- Safety and security: The learner takes precaution when using digital devices powered by electricity.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
1.0 Foundations of Music and Dance	**1.7 Dance Production** (12 lessons) • *Elements of dance- Body, Action, Space, Time and Energy,* • *Functions of costumes props and set design* • *Design of costumes* • *Multimedia* • *Choice of Music, lighting sound effects*	By the end of the sub strand the learner should be able to: a) describe the elements of dance, b) improvise props for use in a dance performance, c) design costumes based on a dance theme, d) describe the concept of choreography in Dance, e) select multimedia effects for use in a dance production, f) value dance production for economic empowerment.	The learner is guided to: • watch a variety of dances and discuss the elements of dance, • source or use available materials to improvise props for use in a dance performance, • choose a dance theme based on a PCI and design an appropriate costume, • watch online or live demonstrations on use of music, lighting and sound effects for use in a dance production, • apply multimedia effects in production of a dance performance during a school event.	1. How can costumes and props be used to communicate the theme in a dance performance? 2. How can multimedia effects be utilized to enhance dance production?

Core competencies to be developed:
- Citizenship: The learner records and plays Kenyan popular music using Digital Audio Applications.
- Digital Literacy: The learner uses digital devices to record and listen to music performances.

• Collaboration: The learner works with others in groups while using Digital Audio Applications.
• Self-efficacy: The learner manipulates Digital Audio Applications to record music.
Values:
• Patriotism: The learner takes pride in listening to recorded Kenyan popular music.
• Respect: The learner accommodates others' ideas in group activities as they use Digital Audio Applications.
• Integrity: The learner exercises honesty while recording their own sounds.
Pertinent and Contemporary Issues (PCIs):
• Peer Education and Mentorship: The learner assists others in groups as they record music.
• Social Cohesion: The learner actively participates in group work while recording music in voice over style.
• Resource Mobilization and Utilization: The learner makes proper use of popular music from the community.

Suggested Assessment Rubric

Level Indicator	Exceeds Expectation	Meets Expectation	Approaches Expectations	Below Expectations
Ability to describe Music and Dance concepts: - semiquaver - triplet - melodic devices - intervals - setting text to music	Describes all 8 Music and Dance concepts correctly and elaborately.	Describes all 8 Music and Dance concepts correctly.	Describes 4-7 Music and Dance concepts correctly.	Describes at most 4 Music and Dance concepts correctly.

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Level / Indicator	Exceeds Expectation	Meets Expectation	Approaches Expectations	Below Expectations
- guidelines for two-part harmony - music notation software - elements of dance - choreography				
Ability to create works of Music and Dance: - 4-bar rhythms incorporating semiquavers - 4-bar rhythms incorporating triplets - Major scales - 8-bar melodies - Set melody to text - Second part to a melody - Props and costumes	Creates all the 7 works of Music and Dance artistically applying the provided guidelines correctly.	Creates all the 7 works of Music and Dance applying the provided guidelines correctly	Creates 3-6 works of Music and Dance applying the provided guidelines.	Creates at most 2 work(s) of Music and Dance applying the provided guidelines.

Level / Indicator	Exceeds Expectation	Meets Expectation	Approaches Expectations	Below Expectations
Ability to transpose music: - from treble to bass - from bass to treble - to a given key	Transposes music with proficiency.	Transposes music correctly.	Transposes music with a few errors.	Transposes music only with assistance.
Ability to use music notation software to: - navigate software - transcribe music - save music files	Innovatively uses music notation software.	Uses music notation software.	Uses music notation software with few flaws.	Uses music notation software with many flaws.
Ability to select multimedia effects	Creatively selects appropriate multimedia effects	Selects appropriate multimedia effects	Selects some appropriate multimedia effects	Selects multimedia effects

STRAND 2.0: PERFORMING

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)

2.0 Performing	**2.1 Kenyan Folk Songs**
	
	(11 lessons)
	• *Characteristics of Kenyan folksongs*
	• *Folksongs*
	  - *Solo*
	  - *Group*
	• *Choice*
	  - *Gender*
	  - *Age*
	  - *Occasion*
	  - *Costumes, props and artefacts*
	• *Performance aspects*
	  - *Singing (tone and diction)*
	  - *Idiom*
	  - *Synchrony*
	  - *Transitions*
	  - *Instrumentation*
	  - *Projection and diction*
	  - *Expressiveness*
		By the end of the Sub strand the learner should be able to:
		a) describe the characteristics of Kenyan folk songs,
		b) select a Kenyan folksong for performance,
		c) perform folksongs from Kenyan communities applying performance aspects,
		d) enjoy performing Kenyan folk songs.
			The learner is guided to:
			• listen to or watch performances of Kenyan folk songs and discuss the characteristics,
			• source from virtual or physical spaces to select Kenyan folk songs with appropriate themes and messages from different communities,
			• source for and select instruments, costumes, props, and artefacts, make-up and décor,
			• take up different roles in the performance (soloist, instrumentalists, group singers),
			• carry out rehearsals observing rehearsal etiquette (draw a rehearsal schedule,
				1. How does exposure to various performances influence an individual's response to folksongs?
				2. Why are Kenyan folk songs important in society?

			take up various roles during rehearsal and, apply the appropriate techniques of performing folksongs) and safety procedures,	
	- *Etiquette*			
			• perform a Kenyan group folk song before an audience, applying the appropriate performance aspects,	
			• record and share the performances with peers for feedback.	

Core competencies to be developed:
- Communication and collaboration: The learner listens critically to Kenyan folksongs and identifies their characteristics.
- Citizenship: The learner appreciates listening to and performing folksongs from different social cultural groups in Kenyan.
- Digital Literacy: The learner uses digital devices to record own performances to share with others.

Values:
- Patriotism: The learner appreciates performing folksongs from different Kenyan communities.
- Unity: The learner collaborates with peers to perform Kenyan folksongs.
- Responsibility: The learner makes appropriate use of digital devices when recording and uploading music performances.

Pertinent and Contemporary Issues (PCIs)
- Safety and security: The learner takes precaution while interacting with digital devices.
- Self-esteem: The learner gains confidence as they perform Kenyan folksongs before an audience.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)

2.0 Performing	**2.2 Western Style Solo Songs**
	
	(11 lessons)
	
	• *Performance style*
	• *Accuracy*
	  - *pitch*
	  - *rhythm*
	• *Performance directions*
	  - *tempo*
	  - *dynamics*
	  - *repeats and reiterations*
	• *Performance techniques*
	  - *phrasing,*
	  - *posture,*
	  - *diction,*
	  - *poise, and*
	  - *musicianship*
		By the end of the sub strand the learner should be able to:
		a) describe the performance style of selected Western solo songs,
		b) perform a Western style solo song using appropriate performance techniques,
		c) perform a Western style solo song observing prescribed performance directions,
		d) appreciate performing various Western solo songs.
			The learner is guided to:
			• listen to or watch live or recorded performances of lieder, arias from operas and oratorios, and solo songs from musicals for familiarization,
			• discuss the performance practice of Western solo songs such as lieder, arias, folk songs,
			• review videos of Western solo songs to identify their styles of singing,
			• execute various vocal styles applied in singing Western solo songs,
			• select acknowledging the source suitable Western solo songs for performance,
			• perform selected Western solo songs before a given
				1. How should one prepare to perform a Western solo song
				2. Why are vocal techniques important in Western solo songs?

			audience, while observing the performance techniques,
			• use digital devices to record their performances of Western solo songs and upload them to their digital portfolios,
			• evaluate performances by self and others and respectfully give feedback.

Core competencies to be developed:
- Self-efficacy: The learner confidently performs arias and western solo songs before an audience using the techniques learnt.
- Citizenship: The learner performs western solo songs gaining knowledge on other global cultures.
- Learning to learn: The learner identifies challenges in executing performance styles in western solo songs and seeks clarification of how to perform them.
- Digital literacy: The learner utilises digital devices to source for and record performances of Western solo songs.

Values:
- Respect: The learner appreciates others' views when giving and receiving feedback on their performances.
- Integrity: The learner acknowledges the source of pieces of music sourced from online platforms and from other musicians for performance.
- Responsibility: The learner uses digital devices for the intended purposes.
- Social justice: The learner gives objective views on peers' performances.
- Peace: The learner works in harmony with others as they rehearse, perform and critique others' performances.

Pertinent and Contemporary Issues (PCIs):
- Healthy Relationships: The learner collaborates with others in group work as they discuss, rehearse, perform and critique their performances.

- Personal Attributes and Talents: The learner grows their music talent by learning styles and techniques of rehearsal and performance.
- Cyber Security: The learner uses digital apps responsibly as they source and record music.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
2.0 Performing	**2.3 Kenyan Indigenous Musical Instrument (Solo Performance) (12 lessons)** *Indigenous musical instruments (fiddle, lyre, harp, flute, drum or drum set)*	By the end of the sub strand, the learner should be able to: a) explain sound production on a selected Kenyan indigenous musical instrument, b) perform music from the cultural idiom of the chosen instrument, c) appreciate music played on a selected Kenyan indigenous musical instrument.	The learner is guided to: • listen or watch performances involving Kenyan indigenous musical instruments to determine how sound is produced, • familiarise with a selected Kenyan indigenous musical instrument to identify its parts and handling, • search responsibly for videos and watch or interact with resource persons to learn the techniques of tuning, playing and maintaining the instrument, • practice the techniques of tuning of the instrument, • rehearse playing a selected Kenyan indigenous musical instrument to master the playing techniques,	1. How can proficiency in solo instrumental playing be developed? 2. What features of a solo instrument mark its cultural identity?

| | | | • play tunes or rhythmic patterns from the cultural idiom of the chosen instrument using the appropriate playing techniques before an audience,
• record and share music with parents, guardians and fellow learners for feedback and upload to a digital portfolio. | |

Core competencies to be developed:
- Communication: The learner listens critically and speaks clearly while giving feedback on peers' performances.
- Creativity and imagination: The learner uses imagination to improvise and play melodies/rhythms on an instrument(s).
- Digital Literacy: The learner interacts with digital devices to search for the techniques of tuning, playing and maintaining various instruments.

Values:
- Integrity: The learner uses the internet appropriately when searching for tech play.
- Responsibility: The learner uses learning resources with utmost care.
- Respect: The learner respects others' views during rehearsal sessions of the Western instrument.
- Social Justice: The learner is given an equal opportunity to play tunes from diverse Kenyan communities.

Pertinent and Contemporary Issues (PCIs):
- Resource mobilization: The learner sources for music from the internet and other sources for music to play.
- Mentorship: The learner interacts with resource persons to learn the techniques of tuning, playing and maintaining the instruments.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
2.0 Performing	**2.4 Western Musical Instruments (Solo Performer)** (12 lessons) • *Western Instruments* - *strings, brass, woodwind, percussion,* - *piano/organ* • *Playing techniques* - *tonguing, bowing, picking, strumming, plucking striking*	By the end of the sub strand the learner should be able to: a) describe the structure of the western solo instrument, b) explain the tuning of a selected Western solo musical instrument, c) play a selected Western solo musical instrument applying playing techniques, d) play a selected Western solo musical instrument observing performance directions, e) appreciate music played on Western solo instrument for global awareness.	The learner is guided to: • observe pictures or real instruments and identify various parts and their role in the production of sound, • tune or explain the tuning of a selected Western solo instrument, • prepare a rehearsal schedule for practicing techniques earlier learnt on the selected Western solo instrument, • practice playing techniques that are specific to the selected Western solo instrument, • play a variety of solo pieces of music on a selected solo instrument during a school function.	1. Why do instruments sound differently while playing the same pitch? 2. How is in playing a Western solo instrument proficiency developed?

Core competencies to be developed:
- Citizenship: The learner gains skills in playing a solo musical instrument from the rest of the world (western) gaining international awareness.
- Digital Literacy: The learner downloads; watches and listens to professional musicians perform Western instruments.
- Self-Efficacy: The learner confidently executes playing techniques that are specific to the selected Western solo instrument.

Values:
- Integrity: The learner uses the internet appropriately when searching for music pieces to play.
- Responsibility: The learner uses instruments and digital devices learning resources with utmost care.
- Respect: The learner respects others' views during rehearsal sessions of the western instrument.

Pertinent and Contemporary Issues (PCIs):
- Resource mobilization: The learner sources for instrumental music from the internet for music to play.
- Problem solving: The learner acquires music reading skills that will help in interpreting scored music.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)

2.0 Performing	**2.5 Contemporary Dance from Kenya**
	
	(11 lessons)
	
	• *Contemporary Dance features storyline, use of body in space, improvisation, styles from other genres, music, costume and décor -*
	• *Basic Performing Skills:*
	  - *Posture*
	  - *Alignment*
	  - *Balance*
	  - *Coordination*
	  - *control*
	• *Performance techniques:*
	  - *Controlled leg work,*
	  - *Floor work,*
	  - *Improvisation,*
	  - *Fall and recovery*
	  - *Movement and release*
		By the end of the Sub Strand, the learner should be able to:
		a) describe the features of a contemporary dance,
		b) create a 3-5-minute contemporary dance routine based on Kenyan popular music,
		c) execute basic performance skills in a dance routine,
		d) perform a 3-5-minute contemporary dance routine applying performance techniques,
		e) appreciate performing a contemporary dance as a means of self-expression.
			The learner is guided to:
			• watch real or virtual contemporary dance performances and discuss their features,
			• brainstorm an idea on a PCI from the community for a dance story,
			• create milestones for the contemporary dance story,
			• demonstrate basic performance skills in a dance routine,
			• select suitable contemporary dance techniques and styles from genres of Kenyan popular music for the routine,
			• block dance movements and patterns for effective use of time, space, action and energy,
				How can contemporary dance be used to tell a story?

	• *Dance Choreography based on Kenyan popular music. (such as rhumba, benga, genge, hip-hop, Kenyan rock, genge tone, taarab, rap, and kapuka)*		• select and use appropriate music for the dance routine, • select and use appropriate costumes, props and make-up for the routine, • rehearse and perform the dance routine in a troupe, to tell a story to an audience.	

Core Competencies to be developed:
- Self-efficacy: The learner boosts self-esteem, and self-expression through dance performance.
- Digital literacy: The learner gains skills using technological devices to create search and use music sourced for dance creation.
- Communication and Collaboration: The learner fluently communicates research findings and listens to narratives on societal issues that can be addressed using contemporary dance.
- Creativity and imagination: The learner applies artistic and innovative abilities to choreograph and perform a contemporary dance.

Values:
- Respect: The learner gains respect for others' opinions while creating and sharing on dance creation.
- Responsibility: The learner acquires self-discipline when creating contemporary dance within the timeline given.
- Social justice: The learner gains appreciation for modern and contemporary dance styles from diverse cultures and historical periods.

Pertinent and Contemporary Issues (PCIs):

- Social Cohesion: The learner appreciates diversity by creating dances on national themes.
- Ethnic and racial relations: The learner is acquainted with diverse dance techniques in various ethnic and racial cultures that enables them nurture respect for varied cultures of the world.
- Health education: The learner gets insight into various thematic health concerns like, HIV/AIDS, alcohol and substance abuse, lifestyle diseases, personal hygiene, among others as they sketch storylines for contemporary dance performance.

Suggested Assessment Rubric

Level Indicator	Exceeds Expectation	Meets Expectation	Approaches Expectations	Below Expectations
Ability to describe features of works of Music and Dance: - characteristics of Kenyan folk songs - performance styles of Western solo songs - sound Kenyan indigenous musical instruments	Describes all 6 features of works of Music and Dance elaborately.	Describes all 6 features of works of Music and Dance.	Describes the 5-3 features of works of Music and Dance.	Describes 2-1 features of works of Music and Dance.

- structure of the Western solo instrument, - tuning of a Western solo instrument, - features of a contemporary dance				
Ability to create a 3-5-minute contemporary dance routine based on Kenyan popular music	Creates a 3-5 minute contemporary dance based on Kenyan popular music artistically.	Creates a 3-5 minute contemporary dance based on Kenyan popular music.	Creates a 3-5 minute contemporary dance based on Kenyan popular music leaving out minor aspects.	Creates a 3-5 minute contemporary dance based on Kenyan popular music leaving out major aspects.
Ability to perform selected works of Music and Dance applying performance techniques: - a Kenyan folksong	Performs all 5 Music and Dance works applying appropriate performance techniques and or observing prescribed performance directions with expert precision.	Performs all 5 Music and Dance items using appropriate performance techniques and or observing prescribed performance directions.	Performs 4-2 Music and Dance items using appropriate performance techniques and or observing prescribed performance directions.	Performs 1 or none of the Music and Dance items using appropriate performance techniques and or observing prescribed performance directions.

- a Western solo song, - indigenous Kenyan instrument, - Western solo musical instrument - a 3-5-minute contemporary dance routine.			

STRAND 3.0: APPRECIATION

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)
3.0 Critical Appreciation	**3.1 Kenyan Folk Songs** (11 lessons) • *Performance Media- vocal, vocal and instrumental* • *Performance styles- solo, call-response, choral, overlapping, polyrhythms, imitation,* • *Elements of music-structure, rhythm, melodies/tunes, pitching, tempo, tone colour, texture, harmony and intensity* • *Expressive elements- vocal ornaments, singing*	By the end of the sub strand the learner should be able to: a) examine different performance media of Kenyan folk songs, b) analyse the styles in selected Kenyan folk songs, c) evaluate how the elements of music feature in the performance of a Kenyan folksong, d) analyse the role of expressive devices in Kenyan folksongs, e) analyse the message communicated in a folk song, f) value the essence of performance of	The learner is guided to: • listen to or watch live or recorded Kenyan traditional folk music with controlled volume and classify performance media, • discuss the role of performance media and the various players in Kenyan folksongs, • identify the styles of Kenyan folksongs performance, • discuss how the elements of music feature in various Kenyan folksongs performances, • listen to or watch performances of Kenyan folksongs and interpret the expressive devices used, • listen to or watch performances of Kenyan	1. What is the essence of analysing folk songs? 2. How can folksongs be used to address issues in the community?

	styles, and gestures.	Kenyan folksongs in society.	folksongs and discuss message(s).	

Core competencies to be developed:

- Communication and Collaboration: The learner listens critically to folksongs and speaks clearly as they discuss messages in folksongs.
- Citizenship: The learner listens to folksongs from different Kenyan cultures developing respect and acceptance of heterogeneity.
- Learning to learn: The learner uses research skills to examine the elements of music.
- Digital literacy: The learner uses digital devices to search for music on the internet.

Values:

- Integrity: The learner uses the internet appropriately when sourcing for folksongs of Kenya.
- Patriotism: The learner is made aware of his or her own culture through exposure to folksongs from Kenya.
- Unity: The learner collaborates with others as they discuss the role of performance media in folksongs.
- Respect: The learner appreciates others' views as they give personal responses while listening to folksongs.

Pertinent and Contemporary Issues (PCIs):

- Pollution: The learner gets sensitised on noise pollution by controlling the volume while listening to folk music.
- Personal Attributes and Talents: The learner is inspired by watching Kenyan folksongs artistes to identify and nurture own talent.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)

3.0 Critical Appreciation	**3.2 Classical Music (Medieval and Renaissance)**
	
	(11 lessons)
	• *Periods*
	  - *Medieval*
	  - *Renaissance*
	• *Genres in Medieval period*
	  - *Plain song*
	  - *Organum*
	  - *Motet*
	• *Genres in Renaissance period*
	  - *Motet*
	  - *Madrigal*
	  - *Mass*
	  - *Toccata*
	  - *Canzona*
		By the end of the Sub strand the learner should be able to:
		a) describe the characteristics of music genres in the prescribed periods,
		b) aurally identify music genres in the prescribed period,
		c) appreciate Medieval and Renaissance music through listening and analysis.
			The learner is guided to:
			• listen to and discuss the characteristics of music genres in the prescribed periods,
			• discuss the influences of the characteristic of the period on the features of the music,
			• responsibly search for, listen to and aurally identify the prescribed music genres of the different periods by outlining the composer and the features of music,
			• develop informed personal responses to music of the prescribed periods.
				1. How does exposure to genres of music from the prescribed period influence an individual's response to music?
				2. How does the characteristics of a historical period influence the music genre?

Core competencies to be developed:
- Communication and Collaboration: The learner listens critically and speaks clearly or writes on themes, messages and characteristics of music genres in the prescribed periods of music.
- Citizenship: The learner appreciates music from different global cultures.
- Digital Literacy: The learner searches for and listens to genres of music from the prescribed periods from online sources.

Values:
• Unity: The learner collaborates with others as they genres of music from different periods.
• Responsibility: The learner makes appropriate use of digital devices when accessing music from the internet
• Respect: The learner recognizes the input of every member of the class as they participate in group activities on genres of music.

Pertinent and Contemporary Issues (PCIs)
• Online safety: The learner responsibly uses digital devices to search for genres of music to listen to.
• Self-esteem: The learner gains confidence as they perform music before an audience.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Suggested Key Inquiry Question(s)

3.0 Critical Appreciation	**3.3 Music and Dance in Socio-cultural Context**
	
	(11 lessons)
	• *Functions*
	  - *Religious*
	  - *Social*
	  - *Educational*
	  - *Economic*
	  - *Cultural*
	• *Changing musical practices (such as timing, language, costume and make-up, age of performers, audience, packaging of messages, collaborations, instrumentation, handling of props and dance movements).*
		By the end of the sub strand the learner should be able to:
		a) explain the functions of Music and Dance in the society,
		b) examine the changing Music and Dance performance practices in different contexts,
		c) value the functions of Music and Dance in society.
			The learner is guided to:
			• listen to or watch performances of music in various contexts and discuss its functions,
			• discuss the changing musical practices in different performance settings,
				1. How does music influence the society?
				2. How do various contexts influence music performances?

Core competencies to be developed:
- Communication and collaboration: The learner works with others and fluently discusses the changing musical practices in different performance settings.
- Critical thinking and problem solving: The learner researches and interprets information on the functions of music and Dance in society.

• Digital literacy: The learner uses digital devices to access and listen to items of Music and Dance in different performance settings to assess the changes in performance practices.
• Learning to learn: The learner carries out research and is spurred to learn new aspects of knowledge on changes in performance practices.

Values:
- Respect: The learner appreciates different types of music performed for different occasions.
- Unity: The learner works with others to research and discuss the changes in music performance practices.
- Responsibility: The learner handles digital devices conscientiously.

Pertinent and Contemporary Issues (PCIs):
- Social Cohesion: The learner works well with others in group performances.
- Stress Management: The learner performs music whose therapeutic nature helps to manage their stress and emotions.
- Life Skills Education: The learner achieves self-esteem as they perform different types of music.

Suggested Assessment Rubrics

Level Indicator	Exceeds Expectation	Meets Expectation	Approaches Expectations	Below Expectations
Ability to describes 3 aspects of Critical Appreciation in Music and Dance: - performance media - characteristics of music genres - functions of Music and Dance	Describes all 3 aspects of Critical Appreciation in Music and Dance in detail.	Describes all 3 aspects of Critical Appreciation in Music and Dance.	Describes all 2 aspects of Critical Appreciation in Music and Dance.	Describes 1 or none of the aspects of Critical Appreciation in Music and Dance.
Ability to analyse 3 works of Music and Dance: - Kenyan Folk Songs - Classical Music (Medieval and Renaissance - Music and Dance in Socio-cultural Context.	Analyses all the 3 works of Music and Dance elaborately and analytically.	Analyses all the 3 works of Music and Dance.	Analyses 2-3 works of Music and Dance.	Analyses 1 or none of the works of Music and Dance.

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

Strand	Sub Strand	Suggested Assessment Methods	Suggested Learning Resources	Non-Formal Activities
1.0 Foundations of Music and Dance	**1.1 Rhythm**	- Oral tests - Aural tests - Written tests - Practical tests - Self-Assessment - Peer Assessment	- Sheet music - Flash cards of rhythmic patterns - Audio/visual recordings - Portfolios - Anecdotal records - Exercise books	**Field visits** - visiting Cultural, Music centres and performing theatres to learn folk songs, folk dances and musical instruments. - Attend live performances for basic analysis. **Apprenticeship** - connections with music artists in the community, learning from the example of elderly people or instrumentalists. **Concerts** – Participating in and attending music
	1.2 Melody in Major Keys	- Oral tests - Aural tests - Written tests - Practical tests - Self-Assessment - Peer Assessment - Observation	- Sheet music - Melodic instruments - Flash cards- of rhythmic patterns, melodies and sol-fa names,	

Strand	Sub Strand	Suggested Assessment Methods	Suggested Learning Resources	Non-Formal Activities
	1.3 Transposition	- Self-Assessment - Peer-Assessment - Oral tests - Aural tests - Written tests - Practical tests	- Audio/visual recordings of songs, - Pitching device, - Song book, - ICT devices, - Internet connectivity,	concerts within the school and its environs. **Project work –** The learners will be guided to consider the various PCIs provided in the subjects in Grade 7 and choose one suitable to their context and reality. **Music and Drama clubs -**participating in Music and Drama club activities within the school
	1.4 Setting Text to Music **1.5 Two-part Harmony** **1.6 Music Notation Software** **1.7 Dance Production**	- Oral tests - Written tests - Practical tests - Self-Assessment - Peer- Assessment - Observation - Practical tests	- Sheet music - Melodic and Harmonic instruments - Flash cards- of rhythmic patterns, melodies and sol-fa names - Song book, - ICT devices, - Internet connectivity, - Exercise books	**Music festivals/Inter - house/class music competitions** - performing and learning from music and dance competitions held in and out of school **Participating during Cultural day/week-** learners acquire skills, knowledge and attitude that enhance awareness of how

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Strand	Sub Strand	Suggested Assessment Methods	Suggested Learning Resources	Non-Formal Activities
		- Observation - Oral tests - Peer Assessment - Self- Assessment	- Sheet music - Resource persons, - Audio/visual recordings of melodies - Pitching device - Song books - Audio visual equipment	Performing Arts address social issues. **School assembly activities** – performing, watching, or listening to performances during school assemblies. **School events:** performing during events such as parents, prize giving, career and sports day, among others. **Scout/Girl guide activities** - participating in the school band by playing musical instruments. **Performing troupes or ensembles**- Learner forms small groups for performance
2.0 Performing	**2.1 Kenyan Folk Songs**	- Oral presentations - Written tests - Short reports - Participatory assessment	- Traditional musical instruments - Resource persons - Costumes and props - Audio/visual recordings of folk songs - Exercise books - ICT devices	

Strand	Sub Strand	Suggested Assessment Methods	Suggested Learning Resources	Non-Formal Activities
	2.2 Western style Solo Songs	• Written tests • Practical • Participatory assessment • Projects • Oral test • Peer-Assessment	• Song book, • ICT devices, • Internet connectivity, • Exercise books • Sheet music • Resource persons, • Audio/visual recordings of melodies • Pitching device • Song book • Melodic music instruments	
	2.3 Kenyan Indigenous Musical Instrument	• Practical • Participatory assessment • Projects • Oral test • Peer-Assessment	• Kenyan Indigenous Musical Instruments • Resource persons	

Strand	Sub Strand	Suggested Assessment Methods	Suggested Learning Resources	Non-Formal Activities
	(Solo Performance)	• Written tests	• Audio/visual recordings of Kenya Folksongs	
	2.4 Western Musical Instruments (Solo Performer)	• Aural questions • Oral questions • Written tests • Practical • Participatory assessment • Project	• Audio/visual recordings of folk music • Resource person • Traditional musical instruments • Costumes and props • Exercise books • ICT devices • Internet connectivity	
	2.5 Contemporary		• Recorded music (Popular Music from Kenya) • Costumes and décor	

Strand	Sub Strand	Suggested Assessment Methods	Suggested Learning Resources	Non-Formal Activities
	Dance from Kenya		- Resource person - Exercise books - ICT devices - Internet connectivity	
3.0 Critical Appreciation	**3.1 Kenyan Folksongs**	- Oral presentations - Written tests - Short reports - Participatory assessment - Field work reports - Project	- Audio/visual recordings of folksongs - Resource person - Exercise books - ICT devices - Internet connectivity	
	3.2 Classical Music (Medieval and Renaissance)		- Song book, - ICT devices, - Internet connectivity, - Exercise books - Sheet music - Resource persons, - Audio/visual recordings of	
	3.3 Music and Dance in			

Strand	Sub Strand	Suggested Assessment Methods	Suggested Learning Resources	Non-Formal Activities
	Socio-cultural Context		prescribed music genres of the periods	

KENYA INSTITUTE OF CURRICULUM DEVELOPMENT

Desai Road, off Murang'a Road.

P.O.Box 30231-00100 Nairobi, Kenya.

Telephone: +254(020)3749900-9,3748204,3747994

Fax:+254(020)3639130

Email: info@kicd.ac.ke, Website: www.kicd.ac.ke