



**REPUBLIC OF KENYA
MINISTRY OF EDUCATION**

UPPER PRIMARY LEVEL DESIGNS

SUBJECT: MUSIC

GRADE 6



KENYA INSTITUTE OF CURRICULUM DEVELOPMENT

JANUARY 2021

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FOREWORD

The Government of Kenya is committed to ensuring that policy objectives for education, training and research meet the aspirations of the Kenya Constitution 2010, the Kenya Vision 2030, the United Nations Sustainable Development Goals (SDGs) and the Regional and Global conventions to which Kenya is a signatory. In relation to this, the Ministry of Education (MoE) embarked on curriculum reforms that culminated in the full implementation of the Competency Based Curriculum (CBC) in January, 2019 from the level of Early Years Education (Pre-Primary 1 and 2, and Lower Primary Grade 1, 2 and 3). This was followed by the roll out of the curriculum in Grade 4 in 2020. In readiness for the progression of the Grade 4 cohort, the curriculum designs for Grade 5 were developed.

Grade 6 designs have now been developed. These curriculum designs are intended to ensure that the core competencies attained by learners at Grade 5 are enhanced even as further opportunities are provided for identification and nurturing of every learner's potential as learners prepare to transit to Junior Secondary school.

The curriculum designs include the general and specific learning outcomes for the learning areas (subjects) as well as strands and sub - strands. The designs also outline suggested learning experiences, key inquiry questions, assessment rubric, pertinent and contemporary issues, values and Community Service Learning (CSL) activities.

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

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PREFACE

The Ministry of Education (MoE) is currently implementing the second phase of the curriculum reforms with the roll out of the Competency Based Curriculum (CBC) at Grade 4 in 2020. This is the first cohort of the Upper Primary level in the new education structure. Grade 5 and 6 designs have also been developed.

Grade 6 being the final stage of the upper primary level is very critical in the realization of the Vision and Mission of the on-going curriculum reforms as enshrined in the Sessional Paper No. I of 2019 whose title is: Towards Realizing Quality, Relevant and Inclusive Education and Training for Sustainable Development in Kenya. The Sessional Paper explains the shift from a Content - Focused Curriculum to a focus on Nurturing every Learner's potential.

Therefore, the Grade 6 curriculum designs are intended to enhance the learners' development in the CBC core competencies, namely: Communication and Collaboration, Critical Thinking and Problem Solving, Creativity and Imagination, Citizenship, Digital Literacy, Learning to Learn and Self-efficacy.

The curriculum designs also continue to link the activities in the main learning areas to the other aspects of the CBC including links to Pertinent and Contemporary Issues (PCIs), Values and Community Service Learning (CSL). The designs also offer several suggested interactive learning activities and variety of assessment techniques. It is expected that the curriculum designs will guide the teachers to enable learners attain the expected learning outcomes for Grade 6 and prepare them effectively for the next Grade.

It is my expectation that the teacher will use the designs to make learning interesting, exciting and enjoyable.

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ACKNOWLEDGEMENT

The Kenya Institute of Curriculum Development (KICD) Act Number 4 of 2013 (Revised 2018) mandates the Institute to develop curricula and curriculum support materials for basic and tertiary education and training, below the university. The curriculum development process for any level involves thorough research, international benchmarking and robust stakeholder engagement. Through this systematic and consultative process, the KICD conceptualised the Competency Based Curriculum (CBC) as captured in the Basic Education Curriculum Framework (BECF), that responds to the demands of the 21st Century and the aspirations captured in the Kenya Constitution 2010, Kenya and the Kenya Vision 2030, East African Commission Protocol and the United Nations Sustainable Development Goals.

KICD obtains its funding from the Government of Kenya to enable the successful achievement of the stipulated mandate and implantation of the Government and Sector (Ministry of Education (MoE) plans. The Institute also receives support from development partners targeting specific programmes. The Grade 6 curriculum designs have been developed with the support of the World Bank through the Kenya Secondary Education Quality Improvement Program (SEQIP) commissioned by the MoE. Therefore, the Institute is very grateful for the support of the Government of Kenya, through the MoE and the development partners for the policy, resource and logistical support. Specifically, special thanks to the Cabinet Secretary – MoE and the Principal Secretary – State Department of Early Learning and Basic Education,

We also wish to acknowledge the KICD curriculum developers and other staff, all teachers, educators who took part as panelists; the Semi-Autonomous Government Agencies (SAGAs) and representatives of various stakeholders for their various roles in the development of the Grade 6 curriculum designs. In relation to this, we acknowledge the support of the Secretary - Teachers Service Commission (TSC) and the Chief Executive Officer of the Kenya National Examinations Council (KNEC) for their support in the process of developing these designs.

Finally, we are very grateful to the KICD Council Chairperson Dr. Sara Ruto and other members of the Council for very consistent guidance in the process. We assure all teachers, parents and other stakeholders that these curriculum designs will effectively guide the implementation of the CBC at Grade 6 and preparation of learners for Grade 7.

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NATIONAL GOALS OF EDUCATION

1. Foster nationalism, patriotism, and promote national unity

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

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

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

a) Social Needs

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

b) Economic Needs

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

c) Technological and Industrial Needs

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

3. Promote individual development and self-fulfilment

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

4. Promote sound moral and religious values

Education should promote acquisition of national values as enshrined in the Constitution. It should be geared towards developing a self-disciplined and ethical citizen with sound moral and religious values.



5. Promote social equity and responsibility

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

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

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

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

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

8. Good health and environmental protection

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

SUGGESTED TIME ALLOCATION

Subject	Lessons Per Week
Mathematics	5
Physical and Health Education	5
English language	4
Kiswahili Language KSL for learners who are deaf	4
Science and Technology	4
Agriculture	3
Creative Arts (Art and craft, Music)	3
Home science	3
Religious Education (CRE/IRE/ HRE)	3
Social Studies (Citizenship, Geography, History)	3
Other Languages	2
Pastoral Programme and Instructions	1
TOTAL	40

GENERAL LEARNING OUTCOMES FOR MIDDLE SCHOOL EDUCATION

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

- 1) apply literacy, numeracy skills and logical thinking appropriately in self-expression,
- 2) communicate effectively in diverse contexts,
- 3) apply digital literacy skills appropriately for communication and learning in day-to-day life,
- 4) practise hygiene, appropriate sanitation and nutrition to promote health,
- 5) explore, manipulate, manage and conserve the environment effectively for learning and sustainable development,
- 6) demonstrate ethical behaviour and exhibit good citizenship as a civic responsibility,
- 7) demonstrate social skills, spiritual and moral values for peaceful co-existence,
- 8) demonstrate appreciation of the country's rich, diverse cultural heritage for harmonious co-existence,
- 9) manage pertinent and contemporary issues in society effectively.

Essence Statement

Music is an art as well as part and parcel of human cultural activities. Music is an avenue for expressing feelings, ideas and emotions. Music learning promotes the transmission of diverse cultural knowledge and expressions in both formal and non-formal settings in education. The UN Declaration of Human Rights (Article 27) affirms the rights of everyone to participate in the cultural life of the community and enjoy the arts. Kenya is a signatory to this declaration and therefore the inclusion of Music in education is important.

Music is a practical and creative endeavour offering the learner opportunities to develop new skills while drawing from previous experiences. Dewey's Social Constructivism Theory supports this learning approach asserting that learning should be experiential, participatory and arise from the learners' interests.

The learning area is organized in three strands namely: i) Performing ii) Creating and Composing and iii) Listening, Responding and Appreciation. These are the fundamental music processes that humans engage in. Since Music learning is cumulative in nature, the spiral approach is used where progressions of learning opportunities in all the three strands will be achieved by building on the learning experiences from previous levels.

The learning experiences are structured to develop learners' creativity and to nurture their functional aesthetic sensitivity. Music offers learners enjoyable and purposeful experiences through singing, playing instruments, moving to and creating music which will enable the learner to acquire music skills as well as cultural knowledge. Music literacy (learning to read and write music) will equip the learner with skills to explore music independently and with others. The experiences also provide opportunities for acquisition of transferable skills useful in other learning areas and contexts.

In line with emerging trends in learning, appropriate technologies will be integrated to enhance the learning experience. Overall, the learner will be equipped with prerequisite music knowledge, skills and attitudes to achieve their potential in order to progress to the next level and participate in a diverse and global society.

It is expected that music knowledge, skills, values and attitudes will help the learner to develop the core competencies in basic education in order to produce an engaged, empowered and ethical citizen.

Subject General Learning Outcomes

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

1. Sing alone and with others different genres of music to promote diverse cultural knowledge and expression.
2. Create rhythms and melodies within specified guidelines for enjoyment.
3. Play instruments alone and with others for individual development, self-fulfillment and enjoyment.
4. Use locally available materials to make instruments and costumes for use in music making.
5. Perform Kenyan folk songs and dances for self and cultural expression.
6. Evaluate music and music performances to make meaningful connections to creating, performing and responding to Music.
7. Use available technology to enhance learning and develop creativity in Music.
8. Address pertinent and contemporary issues in society through Music activities.



Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question(S)
1.0 Performing	1.1 Songs (4 lessons)	By the end of the Sub Strand, the learner should be able to: a. sing different types of songs expressively to convey the mood of the piece individually and in groups b. sing 2 and 3-part songs in a duet and trio c. discuss the messages and values in songs d. discuss the socio-economic importance of songs e. appraise own and peers performances.	Learners: <ul style="list-style-type: none"> • sing/listen to different types of songs, discuss the messages and demonstrate how the mood of the songs can be expressed • individually and in groups, sing different types of songs (Western/ African Art songs, patriotic, religious and topical songs-addressing pertinent issues in society) with accuracy in phrasing, and voice blending • sing responding to performance cues (such as; soft/loud, fast/slow, crescendo/diminuendo) as directed by the teacher/resource person • use a digital device to record and play back their performances and share with peers • appraise own and others' performances giving constructive feedback for improvement. 	<ol style="list-style-type: none"> 1. Why is it important to follow performance directions? 2. How is harmony created in singing? 3. What are the socio-economic uses of songs?

			<ul style="list-style-type: none"> • in groups, are guided in discussing the messages and values in the songs • in twos (duet) and threes (trio) sing two and three part songs keeping to their voice parts and expressing the mood • interact with different contexts of music in society such as recording studio, cultural centres, religious functions, community functions and resource persons to learn the social and economic uses of music. 	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> • Communication and Collaboration: Singing individually and in groups communicates specific messages and enhances collaboration. • Critical thinking and Problem solving: Developed through analysing songs. • Self-efficacy: Achieved through singing individually and discussing the songs • Digital literacy: Use of digital devices in recording and listening to own and others’ songs develops digital literacy skills. • Citizenship: Enhanced through singing patriotic songs. 				

<p>Link to PCIs:</p> <ul style="list-style-type: none"> • Environment issues: Addressed through singing songs on environmental conservation. • Life skills; (Self-esteem, self –awareness, coping with emotions, effective communication, interpersonal relationships, assertiveness) – enhanced through performing different types of songs individually and in groups. • Financial literacy: Gained through discussing the social and economic importance of music. 	<p>Link to Values:</p> <ul style="list-style-type: none"> • Respect, Responsibility, Unity, Patriotism, Peace, Social Justice and Integrity- inculcated through singing different types of songs based on these values. • Unity: Developed through singing in choral groups. • Responsibility: Instilled through taking different parts in part singing.
<p>Links to other subjects:</p> <ul style="list-style-type: none"> • English/Kiswahili/indigenous languages- singing songs in these languages enhances the language skills. • Social studies- singing patriotic songs enhances the concept of patriotism covered in Social Studies. 	<p>Community Service learning:</p> <ul style="list-style-type: none"> • Performing songs on topical issues during different activities in the community. • Use of resource persons from the community to facilitate learning of different types of songs. • Attending performances in the community to learn songs.

SUGGESTED FORMATIVE ASSESSMENT RUBRICS				
Level Indicator	Exceeds Expectations	Meets Expectations	Approaches Expectations	Below Expectations
Singing expressively	Consistently and accurately performs alone and with others a large repertoire of songs with appropriate phrasing, voice blend and performance directions and communicates the mood of the song.	Performs alone and with others a repertoire of songs with appropriate phrasing, voice blend and performance directions and communicates the mood of the song.	Performs some songs alone and with others with some inaccuracies in phrasing, voice blending and performance directions and communication of mood of the song.	Sings alone and with others with inconsistencies in phrasing, voice blend and performance directions and has difficulty in communicating the mood of the song.
Singing 2 and 3 part songs (duet and trio)	Accurately and expressively performs a variety of 2 and 3 part songs in a duet and trio consistently keeping to own voice part.	Accurately performs 2 and 3 part songs in a duet and trio consistently keeping to own voice part.	Performs 2 and 3 part songs in a duet and trio sometimes straying from own voice part with some inaccuracies in pitch and rhythm.	Sings 2 and 3 part songs in a duet and trio with inaccuracies in pitch, and has difficulty keeping to own voice part.

Discussing the Socio-economic roles of songs	Elaborately discusses the socio-economic roles of songs and gives examples.	Discusses the socio-economic roles of songs.	Discusses some of the socio-economic roles of songs.	Discusses a few socio-economic role of songs given hints.
Discussing messages and values in songs	Elaborately discusses messages and values contained in different types of songs.	Discusses messages and values contained in different types of songs.	Discusses inexhaustively messages and values contained in different types of songs.	Discusses scantily some messages and values contained in different types of songs when probed.
Appraising own and peers' performances	Critically and analytically makes neutral observations of own and peers' performances with detail and supported explanation and propose what could be done differently to improve performance.	Makes neutral observations of own and peers' performances with detail and supported explanation and propose what could be done differently to improve performance.	Makes some observations of own and peers' performances but lacks detail and explanation and proposal on what could be done differently to improve performance.	Makes some observations of own and peers' performances given cues but lacks detail, explanation and proposal on what could be done differently to improve performance.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
	1.2 Kenyan Folk Songs (4 lessons)	<p>By the end of the of the Sub Strand, the learner should be able to:</p> <p>a) perform in a group different types of folk songs drawn from diverse communities</p> <p>b) perform a solo folk song for self-expression</p> <p>c) explain different features of a folk song using appropriate terminology</p> <p>d) appreciate the importance of performing folk songs drawn from diverse communities in Kenya.</p>	<p>Learners:</p> <ul style="list-style-type: none"> • watch a variety of live/recorded folk songs (e.g. work, funeral, naming, initiation, marriage and worship songs) from different Kenyan. communities and discuss the message and function (role) of the folk songs • perform different types of folk songs using correct diction, appropriate facial expressions and gestures taking roles as guided by the teacher/resource person • use digital devices, record and appraise their performance • In groups, discuss various features of the folk songs performed (structure, climax, vocal ornamentation, mood) • individually, research and do a write-up on three types of folk songs from different communities with the following details: 	<ol style="list-style-type: none"> 1. What role do folk songs play in the community? 2. What contributes towards a good folk song performance?

		<p>Project: a) research and do a write-up on three types of folk songs from different communities in Kenya.</p>	<ul style="list-style-type: none"> • Type of folk song. • The community of origin . • Occasion. • Participants. • Accompanying instruments (where applicable). • Message and values. 	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> • Communication and Collaboration: Developed while performing folk songs with different messages in groups. • Critical thinking and Problem solving: Developed in analysis of folk songs. • Citizenship: Performing folk songs from different Kenyan communities enhances citizenship. • Self-efficacy: Developed through the performance of folk songs. • Digital Literacy: Developed as learners use digital devices to watch, record and appraise their performances. 				
<p>Link to PCIs:</p> <ul style="list-style-type: none"> • Social cohesion: performing folk songs from diverse cultures in Kenya enhances peaceful co-existence. • Gender issues: the learner appreciates gender through taking gender appropriate roles when performing folk songs. 		<p>Link to Values:</p> <ul style="list-style-type: none"> • Respect: Developed by performing folk songs from other cultures, • Unity: Achieved through performing folk songs in groups. • Responsibility: Instilled while taking different roles in folksongs. 		

<p>Links to other subjects:</p> <ul style="list-style-type: none"> • Indigenous languages: language skills are further developed through performing folk songs in indigenous languages. • Social studies: performing folk songs associated with different cultural events enhances the concept of cultural events covered in Social Studies. 	<p>Community Service learning:</p> <ul style="list-style-type: none"> • Use the community as a source of information on folk songs. • Performing during community cultural events with parental guidance. • Use of resource persons and senior citizens in learning folk songs. • Borrowing of musical instruments from the community to accompany folk songs.
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SUGGESTED FORMATIVE ASSESSMENT RUBRICS				
Level	Exceeds Expectations	Meets Expectations	Approaches Expectations	Below Expectations
Indicators				
Performing a folk song in a group	Confidently stands out while performing folk songs from diverse communities in a group with correct diction, appropriate facial expressions and gestures.	Performs folk songs from diverse communities in Kenya in a group with correct diction, appropriate facial expressions and gestures.	Performs folk songs from diverse communities in Kenya in a group with some challenges in diction, facial expressions and gestures.	Performs folk songs from a few communities in Kenya in a group with much difficulty in diction, facial expressions and gestures.

Performing a solo folk song	Confidently and expressively performs solo folk songs from diverse communities with correct diction, appropriate facial expressions and gestures.	Confidently performs a solo folk song with correct diction, appropriate facial expressions and gestures.	Performs a solo folk song with some inaccuracies in diction, facial expressions and gestures.	Performs a solo folk song with difficulty in articulating the words and mismatched facial expressions and gestures.
Explaining features of a folk song	Identifies and elaborately explains the given features (structure, climax, vocal ornamentation and mood) of a folk song using appropriate terminology.	Identifies and explains the given features (structure, climax, vocal ornamentation, and mood) of a folksong using appropriate terminology.	Explains some features (structure, climax, vocal ornamentation, and mood) of a folk song using appropriate terminology.	Explains a few features (structure, climax, vocal ornamentation, and mood) of a folk song using inaccurate terminology.
Researching and doing a write up	Researches and prepares an elaborate write up on a variety of folk songs from diverse communities in Kenya that has all the required information.	Researches and prepares a write-up on three folk songs from diverse communities in Kenya with the required information.	Researches and prepares a write up on three folk songs from diverse communities in Kenya with some of the required information.	Researches and prepares a write up with assistance on one or three folk songs from diverse communities in Kenya but with limited information.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question(S)
	1.3 Kenyan indigenous string Instruments (5 lessons)	By the end of the of the Sub Strand, the learner should be able to: a) identify string instruments from different indigenous communities in Kenya b) name the parts of a one/two string instrument (fiddle) and describe their functions c) tune a fiddle to produce the desired sound d) care for and maintain a string instrument for longevity e) demonstrate the techniques of playing a string instrument	Learners: <ul style="list-style-type: none"> • watch videos/observe pictures or real string instruments from Kenya and are guided in naming them • visit an institution or a cultural /resource centre in the community to familiarize themselves with Kenyan indigenous string instruments • draw and name parts of a one/ two stringed instrument, and describe the function(s) of each part • take turns to tune a one/two stringed instrument guided by the teacher/resource person • in groups are guided on how to care for and maintain a string instrument and discuss the importance of doing so • practice the skills and techniques of playing a one/two stringed instrument guided by the teacher/ resource person 	<ol style="list-style-type: none"> 1. What is the variety of indigenous string instruments found among Kenyan communities? 2. What does tuning a string instrument entail? 3. How can one care for a string instrument? 4. Why is it important to care for a string instrument?

		<p>f) appreciate the role of a string instrument in song and dance</p> <p>Project:</p> <p>a) make a fiddle using locally available materials.</p> <p>b) play a musical instrument of choice in an instrumental ensemble.</p>	<ul style="list-style-type: none"> • individually and in groups, practice accompanying song/dance using a one/two stringed instrument • collect materials and make a fiddle using locally available materials observing safety • display fiddle made and appraise peers fiddles • take turns to play different types of Kenyan indigenous instruments (Percussion, wind and string instruments) in an ensemble. 	<p>5. How can the local environment be used sustainably in making string instruments?</p> <p>6. What constitutes an instrumental ensemble?</p>
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> • Communication and Collaboration: developed through group discussions and critique of peers' performances and working together with others. • Creativity and imagination: developed as the learner makes and plays string instruments. • Critical thinking: developed as the learner identifies and chooses appropriate materials for making a string instrument. • Citizenship: enhanced through appreciating various stringed instruments found in Kenyan communities. • Self-efficacy: manifested in the ability to make and play musical instruments. 				

<p>Link to PCIs:</p> <ul style="list-style-type: none"> • Safety: is practised while making string musical instruments. • Life skills: put into practice through care and maintenance of string instruments. • Environmental education: enhanced through sustainable use of locally available materials for making string instruments. 	<p>Values:</p> <ul style="list-style-type: none"> • Respect: enhanced while working in an ensemble. • Responsibility: instilled as learners take care of string instruments. • Unity: enhanced through group work. • Social justice: enhanced through taking turns in playing different indigenous instruments. • Patriotism: enhanced through playing and learning about Kenyan indigenous string instruments.
<p>Links to other Subjects:</p> <p>Art and craft: knowledge and skills learnt in Art and Craft are applied in designing and making a fiddle.</p> <ul style="list-style-type: none"> • Indigenous languages: naming indigenous string instruments builds indigenous language vocabulary. • Mathematical activities: measurement skills learnt in Mathematics are applied in designing a fiddle. 	<p>Community Service learning:</p> <ul style="list-style-type: none"> • Visits to community cultural/resource centres to gain knowledge on string instruments. • Use of resource persons to facilitate learning of musical instruments. • Borrowing instruments from the community for use in learning. • Sourcing of locally available materials within the community for making string instruments.

SUGGESTED FORMATIVE ASSESSMENT RUBRICS				
Level Indicator	Exceeds Expectations	Meets Expectations	Approaches Expectations	Below Expectations
Identifying Kenyan indigenous string instruments	Spontaneously and accurately names and classifies indigenous string instruments from different Kenyan communities.	Accurately names indigenous string instruments from different Kenyan communities.	Accurately names some of the indigenous string instruments from different Kenyan communities.	Names a very limited number of Kenyan indigenous string instruments with some assistance.
Naming parts of a fiddle and describing their functions.	Correctly names and elaborately describes the functions of various parts of a fiddle.	Correctly names and describes the functions of all parts of a fiddle.	Correctly names and describes most parts of a fiddle.	Names some parts of a fiddle but has difficulty in describing their functions.
Tuning a fiddle	Executes the procedure of tuning a Kenyan fiddle with exemplary precision.	Executes the procedure of tuning a Kenyan fiddle and obtains a desirable sound.	Executes the procedure of tuning a Kenyan fiddle but finds a desirable sound with difficulty.	Attempts to execute the procedure of tuning a Kenyan fiddle but cannot obtain a desirable sound.
Care and maintenance of a string instrument	Uses creativity in the care and maintenance of a string instrument.	Consistently cares for and maintains a string instrument.	Cares for and maintains a string instrument inconsistently.	Cares for and maintains a string instrument only under strict supervision.

Playing a Kenyan fiddle	Proficiently and with ease, demonstrates the techniques (holding, bowing) of playing a Kenyan fiddle.	Accurately demonstrates the techniques (holding, bowing) of playing a Kenyan fiddle.	Demonstrates only one technique (holding/ bowing) of playing a Kenyan fiddle.	Demonstrates inaccurate techniques of playing a Kenyan fiddle.
Playing in an instrumental ensemble	Competently and creatively plays a variety of instruments in an ensemble with accuracy in keeping to the beat, rhythm and pitch.	Plays one of the instruments (percussion, string or wind) in an instrumental ensemble with accuracy in keeping to the beat, rhythm and pitch (where applicable)	Plays one of the instruments (percussion, string or wind) in an instrumental ensemble with some inaccuracies in keeping to the beat, rhythm and pitch (where applicable).	Plays one of the instruments (percussion, string or wind) in an instrumental ensemble with a lot of inaccuracies in keeping to the beat, rhythm and pitch (where applicable)
Making a Kenyan fiddle	Creatively and innovatively makes a functional Kenyan fiddle using locally available materials.	Makes a functional Kenyan fiddle using locally available materials.	Makes a Kenyan fiddle using locally available materials but does not function well.	Makes a Kenyan fiddle using locally available materials but not functional at all.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Question(S)
	1.4 Western musical instruments- Descant recorder (3 lessons)	<p>By the end of the Sub Strand, the learners should be able to:</p> <p>a) play the scale of C major ascending and descending by rote on the descant recorder.</p> <p>b) play a melody within the range of C-D¹.</p> <p>c) appreciate playing the descant recorder.</p> <p>Project:</p> <p>a) play the main melody of the Kenya National Anthem on the descant recorder.</p>	<p>Learners:</p> <ul style="list-style-type: none"> • demonstrate hygiene and safety measures in the handling of the descant recorder • observe and interpret the baroque fingering chart of the notes C D E F G A B C D¹ • individually and in groups practise playing the notes C D E F G A B C¹ D¹ on the descant recorder with appropriate fingering and posture • practice to play the scale of C major ascending and descending • individually and in groups, practice playing the main melody of the Kenya National Anthem • present the melody of the Kenya National Anthem during flag raising days in school and community events • individually and in groups practise playing melodies on the descant recorder based on notes C D E F G A B C¹ D¹ guided by the teacher or resource person • search, watch videos and practice playing melodies based on the notes learnt. 	<p>1. How is a good tone produced on the descant recorder?</p>

		<p>b) play the descant recorder in a simple duet.</p>	<ul style="list-style-type: none"> • In pairs, practice playing simple duets of melodies in the range of C¹D¹ on the descant recorder as others appraise their performance using appropriate language and music terminology • Take part in playing melodies in school clubs (Music club, scouts club) • Practice playing melodies during free time. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Self-efficacy: developed through resilience in playing the descant recorder. • Citizenship: developed through playing the Kenya National Anthem on the descant recorder. • Communication and collaboration: enhanced through performance of duets and other group performances. • Learning to learn: developed through a learner’s initiative in exploring and learning how to play the descant recorder beyond the classroom. 				

<p>Link to PCIs:</p> <ul style="list-style-type: none"> • Health issues in Education: communicable diseases- observance of hygiene measures in the use of the descant recorder prevents transmission of communicable diseases. • Social cohesion: is enhanced as the learner plays in a duet. • Self-confidence and self- esteem is built through playing melodies on the descant recorder. • Mentorship and peer education: the learner contribute towards improvement of performance on the descant recorder by providing and receiving feedback to peers. 	<p>Values:</p> <ul style="list-style-type: none"> • Responsibility: is inculcated through taking care of the descant recorder. • Patriotism: is instilled through playing the Kenya National Anthem. • Respect: is instilled through use of respectful words as they appreciate and appraise each other’s performances using polite language.
<p>Links to other Subjects:</p> <ul style="list-style-type: none"> • Home Science: concept of hygiene learnt in Home Science is applied through observance of hygiene measures when playing the descant recorder. • Physical and Health Education: importance of posture learnt in PHE is reinforced when playing the descant recorder. 	<p>Community Service learning:</p> <ul style="list-style-type: none"> • Use of resource person(s) from the community to facilitate learning of the descant recorder. • Performing the descant recorder in community events. • Borrowing descant recorders from the community. • Playing the Kenya National Anthem during school and community events.

SUGGESTED FORMATIVE ASSESSMENT RUBRICS				
Level Indicator	Exceeds Expectations	Meets Expectations	Approaches Expectations	Below Expectations
Playing the scale of C major on a descant recorder	Accurately and creatively plays the scale of C major using a variety of interesting rhythmic patterns ascending and descending with correct fingering, breath control and a constant flow.	Accurately plays the scale of C major ascending and descending with correct fingering, breath control and with a constant flow.	Plays the scale of C major ascending and descending with some inaccuracies in fingering and breath control or with inconsistency in flow.	Plays some notes of the scale of C major and does not complete the scale.
Playing the Kenya National anthem on the descant recorder	Accurately and expressively plays the Kenya National Anthem.	Accurately plays the Kenya National anthem.	Plays the Kenya National Anthem with a few inaccuracies in pitch and /or rhythm.	Plays the Kenya National Anthem with a lot of inaccuracies in pitch and rhythm.

Playing a melody within the range of C-D' on the decant recorder.	Accurately and expressively plays a variety of melodies within the range of C-D'	Accurately plays a melody within the range of C-D'.	Plays a melody within the range of C-D' with some inaccuracies in pitch and /or rhythm.	Plays some notes of a melody within the range of C-D' with many inaccuracies in pitch and rhythm.
Playing in a duet	Accurately and expressively plays own part of a descant recorder duet piece.	Accurately plays own part of a descant recorder duet piece.	Plays own part of a descant recorder duet piece with some inaccuracies in rhythm or pitch.	Plays very few notes of own part in a descant recorder duet piece with inaccuracies in pitch and rhythm.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
	<p>1.5 Kenyan folk dances</p> <p>(3 lessons)</p>	<p>By the end of the Sub Strand, the learner should be able to:</p> <p>a) describe the components of a folk dance</p> <p>b) discuss the social and economic importance of folk dances in Kenya</p> <p>c) appreciate the importance of folk dances in society</p> <p>Project:</p> <p>a) perform in a Kenyan folk dance incorporating all the components of a folk dance.</p>	<p>Learners:</p> <ul style="list-style-type: none"> • watch specific live or recorded folk dance performances and are guided in analysing the components of a folk dance (songs, message, body movements, formations, instruments, costumes, body adornment, ornaments and props) • individually and in groups source for the materials (instruments, costumes, props, body adornments and ornaments) for use in the performance of a folk dance • individually and in groups, practice the use of songs, body movements, formations, instruments, costumes, body adornment, ornaments and props in a folk dance. 	<ol style="list-style-type: none"> 1. What constitutes a folk dance? 2. How do the different components work in a folk dance? 3. What are the benefits of folk dances in Kenya?

			<ul style="list-style-type: none"> • in groups perform the folk dance in different social set-ups such as; school functions or community functions • in groups brainstorm on the social and economic roles of folk dances in Kenya in groups perform folk dances taking turns to perform different roles in the dance. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> • Communication and collaboration: developed in use of dance in group performances as an avenue to communicate ideas, feelings and emotions. • Creativity and Imagination: developed through the creation of various dance formations and patterns in a folk dance. • Critical thinking: developed during analysis of folk dances. • Citizenship: enhanced during performance of folk dances from Kenya. • Self-efficacy: developed through performance of folk dances from different communities. 				

<p>Link to PCIs:</p> <ul style="list-style-type: none"> • Safety: observed while sourcing for costumes and props. • Environmental issues: environmental conservation is observed through the use of locally available materials to make costumes, body ornaments and props for dance. • Life skills: performing gender appropriate roles in a dance enhances respect for different genders. • Citizenship: patriotism and social cohesion is enhanced through performance of dances from various Kenyan communities. 	<p>Values:</p> <ul style="list-style-type: none"> • Respect: is developed while performing dances from other communities and as learners relate/ interact with each other. • Responsibility: is inculcated through taking different roles in a dance as well as maintaining discipline in group relationships. • Patriotism: is instilled through performance of dances from Kenya. • Unity is achieved through execution of the group dance project.
<p>Links to other subjects:</p> <ul style="list-style-type: none"> • Physical and Health Education: is enhanced as the learner uses skills learned in PHE to perform dance movements. • Indigenous languages- enhanced through performance of dance songs in indigenous languages. • Art & craft: making costumes using skills learnt in Art and Craft to make costumes. • Home Science: skills of stitching and measurement learnt in Home Science is used while making costumes. 	<p>Community Service learning:</p> <ul style="list-style-type: none"> • Participation in community and cultural dance events. • Use of resource persons from the community to facilitate learning of the dance. • Performing Kenyan folk dances during functions- such as parents' day. • Borrowing of costumes and musical instruments from the community for use in dance performances.

SUGGESTED FORMATIVE ASSESSMENT RUBRICS				
Level Indicator	Exceeds Expectations	Meets Expectations	Approaches Expectations	Below Expectations
Describing components of a folk dance	Analyses a variety of folk dances and elaborately describes all the components (songs, message, body movements, formations, instruments, costumes, body adornment, ornaments and props) of a folk dance.	Analyses and describes the components (songs, message, body movements, formations, instruments, costumes, body adornment, ornaments and props) of a folk dance.	Describes some components of a folk dance.	Describes with inadequate details a few components of a folk dance.
Discussing the social and economic importance of a folk dance	Elaborately discusses the socio-economic importance of a folk dance and gives examples in real life.	Adequately discusses the socio-economic importance of a folk dance.	Discusses some socio-economic importance of folk dance.	Discusses few socio-economic importance of a folk dance inadequately.

Performing in a folk dance	Creatively and effectively performs a role in a folk dance performance.	Effectively performs a role in a folk dance performance.	Performs a role in a folk dance performance with some inadequacies in performance.	Performs a role in a folk dance performance with a lot of difficulty.
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Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
<p>2.0 Creating/ Composing Music</p>	<p>2.1 Rhythm (6 lessons)</p>	<p>By the end of the Sub Strand, the learner should be able to:</p> <p>a) use French rhythm names to interpret rhythms, involving a dotted minim</p> <p>b) match musical notes (crotchet, quaver, minim, dotted minim and semibreve) with their corresponding rests</p> <p>c) aurally and orally interpret musical notes (crotchet, quaver, minim, dotted minim) and their rests in a rhythmic pattern</p>	<p>Learners:</p> <ul style="list-style-type: none"> • listen to /sing familiar songs and are guided in identifying the dotted minim sound duration • iIndividually and in groups, tap/ clap/stamp rhythmic patterns containing dotted minims • are guided in identifying the note symbol and the French rhythm name (<i>taa-aa-aa</i>) of a dotted minim • clap the rhythm of a familiar song while reciting the French rhythm names • individually and in pairs, match the French rhythm names with their corresponding note symbols and rests • listen to/watch/perform familiar songs with rests 	<ol style="list-style-type: none"> 1. What makes up a rhythm? 2. How are beats organised in different songs?

		<p>d) create simple rhythms using crotchet, quaver, minim, dotted minim and semibreve and their rests</p> <p>e) perform own created rhythms for peer review</p> <p>f) aurally recognise rhythms of songs in two, three and four beat patterns</p> <p>g) improvise short rhythms in two, three and four beat patterns on a percussion instrument.</p> <p>h) Appreciate rhythms created by self and others.</p>	<ul style="list-style-type: none"> • are guided to clap/tap rhythmic patterns with rests • are guided to visually recognize and write note symbols; semibreve, dotted minim, minim crotchet, quaver with their corresponding rests • create and perform rhythms using a combination of semibreve, dotted minim, minim crotchet, and quaver with their corresponding rests. Share with peers for feedback • in pairs or in groups, use digital resources to further their skills of creating rhythms • identify simple melodies in two, three and four beat patterns • individually and in groups, imitate short rhythms of melodies in two, three and four beat time patterns • take turns to improvise short rhythms in two, three and four beat patterns using percussion instruments 	
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			<ul style="list-style-type: none"> listen to peers' created rhythms appraise and provide feedback for improvement. 	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> Collaboration and communication: developed through group work in taking turns to improvise and perform rhythms. Creativity and Imagination: developed through creating own rhythms. Self-efficacy: developed through creating and clapping/tapping rhythmic patterns. Digital literacy: developed in manipulation of digital devices and resources to further their skills of creating rhythms. 				
<p>Link to PCIs:</p> <ul style="list-style-type: none"> Analytical thinking skills, decision making and creative thinking: Developed through creating, recording and reviewing own and others' rhythmic patterns. Integrity: enhanced in observing honesty in creating and presenting own original rhythms 			<p>Values:</p> <ul style="list-style-type: none"> Respect: is instilled when performing others' rhythms as well as through positive appraisal of others' work. Unity: is achieved through working in groups during presentations. Integrity: is instilled through encouragement to create/compose own rhythms without copying. 	
<p>Links to other subjects: Mathematics: counting skill learnt in Mathematics is applied in beating/counting time patterns.</p>			<p>Community Service learning: N/A</p>	

SUGGESTED FORMATIVE ASSESSMENT RUBRICS				
Level Indicator	Exceeds Expectations	Meets Expectations	Approaches Expectations	Below Expectations
Interpreting rhythmic patterns using French rhythm names	Accurately and consistently interprets a rhythm containing semi-breve, dotted minim, minim, crotchet and a pair of quavers by chanting their French rhythm names while clapping along.	Accurately interprets a rhythm containing semi-breve, dotted minim, minim, crotchet and a pair of quavers by chanting their French rhythm names.	Correctly interprets some of the notes in a rhythm by chanting their French rhythm names.	Interprets very few notes in a rhythm containing semi-breve, dotted minim, minim, crotchet and a pair of quavers using French rhythm names with some assistance.
Matching music notes with their corresponding rests	Correctly matches a variety of musical notes (crotchet, quaver, minim, dotted minim and semibreve) with their corresponding rests with ease.	Correctly matches the musical notes (crotchet, quaver, minim, dotted minim and semibreve) with their corresponding rests.	Matches some musical notes (crotchet, quaver, minim, dotted minim and semibreve) with their corresponding rests.	Matches a few of the musical notes (crotchet, quaver, minim, dotted minim and semibreve) with their corresponding rests with some assistance.

Creating rhythms	Creates intricate rhythms using a variety of logically sequenced notes (crotchet, quaver, minim, dotted minim and semibreve) and rests.	Creates rhythms using logically sequenced notes (crotchet, quaver, minim, dotted minim and semibreve) and rests	Creates rhythms using note values (crotchet, quaver, minim, dotted minim and semibreve) and rests with some errors in sequencing.	Creates rhythms with randomly selected notes and rests without logical sequencing.
Performing own rhythms	Accurately and with ease performs own and others rhythms and gives constructive feedback.	Accurately performs own rhythms.	Performs own rhythms with some errors in interpretation of note values.	Performs own rhythms with many errors in interpretation of note values.
Aural recognition of rhythms of songs in 2, 3 and 4 beat patterns	Aurally identifies rhythms of songs in two, three and four-beat patterns with ease.	Aurally identifies rhythms of songs in two, three and four-beat patterns.	Aurally identifies either two, three or four-beat patterns in some melodies.	Aurally identifies either two, three or four-beat patterns in some melodies with a lot of assistance.
Improvising rhythms	Spontaneously improvises interesting and intricate rhythms in two, three and four-beat patterns using a percussion instrument.	Improvises rhythms in two, three and four-beat patterns using a percussion instrument.	Improvises rhythms in either two, three or four-beat patterns using a percussion instrument.	Improvises very basic rhythms in either two, three or four-beat patterns on a percussion instrument.

Appraising peers' compositions	Critically and analytically listens to peers' created rhythms and provides constructive feedback for improvement.	Listens to peers' created rhythms and provides constructive feedback for improvement.	Listens to some peers' created rhythms and provides some feedback for improvement.	Listens to some peers' created rhythms and but has difficulty in providing constructive feedback for improvement.
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Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
	<p>2.2 Melody (5 lessons)</p>	<p>By the end of the Sub Strand, the learner should be able to:</p> <ol style="list-style-type: none"> sing the entire major scale ascending and descending using sol-fa syllables . perform the sol-fa scale (d-d¹) using hand signs. aurally recognise various sol-fa sounds in familiar melodies create short melodies within the range of d -d¹. perform own created melodies by singing and/or playing it on the descant recorder. appreciate melodies created by self and others. 	<p>Learners:</p> <ul style="list-style-type: none"> listen and imitate songs within d-d¹ range e.g. <i>Joy to the World, Doh a Deer</i> sing the major scale ascending and descending using well-articulated solfa syllables and others such as la and vowel sounds practice singing and performing the sol-fa ladder using hand signs guided by the teacher individually and in groups, sing familiar tunes using solfa syllables research, find and listen to melodies created by others using digital devices listen to different types of music addressing different PCI's/values and are guided in identifying their textures (Monophonic and homophonic) 	<ol style="list-style-type: none"> How can sounds be organized to create a melody? What makes a good melody?

			<ul style="list-style-type: none"> • individually listen to a variety of music (live/recorded) and write short sentences describing the music using the music terminology learnt • individually and in groups, create short melodies in the range d-d' using the note values learnt. Integrity should be observed in creating original compositions • individually sing and/ or play the melodies created using a descant recorder • record or present the created melodies and share for peer appraisal and improvement. 	
<p>Core Competencies to be developed:</p> <ul style="list-style-type: none"> • Collaboration and communication: developed as learners discuss and create melodies in groups. • Creativity and Imagination: is enhanced through creating own original melodies. • Critical thinking and Problem solving: developed when learners listen and recognise sol-fa sounds in melodies as well as in interpretation of hand signs. • Self-efficacy: developed through the ability to create and perform own melody. • Learning to learn: developed as the learner creates own melodies using concepts learnt. 				

<p>Link to PCIs:</p> <ul style="list-style-type: none"> • Life skills: decision making skills are enhanced when choosing either to use voice or descant recorder to play created melodies. • Mentorship and peer education: enhanced through appraising and correcting peers' compositions. 	<p>Link to Values:</p> <ul style="list-style-type: none"> • Respect: is developed when the learner appreciates and appraises others' compositions. • Unity: is achieved through working in groups. • Integrity: is developed when creating own compositions without plagiarism.
<p>Links to other subjects:</p> <p>English: articulation of vowels and syllables as the learner sings the solfa scale reinforces language skills.</p>	<p>Community Service learning:</p> <ul style="list-style-type: none"> • Perform/display compositions during school and community events.

SUGGESTED FORMATIVE ASSESSMENT RUBRICS				
Level Indicator	Exceeds Expectations	Meets Expectations	Approaches Expectations	Below Expectations
Singing the major scale using solfa syllables (d r m f s l t d l)	Accurately and creatively sings the major scale using a variety of interesting rhythmic patterns ascending and descending.	Accurately sings the major scale ascending and descending using solfa syllables with a constant flow.	Sings the major scale ascending and descending using solfa syllables with some inaccuracy in pitch and inconsistency in the flow.	Sings majority of the notes of the major scale with inaccuracies in pitch and may not complete the scale.
Performing the major scale (d-d') using hand signs	Accurately and with flair uses hand signs to perform the solfa scale (d-d l) ascending and descending.	Accurately uses hand signs to perform the sol-fa scale (d-d ^l) ascending and descending.	Uses hand signs to perform the sol-fa scale (d-d ^l) ascending and descending with some inaccuracies.	Uses incorrect hand signs to perform notes of the sol-fa scale (d-d ^l) ascending and descending.
Aural recognition of sol-fa sounds	Accurately recognizes all sol-fa pitches in a melody in the range of d-d ^l and beyond.	Accurately recognizes all the sol-fa pitches in a melody within the range of d-d ^l .	Recognizes some of sol-fa pitches in a melody within the range of d-d ^l .	Recognises very few solfa pitches in a melody within the range of d-d ^l with cues.

Creating melodies	Imaginatively uses notes within the range of d-d ¹ to create a variety of intricate melodies.	Uses notes within the range of d-d ¹ to create a melodies with synchronised notes and pitches.	Uses notes within d-d ¹ range to create a melody with some unsynchronised notes and pitches.	Uses some notes within the range of d- d ¹ that makes little musical sense.
Singing/ playing created melodies	Accurately and expressively sings and plays own and others' melodies on the descant recorder.	Accurately sings/ plays own melodies on the descant recorder.	Sings/plays own melodies on the descant recorder with some inaccuracies in pitch and/or rhythm.	Sings/plays own melodies on the descant recorder with a lot of inaccuracies in pitch and rhythm.

Strand	Sub Strand	Specific Learning Outcomes	Suggested Learning Experiences	Key Inquiry Questions
3.0 listening, Responding And Appreciation	3.1 Elements of Music (4 lessons)	By the end of the Sub Strand, the learner should be able to: <ol style="list-style-type: none"> describe how music elements are used in a piece of music. describe a Kenyan folk song using appropriate terminology. aurally recognize music in ABA structure,aurally recognize music in monophonic and homophonic textures. 	Learners: <ul style="list-style-type: none"> listen to musical pieces addressing different PCI's/values and are guided to describe the music elements used using appropriate terminology (melody, rhythm, dynamics, tempo, texture and structure) watch live or recorded performances of Kenyan folk songs and are guided to describe the performance in terms of: style of singing, mood and expressions, message, accompaniment, movement, costumes and adornment listen to a variety of music and are guided to identify music in ABA form. 	<ol style="list-style-type: none"> What distinguishes one piece of music from another? What features distinguishes Kenyan folk music from Western music?

		d) appreciate music in different structures and textures.	<ul style="list-style-type: none"> listen to different types of music addressing different PCI's/values and are guided in identifying their textures (Monophonic and homophonic). and discuss the message in the music. individually listen to a variety of music (live/ recorded) and write short sentences describing the music using the music terminology learnt. 	
<p>Core competencies to be developed:</p> <ul style="list-style-type: none"> Communication and collaboration: developed as the learner communicates own ideas/experiences and responses relating to a piece of music. Self-efficacy: developed through applying analytical skills gained in class in consumption of music beyond the class. Critical thinking and problem solving: the learner develops critical thinking while discussing/evaluating the performance elements of music. Learning to learn: developed as the learner takes initiative to understand how music works. 				

<p>Links to PCIs: Various PCIs: listening to and analysing music on different PCIs such as health and environmental matters sensitizes the learner on those issues.</p>	<p>Values:</p> <ul style="list-style-type: none"> • Respect: instilled through appreciating music from diverse cultural backgrounds. • Unity: developed when analysing in music in groups. • All values: are promoted through listening and analysing music that instils ethics and morals.
<p>Links to other subjects: English, Kiswahili & Indigenous Languages: language skills are enhanced through listening to music in different languages as well as in writing sentences to describe the music.</p>	<p>Community Service learning activities</p> <ul style="list-style-type: none"> • Analysing Music performed during community events. • Listening to music at home and analysing it with the help of other family members.

SUGGESTED FORMATIVE ASSESSMENT RUBRICS				
Level Indicator	Exceeds Expectations	Meets Expectations	Approaches Expectations	Below Expectations
Describing the of elements of music in a piece of music	Elaborately and accurately describes how elements of music are used in a piece of music using appropriate terminology.	Accurately describes how elements of music are used in a piece of music using appropriate terminology.	Describes how some of the elements of music are used in a piece of music using appropriate terminology.	Describes how very few elements of music are used in a piece of music sometimes using inappropriate terminology.
Describing performance features of Kenyan folk song	Elaborately and accurately describes and illustrates the performance features (style of singing, mood and expressions, message, accompaniment, movement, costumes and adornment), of a Kenyan folk song using appropriate terminology.	Accurately describes the performance features (style of singing, mood and expressions, message, accompaniment, movement, costumes and adornment), of a Kenyan folk song using appropriate terminology.	Describes some of the performance features of a Kenyan folk song using appropriate terminology.	Describes limited performance features of a Kenyan folk song rarely using appropriate terminology.

<p>Aural recognition of ABA structure</p>	<p>Accurately aurally recognizes and illustrates a variety of music in ABA structure describing the sections.</p>	<p>Accurately aurally recognizes music in ABA structure.</p>	<p>Aurally recognizes some music in ABA structure.</p>	<p>Aurally recognizes some sections of music in ABA structure with assistance.</p>
<p>Aural recognition of music texture</p>	<p>Aurally recognizes and practically illustrates a variety of music in both monophonic and homophonic textures with ease.</p>	<p>Aurally recognizes music in both monophonic and homophonic textures with ease.</p>	<p>Aurally recognizes some music in monophonic and homophonic textures.</p>	<p>Aurally recognizes some music in monophonic or homophonic texture given hints.</p>

APPENDIX

Strand	Sub Strand	Suggested Assessment Tools/Modes	Suggested Learning Resources	Suggested Non Formal Activities
1.0 Performing	1.1 Songs	<ul style="list-style-type: none"> • Oral/aural questions, • Portfolio, • Observation checklist, • Performance rubric, • Written tests, 	<ul style="list-style-type: none"> • Audio-visual excerpts of relevant music • Musical instruments • Print music materials- Music scores/sheet music, song books • Resource persons • Recording and playback devices. 	<ol style="list-style-type: none"> 1. Singing during school meetings and functions- school assembly, clubs & societies. 2. Participating in music festivals. 3. Presenting songs in school; clubs and societies.
	1.2 Kenyan folk songs	<ul style="list-style-type: none"> • Portfolio, • Oral/aural questions, • Observation check lists, • Adjudication using performance rubric, • Project, 	<ul style="list-style-type: none"> • Costumes and props • Audio-visual excerpts of relevant music • Resource persons • Photos/pictures of folk songs performances • ICT resources 	<ol style="list-style-type: none"> 1. Participating in cultural and music festivals. 2. Presenting during school functions e.g. parents' day.

	<p>1.3 Musical instruments- Wind instruments</p>	<ul style="list-style-type: none"> • Observation check list, • Performance rubric, • Project. 	<ul style="list-style-type: none"> • Audio-visual excerpts of music featuring instruments • Audio-visual equipment • Musical instruments • Charts/pictures/photos • Locally available materials for making the instruments • Resource persons 	<ol style="list-style-type: none"> 1. Performing in an instrumental ensemble during music festivals and concerts. 2. Performing in the music club.
	<p>1.4 Descant recorder</p>	<ul style="list-style-type: none"> • Observation checklist, • Assessment rubrics, • Project. 	<ul style="list-style-type: none"> • Musical instruments • Fingering Charts/ pictures • Pictures/photos of fingering and posture • Resource persons 	<ol style="list-style-type: none"> 1. Playing the Kenya National Anthem during school assemblies. 2. Playing melodies in the school band and music club. 3. Participate in Kenya Music festivals.

	1.5 Kenyan folk Dances	<ul style="list-style-type: none"> • Oral/aural questions, • Portfolio, • Observation check lists , • Adjudication sheets, • Project. 	<ul style="list-style-type: none"> • Recorded excerpts of dances • Musical instruments • Pictures/photos • Costumes, body ornaments and props • Resource persons • Locally available materials for making costumes. 	<ol style="list-style-type: none"> 1. Performing during school functions. 2. Presenting during music and cultural festivals.
2.0 Creating/ Composing	2.1 Rhythm	<ul style="list-style-type: none"> • Oral/aural tests • Written tests 	<ul style="list-style-type: none"> • Percussion instruments • Recording devices • Audio recordings • Charts • Flash cards 	N/A
	2.2 Melody	<ul style="list-style-type: none"> • Oral/aural questions • Written tests • Observation checklists 	<ul style="list-style-type: none"> • Melodic instruments • Sheet music • Recording devices • Audio/visual devices 	<ol style="list-style-type: none"> 1. Performing created melodies during school assembly and other functions. 2. Presenting the created melodies in the Music club.

<p>3.0 Listening, Responding and Appreciation</p>	<p>3.1 Elements of Music</p>	<ul style="list-style-type: none"> • Oral/aural questions, • Appreciation rubric 	<ul style="list-style-type: none"> • Music excerpts (recorded audio-visual material) • Resource person(s) • ICT devices 	<p>1. Listening and analyzing music performed in different school clubs and societies.</p>
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