MINISTRY OF EDUCATION

UPPER PRIMARY LEVEL DESIGNS

LEARNING AREA: MUSIC

GRADE 5

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KENYA INSTITUTE OF CURRICULUM DEVELOPEMENT

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 effectively.

STRAND	SUB STRAND	SPECIFIC LEARNING OUTCOMES	SUGGESTED LEARNING EXPERIENCES	KEY INQUIRY QUESTIONS
1.0 PERFORMING	**1.1 Songs** **(5 lessons)**	By the end of the sub strand, the learner should be able to: a) sing different types of songs with expressions to convey the mood of the piece b) sing the East African Community Anthem in unison c) sing in a three-part song for perception of harmony and enjoyment d) appreciate the importance of using appropriate expressions in singing.	• In groups, learners discuss the words in songs and how to express the mood portrayed by the words in performing the songs. • Individually and in groups learners practise singing different types of songs (**Religious, patriotic, topical and appropriate popular songs**) with proper **diction** and appropriate **tone quality, facial expressions** and **gestures** to convey the mood of the piece. • Learners practice singing the **East African Anthem in Kiswahili** with accuracy in **tune**, proper **diction** and clear **articulation** of words. • In groups, learners discuss the meaning of the words of the East African Community Anthem and the values learnt from the anthem. • In groups (choral) learners are guided to practice singing **three-part songs** (Soprano 1, Soprano2 and Alto or Soprano, Alto and Tenor) with **accuracy in tune, words** and **keeping to their part.** • In groups, learners use digital devices to listen and learn different types of songs (patriotic, wedding and topical songs on various issues affecting the society). • Individually and in groups, learners present the songs learnt for peer review	1. Why do people express themselves as they sing? 2. Why are songs performed during different occasions? 3. What entails good singing? 4. What is part singing? 5. Why is the East African Community Anthem important?

			and discussion on the messages of the songs.	

Core Competencies to be developed:
- Communication and Collaboration: developed through interpretation of the meaning of a song and presentation of the same to convey the appropriate mood and message as well as self-expression during group discussions. Enhanced also through singing in groups (choral/three-part songs) and group discussion.
- Citizenship: discussing the words and singing patriotic songs enhances citizenship.
- Critical thinking and problem solving: enhanced during peer review sessions where they do critique peers' presentations citing areas of improvement.
- Digital literacy: developed through manipulation and use of digital devices to learn songs.
- Learning to learn**:** enhanced in use of knowledge acquired in performance of different types of songs to learn and perform new songs.
- Creativity and imagination is developed through application of appropriate expressions during singing.

Link to Pertinent and Contemporary Issues (PCIs):	**Values:**
- Health Education: Singing topical songs on HIV and AIDs, nutrition, water and sanitation sensitizes the learner on prevention of transmission of such diseases. - Other PCIs: learners discuss the words of topical issues addressing different PCI's and get to learn more on the PCIs and how to address them.	- Patriotism is instilled alongside other values through singing patriotic songs, with messages on love, respect, unity and peace. - Respect: instilled during peer review sessions as learners learn to respect each other's views.
Links to other subjects:	**Community Service learning activities:**
- Languages- singing songs in English, Kiswahili or Indigenous languages with clear diction enhances language skills in those languages. - Social Studies: Singing songs on citizenship and patriotism enhances the same concepts as learnt in Social Studies. - Science and Technology: learners use knowledge and skills gained in Science and Technology to manipulate digital devices to learn songs.	- Perform songs during school functions. - Participation in National days and music festivals - Perform topical songs during community events.

ASSESSMENT RUBRICS

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Singing expressively	Confidently and consistently sings with proper diction and appropriate tone quality, facial expressions and gestures to convey the mood of a variety of songs.	Consistently sings with proper diction and appropriate tone quality, facial expressions and gestures to convey the mood of a song.	Occasionally sings with proper diction and appropriate tone quality, facial expressions and gestures.	Sings with difficulty in using proper diction and appropriate tone quality, facial expressions and gestures.
Singing the East African Community Anthem (EACA)	Sings the EACA expressively with accuracy in tune and clear articulation of words.	Sings the EACA with accuracy in tune and clear articulation of words.	Sings the EACA with some melodic and/or textual inaccuracies.	Sings the EACA with many melodic and textual inaccuracies.
Singing in a 3-part song	Consistently sings all notes accurately and expressively and maintains own part in 3-part singing.	Sings all notes accurately and maintains own part in 3-part singing.	Sings most notes accurately and maintains own part in 3-part singing.	Sings some notes accurately with assistance and but has difficulty maintaining own part in 3-part singing.

STRAND	SUB STRAND	SPECIFIC LEARNING OUTCOMES	SUGGESTED LEARNING EXPERIENCES	KEY INQUIRY QUESTIONS
	1.2 Kenyan Folk songs (5 lessons)	By the end of the sub strand, the learner should be able to: a) discuss aspects of a folk song b) perform folk songs drawn from diverse communities in a group c) appreciate performing folk songs drawn from diverse communities in Kenya.	• Learners watch live or recorded performances of folk songs from diverse communities in Kenya. • In groups, learners discuss different aspects (**message, instrumentation, participants and occasion**) in the folk songs respecting each other's' opinion • In groups learners perform folk songs taking different roles guided by the teacher/resource person. • In groups learners perform folk songs from diverse communities with **co-ordinated body movements** observing **safety** and **etiquette.** • Learners share and take turns to practice the use of appropriate instruments to accompany a folk song. • Learners are guided to collect pictures and recordings of Kenyan folk songs for classroom use.	1. Why is it important to learn folk songs from different communities in Kenya? 2. What makes a folk song?

Core Competencies to be developed:
- Communication and Collaboration: is developed as learners practice how to convey messages in the folk songs as well as through performing folk songs in groups and holding group discussions.
- Critical thinking: listening and discussing different aspects of folk songs enhances critical thinking and problem solving
- Citizenship: developed through performing folk songs from diverse communities in Kenya.
- Self-efficacy: developed through taking different roles in the performance of folk songs.

Link to PCIs:	Values:
• Human sexuality- performing gender appropriate folk songs sensitizes the learners on gender issues and roles.	• Responsibility is instilled by learners taking different roles in folk songs. • Patriotism and Respect-acquired through performing folk songs from diverse Kenyan communities.

• Safety- enhanced through observing safety in performance of a folk song. • Animal welfare- addressed through performing folk songs addressing animal welfare.	• Unity-Team work in performance of folk songs facilitates unity.
Links to subjects: • Indigenous languages- Performing folk songs drawn from different ethnic backgrounds enhances indigenous language acquisition. • Social studies- Singing folk songs from different communities covered in Social Studies creates a link with Social Studies.	**Community Service learning activities:** • Visiting cultural centres to watch and learn folk songs • Participation in cultural festivals in the community. • Use resource persons to facilitate learning of folk songs • Use of instruments borrowed from the community.

ASSESSMENT RUBRICS				
Indicator	**Exceeds expectation**	**Meets expectation**	**Approaches expectation**	**Below expectation**
Analysing a folksong	Elaborately and correctly discusses all the aspects of a folksong in relation to message, instruments and occasions citing other examples of songs similar to the one being analysed.	Correctly discusses all the aspects of a folksong (message, instrumentation, participants and occasion).	Correctly discusses some aspects of a folksong (message, instrumentation, participants and occasion).	Discusses one or two aspects of a folksong in relation to message, instruments and occasions with given hints.
Performing folk songs in a group	Confidently and effectively performs a variety of folksongs from diverse communities in Kenya with co-ordinated body movements observing safety and etiquette.	Effectively performs folksongs from diverse communities in Kenya with co-ordinated body movements observing safety and etiquette.	Performs Kenyan folksongs from some communities with co-ordinated body movements observing safety and etiquette.	Performs Kenyan folksongs from some communities with difficulty in co-ordinating body movements, observing safety and etiquette.

STRAND	SUB STRAND	SPECIFIC LEARNING OUTCOMES	SUGGESTED LEARNING EXPERIENCES	KEY INQUIRY QUESTIONS
	1.3 Kenyan Indigenous Musical Instruments -Wind Instruments (4 lessons)	By the end of the sub strand, the learner should be able to: a) name different wind instruments used by various indigenous communities in Kenya b) identify parts of a wind instrument and their role c) care and maintain a wind instrument d) demonstrate ability to play a wind instrument e) appreciate the role of a wind instrument in music making. **PROJECT:** f) make a wind instrument using locally available materials.	• Learners view real/pictures/videos of Kenyan indigenous wind instruments and name them. • Learners are guided to identify parts of a wind instrument and discuss how they are manipulated to produce sound. • In groups learners are guided on how to care and maintain a wind instrument. • Learners observe hygiene measures as they share and take turns to practise how to produce sound in a wind instrument. • Individually and in groups learners share/take turns to play different wind instruments borrowed from the community to accompany song and dance guided by the teacher/resource person. • Learners visit a cultural/resource centre to learn about wind instruments. • In groups, learners brainstorm on materials to be collected for making a wind instrument and the precautions to take while collecting the materials. • In groups, learners discuss the procedure of making a wind instrument. • Individually or in groups, learners make a wind instrument using locally available materials while observing safety.	1. What are wind instruments? 2. How do wind instruments produce sound? 3. Which materials can be used in making wind instruments? 4. How can one care and maintain a wind instrument?

Core Competencies to be developed:
- Communication and collaboration: Playing and making wind instruments in groups enhances collaboration.
- Creativity and imagination: Making wind instruments using locally available materials develops creativity and imagination.
- Critical thinking and problem solving: The art of making wind instruments enhances Critical thinking and imagination.
- Learning to learn: Using and applying knowledge and skills acquired through making and playing wind instruments in a variety of contexts promotes learning to learn.

Link to PCIs:	Values:
• Common communicable diseases- Prevention of communicable diseases is addressed by not sharing the wind instruments unless they are cleaned. • Environmental issues in Education – reuse of locally available materials to make wind instruments ensures conservation of the environment. • Disaster risk reduction- Disasters and risks are reduced by observing safety in collection of materials and making wind instruments.	• Unity and respect are instilled through group work in making wind instruments as well as in group discussions. • Responsibility is instilled through learners taking care of the wind instruments.
Links to other subjects:	Community Service learning:
• Art and Craft- learners apply the knowledge and skills learnt in Art & Craft in designing and making wind instruments. • Indigenous languages- indigenous languages are promoted through naming wind instruments using indigenous names and singing songs in Indigenous languages.	• Use of resource person to facilitate learning • Using materials from the local community to make instruments • Borrowing wind instruments from the local community.

ASSESSMENT RUBRICS

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Naming Kenyan indigenous wind instruments	Correctly names and classifies a variety of indigenous wind instruments used by various Kenyan communities.	Correctly names different indigenous wind instruments used by various Kenyan communities.	Names some of the indigenous wind instruments used by various Kenyan communities.	Names some of wind instruments used by Kenyan communities when given cues.
Identifying parts of an indigenous Kenyan wind instrument and their role	Accurately identifies, names and elaborately describes the functions of all the parts of a variety of indigenous Kenyan wind instrument.	Accurately identifies and names all the parts of an indigenous Kenyan wind instrument describing their roles.	Identifies and names some parts of an indigenous Kenyan wind instrument and describes their roles.	Identifies and names some of the parts of an indigenous Kenyan wind instrument but has difficulty describing their role.

Playing a Kenyan indigenous wind instrument	Demonstrates with ease the skills of playing a variety of Kenyan indigenous wind instruments with clarity in sound production.	Demonstrates the skills of playing a Kenyan indigenous wind instrument with clarity in sound production.	Demonstrates some skills of playing a Kenyan indigenous wind instrument with some difficulty in sound production.	Demonstrates some of the skills of playing a Kenyan indigenous wind instrument with assistance but has difficulty in sounds production.
Care and maintenance of a wind instrument	Demonstrates proper care and maintenance of a wind instrument all the time and guides others on how to do it.	Demonstrates proper care and maintenance of a wind instrument all the time.	Demonstrates some care and maintenance of a wind instrument some time.	Demonstrates care and maintains a wind instrument with some guidance.
Making a Kenyan wind instrument	Creatively and imaginatively makes a functional Kenyan indigenous wind instruments using locally available materials and plays it.	Makes a functional Kenyan indigenous wind instrument using locally available materials.	Makes a Kenyan indigenous wind instrument using locally available materials but it is not functional.	Makes a Kenyan indigenous wind instrument using locally available materials with some help but it is not functional.

STRAND	SUB STRAND	SPECIFIC LEARNING OUTCOMES	SUGGESTED LEARNING EXPERIENCES	KEY INQUIRY QUESTIONS
	1.4 Western Musical Instruments-Descant recorder (3 lessons)	By the end of the sub strand, the learner should be able to: a) play notes B A G C D on the descant recorder b) play a melody built on the notes B A G C D on the descant recorder c) appreciate playing melodies using the descant recorder.	• In pairs/groups, learners brainstorm on the hygiene measures in the use of the descant recorder. • Individually and in groups, learners play the notes B A and G observing the correct fingering. • Learners observe the fingering chart of the new notes **C and D** introduced. • Learners watch a video/demonstration on how to play notes **C** and **D.** • Individually and in groups, learners are guided to play notes **G A B C D** on the descant recorder with appropriate fingering. • Learners practice proper fingering and breathe control while playing melodies based on the notes **G A B C D** on the descant recorder, guided by the teacher.	1. How are different pitches produced on a descant recorder? 2. How is a good tone produced while playing the descant recorder?

Core Competencies to be developed:
- Communication and Collaboration: developed through playing descant recorder in groups.
- Critical thinking and problem solving: developed through manipulation and playing of the descant recorder to produce desired sounds/tone
- Learning to learn: developed in learning to play new notes on the descant recorder.

Link to PCIs:	Values:
Link to PCIs: • Communicable diseases: Prevented by observation of hygiene measures in the use of the descant recorder. • Social cohesion: enhanced through playing the descant recorder in groups.	**Values:** • Unity is enhanced through playing the descant recorder in groups. • Respect is instilled during group discussions as learners get to respect each other's views. • Responsibility is developed through taking care of the descant recorder.
Links to other subjects: Home Science: concepts and knowledge learnt in Home Science on prevention of communicable diseases is applied in the use of the descant recorder.	**Community Service learning:** • Use of resource person to facilitate learning of playing the descant recorder. • Borrowing recorders from the local community.

ASSESSMENT RUBRICS

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Playing notes B A G C and D	Accurately and with a clear tone, plays notes B A G C D using correct fingering and tonguing/slurring/detaching.	Accurately plays all the given notes (B A G C D) with the correct fingering.	Plays some of the notes (B A G C and D) correctly with the correct fingering.	Plays some of the notes (B A G C D) with the correct fingering with assistance.
Playing a melody on the descant recorder	Accurately and expressively plays a variety of melodies built on the notes B A G C and D with correct fingering and breath control.	Accurately plays a simple melody built on the notes B A G C and D.	Plays a melody built on B A G C and D with some inaccuracies in pitch and rhythm.	Plays some notes of a melody built on the notes B A G C and D with assistance.

STRAND	SUB STRAND	SPECIFIC LEARNING OUTCOMES	SUGGESTED LEARNING EXPERIENCES	KEY INQUIRY QUESTIONS
	1.4 Kenyan Folk Dances (3 lessons)	By the end of the sub strand, the learner should be able to: a) discuss the roles of participants in a folk dance b) discuss the roles of costumes, ornaments and body adornment in a folk dance. c) use costumes, body adornments and ornaments in a folk dance d) appreciate the role of participants, costumes, body adornment, ornaments in a folk dance **Project:** a) make a costume or an ornament using locally available materials.	• Learners watch a live/recorded performance of a folk dance and identify; costumes, instruments, body adornments and ornaments. • Learners brainstorm on the roles of costumes, ornaments and body adornment in a folk dance. • In groups learners discuss the roles of different participants in a dance **(soloist, chorus/response group, instrumentalist and dancers).** • Learners visit a cultural centre/community festival to learn a Kenyan folk dance. • In groups learners practice a Kenyan folk dance with authentic movements and formations guided by the teacher/resource person. The learners should take different roles. • Learners use digital devices to download and watch various Kenyan folk dances. • In groups, learners brainstorm on the procedure and materials for making costumes, ornaments and body adornments. • Learners make a costume, ornaments, and body adornments from locally available materials for a selected dance observing safety measures. • In groups learners use costumes, ornaments and body adornments made or borrowed	1. What is the role of costumes, body adornment and ornaments in a dance? 2. What is the role of different participants in a dance? 3. Which materials can be used to make costumes, body adornment or ornaments?

| | | | | from the community in a folk dance with appropriate instrumental accompaniment.
• In groups learners identify and practice a Kenyan folk dance for class presentation. | |

Core Competencies to be developed:
- Communication and Collaboration: communication and collaboration is developed through performing dance to express feelings, ideas and emotions in groups.
- Critical thinking and Problem solving: is developed in the use of locally available materials to make costumes, body adornments and ornaments.
- Digital Literacy: enhanced through use of digital devices to search for information on Kenyan dances.

Link to PCIs:	**Values:**
• Disaster risk reduction- disasters and risks are avoided when making body ornaments while observing safety, • Environmental issues-Conservation of the environment is achieved through the use of recyclable materials to make costumes body adornments and ornaments.	• Unity-is instilled through performing dances and making costumes, body adornments and ornaments in groups. • Patriotism: inculcated through performance of folk dances from Kenya.
Links to other subjects:	**Community Service learning:**
• Physical and Health Education – during dance performance learners employ exercises learnt in PHE. • Indigenous languages-singing songs to accompany dance in local languages promotes indigenous language skills. • Mathematics-Shapes, lines and formations. • Art and craft-use of knowledge and skills acquired in Art and Craft to make body ornaments.	• Performing dances during cultural events/festivals • Use resource persons from the community • Visits to cultural centres to learn/acquire information on folk dances • Borrowing costumes/body ornaments /instruments from the community.

ASSESSMENT RUBRICS

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Discussing roles of participants in a dance	Exhaustively discusses and practically demonstrates the roles of different participants in a folk dance.	Accurately discusses the roles of different participants in a folk dance giving relevant examples.	Discusses the roles of some participants in a folk dance.	Discusses the roles of one or none of the participants in a folk dance when probed.
Discussing roles of costumes, ornaments and body adornment in a folk dance.	Exhaustively discusses and practically demonstrates the roles of costumes, ornaments and body adornment in a folk dance.	Discusses the roles of costumes, ornaments and body adornment in a folk dance giving relevant examples.	Discusses some roles of costumes, ornaments and body adornment in a folk song.	Discusses a few roles of costumes, ornaments and body adornment in a folk dance given cues.
Using Costumes and body ornaments	Effectively and creatively uses costumes, body adornments and ornaments in folk dances.	Effectively uses appropriate costumes, body adornments and ornaments in a folk dance	Uses some costumes, body adornments and ornaments in a folk dance.	Uses some costumes, body adornments and ornaments in a folk dance with some assistance.
Making a costume or an ornament	Creatively and skilfully uses appropriate locally available materials to make appealing and functional costumes and ornaments	Uses appropriate locally available materials to make a functional costume or ornament	Uses locally available materials to make a costume or ornament but they are not functional.	Uses locally available materials to make a costume or ornament with some assistance.

STRAND	SUB STRAND	SPECIFIC LEARNING OUTCOMES	SUGGESTED LEARNING EXPERIENCES	KEY INQUIRY QUESTIONS
2.0 CREATING/ COMPOSING	**2.1 Rhythm (6 lessons)**	By the end of the sub strand, the learner should be able to: a) interpret French rhythm names in a rhythmic pattern b) associate French rhythm names of notes with their symbols c) write rhythms of familiar tunes using French rhythm names and their corresponding symbols d) create simple rhythms using note symbols e) aurally recognise strong and weak beats in two and four beat patterns f) appreciate rhythms created by self and others.	• Learners listen to/sing familiar/simple songs and are guided in identifying the notes (**semibreve, minim, crotchet and quaver**) using their French rhythm names (**taa-aa-aa-aa, taa-aa, taa, and ta-te**) • In groups, learners sing familiar songs then clap while chanting the rhythm of the song using French rhythm names. • Learners practice writing the **semibreve, minim, crotchet** and a pair of **quavers symbols.** • Learners clap and chant French rhythm names of musical notes displayed on flash cards. • Learners listen to and imitate rhythmic patterns played using the correct French rhythms names. • Learners listen to and write rhythmic patterns using note symbols. • Individually and in groups, learners use French rhythm names and note symbols (**semibreve, minim, crotchet and quavers**) to create simple rhythms.	1. How are rhythmic patterns created?

				• Learners share their created rhythms with peers in class for critique and appreciation. • Individually and in groups, learners sing a familiar song and establish the **beat/pulse**. • Learners sing/listen to a song and are guided to identify songs in **two** or **four beat patterns**. • Individually and in groups, learners clap/tap/stamp the beat/ pulse, **strong** and **weak beats** of music. • Clap/tap/use percussion instruments to imitate rhythms of songs in two and four beat patterns • In groups learners play rhythmic games e.g. rhythmic dictation	

Core Competencies to be developed:
- **Creativity and imagination**: developed while creating own rhythms
- Communication and Collaboration: enhanced through group work in creating rhythms and in taking rhythmic dictation
- Critical thinking and problem solving: solving musical challenges in various rhythmic exercises enhances critical thinking and problem solving.
- Learning to learn: developed through using and applying knowledge and skills acquired in using French rhythm names to create own rhythmic patterns.

Link to PCIs:	**Values:**
• Analytical skills; Decision making: enhanced while deciding on how to combine different sounds to make a rhythmic pattern. • Social cohesion: while working in groups and appreciating each other's work.	• Respect; is acquired through listening to each other's created rhythmic patterns as well as listening to each other's critique. • Unity is achieved as learners work in groups • Love is instilled through appreciation of each other's work
Links to other subjects:	**Community Service learning:**
• Mathematics: use of knowledge gained in Mathematics in counting of two and three beat patterns. • Languages: Pronunciation of words using the natural speech rhythm learnt in languages enhances the learning of rhythm in music.	Sharing created rhythmic patterns with other children in the community.

ASSESSMENT RUBRICS

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Interpreting rhythmic patterns using French rhythm Names	Consistently and accurately interprets a variety of rhythmic patterns with semibreve, minim, crotchet and quaver using their French rhythm names.	Accurately interprets rhythmic patterns with semibreve, minim, crotchet and quaver using their French rhythm names.	Interprets rhythmic patterns with semibreve, minim, crotchet and quaver using their French rhythm names with a few inaccuracies.	Interprets some rhythmic patterns with semibreve, minim, crotchet and quaver using their French rhythm names with difficulty.
Associating French rhythm names with note symbols	Consistently and correctly associates French rhythm names for semibreve, minim, crotchet and quaver and others with their note symbols.	Correctly associates French rhythm names for semibreve, minim, crotchet and quaver with their note symbols.	Associates some French rhythm names with their note symbols	Associates some French rhythm names for semibreve, minim, crotchet and quaver but mixes up names while associating them with note symbols.
Writing rhythms of familiar tunes	Accurately and consistently writes rhythmic patterns of a variety of familiar tunes using French rhythm names.	Accurately writes rhythmic patterns of familiar tunes using French rhythm names.	Writes rhythmic patterns of familiar tunes using French rhythm names with a few inaccuracies.	Writes some rhythmic patterns of familiar tunes using French rhythm names with assistance.
Creating simple rhythms	Imaginatively creates rhythmic patterns using a wide variety of the French rhythm names.	Creates rhythmic patterns using French rhythm names learnt with variety.	Creates rhythmic patterns using some of the French rhythm names learnt with some variety.	Creates rhythmic patterns using some French rhythm names with very little variety.
Identifying two and four beat patterns	Explicitly recognizes a variety of songs in two or three beat patterns and identifies strong and weak beats.	Correctly recognizes songs in two or three beat patterns and identifies strong and weak beats.	Recognize some songs in two or three beat patterns and sometimes identifies strong and weak beats.	Identifies some songs in two or three beat patterns with cues but has difficulty in identifying the strong and weak beats.

STRAND	SUB STRAND	SPECIFIC LEARNING OUTCOMES	SUGGESTED LEARNING EXPERIENCES	KEY INQUIRY QUESTION(S)
	2.2 Melody (4 lessons)	By the end of the Sub strand, the learner should be able to: a) sing the sol-fa syllables for pitch discrimination b) interpret corresponding hand signs of the sol-fa syllables c) create short melodies using the sol-fa syllables d) play own created melodies on the descant recorder e) appreciate melodies created by self and others	• In groups, learners sing familiar songs based on *d, r, m, f, s* e.g. excerpts of songs such as; *Skip to My Lou* and *Na Maua* • Learners **interpret hand signs** for **d, r, m, f, s** as demonstrated by the teacher. • Learners o**rally and aurally identify** different pitches (**d, r, m, f, s**) displayed on flash cards or played on a melodic instrument. • In pairs or in groups, learners play melody games for pitch discrimination. • Individually and in groups, learners **create short melodies** using the sol-fa syllables d, r, m, f and s and rhythms learnt. • Individually and in groups, learners are guided to **play the melodies** created using the descant recorder. • Learners **present their melodies** in class for review and feedback from others. • In school and at home learners **record** own and others' or present the melodies for sharing and peer review.	1. How can you perform a melody in different ways? 2. What makes a melody interesting?

				• Learners present their recordings in class as others review and give feedback.	

Core Competencies to be developed:
- Creativity and imagination: Developed through creating own melodies.
- Communication and Collaboration: Enhanced through group work in class discussions.
- Critical thinking: While reviewing and giving feedback on others' melodies
- Learning to learn: Creating own melodies using acquired skills in creating and composing.
- Self-efficacy: Ability to create own melodies and record using digital devices.
- Digital literacy: enhanced through the use of digital devices to record own melodies.

Link to PCIs:	**Link to Values:**
• Social cohesion: inter personal relationships are enhanced through group work. • Decision Making: is enhanced in creating own melodies. • Mentorship and peer education: learners share their compositions with peers who give feedback for improvement.	• Respect is instilled through listening to other's works and opinions in reviewing of created melodies. • Unity achieved through working in groups • Responsibility is instilled through proper use of digital devices as well as in creating melodies as individuals. • Love is enhanced through group work
Links to other Subject areas: Science and technology (S & T): use of skills gained in S &T to manipulate digital devices to record created melodies.	**Suggested Community Service Learning activities:** • Use of songs built on d r m f s from the local community. • Sharing created melodies with other children in the community.

ASSESSMENT RUBRICS

Indicator	Exceeds expectation	Meets expectation	Approaches expectation	Below expectation
Singing Solfege	Accurately and expressively sings all the given sol-fa syllables keeping a steady beat/pulse	Accurately sings all the given sol-fa syllables (d r m f s).	Sings the given sol-fa syllables (d r m f s) with some inaccuracies in pitch.	Sings the given sol-fa syllables (d r m f s) with a lot of inaccuracies in pitch.
Interpreting Hand Signs (d r m f s)	Swiftly and accurately interprets displayed hand signs for **d, r, m, f, s**	Accurately interprets displayed hand signs for **d, r, m, f, s**	Interprets some hand signs for (**d, r, m, f, and s**) accurately.	Interprets some of the hand signs (**d, r, m, f, and s**) when given cues.
Creating melodies	Creatively combines the sol-fa syllables (**d, r, m, f, and s**) and a variety of note values to create a wide variety of melodies.	Combines the sol-fa syllables (**d, r, m, f, and s**) and a variety of note values to create a variety of melodies.	Combines the sol-fa syllables (**d, r, m, f, and s**) and some note values to create melodies.	Combines some the sol-fa syllables (**d, r, m, f, and s**) and some note values to create melodies with some guidance.
Playing created melodies on the descant recorder	Accurately and expressively plays a variety of own created melodies with very clear tones on the descant recorder.	Accurately plays own created melodies on the descant recorder.	Plays own created melodies with some inaccuracies in pitch and rhythm.	Plays own created melodies 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 (3 lessons)**	By the end of the sub strand, the learner should be able to: a) describe how different elements of music are used in a piece of music b) aurally identify music in AB structure c) appreciate music in AB structure.	• In groups, learners brainstorm on what critical listening to music entails. • Learners listen to a variety of music and are guided to discuss how different elements of music (**melody, rhythm, dynamics, tempo, structure**) are used using appropriate terminology. • Learners listen to a variety of music and are guided to identify music in AB structure. • Learners sing songs in AB structure and are guided in identifying the two different sections. • Learners play simple melodies in AB structure using the descant recorder. • In class and at home, learners are guided by teacher/parent/guardian to listen to appropriate music from digital/electronic devices or live performance and write short sentences describing the music.	1. What is critical listening? 2. What is structure in music? 3. What elements of music does one pay attention to when listening and analysing music?

Core Competencies to be developed:
Communication and collaboration: enhanced through expressing personal feelings when listening to a piece of music in groups.
Critical thinking and problem solving: developed in listening, describing and analysing expressive elements in music.
Digital literacy: developed in the manipulation of digital devices to listen and analyse music.
Citizenship: is developed by listening to music drawn from different parts of the country.
Self-efficacy: Ability and persistence to listen to critically listen to a variety of music instils self-efficacy.

Link to PCIs:	**Link to Values:**
• Self-esteem and self-confidence: is enhanced as the learners discuss and relate the music to personal experiences.	• Respect: respect of diverse opinions in discussing music is encouraged. • Patriotism: listening to patriotic songs instils patriotism.

• Social cohesion: is enhanced as learners do group work. • PCIs: Learners listen to music addressing different PCIs hence creating awareness.	• Unity: developed through group discussions.
Links to other Subject areas: English/Kiswahili- use of English/Kiswahili in discussing the music listened to enhance the language skills in both languages.	**Community Service learning:** Attending concerts and performances in the community to enhance listening skills and knowledge.

ASSESSMENT RUBRICS

Indicator	Exceeds expectation	Meets Expectation	Approaches expectation	Below expectation
Describing elements of music	Accurately and elaborately describes giving examples the use of various elements of music (melody, rhythm, dynamics, tempo, structure) in a piece of music using appropriate terminology.	Accurately describes the use of elements of music (melody, rhythm, dynamics, tempo, structure) in a piece of music using appropriate terminology.	Accurately describes the use of some elements in a piece of music using appropriate terminology.	Describes the use of some elements of music in a piece of music using appropriate terminology with guidance.
Identifying music in AB structure	Accurately identifies a variety of music in AB structure describing each section.	Accurately identifies music in AB structure.	Identifies some music in AB structure.	Identifies music in AB structure given relevant cues.

APPENDIX

STRAND	SUB STRAND	SUGGESTED ASSESSMENT METHODS	SUGGESTED LEARNING RESOURCES	SUGGESTED NON FORMAL ACTIVITIES
1.0 Performing	1.1 Songs	a) Observation checklists b) Project: c) Portfolio d) Progress reports	• Audio/visual recordings of folk songs • Recording devices • Musical instruments- to accompany the folk songs	1. Singing the Kenyan & East African Anthems during school assemblies and school functions. 2. Performing in the Music Club. 3. Participating in the Music Festivals. 4. Presenting different types of songs during school functions.
	1.2 Kenyan folk songs	a) Observation checklists b) Project: c) Portfolio d) Progress reports	• Audio/visual recordings of folk songs • Recording devices • Musical instruments- to accompany the folk songs • Resource persons	1. Participating in the Kenya Music Festivals and other festivals 2. Presenting different folk songs during school functions.
	1.3 Musical instruments- Wind	a) Observation check list b) Portfolio c) Aural Tests d) Progress reports	• Resource persons • Wind instruments	1. Playing wind instruments to accompany songs and dance during Music festivals.

			• Locally available materials for making wind instruments • Audio visual recordings of wind instruments	2. Accompanying song or dance using a wind instrument during school functions.
	1.4 Descant recorder	a) Observation check list b) Portfolio c) Aural Tests d) Progress reports	• Resource persons • Descant recorder • Recorder books • Audio visual recordings of recorder	1. Playing the descant recorder in the school band. 2. Playing the descant recorder during school assemblies. 3. Participating in music festival-recorder class.
	1.5 Kenyan folk Dances	a) Observation checklist b) Portfolio	• Locally available materials to make body ornaments • Audio/visual recordings of folk dances • Resource persons • Musical instruments • Internet connectivity	1. Presenting dance during school functions such as parents' day. 2. Taking part in music and cultural festivals.
2.0 Creating/Composing	**2.1 Rhythm**	a) Oral tests b) Aural tests	• Song excerpts • Percussion instruments • Melodic instruments • Audio recordings of songs	N/A

			• Metronome/virtual • metronome	
	2.2 Melody	a) Aural tests b) Oral tests c) Written tests d) Portfolio	• Sheet music • Audio recording • Melodic instruments • Flash cards	1. Presenting created melodies during school assemblies and functions.
3.0 Listening, Responding Appreciation	**3.1 Elements of Music**	a) Oral/aural questions b) Written tests	• Audio-visual excerpts of relevant music • Audio-visual equipment • Resource persons	1. Analyzing presentations of songs made during school functions and assemblies.