

MUSIC SCHEME OF WORK GRADE 5 TERM 3

Wk	Ls n	Strand/ Theme	Sub strand	Specific learning outcomes	Key inquiry Questions	Learning experiences	Learning	Assessment methods	Ref
1	1	PERFORMING	Kenyan Folk Dances : Roles of ornaments/costumes in a folk dance	By the end of the sub strand, the learner should be able to: a. Discuss the roles of costumes, ornaments and body adornment in a folk dance. b. use costumes, body adornments and ornaments in a folk dance c. appreciate the role of participants, costumes, body adornment, ornaments in a folk dance	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?	Learners watch a Live/recorded performance of a folk dance and identify;costumes, instruments, bodyadornments 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 use digital devices to download and watch various Kenyan folk dances..	<ul style="list-style-type: none"> Locally available materials to make body ornaments Audio/visual recordings of folk dances Resource persons Musical instruments connectivity 	a) Observation checklist b) Portfolio	
2	1		Making a costume/Ornament	By the end of the sub strand, the learner should be able to: a. make a costume or an ornament using locally available materials b. Discuss the procedure of making an ornament/costume c. appreciate the role of participants, costumes, body adornment, ornaments in a folk dance	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?	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 from the community in a folk dance with appropriate Instrumental accompaniment.	<ul style="list-style-type: none"> Locally available materials to make body ornaments Audio/visual recordings of folk dances Resource persons Musical instruments connectivity 	a) Observation checklist b) Portfolio	

						In groups learners identify and practice a Kenyan folk dance for class presentation			
3	1	CREATING/COMPOSING	Rhythm : Interpreting French Rhythm	By the end of the sub strand, the learner should be able to: a. interpret French rhythm names in a rhythmic pattern b. Define the term rhythm c. appreciate rhythms created by self and others	1. How are rhythmic patterns created?	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.	<ul style="list-style-type: none"> • Song excerpts • Percussion instruments • Melodic instruments • Audio recordings of songs 	a) Observation checklist b) Portfolio	
4	1		Rhythm : French Notes and symbols	By the end of the sub strand, the learner should be able to: a. associate French rhythm names of notes with their symbols b. write rhythms of familiar tunes using French rhythm names and their c. appreciate rhythms created by self and others	1. How are rhythmic patterns created?	<input type="checkbox"/> Learners practice writing the semibreve, minim, crotchet and a pair of quavers symbols. 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. <input type="checkbox"/> 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.	<ul style="list-style-type: none"> • Song excerpts • Percussion instruments • Melodic instruments • Audio recordings of songs 	a) Observation checklist b) Portfolio	
5	1		Rhythm : French Notes and symbols	By the end of the sub strand, the learner should be able to: a. associate French rhythm names of notes with their symbols b. write rhythms of familiar tunes using French rhythm names and their corresponding symbols c. appreciate rhythms created by self and others	1. How are rhythmic patterns created?	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.	<ul style="list-style-type: none"> • Song excerpts • Percussion instruments • Melodic instruments • Audio recordings of songs 	a) Observation checklist b) Portfolio	

						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.			
6	1		Rhythm : Creating rhythm using note symbols	By the end of the sub strand, the learner should be able to: a. create simple rhythms using note symbols b. aurally recognize strong and weak beats in two and four beat patterns c. appreciate rhythms created by self and others	1. How are rhythmic patterns created?	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. In groups learners 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	<ul style="list-style-type: none"> • Song excerpts • Percussion instruments • Melodic instruments • Audio recordings of songs 	a) Observation checklist b) Portfolio	
7	1		Rhythm : Creating rhythm using note symbols	By the end of the sub strand, the learner should be able to: a. create simple rhythms using note symbols b. aurally recognize strong and weak beats in two and four beat patterns c. appreciate rhythms created by self and others	1. How are rhythmic patterns created?	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. Individually and in groups learners 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	<ul style="list-style-type: none"> • Song excerpts • Percussion instruments • Melodic instruments • Audio recordings of songs 	a) Observation checklist b) Portfolio	
8	1		Rhythm : Recognizing strong and weak beat in two and four beat patterns	By the end of the sub strand, the learner should be able to: a. Play rhythmic games b. aurally recognize strong and weak beats in two and four beat patterns c. appreciate rhythms created by self and others	1. How are rhythmic patterns created?	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.	<ul style="list-style-type: none"> • Song excerpts • Percussion instruments • Melodic instruments • Audio recordings of 	a) Observation checklist b) Portfolio	

						<input type="checkbox"/> Clap/tap/use percussion instruments to imitate rhythms of songs in two and four beat patterns <input type="checkbox"/> In groups learners play rhythmic games e.g. rhythmic dictation	<ul style="list-style-type: none"> • songs 		
9	1		Melody : Singing the sol-fa syllables	By the end of the Sub strand, the learner should be able to: <ol style="list-style-type: none"> a. sing the sol-fa syllables for pitch discrimination b. interpret corresponding hand signs of the sol-fa syllables c. appreciate melodies created by self and others 	<ol style="list-style-type: none"> 1. How can you perform a melody in different ways? 2. What makes a melody interesting? 	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 signsfor d, r, m, f, s as demonstrated by the teacher. Learners orally 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.	<ul style="list-style-type: none"> • Sheet music • Audio recording • Melodic instruments • Flash cards 	a) Aural tests b) Oral tests c) Written tests d) Portfolio	