

George Stephenson High School Unit Overview

<u>7.1 Musical Building Blocks: The Elements of Music and Ukulele</u>	<u>Number of Lessons: 10</u>
<p>Key Concepts (BTEC Tech Award in Music Practice)</p> <p><u>Component 1:</u></p> <ul style="list-style-type: none"> ♪ Elements of music- exploring texture, structure, tempo ♪ Live performance ♪ Creative intentions ♪ Exploring different instruments and sounds ♪ Exploring use of elements to create music ♪ Combinations of instruments/sounds <p><u>Component 2:</u></p> <ul style="list-style-type: none"> ♪ Timing, phrasing ♪ Rhythm and pitch ♪ Expression and dynamics ♪ Combining instruments/sounds ♪ Solving creative problems ♪ Music performance, e.g. stage presence ♪ Creating original music, e.g. using rhythmic patterns ♪ Personal development skills relevant to the music industry, e.g. working with others ♪ Develop skills in a rehearsal process, e.g. critical listening ♪ Apply skills to create a music product, e.g. finalising creative ideas <p><u>Component 3</u></p> <ul style="list-style-type: none"> ♪ Perform, e.g. working out individual parts ♪ Refining musical skills, e.g. seeking feedback ♪ Personal management, e.g. meeting deadlines ♪ Quality control, e.g. use of elements of music 	<p><u>The Big Picture</u></p> <p>Students will understand the elements of music and use them in practical tasks to add to a piece of music: -</p> <ul style="list-style-type: none"> ♪ Pitch ♪ Dynamics ♪ Tempo ♪ Timbre ♪ Texture ♪ Duration ♪ Silence ♪ Structure <p>Students will learn how to play the 4 Primary Ukulele Chords (C, F, G Major and A minor) whilst following ukulele scores. They will be developing vocal skills at the same time, learning that the ukulele is an accompanying instrument, they must sing the melody.</p> <p>They will be encouraged to use the elements of music in their playing to improve their performances.</p> <p>Along with learning the piano, this foundation year in Year 7 will give students the basic skills on two instruments that they can then develop further and specialise in Year 8/9. They will apply these foundation year skills to a range of different types of music and musical contexts to develop their musical understanding and performance skills further.</p>

Possible Key Learning Points	Skills	Prerequisites
<p>Students will understand the elements of music and use them in practical tasks to add to a piece of music.</p> <p>Students will learn how to play the 4 Primary Ukulele Chords (C, F, G Major & A minor) whilst following ukulele scores. They will be developing vocal skills at the same time, learning that the ukulele is an accompanying instrument, they must sing the melody.</p> <p>They will be encouraged to use the elements of music in their playing to improve their performances.</p>	<p>Students will be developing their co-ordination skills in learning how to play the ukulele chords and strumming at the same time.</p> <p>They will also be developing their vocal skills by singing the melody line whilst playing an accompaniment.</p> <p>Literacy: Students will be actively encouraged to use the elements of music terms in class. They will also be encouraged to discuss other key words, such as chords, major/minor as and when they occur. Development of students' musical literacy will be developed through teachers using key words consistently and expecting students to do the same in discussions.</p> <p>Numeracy: Students will be using a range of different scores (graphic and more traditional notation) where we will look at patterns and shape, and they will develop their ability to read, interpret and play from these different types of scores.</p> <p>There is also shape and pattern work in understanding chord boxes on the ukulele, and is always basic counting skills involved in performing music of any description.</p>	<p>As students start with such varying musical experience from primary school there are no prerequisites.</p> <p>Any students who have some prior music knowledge, especially that of the ukulele, will be accelerated to look at more complex strumming patterns or extended chords.</p>

Subject Specific Language	Pedagogical Notes	Make it Stick Activities
<ul style="list-style-type: none"> ♪ Pitch ♪ Dynamics ♪ Tempo ♪ Timbre ♪ Texture ♪ Duration ♪ Silence ♪ Structure ♪ Chords ♪ Major ♪ Minor ♪ Melody ♪ Accompaniment 	<p>Pedagogical notes are relevant for all, but particularly beneficial for non-specialists and inexperienced teachers. Common approaches are shown in italics as they should be noted in a scheme of work and personalised to your department.</p>	<ul style="list-style-type: none"> • Focus on active learning methods; students should be learning through practical music making wherever possible • Create 'desirable difficulties'; challenge students who are finding the pieces/chords too easy; extend chords or make strumming pattern more complex. Give additional responsibilities, i.e. conductor. • Provide constructive feedback; students should receive regular and specific verbal feedback, as well as that provided formally during a KAT. • Incorporate frequent, low stakes testing. Students should be performing regularly to the class and each other. • Use key musical literacy terms as standard and encourage students to do the same. • Use a range of warm ups to help students develop their practical skills in a range of contexts, not just the pieces being rehearsed. • Regular knowledge tests through home learning tasks set.
Reasoning opportunities and probing questions	Suggested Activities	Possible Misconceptions
<ul style="list-style-type: none"> ♪ Which elements of music can you hear being used? How? What impact does this have on the listener? ♪ What are the composer's intentions? How is a certain mood created? ♪ Self-reflection on pieces; how can this be improved? How will you do this? How can you incorporate the elements of music? 	<p>Please see detailed SoW for suggestions</p>	<p>Students often mix up pitch and dynamics; they know the difference but use the wrong terminology (i.e. 'the dynamics are higher', when higher and lower should relate to pitch, they should be corrected to say 'the dynamics are louder')</p> <p>Students will often use finger positions on the ukulele fret board that are more comfortable for them, but this may lead to further problems when switching between a range of chords later. It is important to insist on accurate finger numbers from the beginning.</p>

7.2 Development of the Piano: Playing Toccata and Fur Elise

Number of Lessons: 10

Key Concepts (BTEC Tech Award in Music Practice)

Component 1:

- ♪ Live performance
- ♪ Creative intentions, e.g. artistic
- ♪ Exploring the evolution of musical styles, e.g. key timelines, iconic composers
- ♪ Use of instrumentation and sounds, e.g. exploring different instruments
- ♪ Techniques used by iconic composers, i.e. repetition, sequence, pedal

Component 2:

- ♪ Developing musical skills appropriate to style and context, e.g. timing, phrasing
- ♪ Developing skills specific to context, e.g. practice routines- scales, warm ups
- ♪ Professional skills related to the music industry, e.g. correct and safe use of equipment
- ♪ Develop skills in rehearsal, e.g. identifying and isolating problems
- ♪ Apply skills to create and present a musical product, e.g. suitability for style

Component 3

- ♪ Planning to the demands of the music, e.g. investigating musical styles
- ♪ Refining musical skills
- ♪ Perform selected material
- ♪ Refining and polishing material
- ♪ Quality of outcome, e.g. stylistic awareness

The Big Picture

Students will develop their keyboard skills, as well as learning two key pieces from two music periods (Baroque and Classical). This will allow them to also see and hear the development in music and keyboard instruments across this time.

Along with learning the ukulele, this foundation year in Year 7 will give students the basic skills on two instruments that they can then develop further and specialise in Year 8/9. They will apply these foundation year skills to a range of different types of music and musical contexts to develop their musical understanding and performance skills further.

Possible Key Learning Points	Skills	Prerequisites
<p>Students will understand the patterns and structure of a keyboard and how to play a piece of music on it. They will learn proper keyboard techniques including hand position, use of fingers and dual hand work.</p> <p>Students will learn how to follow traditional keyboard notation and a range of musical devices, such as mordents, sequences and pedals. They will be encouraged to learn to play the instrument with attention to accuracy of notes, rhythm and the intentions of the composer in terms of the elements of music.</p> <p>Students will understand the context of Baroque music, moving into the classical. They will understand the differences in the keyboard instruments, organ, harpsicord and piano, and how the music has changed and developed accordingly.</p>	<p>Students will be developing their co-ordination and dexterity skills in learning how to play the different sections of the pieces, in the correct hands and using the correct fingers. They will be further developing their use and understanding of the elements of music by using these to create a dramatic performance.</p> <p>Literacy: Students will be actively encouraged to use the elements of music terms in class, as well as other key words. Development of students' musical literacy will be developed through teachers using key words consistently and expecting students to do the same in discussions.</p> <p>Numeracy: Students will be using a traditional score where we will look at patterns and shape, and they will develop their ability to read, interpret and play from this type of scores. There is a sequence as part of the piece so sequences and patterns will be discussed as part of the scheme.</p> <p>There are basic counting skills involved in performing the pieces of music.</p>	<p>As students start with such varying musical experience from primary school there are no prerequisites. Those who have previous keyboard/musical experience can be progressed on 'Für Elise' quicker. Should they complete this then a more personalised piece of music can be chosen from the Romantic era, i.e. Blue Daube.</p> <p>Students will have a basic understanding of less traditional scores but most will not have seen/worked with a traditional score.</p>

Subject Specific Language	Pedagogical Notes	Make it Stick Activities
<ul style="list-style-type: none"> ♪ Mordent ♪ Call and Response ♪ Octave ♪ Diminished chord ♪ Sequence ♪ Pedal ♪ Major ♪ Minor ♪ Legato 	<p>Pedagogical notes are relevant for all, but particularly beneficial for non-specialists and inexperienced teachers. Common approaches are shown in italics as they should be noted in a scheme of work and personalised to your department.</p>	<ul style="list-style-type: none"> • Focus on active learning methods; students should be learning through practical music making wherever possible • Create ‘desirable difficulties’; challenge students who are finding the pieces too easy. Have Fur Elise and Blue Daube ready for those that need it, use students as teachers to support others. • Provide constructive feedback; students should receive regular and specific verbal feedback, as well as that provided formally during a KAT. • Incorporate frequent, low stakes testing. Students should be performing regularly to the class and each other. • Use key musical literacy terms as standard and encourage students to do the same. • Use a range of warm ups to help students develop their practical skills in a range of contexts, not just the pieces being rehearsed. • Regular knowledge tests through home learning tasks set.
Reasoning opportunities and probing questions	Suggested Activities	Possible Misconceptions
<ul style="list-style-type: none"> ♪ How does the composer add drama? Romance? Calm? ♪ What are the composer’s intentions? How is a certain mood created? ♪ Self-reflection on pieces - how can this be improved? How will you do this? How can you incorporate the elements of music? 	<p>Please see detailed SoW for suggestions</p>	<p>Students will regularly want to use strange fingerings. These will make it harder for them to play fluently so insist upon sensible finger patterns.</p> <p>Students will often struggle with the dual hand work; this will take time and it is better to encourage students to get each individual hand correct separately, than both together incorrectly.</p>

8.1 I've got the blues: Jazz and Blues

Number of Lessons: 10

Key Concepts (BTEC Tech Award in Music Practice)

Component 1:

- ♪ Types of music product, e.g. original song
- ♪ Elements of music
- ♪ Exploring the evolution of musical styles through deconstructing styles of music
- ♪ Use of instrumentation and sounds, combination of sounds
- ♪ Experimenting with use of musical elements

Component 2:

- ♪ Instrumental skills relevant to style and context
- ♪ Developing musical skills, e.g. use of pitch and rhythm in creation of music
- ♪ Developing skills specific to music performance, e.g. learning repertoire
- ♪ Professional skills relevant to the music industry, e.g. communication
- ♪ Develop rehearsal skills, e.g. creating versions and arrangements

Component 3

- ♪ Investigating musical styles
- ♪ Creating original music, e.g. improvisation
- ♪ Perform, e.g. individual parts
- ♪ Refining musical material, e.g. self-analysis
- ♪ Quality of outcome, e.g. use of structure

The Big Picture

Students will now begin to specialise after an introductory year 7 gaining a basic understanding of instruments and elements. Students will tackle the different aspects of Jazz music using either a keyboard or ukulele (or if they play at alternative lessons outside of class they can use that too). They will develop their solo and ensemble performances skills, as well as a start in composing through improvisation.

Possible Key Learning Points	Skills	Prerequisites
<p>Students will use their prior ukulele/keyboard skills gained in year 7, to specialise on an instrument in the wider topic of jazz/blues.</p> <p>Using their preferred instrument, they will learn how to play the 12 bar blues, improvise using swing rhythms and the blues scale, and layer with a walking bass line.</p> <p>Students will understand the context of Jazz and Blues, with a discussion of its roots in African slavery.</p>	<p>Students will be developing their co-ordination and dexterity skills in learning how to play the different layers, using the correct hands and fingers. They will be further developing their use and understanding of the elements of music by using these to create a stylistic performance.</p> <p>Literacy: Students will be actively encouraged to use the elements of music terms in class, as well as other key words. Development of students' musical literacy will be developed through teachers using key words consistently and expecting students to do the same in discussions.</p> <p>Numeracy: Students will be using a traditional score where we will look at patterns and shape, and they will develop their ability to read, interpret and play from this type of scores. There is a sequence as part of the piece so sequences and patterns will be discussed as part of the scheme.</p> <p>There are basic counting skills involved in performing the pieces of music.</p>	<p>Prerequisites are that students understand keyboard/ukulele basics for them to develop this further into ensemble performance.</p> <p>Students will need a basic understanding of musical scores to be able to follow the score for the aspects looked at in this topic.</p>
Subject Specific Language	Pedagogical Notes	Make it Stick Activities
<ul style="list-style-type: none"> ♪ Chords ♪ Bass ♪ Walking bass ♪ Improvisation ♪ Blues scale ♪ Swing rhythms ♪ Melody ♪ Accompaniment 	<p>Pedagogical notes are relevant for all, but particularly beneficial for non-specialists and inexperienced teachers. Common approaches are shown in italics as they should be noted in a scheme of work and personalised to your department.</p>	<ul style="list-style-type: none"> • Focus on active learning methods; students should be learning through practical music making wherever possible • Create 'desirable difficulties'; challenge students who are finding the pieces too easy. Students can develop their improve skills using more complex rhythms and combinations in improvisations and accompaniment layers. They can use two hands and combine two layers at a time as well.

		<ul style="list-style-type: none"> • Provide constructive feedback- students should receive regular and specific verbal feedback, as well as that provided formally during a KAT. • Incorporate frequent, low stakes testing. Students should be performing regularly to the class and each other. • Use key musical literacy terms as standard and encourage students to do the same. • Use a range of warm ups to help students develop their practical skills in a range of contexts, not just the pieces being rehearsed. • Regular knowledge tests through home learning tasks set.
Reasoning opportunities and probing questions	Suggested Activities	Possible Misconceptions
<p>♪ What are the composer's intentions? How is a certain mood created? What is the impact of the different jazz/blues conventions?</p> <p>♪ Self-reflection on pieces - how can this be improved? How will you do this? How can you incorporate the elements of music?</p>	Please see detailed SoW for suggestions	<p>Students will want to use multiple hands to play chords/basslines- encourage students to use only one hand as then they can build up another layer in their alternative hand.</p> <p>Students will often struggle with swing rhythms, and simply play these straight. Use 'Scooby doo' ideas and encourage students to clap and speak the rhythms at the same time to get them accurate.</p> <p>During the walking bassline/12 bar blues, students can often lost their place In the pattern/sequence and repeat sections or jump ahead quickly; encourage students to follow the sheet to get these right, as otherwise layers won't fit together correctly.</p>

8.2 African Beats: Tribal African Music

Number of Lessons: 10

Key Concepts (BTEC Tech Award in Music Practice)

Component 1:

- ♪ Live performance
- ♪ Elements of music
- ♪ Exploring evolution of musical styles
- ♪ Use of instruments, e.g. exploring elements of music to create music
- ♪ Techniques used, e.g. polyrhythms
- ♪ Experimenting, e.g. improvisation

Component 2:

- ♪ Developing musical skills appropriate to the context, e.g. use of rhythm and pitch
- ♪ Developing music performance skills, e.g. instrumental/vocal technique
- ♪ Professional skills, e.g. safe noise levels
- ♪ Rehearsal process, e.g. exploring different musical feels

Component 3

- ♪ Planning to meet demands of a music brief, e.g. proposing structure, version and arrangement
- ♪ Refining musical skills, e.g. use textures, sound palettes
- ♪ Perform, e.g. learning and memorising material
- ♪ Personal management, e.g. setting goals and monitoring progress
- ♪ Quality of outcome, e.g. accuracy of playing

The Big Picture

Students will develop their appreciation and understanding of music in another culture.

They will perform traditional African Music as well as creating their own.

Possible Key Learning Points	Skills	Prerequisites
<p>Students will learn a range of traditional vocal pieces using African techniques such as call and response, chanting and harmony work. Students will develop rhythmic performance work on the Djembe drums using a range of tones these drums produce. They will develop use of improvisation, cyclic and polyrhythms, as well as call and response. They will learn traditional African rhythms; the Luba and Fanga.</p> <p>Listening and discussion work will centre around the role of music in tribal African society and its different uses, genres and styles. Students will combine this knowledge with their practical skills learnt, to create their own African Tribal ceremony music.</p>	<p>Students will be developing their co-ordination and dexterity skills in learning how to play the different tones and rhythms on the drums. They will be further developing their vocal and listening skills also, which will all combine with their creativity to create their own music.</p> <p>Literacy: Students will be actively encouraged to use the elements of music terms in class, as well as other key words. Development of students' musical literacy will be developed through teachers using key words consistently and expecting students to do the same in discussions.</p> <p>Numeracy: Students will be using a rhythm grid score where we will look at patterns and shape, and they will develop their ability to read, interpret and play from this type of scores.</p> <p>There are many sequences as part of the style so sequences and patterns will be discussed as part of the scheme.</p> <p>There are basic counting skills involved in performing the pieces of music.</p>	<p>Prerequisites are that students have a basic grasp of rhythm.</p>

Subject Specific Language	Pedagogical Notes	Make it Stick Activities
<ul style="list-style-type: none"> ♪ Djembe ♪ Call and response ♪ Polyrhythms ♪ Cyclic rhythms ♪ Improvisation 	<p>Pedagogical notes are relevant for all, but particularly beneficial for non-specialists and inexperienced teachers. Common approaches are shown in italics as they should be noted in a scheme of work and personalised to your department.</p>	<ul style="list-style-type: none"> • Focus on active learning methods; students should be learning through practical music making wherever possible • Create ‘desirable difficulties’- challenge students who are finding the pieces too easy. Students can develop their improvisation skills using more complex rhythms • Provide constructive feedback- students should receive regular and specific verbal feedback, as well as that provided formally during a KAT. • Incorporate frequent, low stakes testing. Students should be performing regularly to the class and each other. • Use key musical literacy terms as standard and encourage students to do the same. • Use a range of warm ups to help students develop their practical skills in a range of contexts, not just the pieces being rehearsed. • Regular knowledge tests through home learning tasks set.
Reasoning opportunities and probing questions	Suggested Activities	Possible Misconceptions
<ul style="list-style-type: none"> ♪ What is the intention of this piece of music- it’s role in African society? How is this shown in the music? How can we create this effect in our own music? ♪ Self-reflection on pieces - how can this be improved? How will you do this? How can you incorporate the elements of music? 	<p>Please see detailed SoW for suggestions</p>	<p>Students will find polyrhythms especially difficult and often merge with a different rhythm; encourage students to focus on their own rhythm and not get swayed by others.</p> <p>In general drumming, students will have the tendency to speed up making the tasks harder; encourage a steady pulse throughout.</p>

9.1 Pop Power: Conventions of popular Music

Number of Lessons: 10

Key Concepts (BTEC Tech Award in Music Practice)

Component 1:

- ♪ Types of product, e.g. live performance
- ♪ Creative intentions, e.g. commercial
- ♪ Exploring evolution of musical styles, e.g. iconic artists/bands
- ♪ Use of instruments, e.g. combinations of instruments
- ♪ Techniques used by iconic songwriters, e.g. synthesis of styles

Component 2:

- ♪ Developing musical skills appropriate to style and context, e.g. timing
- ♪ Developing music performance skills, e.g. learning repertoire
- ♪ Professional skills, e.g. self-discipline
- ♪ Rehearsal process, e.g. exploring and creating textures

Component 3

- ♪ Refining musical skills, e.g. use of chords and chord progressions
- ♪ Perform, e.g. working out individual parts
- ♪ Personal management skills, e.g. working with others
- ♪ Quality of outcome, e.g. Mix of parts

The Big Picture

Students will look at popular music from the 1960's onwards.

They will focus on ensemble 'band' performance work, looking at specific songs with a range of layers, gradually moving through time to the present day.

Possible Key Learning Points	Skills	Prerequisites
<p>Students will further specialise in this unit- they will be able to specialise as a vocalist, ukulele, keyboard or percussion player. All students will learn each individual layer of the song 'Stand by me' before getting to 'bands' and choosing an individual layer and instrument to specialise in. The band will combine their layers to create their own performance of the piece.</p> <p>Students will then move forward in time, looking at how pop songs have developed- what has changed and what has stayed the same? They will then choose a modern pop song from a selection provided to create their own arrangement of this piece. Students will have more flexibility to choose their ensemble type and role within their ensemble to recreate their own version of the piece.</p>	<p>Students will be developing their co-ordination and dexterity skills in learning how to play the different layers on the different instruments for each part. They will then develop their timing and ensemble skills when building the piece up together. This will be further tested when they have more choice to choose a suitable song for their ensemble type and skillsets. They can then also apply some creativity to make their own version of the famous songs.</p> <p>Literacy: Students will be actively encouraged to use the elements of music terms in class, as well as other key words. Development of students' musical literacy will be developed through teachers using key words consistently and expecting students to do the same in discussions.</p> <p>Numeracy: Students will be using a traditional notated score where we will look at patterns and shape, and they will develop their ability to read, interpret and play from this type of scores.</p> <p>There are many sequences as part of the style so sequences and patterns will be discussed as part of the scheme.</p> <p>There are basic counting skills involved in performing the pieces of music.</p>	<p>Prerequisites are that students have an understanding of keyboard and ukulele.</p> <p>On both instruments we will be playing chords, so they should be able to play C, F, G, Am.</p> <p>They should be able to follow a notated score with a sense of understanding.</p> <p>They should be able to work with others to enable them to create a full ensemble performance.</p>

Subject Specific Language	Pedagogical Notes	Make it Stick Activities
<ul style="list-style-type: none"> ♪ Melody ♪ Accompaniment ♪ Bass line ♪ Chord ♪ Inversion ♪ Arpeggio ♪ Arrangement 	<p>Pedagogical notes are relevant for all, but particularly beneficial for non-specialists and inexperienced teachers. Common approaches are shown in italics as they should be noted in a scheme of work and personalised to your department.</p>	<ul style="list-style-type: none"> • Focus on active learning methods; students should be learning through practical music making wherever possible • Create ‘desirable difficulties’; challenge students who are finding the pieces too easy. Students can develop their improvisation skills using more complex rhythms and adding their own introductions/endings. They can also layer two parts themselves using two hands/singing and playing at the same time. • Provide constructive feedback; students should receive regular and specific verbal feedback, as well as that provided formally during a KAT. • Incorporate frequent, low stakes testing. Students should be performing regularly to the class and each other. • Use key musical literacy terms as standard and encourage students to do the same. • Use a range of warm ups to help students develop their practical skills in a range of contexts, not just the pieces being rehearsed. • Regular knowledge tests through home learning tasks set.
Reasoning opportunities and probing questions	Suggested Activities	Possible Misconceptions
<ul style="list-style-type: none"> ♪ What are the songwriters intentions? How is a certain mood created? How has pop music developed? ♪ Self-reflection on pieces- how can this be improved? How will you do this? How can you incorporate the elements of music? 	<p>Please see detailed SoW for suggestions</p>	<p>Students will often get leaps up/down the wrong way around as they simply follow the letters from the score, without looking at the shape; encourage students to follow the shape and listen to see whether notes should move up or down in pitch.</p>

9.2 Music and Film: Soundtracks and Underscores

Number of Lessons: 10

Key Concepts (BTEC Tech Award in Music Practice)

Component 1:

- ♪ Composition for film/media
- ♪ Creative intentions, i.e. commercial
- ♪ Use of instruments/sounds, e.g. exploring elements
- ♪ Using stimulus, such as film and media
- ♪ Experimenting with different elements

Component 2:

- ♪ Developing musical skills, e.g. expression
- ♪ Develop performance skills, e.g. following accompaniment
- ♪ Professional skills, e.g. working with others
- ♪ Develop skills in rehearsal, e.g. creating versions and arrangements

Component 3

- ♪ Planning to meet demands of the brief, e.g. timeline development
- ♪ Refining musical skills, e.g. musical structures
- ♪ Perform, e.g. selecting material
- ♪ Quality of outcome, e.g. suitability for brief

The Big Picture

Students will look at film music.
They will conduct a range of listening, performing and arranging tasks to create music that is suitable for a given genre.

Possible Key Learning Points	Skills	Prerequisites
<p>Students will listen to a range of different types of film music; underscore, leitmotif, themes. We will discuss and watch them in a range of contexts to understand the importance of the music that is used in movies to convey mood and emotion.</p> <p>Students will learn to play a range of movie theme tunes; The good the bad and the ugly and a big focus on James Bond. They will incorporate the elements of music to develop suitable performances of these themes, and then arrange them to create a soundtrack for the trailer of 'Spectre'.</p>	<p>Students will be developing their co-ordination and dexterity skills in learning how to play the different themes. They will then develop their timing and ensemble skills when building the piece up together. This will be further tested when they have to arrange the different themes and incorporate appropriate use of the elements of music to create their sound track.</p> <p>Literacy: Students will be actively encouraged to use the elements of music terms in class, as well as other key words. Development of students' musical literacy will be developed through teachers using key words consistently and expecting students to do the same in discussions.</p> <p>Numeracy: Students will be using a traditional notated score where we will look at patterns and shape, and they will develop their ability to read, interpret and play from this type of scores.</p> <p>There are many sequences as part of the style so sequences and patterns will be discussed as part of the scheme.</p> <p>There are basic counting skills involved in performing the pieces of music.</p>	<p>Prerequisites are that students have an understanding of the keyboard and how to follow a traditional score.</p>

Subject Specific Language	Pedagogical Notes	Make it Stick Activities
<ul style="list-style-type: none"> ♪ Leitmotif ♪ Underscore ♪ Soundtrack ♪ Arrangement 	<p>Pedagogical notes are relevant for all, but particularly beneficial for non-specialists and inexperienced teachers. Common approaches are shown in italics as they should be noted in a scheme of work and personalised to your department.</p>	<ul style="list-style-type: none"> • Focus on active learning methods; students should be learning through practical music making wherever possible • Create ‘desirable difficulties’; challenge students who are finding the pieces too easy. Students can develop their performance skills by layering the melody and accompaniment together or more use of the elements of music. • Provide constructive feedback; students should receive regular and specific verbal feedback, as well as that provided formally during a KAT. • Incorporate frequent, low stakes testing. Students should be performing regularly to the class and each other. • Use key musical literacy terms as standard and encourage students to do the same. • Use a range of warm ups to help students develop their practical skills in a range of contexts, not just the pieces being rehearsed. • Regular knowledge tests through home learning tasks set.
Reasoning opportunities and probing questions	Suggested Activities	Possible Misconceptions
<ul style="list-style-type: none"> ♪ What are the composers intentions? How is a certain mood created? How does it make you feel and why? ♪ Self-reflection on pieces; how can this be improved? How will you do this? How can you incorporate the elements of music? Is it appropriate for the setting? 	<p>Please see detailed SoW for suggestions</p>	<p>Students will often get leaps up/down the wrong way around as they simply follow the letters from the score, without looking at the shape; encourage students to follow the shape and listen to see whether notes should move up or down in pitch.</p> <p>Students will often focus so much on getting note accuracy that they have less focus on the elements of music; they are vital for the success of film music so insist upon these aspects.</p>