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| **Bridgewater High Key Stage 3 Curriculum Map** |
| Subject – Year 7 – Music  **CREATIVE HABIT OF MIND FOCUS: Imaginative** |



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| **Intent:6 key principles** | **Implementation** | | **Autumn Term 1** | **Autumn Term 2** | | **Spring Term 1** | **Spring Term 2** | **Summer Term 1** | | **Summer Term 2** |
| **Clarity around knowledge** | **Theme/Topic** | | Percussion | | Ukulele & Singing | | Musicals | | Instruments of the orchestra | |
| **Key Knowledge & Concepts** | | \* Musical rhythms through performance, listening and composing  \* The use of various percussion (including body percussion). | | \* Introduction to performing on a ukulele using chords, whilst singing a melody line.  \* Knowledge of the various parts of a ukulele. | | \* Musicals including the types of songs encountered. \* How the musical theatre industry works  \* The performance of songs from musicals using the keyboard. | | \* Families of the orchestra and the instruments that make up each family, with related techniques.  \* Composing a piece of music using orchestral instruments on a PC to a film trailer. | |
| **Clarity around Sequencing** | **Main links across the curriculum** | | Use of rhythmic skills in any other performance-based units:  Y7 Singing Y8 Keyboard performance Y9 Queen Y9 BEE Award | | Y8 Ukulele arranging  Y9 BEE Award (for some pupils) | | Y8 Keyboard skills Y9 Queen  Y9 Bee Award (for some pupils) | | Y9 Film music | |
| **Cross – curricular / Authentic Links** | | CREATE – creating own rhythmic pieces PRESENT – Lion King contribution (singing competition)  CULTURE – percussion instruments from different cultures  Link to movement and rhythm coordination in both PE and Dance. Link to the Lion King Experience work tackled across the whole of EPA. | | SKILLS – ukulele playing  PROGRESS – development of ukulele skills across the unit  EVALUATING – peer/self-assessment  Placing songs within particular decades improves knowledge of changes in recent eras historically. | | POSITIVITY – “Feel good” genre (in most examples)  APPRECIATION – Musicals genre, targeted audience for each musical  INDUSTRY – The Musical Theatre industry  Links to rhyming patterns/poetry in English, the use of choreography/acting in musical examples can provide reference to work in Dance/Drama. | | INDUSTRY – How film composers work within the actual film industry  IMAGINATION – Horror music using orchestral sounds  RISK-TAKING – “The Messy Stage” of composing  Link to the Gothic horror genre (English Literature) and the Darkwood Manor scheme within Drama. | |
| **Vocabulary / Literacy** | **Literacy** | **Reading** | tbc | | Reading of song lyrics, in particular rhyming structure, reading about the work of other songwriters. | | Background reading about the musicals being studied. | | Reading pieces around the work of renowned film composers. | |
| **Ext. Writing** | n/a | | n/a | | n/a | | n/a | |
| **Key**  **Vocabulary** | Drum kit, orchestral percussion, body percussion, Djembe, Mali music, musical elements (DR SMITH: dynamics, rhythm, structure, melody, instrumentation, texture, harmony), solo, unison, homorhythm, polyrhythm, tutti, cyclic pattern or ostinato, call and response, time signature, bar, semibreve, minim, crotchet, quaver, pair of quavers | | Ukulele parts (body, bridge, soundhole, frets, neck, nut, tuning keys, head) strings, plectrum, solo, unison, melody, chords, antiphonal, musical elements (DR SMITH: dynamics, rhythm, structure, melody, instrumentation, texture, harmony) | | Opera, chorus, musical, overture, solo, duet, treble clef, bass clef, chord, melody, vamp, bass line, semibreve, minim, crotchet, quaver, semiquaver | | Orchestra, string family, woodwind family, brass family, tuned percussion, conductor, baton, playing technique, string techniques, woodwind techniques, brass techniques, percussion techniques, solo, unison, melody, tutti, tacet, melody and accompaniment, accent, glissando, legato, staccato, pitch bend, pizzicato, arpeggio, broken chord, chromatic scale, conjunct and disjunct, interval, ostinato, octave. | |
| **Memory & Cognition** | **Retrieval/ Formative Assessment** | **Start** | The baseline assessment serves to provide a clear picture of gaps in learning to be addressed overall. | | The baseline assessment serves to provide a clear picture of gaps in learning to be addressed overall. | | An introduction to the genre of musicals and key vocabulary both begins to introduce knowledge immediately and also measures whatever prior knowledge may be in evidence. | | The start of this unit focuses on the instruments of the orchestra endeavouring to recognise and plug gaps in understanding as quickly as possible. | |
| **On going** | Constant reference to key vocabulary either as starter tasks, through application within a performing process or as a plenary serve to embed knowledge. Formative assessment is mostly in the form of small group feedback during a given task or peer-feedback given to a mid-point performance in front of the class. For whole class performances, pupils are encouraged to self-assess and reflect critically from the outset. | | Use of starter recaps in a variety of forms, e.g. physical starters – pointing to parts of the ukulele and games (e.g. “Simon Says”). Constant reference to chord shapes, and use of modelling, embeds knowledge along with the use of “muscle memory” through repeated performance. Formative assessment is mostly in the form of small group feedback including targets for improvement week-on-week which can refer both to ukulele playing and development of vocal performances. | | Starter recaps are focused around various musicals, being used to embed knowledge through repetition of familiar techniques whilst also expanding knowledge through new approaches encountered in each new musical. Formative assessment is mostly in the form of small group feedback or whole class self/teacher assessment when the whole class engage in a musical performance. | | Starter recaps assist in embedding knowledge which broadly speaking covers the two spheres of instruments of the orchestra and film composing techniques. The application of the techniques modelled and discussed is key to embedding knowledge. Formative assessment is mostly in the form of paired feedback regarding ongoing film composing work including clear pointers for how to develop pieces further. | |
| **End** | A final written assessment serves to recall knowledge acquired throughout the unit and applying them to pieces which exploit body percussion. | | A final written assessment serves to recall knowledge acquired throughout the unit and applying them to pieces centred around ukulele playing and singing. | | A final written assessment serves to recall knowledge acquired throughout the unit and applying them to songs from various musicals. | | A final written assessment serves to recall knowledge acquired throughout the unit and applying them to pieces from film soundtracks. | |
| **Assessment** | **Summative**  **Assessment** | | Listening assessment as above and final performance of body percussion pieces. | | Listening assessment as above and final performance of ukulele/singing performances. | | Listening assessment as above and final performance of songs from musicals (keyboard-focused). | | Listening assessment as above and film compositions created on computer workstations. | |
| **Possible misconceptions** | | \* Errors in rhythmic performance (in particular being able to maintain pulse across the whole group).  \* Misunderstanding of note values in notation of own pieces.  \* Any other failings in accuracy, fluency and/or projection in final performance. | | \* Pitch errors in vocal performances.  \* Ensemble skills failings, e.g. in terms of pulse/balance.  \* Inaccurate chord shapes/strumming.  \* Any other failings in accuracy, fluency and/or projection in final performance. | | \* Misunderstandings re. key features of musicals (e.g. the role of a chorus).  \* Mistakes in keyboard performances related to either reading errors or fluency/accuracy issues.  \* Any other failings in accuracy, fluency and/or projection in final performance. | | \* Inaccurate recognition and/or categorisation of orchestral instruments.  \* Gaps in understanding in knowledge of film techniques (e.g. mickey mousing).  \* Errors in final composition either through missing parts or parts than unintentionally harmonically clash. | |
| **Aspiring, inspiring and Real** | **Links to real world (Inc. SMSC / PD curricula)** | | “Stealing” of ideas from real world pieces. Sense of aspiration in terms of beginning the creative musical journey at Bridgewater. | | Understanding of performance techniques from the modern pop world. Sense of resilience in overcoming any worries re. singing. | | Clear links to how the modern musical theatre industry works and how musicals can represent issues in modern society (e.g. Everybody’s Talking About Jamie) = Sense of the Modern World). Sense of Safety and Risk Awareness in use of electronic equipment. | | “Stealing” of ideas from real world film pieces. Sense of the Modern World in examining how film-writing has changed to reflect changes in modern technology and also to accurately reflect films representing modern day issues/other cultures. | |

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| **Bridgewater High Key Stage 3 Curriculum Map** |
| Subject – Year 8 – Music  **CREATIVE HABIT OF MIND FOCUS: Disciplined**  *Using intuition / Making connections / Playing with possibilities* |



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| **Intent:6 key principles** | **Implementation** | | **Autumn Term 1** | **Autumn Term 2** | | **Spring Term 1** | **Spring Term 2** | **Summer Term 1** | | **Summer Term 2** |
| **Clarity around knowledge** | **Theme/Topic** | | Rap | | Ukulele arranging | | Songwriting | | Keyboard skills | |
| **Key Knowledge & Concepts** | | \* The origins and context of rap music.  \* Creation of a new rap piece using knowledge of the skills encountered in rap composition. | | \* Further ukulele performing skills.  \* How to use the musical elements to create a brand-new arrangement of a popular song. | | \* Approaches to songwriting, including song structure.  \* Composition of an original song with instrumental accompaniment. | | \* How to read treble and bass clef notation.  \* Application of this through keyboard performance. | |
| **Clarity around Sequencing** | **Main links across the curriculum** | | Y8 Songwriting | | Y7 Ukulele and singing | | Y8 Rap Y7 Ukulele and singing  Y8 Ukulele and singing | | Y7 Musicals  Y9 Queen  Y9 The BEE Award (for some pupils) | |
| **Cross – curricular / Authentic Links** | | CULTURE – Hip-hop culture  EMPATHY – with the struggles that many rap artists portray  PRESENT – own rap performances  Links to rhyming patterns in English, songwriters/rap artists in French and historical figures (the Founding Fathers). | | IMAGINATION – playing with possibilities in arranging  SKILLS – building on prior ukulele playing skills  APPRECIATION – of other cover versions  Links to other artforms in which an original piece is “reinterpreted’ (e.g. through own interpretation of a drama script). | | CREATE – own songs from scratch  PROGRESS – building on skills from rap-writing to song-writing  RISK-TAKING – in singing own songs (a difficult task for many)  Links to rhyming patterns/poetry in English, songwriters in French. | | SKILLS – building on keyboard skills from Y7  PRESENT – own individual performances to the class  EVALUATING – own progress/skills and those of others.  Links to evaluation of skills-based individual performances in other artforms e.g. drama monologues. Basic numeracy in understanding note values/bar lengths. | |
| **Vocabulary / Literacy** | **Literacy** | **Reading** | Reading of rap lyrics, in particular being able to pick out rhyming patterns (e.g. “Alexander Hamilton”) and imperfect rhymes (e.g. “Lose Yourself”) in an extended piece of rap. | | tbc | | Reading of song lyrics, in particular rhyming structure, reading about the work of other songwriters. | | tbc | |
| **Ext. Writing** | n/a at present | | n/a at present | | n/a at present | | n/a at present | |
| **Key**  **Vocabulary** | Dynamics (fortissimo, forte, mezzo forte, mezzo piano, piano, pianissimo, crescendo, diminuendo, subito, subito forte), Tempo (prestissimo, presto, vivace, allegro, andante, largo, grave), rap instruments (drum machine, sampler, keyboard, voice, BVOX), expression and articulation (accent, glissando, legato, staccato), rap music terms (rhythm, rhyming words, bass line, melody line, sample, loop, pulse, underlying accompaniment, sound effects), texture (solo, unison, polyphonic, monophonic, tutti, melody and accompaniment), composing (dynamics, rhythm, riff, structure, melody, instruments, texture, harmony) | | Ukulele parts (body, bridge, soundhole, frets, neck, nut, tuning keys, head) strings, plectrum, solo, unison, melody, chords, antiphonal, Dynamics (fortissimo, forte, mezzo forte, mezzo piano, piano, pianissimo, crescendo, diminuendo, subito, subito forte), Tempo (prestissimo, presto, vivace, allegro, andante, largo, grave), | | Chord, melody, lyrics, riff, structure, melody and accompaniment, accompaniment, verse, chorus, pre-chorus, middle 8 (or bridge), intro/outro, solo | | Rhythms and rests (crotchet, quaver, two quavers, minim, semibreve, crotchet, quaver rest, quaver rest, minim rest, semibreve rest, dotted minim, dotted crotchet, semiquaver, semiquaver rest, four semiquavers, notes on the stave (C to G), dynamics and articulation (forte, mezzo forte, mezzo piano, piano, crescendo, diminuendo, phrase slur | |
| **Memory & Cognition** | **Retrieval/ Formative Assessment** | **Start** | The unit starts with a task which ascertains prior knowledge of the rap genre and then quickly fills gaps in knowledge through a broad explanation of the hip-hop genre. | | The unit starts with recall of what the pupils already know about ukulele playing via reference to Year 7 Block 3. | | The unit starts with recall of the tasks/skills/vocabulary already encountered in rap/arranging which can be exploited in this unit also. | | The unit starts with tasks which recall note-reading from prior work and quickly builds on this with the addition of more advanced reading knowledge. | |
| **On going** | Use of starter recaps in a variety of forms, e.g. filling in the blanks, recap via questioning. Rap tasks are designed to recall knowledge e.g. through application of particular rhyming patterns, “stealing” of ideas seen elsewhere. Formative assessment is mostly in the form of small group feedback (teacher - verbal) during a given task or peer-feedback given to a mid-point performance in front of the class. | | Use of starter recaps in a variety of forms, e.g. physical starters – pointing to parts of the ukulele and games (e.g. “Simon Says”). Constant reference to chord shapes, and use of modelling, embeds knowledge along with the use of “muscle memory” through repeated performance. Formative assessment is mostly in the form of small group feedback including targets for improvement week-on-week. | | Use of starter recaps in a variety of forms, e.g. the use of electronic quizzes/tasks (e.g. Tripico). Constant recall of key terms used in songwriting through repeated questioning at the start of each lesson and analysis of existing songs. Formative assessment is mostly in the form of small group feedback including targets for improvement week-on-week and songwriting layers to be added over time. | | Use of starter recaps which are built around note-reading and use a variety of techniques e.g. dictation, multiple choice rhythm reading, anagrams, etc. This knowledge will be embedded through constant use throughout the scheme, including increased complexity as the course progresses. Formative assessment is mostly in the form of individual feedback designed to improve keyboard players’ bespoke skills. | |
| **End** | A final written assessment serves to recall knowledge acquired throughout the unit and applying them to pieces of rap music. | | A final written assessment serves to recall knowledge acquired throughout the unit and applying them to pieces centred around ukulele playing. | | A final written assessment serves to recall knowledge acquired throughout the unit and applying them to existing pop songs. | | A final written assessment serves to recall knowledge acquired throughout the unit and applying them to pieces centred around keyboard playing. | |
| **Assessment** | **Summative**  **Assessment** | | Listening assessment as above and final performance of own group-composed rap. | | Listening assessment as above and final performance of own arrangement of a given song for a ukulele/vocal ensemble. | | Listening assessment as above and final performance of own group-composed song. | | Listening assessment as above and final performances of own chosen keyboard pieces. | |
| **Possible misconceptions** | | \* Rhythmic errors in rap performance  \* Missing parts in final piece  \* Errors in rhyming scheme  \* Any other failings in accuracy, fluency and/or projection in final performance. | | \* Inaccurate chord shapes/strumming.  \* Missing parts in final piece.  \* Any other failings in accuracy, fluency and/or projection in final performance. | | \* Difficulties in matching melodies to chords (pitch).  \* Rhythmic errors in performing as a group.  \* Missing parts in final piece.  \* Any other failings in accuracy, fluency and/or projection in final performance. | | \* Errors in reading notation including note names, rhythmic values and accidentals.  \* Errors which are more performance-based (i.e. the pupil is reading correctly but cannot play accurately).  \* Any other failings in accuracy, fluency and/or projection in final performances. | |
| **Aspiring, inspiring and Real** | **Links to real world (Inc. SMSC / PD curricula)** | | Link to the modern world = rap culture including the hardships of “Black America”, use of rap to create resilience against struggle (sense of resilience from PD curriculum). | | Use of arranging techniques links to the creation of cover versions in the modern pop genre. Sense of respect in appreciating the performances of others. | | Reference to how songwriting is tackled in the modern pop industry, sense of resilience in overcoming any confidence issues in performing own songs. | | Sense of responsibility and respect – in this particular unit which is more individually-focused, pupils have to show more responsibility for their own progress and respect for the work of others. Sense of Safety and Risk Awareness in use of electronic equipment. | |

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| **Bridgewater High Key Stage 3 Curriculum Map** |
| Subject – Year 9 – Music  **CREATIVE HABIT OF MIND FOCUS: Inquisitive**  *Wondering & questioning / Exploring possibilities / Challenging assumptions* |



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| **Intent:6 key principles** | **Implementation** | | **Autumn Term 1** | **Autumn Term 2** | | **Spring Term 1** | **Spring Term 2** | **Summer Term 1** | | **Summer Term 2** |
| **Clarity around knowledge** | **Theme/Topic** | | Film soundtracks | | The Music of Queen | | Popular music and The Music Industry | | The BEE Award | |
| **Key Knowledge & Concepts** | | \* Approaches to the composition of film music.  \* Creation of new film soundtracks both as liver performances and recorded onto PC. | | \* Knowledge of the band Queen and the impact they have had on popular music.  \* Performance of a variety of Queen songs. | | \* How to perform popular music effectively.  \* Knowledge of The Music Industry including key roles within (both record label and recording studio). | | \* Preparation for a final group performance as part of the BEE Award. | |
| **Clarity around Sequencing** | **Main links across the curriculum** | | Y7 Instruments of the Orchestra  Y9 Music Industry | | Y7 Musicals  Y8 Keyboard skills | | Y7 Musicals | | All previous performing units | |
| **Cross – curricular / Authentic Links** | | CULTURE – Film and cinema culture  APPRECIATION – of music for various film genres  IMAGINATION – playing with possibilities in exploiting musical elements  Links to IT use of computers, music industry and online software. | | CULTURE – key band in British pop rock history  SKILLS – building on prior instrument playing skills  PRESENT – own instrumental/vocal performances  Links to other artforms in which an original piece is presented to an audience. | | EVALUATING – own progress/skills and those of others.  SKILLS – building on instrumental skills from Y8  PROGRESS – building on skills from rap-writing to song-writing  Links to rhyming patterns/poetry in English. Links to other artforms in which an original piece is “reinterpreted’ (e.g. through own interpretation of a drama script). | | PRESENT – own individual performances to the class  RISK-TAKING – in singing own songs (a difficult task for many)  CREATE – own songs from scratch (for some students)  Links to evaluation of skills-based individual performances in other artforms e.g. drama monologues. Basic numeracy in understanding note values/bar lengths. | |
| **Vocabulary / Literacy** | **Literacy** | **Reading** | tbc | | Reading of song lyrics, in particular rhyming structure. | | Reading of song lyrics, in particular rhyming structure, reading about the work of other songwriters. | | Reading of song lyrics. | |
| **Ext. Writing** | n/a at present | | n/a at present | | n/a at present | | n/a at present | |
| **Key**  **Vocabulary** | Pitch and melody (arpeggio, broken chord, chromatic scale, conjunct/disjunct, interval, ostinato, scalic, sequence, octave) orchestral instruments (strings, woodwind, brass, tuned percussion, untuned percussion), dynamics (fortissimo, forte, mezzo forte, mezzo piano, piano, pianissimo, crescendo, diminuendo), metre (polyrhythm, dotted rhythm, syncopation), texture (monophonic, homophonic, polyphonic, melody and accompaniment), harmony and tonality (atonal, consonant, dissonant, major and minor, pedal note) | | Queen Band Members and Facts  Freddie Mercury – lead singer, Brian May – lead guitarist, John Deacon – bass player, Roger Taylor – drummer. Killer Queen structure and instrumentation, guitar techniques (slide, pitch bend, hammer on, pull off, vibrato), effects (effect, reverb, flanger, distortion), dynamics (fortissimo, forte, mezzo forte, mezzo piano, piano, pianissimo, crescendo, diminuendo, subito, subito forte), studio recording techniques (stereo, panning overdubbing, EQ, multi-track recording). | | Studio recording techniques (stereo, panning, overdubbing, EQ, multi-track recording) music production keywords (mixing desk, tape machine, DAW, hardware, software, MIDI, mixing, mastering, microphone, dynamic microphone, outboard equipment/device, automation, producer, audio file, audio interface, plugin) | | Chord, melody, lyrics, riff, structure, melody and accompaniment, accompaniment, verse, chorus, pre-chorus, middle 8 (or bridge), intro/outro, solo | |
| **Memory & Cognition** | **Retrieval/ Formative Assessment** | **Start** | The unit starts with a task which ascertains prior knowledge of the importance of film music and then quickly fills gaps in knowledge through a broad explanation of its role. | | The unit starts with recall of what the pupils already know about ukulele playing via reference to Year 7 Block 3. | | The unit starts with recall of the tasks/skills/vocabulary already encountered in rap/arranging which can be exploited in this unit also. | | The unit starts with tasks which recall note-reading from prior work and quickly builds on this with the addition of more advanced reading knowledge. | |
| **On going** | Use of starter recaps in a variety of forms, e.g. filling in the blanks, recap via questioning. Film music tasks are designed to recall knowledge e.g. through application of particular rhyming patterns. Formative assessment is mostly in the form of small group feedback (teacher - verbal) during a given task or peer-feedback given to a mid-point performance in front of the class. | | Use of starter recaps in a variety of forms. Constant reference to chord shapes, tab reading and notation and use of modelling, embeds knowledge along with the use of “muscle memory” through repeated performance. Formative assessment is mostly in the form of small group feedback including targets for improvement week-on-week. | | Use of starter recaps in a variety of forms, e.g. the use of electronic quizzes/tasks (e.g. Tripico). Constant recall of key terms used in performance through repeated questioning at the start of each lesson and analysis of existing songs. Formative assessment is mostly in the form of small group feedback including targets for improvement week-on-week. | | Use of starter recaps in a variety of forms, e.g. the use of electronic quizzes/tasks (e.g. Tripico). Constant recall of key terms used in performance through repeated questioning at the start of each lesson and analysis of existing songs. Formative assessment is mostly in the form of small group feedback including targets for improvement week-on-week. | |
| **End** | A final written assessment serves to recall knowledge acquired throughout the unit and applying them to new music. | | A final written assessment serves to recall knowledge acquired throughout the unit and applying them to pieces centred around ukulele playing. | | A final written assessment serves to recall knowledge acquired throughout the unit and applying them to existing pop songs. | | A final written assessment serves to recall knowledge acquired throughout the unit and applying them to pieces centred around keyboard playing. | |
| **Assessment** | **Summative**  **Assessment** | | Listening assessment as above and final performance or showcase of own composition. | | Listening assessment as above and final performance. | | Listening assessment as above and final performance. | | Listening assessment as above and final performances. | |
| **Possible misconceptions** | | \* Rhythmic errors in performance  \* Missing parts in final piece  \* Any other failings in accuracy, fluency and/or projection in final performance. | | \* Inaccurate chord shapes/strumming.  \* Missing parts in final piece.  \* Any other failings in accuracy, fluency and/or projection in final performance.  \* Rhythmic errors in performance  \* Missing parts in final piece  \* Any other failings in accuracy, fluency and/or projection in final performance. | | \* Difficulties in matching melodies to chords (pitch).  \* Rhythmic errors in performing as a group.  \* Missing parts in final piece.  \* Any other failings in accuracy, fluency and/or projection in final performance. | | \* Errors in reading notation including note names, rhythmic values and accidentals.  \* Errors which are more performance-based (i.e. the pupil is reading correctly but cannot play accurately).  \* Any other failings in accuracy, fluency and/or projection in final performances. | |
| **Aspiring, inspiring and Real** | **Links to real world (Inc. SMSC / PD curricula)** | | Link to the modern world = film music industry including the skills and resilience needed for music production and music technology. | | Sense of responsibility and respect – in this particular unit which is more individually-focused, pupils have to show more responsibility for their own progress and respect for the work of others. Sense of Safety and Risk Awareness in use of electronic equipment. | | Sense of responsibility and respect – in this particular unit which is more individually-focused, pupils have to show more responsibility for their own progress and respect for the work of others. Sense of Safety and Risk Awareness in use of electronic equipment. | | Sense of responsibility and respect – in this particular unit which is more individually-focused, pupils have to show more responsibility for their own progress and respect for the work of others. Sense of Safety and Risk Awareness in use of electronic equipment. | |

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| **Bridgewater High Key Stage 3 Curriculum Map** |
| Subject – Year 10 – Music  **CREATIVE HABIT OF MIND FOCUS: Collaborative**  *Co-operating appropriately / Giving & receiving feedback / Sharing work* |



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| **Intent:6 key principles** | **Implementation** | | **Autumn Term 1** | **Autumn Term 2** | **Spring Term 1** | **Spring Term 2** | **Summer Term 1** | **Summer Term 2** |
| **Clarity around knowledge** | **Interleaved Themes/Topics**  **2/5 Performing**  **2/5 Composing**  **1/5 Appraising** | | **Solo Performing** Linked to an AoS of students’ choice | **Ensemble Performing**  Linked to an AoS of students’ choice | **Solo Performing** Linked to an AoS of students’ choice | **Ensemble Performing** Linked to AoS 3  **[Chamber Music]** | **Solo Performing** Linked to an AoS of students’ choice | **Ensemble Performing** Linked to AoS 3  **[Blues & Jazz]** |
| **Draft Composition 1**  Theme and Variations | | **Draft Composition 2**  Musicals / Pop | | **Draft Composition 3**  Minimalism | |
| **Area of Studies 3**  Film Music | **Area of Studies 3**  Film Music (cont)  **Area of Studies 1 Set Work**  Bach’s *Badinerie* | **Area of Studies 2 Set Work**  Africa by Toto | **Area of Studies 1 Deep Dive**  Bach’s *Badinerie* | **Area of Studies 3  Deep Dive**  Film Music | **Area of Studies 2 Deep Dive**  Africa by Toto |
| **Key Knowledge & Concepts** | | **Performance**  To perform a chosen solo piece with accuracy, fluency, technical development and expression.  **Composition**  To compose a piece with ideas that are effective and well developed, make skilful use of a variety of musical elements, and to plan a well organised piece with coherent structure and style.  **Appraising**  To recognise and describe music from various musical contexts (film, musicals, jazz, western art music) with accuracy and increasingly sophisticated musical vocabulary. | | | | | |
| **Clarity around Sequencing** | **Main links across the curriculum** | | **Performance**  Y7 Percussion [solo performances] / Y7 Musicals  Y8 Keyboard skills  Y9 Pop Music & Music Industry  **Composition**  Y7 Percussion [composing body percussion piece]  Y8 Music Arranging  Y9 Film Music  Y9 The BEE Award (for some pupils)  **Appraising**  Y7/8/9 deepening knowledge development of DR SMITH musical elements | **Performance**  Y7 Percussion (group performances)  Y8 Rap & Hip Hop  Y9 Music of Queen  **Composition**  Y7 Percussion [composing body percussion piece]  Y8 Music Arranging  Y9 Film Music  Y9 The BEE Award (for some pupils)  **Appraising**  Y7/8/9 deepening knowledge development of DR SMITH musical elements | **Performance**  Y7 Percussion [solo performances] / Y7 Musicals  Y8 Rap & Hip-Hop / Y8 Keyboard skills  Y9 Pop Music & Music Industry  Y9 The BEE Award (for some pupils)  **Composition**  Y7 Percussion [composing body percussion piece]  Y8 Music Arranging  Y9 Film Music  **Appraising**  Y7/8/9 deepening knowledge development of DR SMITH musical elements | **Performance**  Y7 Percussion (group performances)  Y8 Rap & Hip Hop  Y9 Music of Queen  Y9 The BEE Award (for some pupils)  **Composition**  Y7 Percussion [composing body percussion piece]  Y8 Music Arranging  Y9 Film Music  **Appraising**  Y7/8/9 deepening knowledge development of DR SMITH musical elements | **Performance**  Y7 Percussion [solo performances] / Y7 Musicals  Y8 Keyboard skills  Y9 Pop Music & Music Industry  Y9 The BEE Award (for some pupils)  **Composition**  Y7 Percussion [composing body percussion piece]  Y8 Music Arranging  Y9 Film Music  **Appraising**  Y7/8/9 deepening knowledge development of DR SMITH musical elements | **Performance**  Y7 Percussion (group performances)  Y8 Rap & Hip Hop  Y9 Music of Queen  Y9 The BEE Award (for some pupils)  **Composition**  Y7 Percussion [composing body percussion piece]  Y8 Music Arranging  Y9 Film Music  **Appraising**  Y7/8/9 deepening knowledge development of DR SMITH musical elements |
| **Cross – curricular / Authentic Links** | | CREATE – creating own music  NURTURE & SKILLS –nurturing a growth mindset about performing or creating music  EMPATHY – valuing everyone’s contributions and creating a safe environment, showing respect towards others | RISK-TAKING – being willing to take risks and making mistakes in front of others  PROGRESS – development of performing and composing skills (solo)  APPRECIATION – Musicals and Baroque genres, targeted audiences. | PRESENT – gaining performance experience on stage (ensemble)  EVALUATING – peer/self-assessment  POSITIVITY – celebrating successes and progress achieved | CULTURE – Musical contexts related to Western Art Music  LEADERSHIP – developing leadership experience in a chamber ensemble  PROGRESS – development of performing and composing skills (ensemble) | INDUSTRY – the film music industry  APPRECIATION – Minimalist art and music, targeted audiences.  PRESENT – gaining performance experience on stage (solo) | IMAGINATION – developing improvisation skills on instrument  INDUSTRY – the pop music industry  POSITIVITY – celebrating successes and progress achieved |
| **Vocabulary / Literacy** | **Literacy** | **Reading** | GCSE appraising exam model answers | GCSE appraising exam model answers | GCSE appraising exam model answers | GCSE appraising exam model answers | GCSE appraising exam model answers | GCSE appraising exam model answers |
| **Ext. Writing** | Answering descriptive questions in the style of the GCSE appraising exam on the AoS. | Answering descriptive questions in the style of the GCSE appraising exam on the AoS. | Answering descriptive questions in the style of the GCSE appraising exam on the AoS. | Answering descriptive questions in the style of the GCSE appraising exam on the AoS. | Answering descriptive questions in the style of the GCSE appraising exam on the AoS. | Answering descriptive questions in the style of the GCSE appraising exam on the AoS. |
| **Key**  **Vocabulary** | **Musical Elements**  Melody / Harmony / Tonality / Form and structure / Dynamics / Sonority / Texture / Tempo / Rhythm / Metre  **AoS3/Perf/Comp**  Repetition  Contrast  Anacrusis  Imitation  Sequence  Ostinato  Drone  Pedal  Canon  Conjunct movement  Disjunct movement  Melodic/rhythmic motifs | **AoS1/Perf/Comp**  Broken chord / arpeggio  Syncopation  Dotted rhythms  Ornamentation  Regular phrasing  **AoS1/Perf**  Monophonic  Homophonic  Melody and accompaniment  Polyphonic  Unison  Standard chord progressions  Primary chords  Secondary chords  Cadences | **AoS2/Composing**  Strophic  Verse  Chorus  Riffs  Middle 8  Bridge  Fill  Instrumental break  Intros and outros  Melismatic  Syllabic  Lead vocals  Backing vocals  Backing tracks  Loops  Samples  Panning  Phasing  Syncopation  Driving rhythms  Balance | **AoS1/Perf/Comp**  Chordal  Layered  Round  Canon  Countermelody  Alberti Bass | **AoS1/Perf/Comp**  Chord progressions  Cadences  Modulation to dominant  Modulation to relative minor | **AoS2 / Perf / Composing**  32 bar song form  12 bar blues  Improvisation |
| **Memory & Cognition** | **Retrieval Practice: Focus a*nd Activity*** | **Start** | The units start with a task which ascertains prior knowledge of the rap genre and then quickly fills gaps in knowledge through a broad explanation of the hip-hop genre. | Each component’s lessons start with recall of the tasks/skills/vocabulary already encountered in performance, composing and appraising. | | | | |
| **On going** | **Appraising / Composition**  Constant reference to key vocabulary either as starter tasks, through application within a performing process or as a plenary serve to embed knowledge. Formative assessment is mostly in the form of solo or small group feedback during a given task or peer-feedback given to a mid-point performance in front of the class. Pupils are encouraged to self-assess and reflect critically from the outset.  **Performance**  Daily and weekly practise of solo and ensemble pieces requires regular retrieval of music until it is memorised with accuracy, fluency and expression. | | | | | |
| **End** | Half-termly assessments serve to recall knowledge acquired throughout the unit and applying it when prepare a final recording, applying knowledge unto a composition or listening to unfamiliar music. | Half-termly assessments serve to recall knowledge acquired throughout the unit and applying it when prepare a final recording, applying knowledge unto a composition or listening to unfamiliar music. | Half-termly assessments serve to recall knowledge acquired throughout the unit and applying it when prepare a final recording, applying knowledge unto a composition or listening to unfamiliar music. | Half-termly assessments serve to recall knowledge acquired throughout the unit and applying it when prepare a final recording, applying knowledge unto a composition or listening to unfamiliar music. | Half-termly assessments serve to recall knowledge acquired throughout the unit and applying it when prepare a final recording, applying knowledge unto a composition or listening to unfamiliar music. | Half-termly assessments serve to recall knowledge acquired throughout the unit and applying it when prepare a final recording, applying knowledge unto a composition or listening to unfamiliar music. |
| **Assessment** | **Summative**  **Assessment** | | Listening assessment of appraising skills and knowledge for written exam.  Half-termly progress assessment of performance and composition coursework. | Listening assessment of appraising skills and knowledge for written exam.  Half-termly progress assessment of performance and composition coursework. | Listening assessment of appraising skills and knowledge for written exam.  Half-termly progress assessment of performance and composition coursework. | Listening assessment of appraising skills and knowledge for written exam.  Final assessments of performance and composition coursework. | Listening assessment of appraising skills and knowledge for written exam.  Final assessments of performance and composition coursework. | Listening assessment of appraising skills and knowledge for written exam.  Final assessments of performance and composition coursework. |
| **Possible misconceptions** | | **Performance**  \* Intonation errors in vocal performances.  \*Pitch errors requiring greater focus on developing accuracy.  \* Inaccurate chord shapes/strumming.  \* Errors in rhythmic performance (in particular being able to maintain pulse)  \* Mistakes in keyboard performances related to either reading errors or fluency/accuracy issues.  \* Any other failings in accuracy, fluency and/or projection in final performance.  **Composition**  \* Gaps in understanding in knowledge of composing techniques (e.g. ).  \* Errors in composition either through missing parts, sections or parts that unintentionally clash.  **Appraising**  \* Misunderstandings regarding the meaning and recognition of various musical devices (e.g. ostinato, sequence, drone), musical elements (e.g. dynamics, rhythm, structure, harmony)  \* Misunderstanding of note values in notation of own pieces.  \* Inaccurate recognition and/or categorisation of musical elements or musical devices. | | | | | |
| **Aspiring, inspiring and Real** | **Links to real world (Inc. SMSC / PD curricula)** | | Sense of responsibility and respect – in this particular unit which is more individually-focused, pupils have to show more responsibility for their own progress and respect for the work of others. Sense of Safety and Risk Awareness in use of electronic equipment.  Reference to how songwriting is tackled in the modern pop industry, sense of resilience in overcoming any confidence issues in performing own songs. | | | | | |

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| **Bridgewater High Key Stage 3 Curriculum Map** |
| Subject – Year 11 – Music  **CREATIVE HABIT OF MIND FOCUS: Persistent** *Crafting & Improving / Reflecting Critically / Developing Techniques* |



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| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Intent:6 key principles** | **Implementation** | | **Autumn Term 1** | **Autumn Term 2** | **Spring Term 1** | **Spring Term 2** | **Summer Term 1** | **Summer Term 2** |
| **Clarity around knowledge** | **Interleaved Themes/Topics**  **2/5 Performing**  **2/5 Composing**  **1/5 Appraising** | | **Solo Performing** Linked to an AoS of students’ choice | **Ensemble Performing**  Linked to AoS 3 | **Solo Performing** Linked to an AoS of students’ choice | **Ensemble Performing** Linked to AoS 3 | **Area of Studies 1-4 practice listening questions** | |
| **Final Composition 1**  Composing to a brief (released Sep), using  material from draft composition(s). | | **Final Composition 2**  Free composition, based on draft composition(s). | |
| **Comparison of AoS 1-4 Set Works  with unfamiliar related works** | | **Area of Studies 1-4 practice listening questions** | |
| **Key Knowledge & Concepts** | | **Performance**  To perform a chosen solo piece with accuracy, fluency, technical development and expression.  **Composition**  To compose a piece with ideas that are effective and well developed, make skilful use of a variety of musical elements, and to plan a well organised piece with coherent structure and style.  **Appraising**  To recognise and describe music from various musical contexts (film, musicals, jazz, western art music) with accuracy and increasingly sophisticated musical vocabulary. | | | | | |
| **Clarity around Sequencing** | **Main links across the curriculum** | | **Performance**  Y7 Percussion [solo performances] / Y7 Musicals  Y8 Keyboard skills  Y9 Pop Music & Music Industry  **Composition**  Y7 Percussion [composing body percussion piece]  Y8 Music Arranging  Y9 Film Music  **Appraising**  Y7/8/9 deepening knowledge development of DR SMITH musical elements | **Performance**  Y7 Percussion (group performances)  Y8 Rap & Hip Hop  Y9 Music of Queen  **Composition**  Y7 Percussion [composing body percussion piece]  Y8 Music Arranging  Y9 Film Music  **Appraising**  Y7/8/9 deepening knowledge development of DR SMITH musical elements | **Performance**  Y7 Percussion [solo performances] / Y7 Musicals  Y8 Rap & Hip-Hop / Y8 Keyboard skills  Y9 Pop Music & Music Industry  **Composition**  Y7 Percussion [composing body percussion piece]  Y8 Music Arranging  Y9 Film Music  **Appraising**  Y7/8/9 deepening knowledge development of DR SMITH musical elements | **Performance**  Y7 Percussion (group performances)  Y8 Rap & Hip Hop  Y9 Music of Queen  **Composition**  Y7 Percussion [composing body percussion piece]  Y8 Music Arranging  Y9 Film Music  **Appraising**  Y7/8/9 deepening knowledge development of DR SMITH musical elements | **Appraising**  Y7/8/9 deepening knowledge development of DR SMITH musical elements | **Appraising**  Y7/8/9 deepening knowledge development of DR SMITH musical elements |
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| **Memory & Cognition** | **Retrieval Practice: Focus a*nd Activity*** | **Start** | Starter activities recapping knowledge of effective practising strategies, |  |  |  |  |  |
| **On going** | **Appraising / Composition**  Constant reference to key vocabulary either as starter tasks, through application within a performing process or as a plenary serve to embed knowledge. Formative assessment is mostly in the form of solo or small group feedback during a given task or peer-feedback given to a mid-point performance in front of the class. Pupils are encouraged to self-assess and reflect critically from the outset.  **Performance**  Daily and weekly practise of solo and ensemble pieces requires regular retrieval of music until it is memorised with accuracy, fluency and expression. | | | | | |
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