

YEAR 9 PERFORMANCE STUDIES (MUSIC) FILM MUSIC SCHEME OF LEARNING OVERVIEW

Rationale and Context of Unit:	Core curriculum content:	Tier 2 & Tier 3 vocabulary explicitly taught:
<p>The national curriculum encourages pupils to perform, listen to, review and evaluate music across a range of historical periods, genres, styles and tradition. Learning about Film music helps students to understand how music can help to tell a story and how it can affect the way we think and feel when we listen to it. Film music also provides the opportunity to explore the role of film composer and other careers in the industry.</p> <p>Whilst the keyboard topics in Y7 and Y8 explore the elements of music and the 12 Bar Blues, Film music introduces the <i>leitmotif</i> and through reading musical notation, students can further develop their knowledge of music theory and refine their keyboard playing technique to perform existing music.</p> <p>Students explore how the elements of music (dynamics, pitch, texture, tempo, structure, rhythm and instrumentation) can be varied to enhance a scene and look at key film music terms and the functions of the film music industry.</p> <p>In solo/paired tasks, pupils develop their technique and ensemble awareness as they rehearse and prepare for a ‘work in progress’ or final performance for assessment. Strong keyboard/piano players will be able to perform more than one leitmotif using both hands.</p>	<p>The scheme of learning will focus on the following three key skills and concepts:</p> <ol style="list-style-type: none"> 1) Playing a leitmotif accurately and rhythmically on the keyboard 2) Listening to and analysing film music 3) Understanding key film music terms and techniques <p>These are the three key areas that enable students to successfully perform a leitmotif and gain an understanding of music and film. Development of these skills extends knowledge of different genres of music and builds on existing keyboard playing technique. Once acquired, these skills feed into music GCSE which may be taken as an option in Y10 by providing transferable skills focusing on how we compose, perform and listen to music.</p>	<p>Leitmotif A melody that represents a character or mood within a film.</p> <p>Mickey-mousing When music directly represents or copies what is going on in a scene.</p> <p>Diegetic music When film music or sound comes from a source in the film.</p> <p>Non-diegetic music When the music or sound does not come from the film (e.g. background music).</p> <p>Underscoring Background music.</p> <p>Foley Sound in a film that is not music.</p> <p>Spotting The process of deciding where music will be located within a film.</p> <p>Soundtrack Recorded music that accompanies a film.</p> <p>Score The notated music from a film.</p> <p>Atonal Music that is not in a key.</p>

Challenge and Support:	Worldwide learning/ links to 21 st century:	Cultural capital/ Industry/ Enrichment:
<p>Throughout the scheme of learning, teachers will use various approaches to support lower ability students and stretch more gifted keyboard and piano players in the following ways:</p> <ol style="list-style-type: none"> 1) Playing with one or both hands Some students may perform the Leitmotif/s hands separately whereas others may perform with the melody in the right hand and bass part in the left hand at the same time. 2) Learning additional film music Students may perform the Leitmotif from the Pirates of the Caribbean or other pieces of increased difficulty (example Jurassic Park) in addition to the James Bond Leitmotif. 3) Using musical notation or letter name sheets Challenge is given to those who may already read music. Support is given to help students learn how to sight-read music and note letters may be written on keyboards with dry wipe pens to make the task achievable for all. <p>The scheme of learning caters for all abilities through the three music specific differentiation strategies above. There is a range of abilities in a music class due to keyboard/piano playing being a skill that requires understanding of technique, coordination of hands and fingers and ensemble awareness; this scheme of learning allows all abilities to progress. Higher achievers may play perform a solo or learn additional Film music pieces, whilst lower achievers can focus on the James Bond/Pirates of the Caribbean leitmotif starting with single notes in one hand and increasing difficulty once this has been achieved. Pupils will predominantly work in pairs and consideration will be given to these pairings to enable students to feel comfortable in their environment. These strategies enable all students, regardless of SEND requirement, to be ambitious about their own musical ability.</p>	<p>Social Issues</p> <ul style="list-style-type: none"> • Careers in music and the film music business. • Underrepresentation of female composers. <p>Wider world learning</p> <ul style="list-style-type: none"> • Exploring different genres of film music. • Famous international film composers such as John Williams, Rachel Portman and Hans Zimmer. 	<p>Students will have the opportunity to further their skills at the weekly afterschool music club which is provided free of charge by the Music department (every Thursday).</p> <p>Students have the opportunity to have 1:1 instrument lessons in school.</p> <p>Students will have the opportunity to perform in school concerts (to be confirmed).</p>

Historical, Social, Moral, Spiritual, Cultural context:	Cross curricular links/ literacy/numeracy:	Common misconceptions:
<p>Film music is a popular genre and music is unique to every film, helping to be part of the film’s identity. As films cover such a broad range of content they can be far reaching in terms of context from historical to spiritual and cultural. Students will consider how music may or may not be appropriate for particular scenes as it can affect how successful the film will be.</p> <p>Music is a sociable subject and students are encouraged to work with students they would not necessarily work with. They then develop the ability to work in pairs/groups with a range of people, preparing them for later education and life.</p> <p>In addition to the above, the performance studies values are key in keyboard playing, for example:</p> <ul style="list-style-type: none"> ● Inspiration: Listening to and learning music from famous films ● Excellence: Solo performing opportunities, practise make permanent ● Respect: Respecting those you make music with because everyone is unique in their musical ability ● Determination: Improving your skills and mastering an instrument 	<p>Time signatures: Students count beats of 4 as they play the James Bond and/or Pirates of the Caribbean.</p> <p>Note values: Students work out how many beats to hold each note (e.g. quaver is half a beat).</p> <p>Reading worksheets and information on PowerPoints.</p> <p>Reading, writing and learning film music terminology.</p>	<p>That Film music is not a serious type of music or has no value on its own. The popularity of the soundtrack tells us that film music has great value. There are many composers who have been hugely successful at make a living out of composing for film.</p> <p>It is important for students when playing the keyboard or piano that they learn the correct techniques – for example using all fingers, playing with the fingertips and curved fingers.</p>
<p>Assessment timeline:</p>		
<p>At the beginning of the scheme of learning students listen to examples of leitmotifs and begin learning the James Bond Leitmotif on the keyboard in pairs. In addition to this, some students will learn the Pirates of the Caribbean leitmotif or other pieces of film music. Throughout the scheme, work in progress performances are given which allow students to reflect on their learning and gain confidence at performing. Students will be formatively assessed lesson by lesson and given extension tasks (such as adding a second part or learning additional pieces) to increase challenge. The teacher will demonstrate how to perform each leitmotif, this will allow students to see the model that they are trying to achieve for each skill or task. The final lesson of the scheme of learning will be match based to enable the teacher to derive a <u>head</u> and <u>hands</u> level for the skills and concepts in this scheme. The <u>heart</u> level will be derived lesson by lesson and will be an average of how students have demonstrated effective attitudes towards the key descriptors.</p>		
<p>e learning/extra-curricular</p>		

- Some students may have their own instrument to practise on and may take a worksheet home.
- Music afterschool club every Thursday.

Feedback

Feedback from the teacher in keyboard lessons will be purely verbal and specific to the lesson objective. Teachers will observe students rehearsing/performing in every lesson. **The teacher should aim to provide one piece of feedback on rehearsing/performing every lesson for every child. This will vary due to the size of classes.**

Due to the nature of learning an instrument, peer feedback will be incorporated frequently. Often students are feeding back to the class and this provides an excellent opportunity for them to give details on what went well and what could be improved.

Length of unit (duration indicated in lessons)

1	2	3	4	5	6		8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Unit:																													