

EQUALS Semi-Formal (SLD)

Curriculum Scheme of Work

Preview



My Music



Equals Semi-Formal (SLD) Curriculum Schemes of Work

My Music

Basic Principles

Preview - Some pages from the Basic Principles

Unlike some of the other elements of *My Creativity*, that is, *My Music*, *My Art*, *My Dance*, *My Drama* and *My Literature*, there is an expectation that the lead teacher will have at least a basic understanding of musical theory in terms of what tempo, rhythm, timbre, texture, structure, pitch and dynamics mean musically, and will be able to play at least one instrument competently. There is a school of thought that believes that you don't have to be a musician to teach music, but this scheme of work does not subscribe to that theory.

Although each element of *My Music* is explored separately, the elements will work on each other and with each other all of the time. So when working with Tempo for example, learners will not just be exploring tempo but also many, or perhaps even all, of the other elements of music. This is in the holistic nature of music which cannot be compartmentalised into one element at the expense of the others.

There is no specific order in which these elements should be taught. This is NOT a developmental framework where Tempo comes first, then Rhythm then Timbre etc. It may do, but then again, it may not. The order is for you to decide in relation to the learners you are teaching. What do you think they will be interested in? What do you think they will be motivated by?

Having said that, the ideas that make up this scheme of work (SoW) have been ‘graded’ into (i) encountering (ii) exploration and (iii) developing understanding. This aids the creative process by gradually allowing for more depth to be offered over time so that learners move from encountering to exploration to developing understanding and beyond, but it also allows learners to proceed at their own pace. This means that some learners, for example, those consistently and over time working at around P4/P5, may well spend a very long time encountering the materials, resources and ideas. They may dip their toes into the more complex ideas offered, though they may not.

Encountering may involve: raising awareness; becoming familiar with; focussing attention on; a sensory, immersive, visceral experience; an immediate and reactive response; sharing with others; apprehension; anticipation; experiencing a range of feelings; participation in presentation and/or performance. These encounters affect all people with or without learning difficulties, they are how we first make contact with the aesthetic;

Exploring may involve: recognition of the process; building sequential memory; playing; learning with and from others; experimenting; making connections, recognising same and different; discovering possibilities; coping with new or multiple encounters; expressing a range of feelings; sustaining attention; persevering; contributing; contributing to presentation and/or performance.

Developing understanding may involve: practising and refining; rehearsing; generalising; consolidating; building on previous learning; making something new; reforming, elaborating, embroidering and embellishing; arranging and rearranging; re-forming; appreciation, reflection, appraisal, practising and refining; collaboration and negotiation; independence; resolution; understanding meaning and significance; interpret a range of feelings; purposeful and focussed presentation and/or performance.

Learning Intentions are only there as a guide, and are not meant to be taken literally. They are deliberately classified as ‘intentions’ because whilst you may intend that the learner makes progress in a particular direction, s/he may not; s/he may make progress in another direction entirely! When teaching Music to those with severe learning difficulties, there should be no specific SMART ‘targets’, because this is likely to block out potential progress in other areas of learning.

There is no specific time allocated for teaching each specific learning intention, and there will certainly be very many sections of each element which will benefit from repetition. Repetition is the key to learning for those with SLD especially when learners are interested and motivated by the work that’s taking place. Familiarity does not breed contempt, it allows for self-confidence and certainty

and pleasure in the increasing success. It may be that staff will occasionally get bored, but generally learners welcome familiarity and are much more comfortable within it. The suggestion is therefore to be much more cautious about moving on and certainly don't move on too quickly or because you believe that learners must have something new all of the time. That may be the case with neuro-typical learners (though we suspect it is not) but it is certainly not the case with those with SLD.

Music and the teaching of Music, should not be concerned with product. The purpose of Music as an educational subject for those with severe learning difficulties is not to produce a steady drum beat, or to stop playing when the teacher says so, or to know all the words to *Let it Go* from *Frozen* or to sing in tune or to show Ofsted what wonderful work our learners can do. This will either happen or it won't. As soon as teachers start to get overly concerned with product they are in danger of leading the artistic process and stifling creativity.

Music, like all of the Equals My Creativity series, is a Process Based area of learning. Pupils will learn through the process of doing, and the more they are given the opportunity to do, the more they will learn. Teachers should facilitate this creative process, but they shouldn't lead. Teachers may facilitate through guiding, offering ideas, demonstrating what will happen if, offering opportunities to experiment, offering differing instruments to experiment with, ensuring LOTS of opportunity to practice and refine ideas and skills, giving time and then giving more time. Performance can be exceedingly important, and can often be vital to enhance self-esteem, self-worth and self-confidence, but it is a by-product of teaching and learning music, it is not the purpose of teaching and learning music, any more than the purpose of learning to talk is to act on the stage or the purpose of learning to kick a ball is to play for a football team.

Preview - few pages

My Music

TEMPO - the rate of speed of a musical piece or passage indicated by one of a series of directions (such as largo, presto, or allegro) and often by an exact metronome marking. The rate of motion or activity: pace.

LEARNING INTENTIONS	TEACHING ACTIVITIES Tempo 1	POINTS TO NOTE
To react to changes in tempo	<p>Encounter music and movement</p> <p>Resources: Music that changes tempo such as (Sirtaki), selection of instruments (optional).</p> <p>Activity: Play "Sirtaki" (Zorba the Greek) to demonstrate change of tempo - kicking legs, clapping hands, playing percussion instruments, slap knees in time to the music. https://youtu.be/zpOAnWEyzt8</p>	
To keep a steady beat	<p>Explore keeping a steady beat</p> <p>Resources: Drums</p> <p>Activity: Each learner has a drum with the teacher maintaining a strong simple rhythmic pattern on the drum. Learners join in with the teacher's rhythmic pattern. Allow the drumming session to run for at least 20 minutes without a break, if possible.</p>	
To lay over an additional but complimentary tempo	<p>Develop Understanding</p> <p>Resources: Voice</p> <p>Activity: Following on from the previous level, introduce a 'call and response' song over the drumming. The song can be made up of words or sounds; the words could be selected by learners; the words don't necessarily have to make sense just as long as they fit in with the tempo of the music and can be repeated back by the rest of the group.</p>	<p>Call and response (as developed by Keith Park) is a very simple technique used in <i>My Music, My Drama, My Literature</i> and <i>My Communication</i>. One person, sometimes a member of staff, sometimes not, calls out a phrase or a sound or beats a tempo and this is repeated back by as many of the group as are able.</p>

		Learners who are not able to use their voices, may use a simple VOCA such as a BigMACK switch.
LEARNING INTENTIONS	TEACHING ACTIVITIES Tempo 2	POINTS TO NOTE
To react to changes in tempo	<p>Encounter listening, moving and dancing</p> <p>Resources: Variety of music to choose from; ribbons; scarves etc.</p> <p>Activity: Listening, moving and dancing to a range of different tempos, moving in a way that matches the tempo both intuitively and consciously.</p> <p>http://www.bbc.co.uk/education/clips/zvs4wmm</p> <p>http://www.bbc.co.uk/education/topics/zxfv4wx/resources/1</p> <p>http://www.bbc.co.uk/education/clips/zvbjxnb</p>	
To explore variations in tempo	<p>Explore playing in time</p> <p>Resources: Ball</p> <p>Activity: Positioned in a circle the group pass a ball around - either rolling, throwing or bouncing - slowly at first, counting as each person catches the ball i.e. 1, 2, 3, etc...then speeding up. This game can be developed so that the group makes sure that everybody has the ball just once. The same order is repeated over and over, speeding up each time.</p>	Groups of varying physical abilities may need to experiment with balls of varying sizes, including physio balls to pat, push or kick.
To observe variations in tempo	<p>Develop understanding of playing with time</p> <p>Resources: Guitar/ keyboard to accompany; parachute; chairs.</p> <p>Activity: In small groups, playing a simple tune slowly, then quickly, then slowly, observing the effects of the change in tempo. The contrasts can be accentuated if other learners are, for example, dancing or moving a parachute, or playing musical chairs in time with the music both slowly and quickly.</p>	