

## Year 2, Unit 3 Overview

### How Does Music Make the World a Better Place?

#### Exploring Feelings Through Music

## Introduction

In each unit, children are asked a question, intended as an entry point for exploring one of six broad **Social Themes**. These six themes are overlapping.

The exploration of each theme accompanies them on their musical journey throughout this Scheme, and hopefully beyond! As the learners grow, the questions and entry points for the Social Themes evolve. All the while, they are encouraged to be responsible and kind citizens of the world and constructive but critical thinkers. The unit question can be discussed throughout each unit up to and including the final unit performance.

Musically, students are constantly touching upon all key musical elements and skills, building upon these as they progress through each lesson, unit and year. As well as this, there is also a **Musical Spotlight** to each unit. This by no means indicates that there is only one musical aspect or concept being considered and developed – it just allows one chosen musical element, aspect or skill to come to the fore for contemplation, discussion and development, for the duration of that unit.

## Unit 3 Social Theme

In this unit, we ask **'How Does Music Make the World a Better Place?'** as an entry point for the broad Social Theme of **'Music Is a Changemaker'**. Aside from social justice and political issues, this is relevant to learning topics such as psychology, feelings, emotions and other topics as you, the teacher, see fit.

More detail on this Social Theme and how it might be explored in the classroom can be found in the **Social Themes Overview** document, where you can find more description on:

- Simply by existing, music makes the world a better place for us humans!
- Performing, participating in or listening to music has also been shown in many ways to improve psychological and cognitive performance and wellbeing, and many cultures have long-held beliefs over the healing properties of music (physical, psychological and spiritual).

- How, as well as being something that brings people together in many diverse ways, music can also be used to divide people. It is important, therefore, to empower children to understand the powerful influence that music and sound can have on mood and behaviour, not just for all of their positive benefits, but as another way to make them media-savvy and independent, critical thinkers.
- Music can, of course, be a vehicle for positive social change, too! For all of the reasons mentioned above, music can play a similar role in efforts to bring people closer together, to see things from others' perspectives and to move to more diversity, equality, equity, tolerance and understanding in society. There are many, many examples of this from around the world and from every era.

### **Social Theme: Cross-Curricular Links and Further Exploration and Inquiry**

The descriptions above – of how music makes the world a better place, and how it can be used for positive (and negative!) change – are intended to give teachers some ideas and direction as to potential cross-curricular opportunities and avenues for further thematic exploration beyond the songs, music and content encountered in this unit. Just as music is all-pervasive in society and our daily lives, we hope you find ways to tie it into all your learning, beyond the purely musical education offered by our curriculum.

The six Social Themes of the Charanga curriculum are all overlapping, but Unit 3 might overlap particularly well with discussions and learning at other times in the year during **Unit 1: How Does Music Help Us to Make Friends? (Music Is a Peacebuilder and Friendmaker)** or **Unit 6: How Does Music Teach Us About Looking After Our Planet? (Music Is a Nature Lover and Guardian of the Earth)**.

## **Unit 3 Musical Spotlight**

In this unit, the Musical Spotlight is **'Exploring Feelings Through Music'**. You will be learning about all the Foundational Elements of Music with a spotlight on **feelings** and **emotions**, while working implicitly with all the other elements of music as you go through the steps of the unit.

As a universal language and mode of expression that has always been an integral part of how we make sense of our world and our existence, music is inextricably linked to communicating and understanding our emotions and feelings.

The songs you will be listening to and learning are clearly linked to emotions, and many can serve as a starting point for further discussion on the emotional and behavioural changes music can have on us as listeners and performers. It might also be interesting to discuss how **creating** and **improvising** music is related to changes in emotion.

## Further Exploration

Music originally evolved from storytelling and ceremony. A story can rarely be told without reference to or conveyance of the emotions involved, and ceremonies punctuate our lives by marking moments that we recognise as imbued with deep significance. Given that music arose from these things, its very nature cannot be separated from how we feel about life.

Music still accompanies our stories (think of film soundtracks) and is almost always part of our ceremonies, too – from school assemblies to Olympic awards ceremonies to funerals etc – in every culture. However, it now also communicates emotions and feelings in its own right.

For example, Folk songs tell stories laden with joy, love or hardship, orchestral composers paint subtle textures of shifting emotion with their palette of intricate musical devices at hand, and Pop songs regularly hone in directly on a key emotion in their choruses.

## Connections Between the Musical Spotlight and the Social Theme

What role does music's relationship to feelings play in its role as '**Changemaker**' (see the Social Theme)? In the 'Western', English-speaking world, one rich period for considering this is the struggle for Civil Rights in the USA, which coincided and overlapped with the plight of the movement protesting against the Vietnam War and the birth of the modern environmental movement.

Protest songs such as Sam Cooke's A Change Is Gonna Come, Bob Dylan's Blowin' In The Wind or Joni Mitchell's Big Yellow Taxi are perfect examples of an exasperated call for change, laced with melancholy. Other musicians expressed their feelings on issues of the time, not by protesting with words, but by painting musical pictures, such as George Crumb's Black Angels, a composition for electric string quartet that sonically depicts the horrors of war. John Coltrane deployed a very creative idea to pay homage to and mourn the bombing of a church in Alabama: he based his composition on musical mimicry of a speech Martin Luther King Jr gave at the time on the same event.

Not all of these examples might be topics to cover with students in earlier primary years, but they show how just one period of high public emotions was interwoven with a rich diversity in musical expression aimed at change.

Some musical expressions of emotion aimed at change are very direct! In his song Happy, Pharrell Williams sings 'because I'm happy!' as the accompanying music is very bouncy, lively and positive. The song aims at one change: to get people dancing! 'She loves you, yeah, yeah, yeah!' exalt the Beatles in their song She Loves You, as the upbeat tempo, emphatic chord changes and playful melody serve the ecstatic excitement of the song. Lennon and McCartney are urging a change in the listener: 'cheer up, that person still loves you – she told me!'. The intentions of Jack Johnson's eco-anthem The 3 Rs (Reduce, Reuse, Recycle) are self-evident, and the upbeat, playful nature of the music hints that making a positive environmental change is easily within our means and possible for us.

## Song-Centred Entry Points of Learning

The entry point for both the Musical Spotlight and Social Theme of each unit is a collection of new weekly songs. The songs are the heart of each lesson's learning. The Musical Spotlight is 'lived and breathed' through the musical resources and activities; the Social Theme is provoked by a question which teachers can use to venture into lively inquiry, discussion, debate and learning, and also to link to any cross-thematic or cross-curricular educational opportunities that might arise.

## Lessons and Learning in a Spiral Curriculum

As lessons progress through the units and year groups, the key learning is repeated, musical skills are reinforced and the learning deepens. Children quickly become familiar with the musical activities, through which they acquire new, or reinforce previous, musical knowledge and understanding.

To support intense and rapid learning, the musical activities are designed in one of two ways:

1. The activities can be a repeat of the previous week, in order to embed and rehearse key musical skills.
2. The activities can be a repeat of previous musical skills but have different content, in order to strengthen and apply previous musical learning.

As the children move through the Scheme, they acquire new knowledge and skills and deepen their understanding and application of previous learning. This spiral approach leads to deeper, more secure learning and musical mastery.

## Differentiation

Music education is extremely relevant to multiple aspects of differentiation for learning.

This Scheme is developed with the express intention of supporting each educator to cater for the variety of individual learner-types as they normally would like to, but through a music education lens.

Throughout the Units of Work, you will find that the guidance, supporting documentation and structure of the lessons in the Charanga resources take care of many of the more musical details, while empowering you to think about and adapt to the needs of the students you are teaching. In most cases, these will be students you probably already know very well from a holistic, learning perspective. Therefore, with these supporting materials and your existing teaching skills, you should be able to deliver any Charanga music lesson in a way that caters appropriately for the diversity in your classroom.

More detail and guidance on differentiation in music education and in our curricula can be found in the **Curriculum Overview** documents.

## Teaching the Lessons of This Unit

This six-week Unit of Work is aligned with the official National Curriculum for Music and the non-statutory Model Music Curriculum Guidance published by the DfE in 2021. It is clearly sequenced with high musical expectations that give all children the opportunity to learn about, enjoy and explore music.

It meets all the required standards, skills and knowledge needed for a full, holistic music education.

This unit sets out sequences of learning around a song in key musical areas which, over time, all contribute towards the steadily increasing development of musicianship:

- Listening
- Singing
- Playing
- Improvising and Composing
- Performing

## Supporting Documentation for This Unit

### Lesson Documentation:

1. A full lesson plan including:
  - The musical features to be learnt
  - A summary of each activity
  - A learning focus for each activity
  - Knowledge and skills for each activity

A brief lesson plan including:

- The lesson structure
- A learning focus for each activity

2. A Listen and Respond Guide for each lesson

### Unit Documentation:

1. An Understanding Music Guide
2. Assessment documentation including:
  - Teacher Assessment
  - Knowledge Organisers
  - Music Passports

## Year Documentation:

1. A Key Stage 1 Guide
2. Year 2 Musical Progression
3. Year 2 Theory Guide
4. Glossary

## The Unit Structure

**Activity 1:** Musicianship Options

**Activity 2:** Listening

**Activity 3:** Singing

**Activity 4:** Playing

**Activity 5:** Composing and Improvising

**Activity 6:** Performing

## The Unit Structure Explained

- Steps 1–6 feature different songs with accompanying musical activities.
- Steps 1–6 include a Listen and Respond activity related to the song being learnt, and in Step 6 an extra Listen and Respond activity is included for assessment purposes.
- Step 6 is an ‘Assessment Checkpoint’ week. Teachers have the option of delivering a standard music lesson or having the children complete some, or all, of the assessment tasks. Please refer to the **Assessment** documentation provided.

## Activity Descriptions

### Activity 1: Musicianship Options

As a class, complete the Understanding Music activity in each step. The musical learning in Understanding Music is central to each unit, so please use Improve Together as an optional activity for variation and enrichment.

### Understanding Music

This activity supports students in their understanding of duration, pulse, rhythm and pitch. It is designed to bring everyone together at the beginning of the lesson to learn, embed or revisit the music theory required for the year. The musical content and progression of each Understanding Music Activity can also be viewed in your **Understanding Music Guide**.

### **The Musical Features in the Understanding Music Activity for This Unit:**

**Tempo:** 98 bpm (beats per minute = tempo)

**Time signature:** 4/4 (four crotchet beats in every bar)

**Key signature:** A minor

**Rhythmic patterns using:** Minims, crotchets and quavers

**Melodic patterns using:** A and E

### **Improvise Together**

This activity gives the children an opportunity to practise improvising together. There isn't an improvise activity connected to every song, so this can be used as an option. Here, they can practise their ideas together over a backing track. You can take it in turns to play when looping the track.

### **The Musical Features in the Improvise Together Activity for This Unit:**

**Time signature:** 4/4 (four crotchet beats in every bar)

**Key signature:** A minor

**The children can use the notes:** A and B or A, B and C

## **Activity 2: Listening**

### **Listen and Respond**

In this Unit, the children will listen and respond to the following:

**Step 1:** Rainbows by Joanna Mangona and Pete Readman

**Step 2:** Maple Leaf Rag by Scott Joplin

**Step 3:** Hands, Feet, Heart by Joanna Mangona and Pete Readman

**Step 4:** Let's Twist Again by Karl Mann, Dave Appell and Chubby Checker

**Step 5:** All Around The World by Joanna Mangona and Pete Readman

This content-rich, interactive activity explores the impact that music can have on us, its design and cultural place; contextualising the music your students will listen to. Accompanying each lesson plan is a **Listen and Respond Guide** with all the research and information that is needed for the children to complete the tasks and activities you and they will see on-screen.

Each subsequent musical activity that follows Listen and Respond reinforces the learning for musical knowledge and skills that culminate in a performance.

The Listen and Respond Activity has three on-screen interactive tabs to work through:

## 1. Listen

This section introduces the music. Let the children listen and make an immediate response to the questions provided. A second listening will enable the class to talk about their answers and make the same or different responses.

## 2. Respond

The questions in this section begin to draw attention to expressive concepts: dynamics, tempo, texture and articulation. The questions require the children to listen with care to the music and identify the expressive qualities, and how these are being used by the composer and performers to communicate what they intended. It is important to talk to the children about the opportunities they have to use expressive qualities, eg when they sing or play loudly and quietly, or when the steady beat gets faster and slower.

## 3. Did You Know?

This question provides some further information about the music or its composer, or how the song connects with another subject in the curriculum.

Teachers should encourage the children to listen, move, dance, march and enjoy the music. You can use the on-screen prompts to encourage them to talk about the music, how it makes them feel and why, and musical concepts such as beat, tempo and dynamics. 'Did You Know?' will enable you to explore the song's musical, cross-curricular, historical or cultural connections with them.

# Activity 3: Singing

## Learn to Sing the Song

You will have warmed up your voices in Understanding Music.

On the screen, you will have the option to break the song down into manageable learning sections. Add clapping and movement in the relevant sections and have fun!

There is an option to follow the score if you wish to see the notated version. For some songs, there is also an option to practise or listen to the song with an animated video.

### Unit 3 Songs to Be Learnt:

- **Song 1** – Rainbows by Joanna Mangona and Pete Readman
- **Song 2** – Hands, Feet, Heart by Joanna Mangona and Pete Readman
- **Song 3** – All Around The World by Joanna Mangona and Pete Readman



## Activity 4: Playing

### Play Your Instruments with the Song

Use the **Musical Progression** document for guidance as to which notes to use.

On the screen, you will see animated glockenspiels playing differentiated parts. The sheet music is available, but learning by ear at this stage is important – a ‘sound before symbol’ approach.

Instrumental parts are available for the following songs in this unit ([this colour denotes deeper learning](#)):

- **Step 1** – Rainbows by Joanna Mangona and Pete Readman
- **Step 3** – Hands, Feet, Heart by Joanna Mangona and Pete Readman

**These are the notes you will be using on glockenspiel or recorder. There are two differentiated parts; Part 1 is the hardest:**

Songs	Instrumental Notes	
	Part 1	Part 2
<b>Rainbows</b> (Glockenspiel) 4/4, C major, 126 bpm	C, D, E (Crotchets)	C, D, E (Crotchets)
(Recorder)	G, A, B (Crotchets)	G, A, B (Crotchets)
<b>Hands, Feet, Heart</b> (Glockenspiel) 4/4, C major, 118 bpm	C, E, F, G, A, B (Crotchets, quavers)	C, E, F, G, A, B (Crotchets, quavers)
(Recorder)	G, A, C (Minims, crotchets)	G, A, C (Minims, crotchets)

Children learn a differentiated instrumental part by ear or from notation. The **Musical Progression** document for Year 2 outlines which songs include instrumental parts, the note ranges and their progression.

There are two differentiated parts available for each instrument; Part 1 is the harder part. Some of these parts are challenging, so choose the parts suitable for your class – their skills will build over time.

## Activity 5: Composing and Improvising

Use the **Musical Progression** document for guidance as to which notes to use.

Think about the differences between improvising and composing.

When someone improvises, they make up their own tune that has never been heard before. It is not written down and therefore will never be heard again. If you write your improvisation down in any way, it becomes a composition and you can play it again with your friends. The music comes from inside the performer and belongs to them; it's not a question of doing it 'right' or 'wrong'. If the activity is set up properly within correct musical boundaries, children can only succeed.

You will be using three or five notes (see the relevant **Musical Progression** documents).

**There are two songs in this unit to improvise and compose with, plus additional opportunities in the *Improvise Together* and *Create a Graphic Score* apps ([this colour denotes deeper learning](#)):**

Songs	Improvising	Composing	
	3 notes	3 notes	5 notes
<b>Rainbows</b> 4/4, C major, 126 bpm	N/A	C, D, E	C, D, E, F, G
<b>Hands, Feet, Heart</b> 4/4, C major, 118 bpm	C, D, E	N/A	N/A

### Improvisation

In every unit, there is an opportunity for improvisation and for the children to express themselves. Each week, there is an option within 'Musicianship' to 'Improvise Together' (see above), and with some songs, the children will also 'Improvise with the Song'.

You can improvise all together, in groups or as a solo – you decide. If the children are complete beginners to improvisation, they can use their voices or clap (rhythmic improvisation). Then, they can use one note and progress to two and three notes only when they are ready. Always start the improvisation with note one of the given sequence.

## Composition

In every unit, there is an opportunity for composing and communicating the children's musical ideas and feelings.

- The composition could be a class task or an individual task.
- The composition could be presented on its own or as part of the performance of a unit song.

Use the **Musical Progression** document for guidance as to which notes to use.

There is more detail in the **full lesson plans** as to how to approach these activities, and an **accompanying video**.

**There are two different composition options in this unit:**

### Option 1: Compose with the Song

In this activity, the children will create a melody. Choose the 'Compose with the Song' app in the lesson viewer and the notes provided to create a simple melody that will fit with the song. Choose from the differentiated note sets and as a whole class or in groups, compose a new, simple melody that will be played with the song in its performance.

#### Creating the Compositions – A Whole-Class Activity:

Compose the melody with one person on the whiteboard. Encourage all children to put forward their ideas. After the tune has been composed, children will learn to play it on their instruments, so keep it simple! You might want to split the class into groups for this activity if the children have access to iPads or computers.

Click 'play' on the composition screen and you will hear the backing track. Drag and drop the notes that you want to use in your composition. Note-names are written in the vertical column on the left-hand side.

### Option 2: Create a Graphic Score

#### Create Your Own Graphic Score:

#### What Is a Graphic Score?

A graphic score is an exciting and creative way to write a musical composition. It involves using shapes, squiggles, letters, pictures and in fact, anything you would like to include that represents the music you are creating. With a graphic score, you can make up your own rules. You can be as imaginative as you like. Many composers from the 20th and 21st centuries used graphic scores instead of traditional Western European music notation to describe and record their musical ideas.

In this unit, the children will be given the option to create their own graphic score with the title **Colours / Rainbows**. They will use their imaginations to decide what will happen in the story and how they will tell it with sounds and instruments.

The children can create their graphic score/s as a class, in groups or individually using the 'Create a Graphic Score' app.

In this app, you have the ability to drag and drop a variety of shapes, instruments, musical symbols and text onto the page, as well as being able to draw your own designs. A graphic score gives you the freedom to assign any sound or action to a specific symbol, so when the music is played, you can follow your score and perform these sounds and actions along to the track.

Composing is all about experimenting and finding out what works and what doesn't. Work together, let ideas flow over the backing tracks. Create music freely, in a safe environment with no boundaries. Have fun!

The full lesson plan will guide you through this activity in depth.

## How to Use the Graphic Score App

With the given theme or topic for each unit, the children can create their graphic score/s as a class, in groups or individually. Their graphic score/s will represent the music they create.

There is an option to add the following to the score:

- A variety of pre-designed shapes
- A selection of instrumental graphics
- Musical symbols and even notes
- Their own text
- Their own designs and images
- Colour

The score can represent anything at all, including pitch, dynamics, timbre, tempo, texture or even silence, as well as actions and movement to allow further creativity. Once the score is complete, press 'play' and it will scroll along in time with the backing track provided.

## How Do I Set Up My Graphic Score Using the App?

- Press 'settings' and choose how you want your score to look. You can:
  - Choose a background
  - Decide if you want to see the barlines and beat divisions

## How Do I Zoom in on Specific Areas of My Score?

- In the bottom right-hand corner of the app, there are + and - symbols which allow you to zoom in on specific areas of your score. If you press 'fit', it will display the entire score.

### You Can:

- Use 'Line' drawings/shapes in your graphic score
- Use 'Block' shapes in your graphic score
- Use pictures of real instruments in your graphic score
- Use notation in your graphic score
- Write and add text into your graphic score

For the above, select the relevant tab and scroll through using the up and down arrows. Change colour by selecting the coloured circle. Place onto the score by dragging and dropping. Once on the score, click to enlarge/shrink/rotate, duplicate, move around or delete. Use the SHIFT key to drag in straight lines.

### To Create Your Own Drawings in Your Graphic Score:

- Create your own drawings by selecting any of the three pen options to the right of the tabs. There is an option to use a fineliner, a thicker pen and a highlighter. Change the colour of all of them by selecting the pen you want to use and then clicking on the coloured circle above.

### To Save and Print Your Graphic Score:

- Use the file menu to save and print your graphic score.

## Activity 6: Performing

### Perform with the Song

Perform and share the learning that has taken place in each lesson and at the end of the unit.

Here, you have the opportunity to share the fun you had in the lesson. You can sing and add any of the musical activities you have practised with the song/s. Create and present a holistic performance. This will be a short performance for sharing at the end of the lesson. As a class, you can perform at any time to an audience. You might decide to organise a special concert at a different time. Talk together with the children about each element of the lesson/s and what they would like to perform. Share thoughts and feelings.

It's a good idea to record your 'end of lesson' sharing as part of the **formative assessment** process. You will have the option to revisit and perform a song/songs of your choice in Step 6 as part of the **summative assessment** process. Talk about the progress that has been made.

Performing is and should be a wonderful and joyful experience for everyone. It is important for children to learn how to behave when performing and when they are part of an audience. Both are important, and both have a history of custom and practice in different venues, and for different occasions. For some, performing music will become a key part of musicianship. For everyone, regular performance experience and attention to basic performing etiquette enable children to become happy, confident performers who feel at ease participating as part of an audience for other performers.

## **Activity 7: Quiz (Step 6)**

### **Theory Quiz (Step 6 only, end of each unit)**

This theory quiz summarises all of the musical learning that has taken place in the unit. There is also a more summative, general quiz for the entire year at the end of Unit 6. Each quiz has a different number of questions and can be used to suit lesson pacing and scheduling appropriately. Each question is multiple-choice and allows you to select the correct answer before moving on.

# Unit Summary

Step	Activity 1: Musicianship Options	Activity 2: Listen and Respond	Activity 3: Singing	Activity 4: Playing	Activity 5: Improvising and Composing	Activity 6: Performing
1	<b>Option 1</b> Understanding Music <b>Option 2</b> Improvise Together	Rainbows	Rainbows	Play instrumental parts	N/A	Perform and share what has taken place in the lesson
2	<b>Option 1</b> Understanding Music <b>Option 2</b> Improvise Together	Maple Leaf Rag	Rainbows	N/A	<b>Options:</b> - Compose with the Song - Create a Graphic Score: Colours / Rainbows	Perform and share what has taken place in the lesson
3	<b>Option 1</b> Understanding Music <b>Option 2</b> Improvise Together	Hands, Feet, Heart	Hands, Feet, Heart	Play instrumental parts	N/A	Perform and share what has taken place in the lesson
4	<b>Option 1</b> Understanding Music <b>Option 2</b> Improvise Together	Let's Twist Again	Hands, Feet, Heart	N/A	<b>Options:</b> - Improvise Together - Improvise with the Song	Perform and share what has taken place in the lesson
5	<b>Option 1</b> Understanding Music <b>Option 2</b> Improvise Together	All Around The World	All Around The World	N/A	N/A	Perform and share what has taken place in the lesson
6	<b>Option 1</b> Understanding Music <b>Option 2</b> Improvise Together <b>Option 3</b> Theory Quiz	Maple Leaf Rag	Revisit a song of your choice	Play instrumental parts with your chosen song, if available	Option to revisit Improvise and Compose activities	Perform and share what has taken place in the lesson and prepare for a concert