

Guidance for Secondary Music

South Sudan





Teacher Guide for teaching and learning in Music

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Music

Music contributes to the development of young people as:

- Good Citizens
- Successful life-long learners
- Creative and productive individuals
- Environmentally aware members of society



Teacher Guide for teaching and learning in Music

1. Introduction

There is a new curriculum for schools and the syllabuses for all subjects from P1 to S4 have been revised. The new syllabuses for all subjects are based on an active approach to learning which focuses on understanding, skills and the application of knowledge in practical situations. It is therefore important that teachers involve children and young people in their own learning, providing practical learning activities in which learners can develop skills and a deeper understanding of the subject.

Music may not always have been seen as a priority, but the new curriculum emphasises its importance. Music has always been essentially practical with a need to involve learners actively.

The new syllabuses set out this approach in some detail, and help teachers plan and ensure progression. However, the syllabuses are only words on a page.

This Teacher Guidance Booklet is designed to help teachers turn those words into exciting, practical learning experiences.

Music (and visual art, craft, dance and drama/theatre) is a central element of South Sudan's history and heritage. The new curriculum celebrates the variety of musical traditions that learners will naturally experience outside of school within their communities, but also aims to introduce them to styles, structures, methods and approaches they might not ordinarily encounter. The work of musicians across all forms and a range of cultures should be experienced, examined and celebrated as widely as possible.

When teaching Music we should aim:

- To enable learners to explore, clarify and express ideas, feelings and experiences through a range of arts activities
- To provide aesthetic experiences and to develop aesthetic awareness across a range of art forms

- To develop learners' sensitivity to and enjoyment of visual, aural, tactile and spatial qualities in the environment
- To enable learners to develop natural abilities and potential, to acquire techniques, and to practise the skills necessary for creative expression and for joyful participation in different art forms
- To enable learners to see and to solve problems creatively through imaginative thinking and so encourage individuality and enterprise
- To value the learner's confidence and self-esteem through valuing self-expression
- To foster a sense of excellence in and appreciation of the arts in local, regional, national and global contexts, both past and present
- To foster a critical appreciation of the arts for personal fulfilment and enjoyment.
- To promote and celebrate multi-cultural co-existence to build a foundation for future generations.

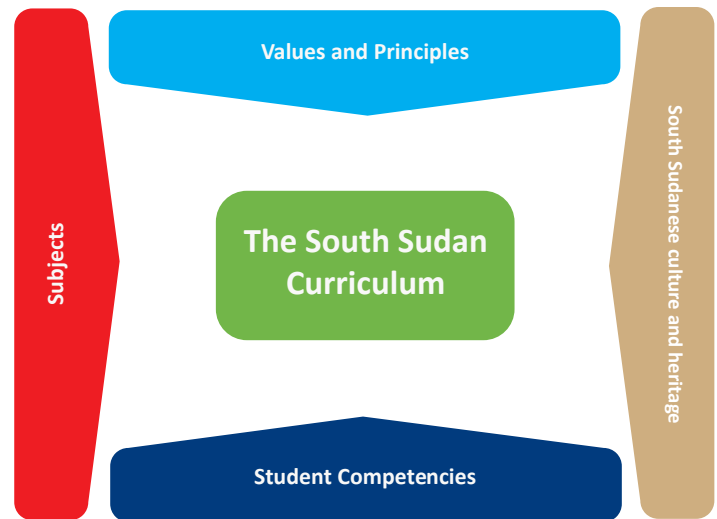


Enabling learners to explore, clarify and express ideas, feelings and experiences through a range of arts activities.

2. The Curriculum Framework

The new Curriculum puts Music into a wider context within the new Curriculum Framework. This Framework sets overall aims for education along with a set of values and principles. It also introduces a set of ‘student competencies’ that apply to and are developed within all subjects. All of this takes place within the context of the South Sudan heritage and culture. This is illustrated in the diagram to the right.

This booklet will help with this process. It should help make learning in Music exciting, engaging and enjoyable. It should help make teaching Music exciting, engaging and enjoyable too!



3. Rationale

Music is a source of inspiration for all. It provides contexts in which learners can learn to express their thoughts and emotions, use their imaginations, and develop creativity. It therefore makes a key contribution to learners’ personal, emotional development and to their growth as confident individuals.

Participating in a range of musical forms helps young people become responsive, reflective, critical and appreciative. They discover the value of discipline and practice to improve, and, in responding to the work of others, they gain insights into different viewpoints, identities, traditions and cultures.



Using Music to develop an appreciation of South Sudanese Heritage and Culture.



4. Implications of the New Framework

4.1 Three approaches to arts education

The new Curriculum Framework facilitates three approaches to Music education:

- Learning about Music allows us to celebrate music and musicians. Examples of historical and contemporary music can be used to develop learners' understanding of how styles and techniques have been used to communicate ideas and concepts and how they might be incorporated into the work they produce during their time at school and in their adult lives.
- Learning through music allows teachers to use music as a powerful learning tool. The subjects draw on the rich wealth of culture, knowledge and skills of societies to promote a connected approach to learning in a range of subject areas.
- Learning in Music allows for an examination of cultural perspectives. The arts make a vital contribution to the education of the whole child, both as subjects to be learnt and enjoyed in their own right and because they encourage and enrich learning in other subjects. Music has traditionally been a powerful vehicle for education. There is a natural emphasis on learning by doing, stimulating imagination and developing critical and creative thinking skills and inter-personal skills and values. Introducing Music into learning environments facilitates a balanced intellectual, emotional and psychological development of individuals and societies.

4.2 Promoting a lifelong enjoyment of Music

Learners should understand how they may progress their interests beyond the classroom to independently develop skills and interests and, potentially, become musicians in their own right. Where possible, learners should experience visits to concerts and gigs as well as theatre and dance performances. The work of artists within communities and villages should be celebrated and their skills shared.

4.3 Ensuring inclusion

Participation in Music should be inclusive and not the domain only of the gifted or talented. Units of work should incorporate a range of genres and styles that are grounded in performance and presentation opportunities. There should be an emphasis on independent enquiry and the promotion of each learner's musical talents. For some, this will be in the planning and development of work, for others the performance or presentation of work whilst some will excel in responding and evaluating work they may have seen. Recognition should be given to the associated skills in each of these areas.

The units of work do not place ceilings on aspirations for progress and development. Through them, all learners, including those with particular skills, talents and interests and those with additional support needs, will have opportunities to nurture and develop their interests and skills.

Whilst room should be given to the development of skills and knowledge, due regard should also be given to the opportunity for children to play with their own ideas and to interpret these through their work.

The units of work for each year group set out this approach in some detail, and will help teachers plan and ensure progression. However, the units are just words on a page. This Teacher Guidance Booklet is designed to help teachers turn those words into exciting, practical learning experiences.

4.4 Student Competences

Music provides many opportunities for learners to develop skills and attitudes that lead to a set of competences that can apply in all subjects and throughout life. The development of the four competences in Music enhances learning and enables young people to continue to learn, to adapt to change, and to cope with the challenges of life in the 21st Century.

Across all year groups, the syllabus incorporates the opportunity to develop student competencies. These are listed at the bottom of each Syllabus Unit in a box entitled: Contributions to the Competences.

Examples are shown below:

Music – Secondary 2	Unit 1: Elements of Composition
<p>Contribution to the competencies: Critical and Creative thinking; Investigating musical styles and incorporating found techniques within creative composing. Communication: Sharing musical ideas with an audience. Co-operation: Sharing and critiquing musical ideas on the journey to a finished composition Culture: Taking pride in the musical forms that are traditional in South Sudan and integral to culture and heritage.</p>	

Music – Secondary 4	Unit 1: Musical Elements
<p>Contribution to the competencies: Critical and Creative thinking: Choosing a genre and be prepared to describe its unique characteristics. Communication: Sharing ideas about the qualities of a song or piece, and their ideas about its harmony and structure. Culture: Learning about traditional music and contributing to South Sudanese culture through the production of their own music.</p>	

4.5 Links between Music and the cross-cutting issues

Peace Education, Environmental Awareness and Sustainability and Life Skills are considered so important that they are incorporated into all subjects in all years. It is important that learners should understand these issues through different subjects, and the Arts provide many opportunities for this to happen as they often provide a context for learning, especially Environmental Awareness in the visual arts and Peace Education in the performance arts.

Peace Education

In S1 for example, learners are encouraged to share and take turns in practical activities and it hoped that by engaging in these things together, learners will develop their ability to tolerate and respect difference and diversity. Later in S3, learners explore human rights and gender equity which can often be illustrated through singing and discussed in role play. By S4, as a result of a range of experiences, learners should be able to identify examples of community music activities that could be used in different situations to promote peace and reconciliation. Another example is here from S2:



Music – Secondary 2	Unit 2: Communication
<p>Links to other subjects: PE: Developing the skills and confidence to give, and critique, public performances on of the theme of ‘reconciliation’. English: Apply complex language elements and arguments whilst working within a team. Peace Education: Be aware of the ways to promote gender equity in a musical performance context.</p>	

Life Skills

Some aspects of Life Skills are already integrated into the Music curriculum, but other aspects are described separately in Syllabus units in the box: Links to other subjects.

Music provides opportunities for learners to talk about different emotions, including those associated with music and musical performance, and the joys and of challenges of creating and observing new musical genres.

In S1 Learners should be provided with opportunities to talk about what music they like and dislike.

They should gradually build on this so that by S3 they are able to describe strategies for improving their own musical abilities and those of others. By S4, learners should be provided with opportunities to describe personal development goals for their performance and contribution to the musical arts. An example is provided here from S3:

Music - Secondary 3	Unit 5: Composition
<p>Links to other subjects: Links to other subjects: Art: Working through emotions via creativity. Social Studies: Respecting human rights and how these can be explored through song-writing. Life Skills: Discuss peer pressure and how it affects choices the choices that confront us.</p>	

Environment and Sustainability

Elements of Environment and Sustainability can link well with Music. They provide an engaging context for learning, especially when the environment is considered as a stimulus for singing and percussion work, as well as the fact that many materials in the environment can be used to create instruments. In S1, for example, identifying resources in our

surroundings can be used to influence shape and sound. In S2 natural resources can be further used to build musical instruments. Later in S3 and S4 there can be discussion, song-writing and performance relating to how to protect the biodiversity of the environment. An example is here from S4:

Music – Secondary 4	Unit 4: Composition
<p>Links to other subjects: English: Give a presentation that describes their composition responding readily to questions Social Studies: Appreciate the need to respect the views of others Environment and Sustainability: Know how best sustainable use can be made of natural resources</p>	



4.6 Key elements of teaching and learning

Learners’ musical experiences should be varied with teachers providing children with the opportunity to engage in a range of challenging, exciting and stimulating experiences which enable them to understand and manipulate music and to use them to develop an understanding of themselves within the world and to comment on their experience of it.

Our task as teachers is to create opportunities which will enable learners to interact with that world and to understand it more fully through their interaction so they may function more successfully in it. To maximise the potential of music, teachers should:

- have a clear grasp of the educational role of music and an understanding of how children learn through music.
- be personally interested in and familiar with at least one or two musical forms.
- be confident in encouraging creative work across the whole range of musical styles.
- be able to recognise and evaluate the musical quality in children’s work.

Within a rich, supportive environment teachers will draw upon a skilful mix of approaches to promote a climate of creativity and innovation, including:

- active involvement in musical activities and performances
- tasks or performance opportunities which require a creative response
- opportunities to perform or present to an audience
- partnerships with professional performers or artists and other creative adults
- raising awareness of contemporary musical culture and connecting with young people’s experiences both in collaborative and independent learning
- establishing links within the expressive arts subjects and with the wider curriculum
- opportunities to analyse, explore and reflect.



Appreciating music promotes understanding of the inherent qualities in musical works and aesthetic enjoyment.

5. Why Study Music?

If you choose to study Music... you can:

- Create harmony amongst people
- Enrich the musical culture of South Sudan
- Increase your- and others- spiritual, mental and emotional well-being
- Pursue rewarding and exciting careers which may include international travel
- Develop your leadership and social skills through teamwork
- Promote peaceful co-existence through music competitions
- Be part of globally united and unifying activities that promote harmony
- Gain confidence through your performing and technical skills
- Pursue opportunities to represent South Sudan at international events

What careers could you go into after studying Music?

- Professional singer or instrumentalist
- Recording artist
- School or University music teacher
- Teacher of musical instruments or singing
- Recording engineer
- Artist manager
- Music Publicist
- Live events producer
- Sound technician
- Music technologist
- Music theatre performer
- Music arranger
- Backing singer
- Church musician
- Choir leader



6. Resources

Whilst acknowledging that the available resources will differ by school and by circumstance, it is hoped that the following will be helpful in providing either concrete ideas or as a launchpad for imaginative, improvised resourcing. After all, musicians are in an advantageous position when it comes to improvising!

It may be possible to teach the syllabus without some of these resources, but time spent in researching and acquiring resources exponentially enriches and deepens the learning experience for learners and teachers alike. Music is above all a practical, joyful subject. The syllabus is based on the idea that practical activities will be a regular and foundational part of learning.

Some instruments, particularly percussion, may be made from local resources. There is a school orchestra in Paraguay who play on entirely recycled instruments (see YouTube) and STOMP and the Electric Junkyard Gamelan are percussion groups who do similar. This creates a helpful alignment with one of the cross-cutting issues; Environmental Awareness and Sustainability.

The following resources will be of help for creative teaching across all Secondary year groups:

- Internet – recordings, definitions and specific school resources
- Text books
- YouTube Music; especially anything filmed in South Sudan and Africa.
- Mobile phones for recording, sequencing software and mini keyboards.
- Local professional musicians and specialists

In S1, music by Emmanuel Kembe and Cardinal Gabriel Zubeir Inlako will be useful in explaining ideas around melody and harmony, as will traditional South Sudanese song and dance. BBC Education has a wealth of free resources including the excellent Ten Pieces which enhance learning about music history and performance.

Audiotool.com and Soundtrap.com are helpful in teaching the S2 and S4 Units on Music Technology and Music Production and Performance.

7. The Subject Strands

The three strands in Music are:

- Perform
- Compose
- Appraise

The framework provides children and young people with opportunities to be creative and imaginative, to experience inspiration and enjoyment and to develop skills in each of the strands. Participation enables children and young people to enjoy the energy and excitement of performing and presenting for different audiences and of being part of an audience for others.

The experiences and outcomes from each subject strand are complementary and interrelated and should be considered together when planning for learning.

The framework promotes a balance between expression and the child's need to experience and respond to music.

Perform

The units of work provide a foundation for interrelated performance activities and for listening and responding to existing performances. They present a range of activities in creating, exploring, and responding to performances and appreciating the wider musical world.

Developing performance skills will demonstrate an understanding of musical elements, music technology, interpretation and expression. Within this strand the performance activities are balanced with opportunities to listen to different musical styles, periods and cultures. Regional musical traditions and their modern developments, as a key part of the national heritage, are among those styles to be studied and performed.

Compose

The composition strand comprises opportunities to listen, critique, analyse, respond and compose. Learners are encouraged to listen with attention to a great variety of musics and gradually to become aware of how sound is crafted, organised and structured in musical composition. Ways of using sound are explored in composing, both with the voice and with a widening range of musical instruments. Techniques are learned in writing for a range of instruments in varied settings.

Appraise

Contrasting genres, styles and traditions of music are appraised. Listening with focus and attention to unfamiliar music is a key skill. Developing appraisal skills will bring a coherent awareness of musical chronology and the link between performing, composing and appraising.

Critical Appreciation of Music

The majority of musical activities involve creating and presenting and are practical and experiential.

Evaluating and appreciating are an integral part of the creative process and are linked to developing creative skills, knowledge and understanding and enhancing enjoyment.



8. Progression and Assessment

Assessment in Music should take account of all aspects of learning and achievement. This includes, not only what learners make and create, but also how they make it, what skills they acquire and what they know about the tools, techniques and materials they use. Assessment should also take account of what they know about the world of Music which places their own work in the wider cultural context and their ability to respond to the work of others and reflect upon the work they produce themselves.

Assessment and progression should build a profile of achievement across four key areas:

The learner's ability to generate ideas: complexity, research, observation, originality, perception, aspiration, creativity.

The learner's ability to make: technique, skill, control, complexity, mastery, quality, judgement, creativity.

The learner's ability to evaluate: judgement, autonomy, independence, perception, subtlety.

The learner's experiences of musical forms: breadth, contextual understanding, explanation, judgement.

“Assessment is the process of gathering and discussing information from multiple and diverse sources in order to develop a deep understanding of what students know, understand, and can do with their knowledge as a result of their educational experiences; the process culminates when assessment results are used to improve subsequent learning.”

**Assessing Student Learning: Huba and Freed
2000**

Making a personal response to music of different styles, periods and cultures, including the South Sudanese repertoire in its varied national and regional forms.



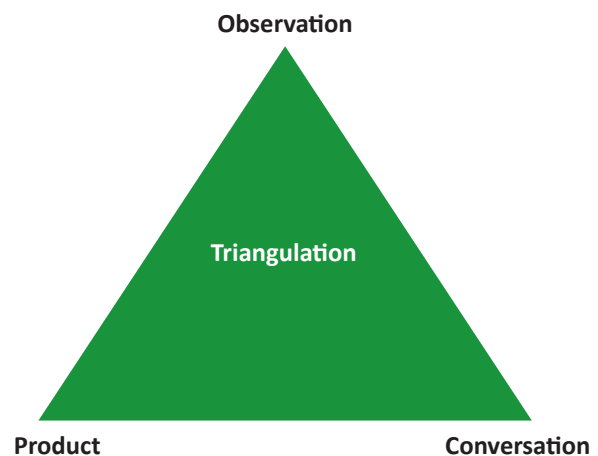
I Can South Sudan

How do we find the opportunity to make formative assessments?

School-based formative assessment is a part of the normal teaching and learning process, and so the assessment opportunities will also occur during this normal process. It is not something that needs to be added on after learning; it is an integral part of it.

These opportunities occur in three forms. These are usually called:

- **Observation** – watching students working (good for assessing skills)
- **Conversation** – asking questions and talking to students (good for assessing knowledge and understanding)
- **Product** – appraising the student’s work. This could include their writing, science report, maths calculation, presentation, map, diagram, model, drawing, painting etc. (good for more considered analysis of knowledge and understanding, but less useful for most skills)



Triangulation of assessment opportunities

In this context, a “product” is seen as something physical and permanent that the teacher can keep and look at, not something that the student says.

When all three are used, the information can be checked against the other two forms of assessment opportunity. This is often referred to as “triangulation”.

To find these opportunities, look at the ‘Learn About’ sections of the syllabus units. These describe the learning that is expected and in doing so they set out a range of opportunities for the three forms of opportunity.

Here is an example of how we could set out the Assessment Opportunities and the Assessment Criteria in a table:

Music Secondary 1		Unit 3: Compositional Devices and Structures	
Assessment Opportunity (from the Learn About section)			
Teachers should observe learners exploring musical compositions and note how successfully they are able to identify key features of style and structure.(Observation)			
Teachers should ask learners about how they could use different aspects of composition in own compositions and why these elements have been selected.(Conversation)			
Teachers should collect notations that describe own compositions and explore how effectively elements of composition reflect existing structures and styles. (Product)			
Learning Outcome		Assessment Criteria (what the teacher need to look for)	
<ul style="list-style-type: none"> • Know about structures of composition. • Explore structures of musical composition 		<p><i>The student is able to describe and explain at least two structures of composition.</i></p> <p><i>The students is able to identify features of compositional techniques In a range of musical pieces.</i></p> <p><i>The student is able to demonstrate compositional techniques in their own compositions.</i></p>	

9. Syllabus Overview

Secondary Music Syllabus Overview

There are three main strands to the subject, and all three are studied each year. The four years are planned as a broad course of study which balances the development of technical skills with active engagement in the creative process. Whenever possible, classroom work should be supported by opportunities to participate in live performances and engagements with a range of musicians in the community.

Learners should engage actively in the process of studying music. They will develop their ability to

recognise the interdependence between musical knowledge, understanding and skills. Through their studies, learners will develop as effective, independent learners with a critical and reflective approach to musicianship. Learners will be equipped with the skills to enjoy, understand, and engage with a variety of musical genres and contexts.

The study of Music will lead to entry to Music Colleges or to Music Degrees in Universities. It will lead to a wide range of employment in jobs from entertainment to arts administration, marketing and teaching.

	S1	S2	S3	S4
Perform	Develop performance skills to demonstrate an understanding of musical elements, interpretation and expression	Develop awareness of music technologies and their use in the creation and presentation of music	Develop knowledge and understanding of a variety of instruments and styles and of relevant approaches to performing	Develop and extend knowledge, understanding and skills to communicate effectively as musicians
Compose	Develop composing skills to demonstrate an understanding of musical elements, interpretation and expression	Broaden musical experience and interests to foster creativity in the way that musical composition is approached	Develop knowledge and understanding of a variety of instruments and styles and of relevant approaches to composing	Develop composing skills to demonstrate the manipulation of musical ideas and the use of musical devices and conventions
Appraise	Appraise contrasting musical genres, styles and traditions of music. Listen attentively to unfamiliar music.	Develop an understanding of musical contexts and a coherent awareness of musical chronology	Make links between the integrated activities of performing, composing and appraising.	Demonstrate an in-depth knowledge and understanding of musical elements, musical contexts and musical language.

How to use Syllabus Units

The Syllabus Units, drawn from the Syllabus and Subject Overviews, provide a more detailed description of learning.

In Music there are between 4 and 6 Syllabus Units for each year which should then be divided into a series of lessons and activities as illustrated in this diagram. Over a school year of 36 weeks, each unit should therefore provide learning for between 7 and 12 weeks.

Subject Overviews – The Arts Syllabus																							
Syllabus Unit						Syllabus Unit						Syllabus Unit						Syllabus Unit					
L		L		L		L		L		L		L		L		L		L		L		L	
A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A	A

*Each Syllabus Unit should be split into a series of lessons (L).
Each lesson should then be divided into a range of learning activities. (A).*



The teacher will need to plan an outline of learning for each Syllabus Unit over a series of weeks in order to ensure all the learning necessary is covered.

Here is an example of a Unit Breakdown:

Music: Secondary 1 Unit 1: Solo and Group Musicianship	
Week 1	Learners are introduced to the ideas behind solo and group musicianship. They consider why we perform for others.
Week 2	Learners think about musical performance and listen to contrasting performers. They recreate some musical ideas using simple performance principles.
Week 3	Learners consider character and how they can use instruments and voices to sensitively depict a range of emotions through their music. They explore different character types and introduce dialogue into their work.
Week 4	Learners consider aspects of their community's music they appreciate and enjoy. They think about the music they would like to share and celebrate and the function of music in communities.
Week 5	Learners compose short pieces for solo performance thinking about the approaches that may be different in group music-making.
Week 6	Learners build on their performance skills in order to perform for longer and with greater technical prowess. They explore practising and rehearsal skills through practical work.
Week 7	Learners refine their ideas into solo and group performances.
Week 8	The performances are presented to the community/other classes.

In order to prepare this summary of learning, the teacher needs to consider all aspects of the Syllabus Unit: The 'story' of the unit in the Learn About Section, The Learning Outcomes, Links to other subjects, Contributions to Student Competences.

The Key Inquiry questions provide a useful starting point for shaping learning and teachers should plan for these questions to be explored and answered during the course of the unit.

During a school week, there are between 3 and 4 lessons in Music lasting either 40 or 45 minutes each according to the year. The table to the right is taken from the Curriculum Framework and describes this.

Secondary School (Number of periods each week)		
	S1-2	S3-4
English	5	6
Maths	5	6
Physics	3	
Chemistry	3	
Biology	3	
History	3	
Geography	3	
RE	2	2
Citizenship	2	2
School Programmes	3	3
2 x electives (4 lessons each)	8	
3 x electives (4 lessons each)		21
Total	40	40
Time per lesson	45	45

So in S1 & 2, each week there will be 4 lessons in Music, each lasting 45 minutes. Using the Unit Breakdown for Unit 1 from S1 above then for example, learning in Week One could consist of:

Lesson One: Discuss as a whole class and then in groups, different performances seen in the community and heard through various media.

Lesson Two: In groups, learners work together to present short performances which are assessed by their peers.

Lesson Three: Learners work in pairs to further develop their performances considering how to achieve more coherent and successful outcomes.

Here is the Full S1 Unit 1. It provides the context for the Unit Breakdown above.

Music: Secondary 1		Unit 1: Solo and Group Musicianship'
Learn about		Key inquiry questions
<p>Learners should consider contrasting features of solo and group performances and composition. They should listen to a range of musical pieces that enable them to compare this aspect of musical structure.</p> <p>Learners should consider some of the following aspects of group and solo compositions: traditional songs and folk songs, cantor and congregational singing, baroque concerto grosso and solo concerto. They should consider what musical devices and skills are needed to successfully perform in a group as compared to a soloist.</p> <p>In order to illustrate their understanding of the differences between solo and group musicianship, learners should select one genre and compose a short piece of music that reflects what they have learned. Learners should effectively communicate what they have discovered through a presentation of contrasting examples of group and solo performances.</p>		<p>What are the challenges of performing in a group compared to being a soloist?</p> <p>What styles and genres of music lend themselves particular to solo and group performances?</p> <p>What key characteristics of composition are necessary to consider when composing for groups?</p> <p>What are the key contrasting features of solo and group performances?</p>
LEARNING OUTCOMES		
Knowledge and understanding	Skills	Attitudes
<p>Recognise links between musical structure and style.</p> <p>Know about different forms of music that use solo and group performers.</p> <p>Understand compositional techniques in support of group and solo performances.</p>	<p>Develop performing skills individually and in groups.</p> <p>Communicate musically with fluency.</p> <p>Demonstrate control of the resources used to perform musically.</p> <p>Analyse musical style and structure.</p>	<p>Enjoy performing in a group and as a soloist.</p> <p>Enjoy listening to others make music.</p> <p>Appreciate the value of music in South Sudan.</p>
<p>Contribution to the competencies:</p> <p>Critical and Creative thinking: Exploring musical structure and style</p> <p>Communication: Using music to communicate ideas about culture and heritage coherently.</p> <p>Co-operation: Working with others towards compelling performances of music</p> <p>Culture: Appreciating the role that artistic works have in promoting and preserving culture and heritage</p>		
<p>Links to other subjects:</p> <p>English: Understand extended speech of some degree of complexity</p> <p>Cross-cutting issue: Peace Education: Be aware of the theory of peace and conflict resolution and the value of working in teams.</p>		



Further examples of Unit Breakdowns are at the end of this section.

Lesson Formats

It is recommended that each lesson in Music includes an activity or discussion in order for learners to critically appreciate a variety of musical forms. This is an important aspect of the way that Music contributes to the overall aims of the curriculum. This could be done in a number of ways:

Questions and answers at the beginning and/or end of the lesson about a particular aspect of the music explored in the lesson;

Frequent references and questions about the quality of a particular piece as the lesson progresses.

Critical Appreciation as the focus for a lesson – perhaps by studying and comparing a variety of musical forms or a range of music in one area.

Each lesson should involve a degree of the following elements of development in order to enhance progression and promote the value of student competences:

- Investigate- find out about how and why musical works were written
- Design- develop their own ideas and try them out
- Create- produce their own music
- Evaluate- think critically about the effectiveness of their work

Progression comes from the increasingly complex context to which the process is applied within each aspect of a musical education.

As described in the table at the top of this section, each music lesson should incorporate a variety of activities. These will vary according to the content and focus of the lesson but should include:

A variety of activities to develop an appreciation of Music;

A mix of individual, paired, group and whole class work as appropriate;

A variety of opportunities to create new / own musical forms;

A variety of opportunities to explore and compare existing music from local, regional, national and international artists that vary in significance and dates of composition.

A variety of activities that link Music into other areas of the curriculum as described in the Study Unit.

Syllabus Units across a year

It is recommended that some of the Syllabus Units are split and spread across a year in order to provide a balanced experience of Music.

In Secondary 1 for example, Compositional Devices and Musical Structures (Unit 3) could be split into 6 sections in order for them to provide a shorter introduction to each of the other units.

It is up to the teacher to decide how the Syllabus should be organised. They should take account of school facilities, numbers of learners in year groups and other significant contributing factors to the school year including national and community events.

The tables below list the Units in each year group. Links to cross cutting Issues are included as these form a feature of learning in all subjects.



Secondary 1		
Unit	Title	Links
1	Solo and Group musicianship	Peace Education; Life Skills
2	Amateur and professional musicianship	Peace Education; Life Skills
3	Compositional devices and Musical structures	Peace Education
4	Dynamic and rhythmical contrasts	Peace Education; Life Skills
5	Melody, sonority and harmony	Peace Education
6	Contrasts	

Secondary 2		
Unit	Title	Links
1	Traditional song and dance	Peace Education
2	Creating an event	Peace Education
3	Creating characters	Peace Education
4	My pictures	Peace Education
5	Traditional crafts and techniques	

Secondary 3		
Unit	Title	Links
1	Musical Genres	Peace Studies
2	In-depth genre study	Peace Studies
3	Appraising unfamiliar music	Life Skills
4	Performance	Peace Studies
5	Composition	Peace Studies

Secondary 4		
Unit	Title	Links
1	Musical Elements	Life Skills, Peace Studies
2	Musical Elements: an in-depth study	Life Skills, Peace Studies
3	Improvisation	Life Skills
4	Composition	Peace Skills, The Environment and Sustainability
5	Music Production and Performance	Life Skills



Further Examples of Unit Breakdowns:

Music: Secondary 2 Unit 1: Composition	
Week 1	Learners are introduced to a range of composers and encouraged to consider the compositional and stylistic choices made.
Week 2	Learners consider aspects of tonality and harmony, and how they might use it to create their own musical moods.
Week 3	Learners reflect upon the skills needed to develop their ideas, motifs and musical materials.
Week 4	Aspects of their surroundings/environment are selected for them to create new short pieces for solo instruments.
Week 5	Learners practice composing for single and multiple voices considering word setting and texture.
Week 6	Learners investigate texture, sonority and colour and write pieces that demonstrate their learning.
Week 7	Learners examine unconventional notation in order to create more experimental and expressive compositions.
Week 8	Learners are given the opportunity to talk about the choices they have made in the music they have produced so far. They are asked to select a composition they are particularly pleased with.
Week 9	A concert of the learners' work is arranged so that their friends and teacher can comment on successes achieved as well as giving ideas for further refinement.

Music: Secondary 2 Unit 2: Communication	
Week 1	Learners work in small groups to investigate and research live performance skills
Week 2	Learners refine their techniques for solo and group performance and how to introduce them.
Week 3	Learners explore a range of techniques to refine their capacity to learn new music and perform it well.
Week 4	Learners build on this knowledge of by exploring ways of improving their practice techniques.
Week 5	Learners should research and understand the attitudes and techniques of well-known professional performers.
Week 6	Learners are encouraged to use appropriate vocabulary when listening to work. The list of words that might be used is added to over a number of weeks as new terms are introduced.
Week 7	Learners listen to and discuss one another's performances and compare their own work to the other ideas developed and performed.
Week 8	Learners select one of the pieces they have performed. They work in small groups to refine and develop the initial ideas into a piece that can be performed at the following week's concert.
Week 9	Learners select one of the pieces they have developed. They perform it in front of a group of friends, staff and parents.

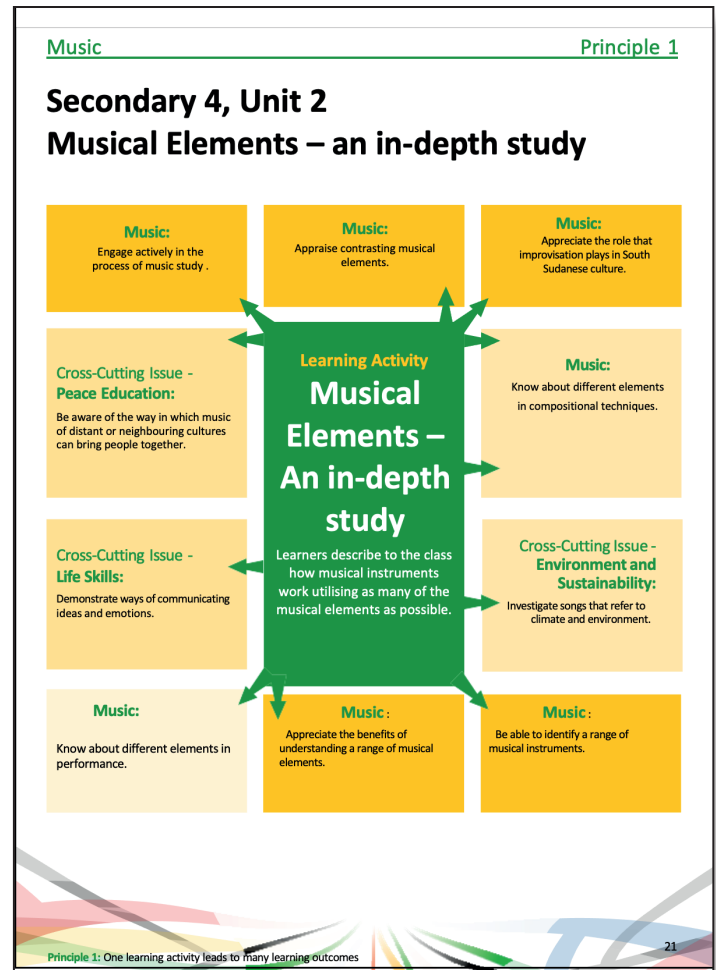
Teacher Guide for Music - Planning Principles

Principle One

One learning activity leads to many learning outcomes

The examples in this section for Principle 1 illustrate the fact that one learning activity can be designed in such a way that it can lead to many learning outcomes within and beyond the subject that they are designed for. So an activity designed to help learners achieve one key Music learning outcome, will also provide opportunities for learners to make progress towards many other learning outcomes in The Arts as well as other related subjects according to the context of the activity.

In the example here, we can see a Music activity that is designed to stimulate learners and to develop analytical skills. But because the activity is 'rich' in context and uses a sufficient variety of experiences, the activity can lead to valuable learning in Art and Social Studies. The activity also makes a valuable contribution to the development of the competencies of Communication and Creative thinking.



Teacher Guide for Music - Planning Principles

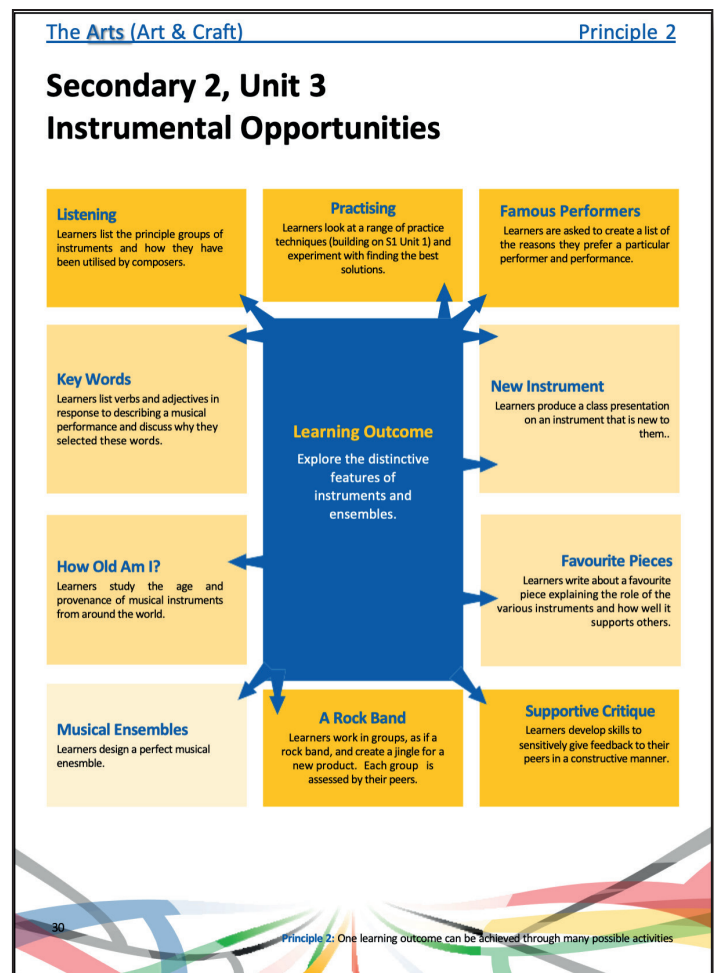
Principle Two

Learning outcomes need more than one learning activity

Principle Two reminds us that it is not usually sufficient for learners to explore learning around a single learning outcome only once. In order for learners to develop a deep understanding of a particular aspect of learning and therefore be able to apply this learning in a range of situations, they need a variety of activities to ensure that this deep learning takes places.

Principle two requires that teachers think creatively about how a particular learning outcome can be explored. Many examples and ideas are provided in the Syllabus units itself, but there are opportunities for further activities to be developed, particularly if these can be linked to other areas of learning in the curriculum.

In this example, learning about the use of different groups of instruments is developed through a range of activities. This varies from listening to practising and to performing.

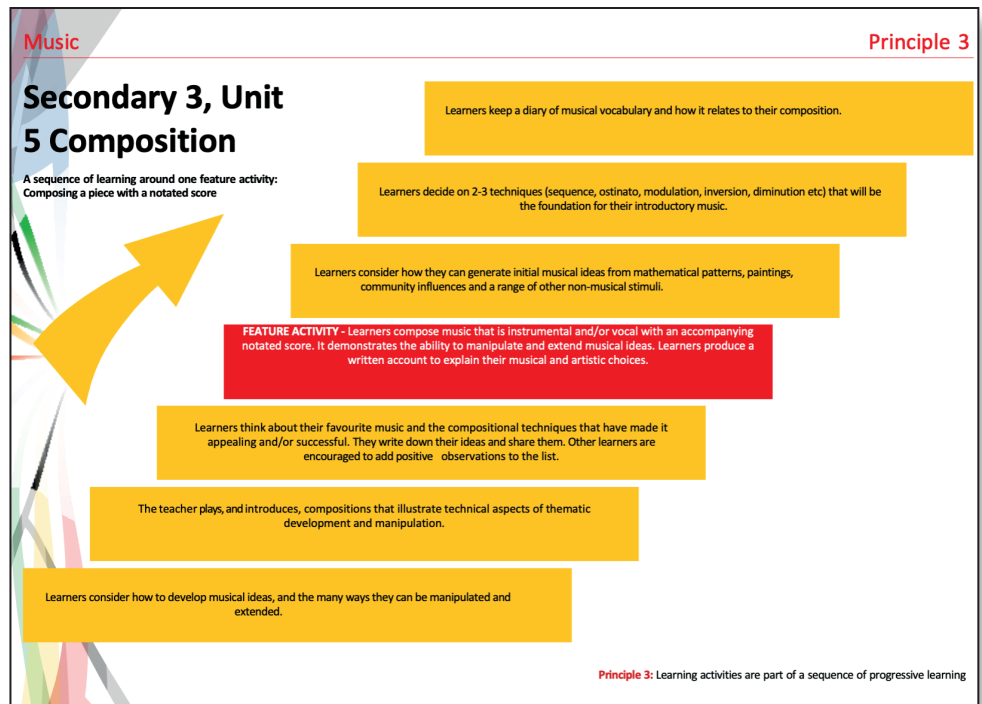


Teacher Guide for Music - Planning Principles

Principle Three

Learning activities are part of a sequence of progressive learning

It is important to remember that learning is never in isolation. It continually builds on prior knowledge and makes progress towards higher levels of thinking, deeper understandings and richer banks of knowledge. Attitudes are developed as these sequences move forward and so we have learners reaching towards the intended aims of the curriculum. The Unit Breakdowns explored previously in this Guide, provide a description of progress through a unit to some extent, but steps in learning are usually smaller and more particular than a large step forward at the end of each lesson. Formative assessment strategies (discussed in more detail in the related Assessment Guide) should ensure that learning is monitored and supported at frequent intervals throughout a lesson as well as throughout a unit to ensure that misconceptions and uncertainties are corrected at timely intervals.



This example for P8 illustrates how a feature activity to design a poster can encourage progress in learning to that point. The feature activity can also inspire further learning that builds on the success of the related learning outcome to that point.

Secondary 1, Unit 2

Amateur and Professional Musicianship



Secondary 4, Unit 2

Musical Elements – an in-depth study



Secondary 3, Unit 3

Appraising Unfamiliar Music



Secondary 2, Unit 6

Reflect, Evaluate and Improve



Secondary 2, Unit 3

Instrumental Opportunities



Secondary 3, Unit 1

Musical Genres



Secondary 4, Unit 4

Composition



Secondary 1, Unit 4

Dynamic and Rhythmical Contrasts



Secondary 1, Unit 5 Melody, Sonority and Harmony

A sequence of learning around one
feature activity:
Understanding traditional music

Learners watch scenes from films without the accompanying music.

Learners suggest what qualities the accompanying melodies should have to convey the emotion portrayed on screen.

Learners consider how sonority and melodic contrasts relate to musical structures.

Learners compose short vocal pieces which illustrate the potential of melodies to quickly change mood.

FEATURE ACTIVITY - Learners talk about music from their own communities in particular relating their traditional music to what they have learned about melody, sonority and harmony.

Learners evaluate different types of harmonic languages from varied international traditions.

Learners listen to music that illustrates the interrelationships between sonority, melody, timbre and harmony.

Learners explore the ways that a melody is presented and how it might change character or colour throughout a piece.

Secondary 2, Unit 2 Communication

A sequence of learning around one feature activity:
Performing with expression and communication.

Learners discuss well-known performers and the qualities they convey in their performances. They then relate their findings to their own their performances focussing on balancing imitation with authenticity.

Learners are given the opportunity to act as examiners creating a system to assess musical performances. Learners decide how much relative weight to give to matters such as accuracy, expression, and technical prowess.

Learners perform one another's compositions with a focus on accuracy.

FEATURE ACTIVITY - Learners give performances that are focussed on expression and communication having discussed performance skills. Learners consider imagination, self-confidence, preparation, technical prowess, and composure.

Learners research the history of the audience; how has music been part of communities and what the future might hold.

Learners consider how they can best prepare for a public performance collating ideas and experimenting with different techniques and styles of music.

Learners share pieces that they know well and can perform to the class. They receive and give feedback in a supportive environment.

Secondary 3, Unit 5

Composition

A sequence of learning around one feature activity:
Composing a piece with a notated score

Learners keep a diary of musical vocabulary and how it relates to their compositional processes.

Learners study sequence, ostinato, modulation and melodic inversion and incorporate into compositional exercises.

Learners consider how they can generate initial musical ideas from mathematical patterns, paintings, community influences and a range of other non-musical stimuli.

FEATURE ACTIVITY - Learners compose music that is instrumental and/or vocal with an accompanying notated score. It demonstrates the ability to manipulate and extend musical ideas. Learners produce a written account to explain their musical and artistic choices.

Learners think about their favourite music and the compositional techniques that have made it appealing and/or successful. They write down their ideas and share them. Other learners are encouraged to add positive observations to the list.

The teacher plays, and introduces, compositions that illustrate technical aspects of thematic development and manipulation.

Learners consider how to develop musical ideas, and the many ways they can be manipulated and extended.

Secondary 4, Unit 3

Improvisation

A sequence of learning around one feature activity:
Improvising above a recorded bass line.

Learners work towards performing a piece, based on a painting or other visual stimulus, which contains improvised sections.

Learners focus on techniques (such as sequence, ostinato, inversion, melodic diminution) that will be the foundation for a longer improvisation piece.

Learners deepen their study of the history of improvisation, in particular the music of the Baroque period, the role of harpsichordist and jazz artists such as Duke Ellington and Miles Davies.

FEATURE ACTIVITY - Learners improvise - and keep time - with a recorded jazz bass line, using either a standard diatonic scale or the modal scale. They should have an awareness of any changes in the feel of the bass line.

Learners consider their favourite music and the sections that feel as if they are most like improvised music. Learners experiment to create similar effects and are introduced to modal scales.

Learners experiment with rhythmic and melodic changes to small cells and melodic motifs.

Learners research the history of improvisation in a South Sudanese and wider international context.

Primary Subject Overview for The Arts

	P1	P2	P3	P4
Participation in the Visual Arts & Craft	<p>Make patterns, pictures and designs from a range of materials they have selected for themselves (paint, crayon, collage, found materials etc.) and be able to talk about their work</p> <p>Make models from found materials</p>	<p>Express their own ideas through drawings, paintings and designs taking account of colour, texture and form.</p> <p>Know about and make use of some tradition craft techniques in their own work</p>	<p>Select and use appropriate materials and tools for their own designs, pictures, using colour and texture imaginatively.</p> <p>Develop their skills in a range of traditional crafts</p>	<p>Begin to form their own compositions in a range of forms and using a variety of materials,</p> <p>Produce simple artifacts of their own designs, based on traditional crafts</p>
Participation in Music and Dance	<p>Sing songs and make music with some expression and control. Accompany singing with simple percussion instruments</p>	<p>Learn some traditional songs and the dances that go with them. Accompany singing and dancing with percussion and tune--percussion instruments.</p>	<p>Sing traditional songs and some from other cultures with accompaniment. Create short rhythmic/melodic phrases in response to pictorial, musical or literary ideas presented by the teacher.</p>	<p>Begin to accompany singing and dancing with simple tuned instruments, Represent sounds with symbols and recognize how musical elements can be used to create different moods and effects.</p>
Participation in Drama	<p>Engage in role--play in formal and informal situations. Express their own ideas and act out parts of familiar stories</p>	<p>Create events and characters through dialogue, movement and gesture, individually and with others</p>	<p>Use drama to explore stories and issues. Play the role of various characters from fiction and real life. Use tradition oral traditions to support their work.</p>	<p>Explore self--expression through creative movements. Use body for verbal and non-verbal communication</p>
Critical Appreciation of the Arts	<p>Express preferences about their own work and art, music or drama they have seen and experienced (including recorded or on film).</p>	<p>Make suggestions for the improvement of their own and others' work.</p>	<p>Compare and contrast different artistic works and performances and productions.</p>	<p>Enjoy and discuss artistic performances and productions from their own and other cultures, referring to different features</p>

Primary Subject Overview for The Arts

	P5	P6	P7	P8
Participation in the Visual Arts & Craft	<p>Refine their skills by experimenting with a wide range of materials and techniques to express their ideas in two and three dimensions. Produce designs for a specific purpose (eg posters and leaflets etc)</p> <p>Use features and techniques appropriate to traditional arts and crafts to make objects of their own design.</p>	<p>Refine techniques for drawing and painting from real life and imagination, incorporating traditional approaches.</p> <p>Use texture, form, line and colour in two and three dimensions to express ideas and create effects.</p> <p>Design and make their own products based on traditional techniques and designs to meet specific needs.</p>	<p>Combine different techniques and approaches to express their own ideas and create their own work.</p> <p>Use techniques associated with graphic design, and understand how to achieve visual impact (eg in such as logos, badges and emblems) using this in their own work.</p> <p>Combine traditional craft approaches with new techniques to develop and make new products.</p>	<p>Refine their ability to use design features in creating a range of 2 and 3-D products.</p> <p>Design, make and modify a range of products in the light of their appropriateness for use.</p>
Participation in Music and Dance	<p>Sing in tune with expression, and perform simple accompaniments that use a limited range of tones.</p>	<p>Compose their own instrumental and vocal music, using improvisation and written notation where appropriate. Perform their own and others' compositions in ways that reflect their meaning and intentions.</p>	<p>Perform in concert with others, taking account of the overall effect of individual performances.</p>	<p>Perform, describe and compare different kinds of music using appropriate musical vocabulary</p>
Participation in Drama	<p>Improvise, using voice and body to express feelings verbally and non-verbally. understanding how dramatic narratives are constructed and adapt this to their own work</p>	<p>Improvise, explore techniques and develop roles in specific situations (eg interpersonal relationships)</p>	<p>Develop scenarios and actions for simple plays involving more than one character, writing scripts where appropriate.</p>	<p>Write scripts for simple plays taking account of dramatic conventions and forms.</p>
Critical Appreciation of the Arts	<p>Appreciate the similarities and differences between artistic works and performances from their own and other cultures</p>	<p>Discuss a range of artistic works and performances, summing up similarities and making generalisations about their features.</p>	<p>Use specialised artistic knowledge and terms to explain the quality of a range of artistic performances and productions</p>	<p>Explain differences between artistic performances and productions from their own and other cultures, referring to specific features.</p>



