

## Year 2, Unit 5 Overview

### How Does Music Make Us Happy?

#### Music that Makes You Dance

## 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 5 Social Theme

In this unit, we ask ‘**How Does Music Make Us Happy?**’ as an entry point for the broad Social Theme of ‘**Music Is a Friend, Guide and Support**’. This is relevant to learning topics such as identity, motivation, sports, courage, comfort, feelings, psychology, values, loneliness, friendship 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:

- How music can play a significant part in helping us get through our daily life, in improving our quality of life and in being a part of – even shaping – our way of life.
- Music’s psychological impact, which is increasingly recognised, including in scientific research.
- How listening to music might accompany every step of someone’s working day.

- How (on a larger timescale) music punctuates the important parts of many people's lives. Every step of the way, music is there.
- How musical artists are often role models and influencers who are admired and followed, or considered as moral guides.
- How songs that are a part of our identity and history are often very consoling and reassuring in times of need. Some songs are even credited with saving lives or inspiring major turning points in a listener's life. For musicians themselves, music is even more intimately linked to their own path.
- How there are many ways we can consider how music accompanies and affects our own personal journeys. This can be a fruitful topic of conversation – inside or outside the classroom!

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

The descriptions above – on music as a friend, guide, support and companion throughout our daily lives – 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, and much of the text describing the other Social Themes is very relevant to the Social Theme in Unit 5.

## **Unit 5 Musical Spotlight**

In this unit, the Musical Spotlight is **'Music that Makes You Dance'**. You will be learning about all the Foundational Elements of Music with a focus on **music we can dance with**, while working implicitly with all the other elements of music as you go through the steps of the unit. The children should be encouraged to move to the music and songs they are listening to, singing and performing with.

Historically, music and dance come from the same place: in early communities, both disciplines formed an integrated whole in the form of human ceremonies and storytelling. Over time, they have become recognised art forms and activities in their own right, but they are still intimately linked.

When a musician sings or plays an instrument, they are already using their body; movement is an essential part of making music. We are particularly attuned to the pulse (or beat) of a piece of music and we often feel naturally inclined to move in time with it, eg by tapping our feet, clicking our fingers, bobbing our heads or responding with whole-body movement. Naturally, out of this comes dance.

## **Connections Between the Musical Spotlight and the Social Theme**

While the pulse keeps time, rhythms divide up that time in many possible ways, and it is this interplay between rhythm and pulse that is most fundamental in defining the nature of the dance. For example, the long and short steps in ballroom Tango are perfectly coordinated with the rhythmic divisions of the music. Similarly, whether it is Reggae, Heavy Metal, Hip Hop, Disco or any other musical style associated with movement, the physical reaction to and interaction with the music is largely dictated by the pulse and rhythms involved.

There are some styles less associated with actual dancing, despite movement still playing a part. Western Classical music is one example. Also, depending on our exposure to music and our personal preference, not all types of music make people feel like dancing. It could be because we feel we do not like the musical style or the song itself, or it could be because it is a style we feel foreign to and are uncertain about how we should dance to it.

Often, we feel like dancing when music makes us feel happy, and this links with the Social Theme of this unit. What music makes you happy? Does it also make you want to dance? Why? Alternatively, you can ask these questions the other way round: what music makes you want to dance? Does it also make you feel happy? Why?

### **Further Exploration**

Over the course of this unit, these and other questions would be good to explore regularly with your class. As the learning builds, you could start to probe deeper into the inquiry, seeing whether the class can pinpoint which particular aspects of elements of the music make the crucial difference in making them want to dance or feel happy.

It is also a great topic for exchanging thoughts on how we are all different. Everyone will have different opinions on the types of music that they like to dance to, or the songs that make them happy. Maybe you could build a class playlist based on each class member's favourite type of 'happy' and 'dance' music to play for class parties, or at times when everyone needs a 'pick-me-up' or simply to get up and move!

## **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:** 97 bpm (beats per minute = tempo)

**Time signature:** 2/4 (two crotchet beats in every bar)

**Key signature:** G major

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

**Melodic patterns using:** G and D

## 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:** 2/4 (two crotchet beats in every bar)

**Key signature:** G major

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

## Activity 2: Listening

### Listen and Respond

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

- Step 1:** I Wanna Play In A Band by Joanna Mangona and Pete Readman
- Step 2:** Flying Theme From E.T. The Extra-Terrestrial by John Williams
- Step 3:** Music Is All Around by Joanna Mangona and Pete Readman
- Step 4:** Moon River by Henry Mancini
- Step 5:** Saying Sorry by Joanna Mangona

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 5 Songs to Be Learnt:

- **Song 1** – I Wanna Play In A Band by Joanna Mangona and Pete Readman
- **Song 2** – Music Is All Around by Joanna Mangona and Pete Readman
- **Song 3** – Saying Sorry by Joanna Mangona



## 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** – I Wanna Play In A Band by Joanna Mangona and Pete Readman
- **Step 3** – Music Is All Around 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>I Wanna Play In A Band</b> (Glockenspiel)<br>4/4, F major, 116 bpm | F, C, D (Semibreves, crotchets, quavers)         | F, C, D (Semibreves, crotchets, quavers) |
| (Recorder)  | G, A, B $\flat$ , C (Minims, crotchets, quavers) | G, A, B $\flat$ , C (Minims, crotchets)  |
| <b>Music Is All Around</b> (Glockenspiel) 4/4,<br>G major, 112 bpm    | G, A, D, E (Crotchets, quavers)                  | G, A, E (Crotchets)                      |
| (Recorder)  | G, A, E (Crotchets, quavers)                     | G, A, E (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 is one song in this unit to improvise and compose with, plus an additional opportunity in the *Improvise Together* app ([this colour denotes deeper learning](#)):**

| Songs   | Improvising | Composing |               |
|---|-------------|-----------|---------------|
|   | 3 notes     | 3 notes   | 5 notes       |
| <b>I Wanna Play In A Band</b> 4/4, F major, 116 bpm | F, G, A     | F, G, A   | F, G, A, C, D |

### 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 is one composition option in this unit:**

### 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.

## 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><br>Understanding Music<br><br><b>Option 2</b><br>Improvise Together                                       | I Wanna Play In A Band                       | I Wanna Play In A Band        | Play instrumental parts                                     | N/A  | Perform and share what has taken place in the lesson                           |
| 2    | <b>Option 1</b><br>Understanding Music<br><br><b>Option 2</b><br>Improvise Together                                       | Flying Theme From E.T. The Extra-Terrestrial | I Wanna Play In A Band        | N/A   | <b>Options:</b><br>- Improvise Together<br>- Improvise with the Song | Perform and share what has taken place in the lesson                           |
| 3    | <b>Option 1</b><br>Understanding Music<br><br><b>Option 2</b><br>Improvise Together                                       | Music Is All Around                          | Music Is All Around           | Play instrumental parts                                     | N/A  | Perform and share what has taken place in the lesson                           |
| 4    | <b>Option 1</b><br>Understanding Music<br><br><b>Option 2</b><br>Improvise Together                                       | Moon River                                   | Music Is All Around           | N/A   | N/A  | Perform and share what has taken place in the lesson                           |
| 5    | <b>Option 1</b><br>Understanding Music<br><br><b>Option 2</b><br>Improvise Together                                       | Saying Sorry                                 | Saying Sorry                  | N/A   | N/A  | Perform and share what has taken place in the lesson                           |
| 6    | <b>Option 1</b><br>Understanding Music<br><br><b>Option 2</b><br>Improvise Together<br><br><b>Option 3</b><br>Theory Quiz | Flying Theme From E.T. The Extra-Terrestrial | 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 |