**Foundation Subject Planning document**

| Poetry Year 3 (sessions 1,2,3)  Environment Year 3 (sessions 4,5,6) | | | | | | |
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|  | Session 1  Playground song | Session 2  Sounds | Session 3  Bug Chant | Session 4  My Place | Session 5  Under The Bridge | Session 6  Our Place |
| Learning Objective: | To enhance and extend the performance of a poem using vocal patterns | To explore contrasting moods and effects as part of a performance | To combine two rhythmic patterns using body percussion and percussion instruments as part of a performance piece | To accompany a song with a melodic ostinato | To develop an understanding of ternary form | To combine chants and sound pictures in a class performance in rondo structure |
| Concept focus : | Performance | Performance | Performance | Composition | Composition | Composition |
| Task ideas including differentiation: | Listen to, then read the poem *Playground song* expressively and rhythmically with the children. Talk about the movements and the sounds suggested by the poem.  Ask them to suggest movements for ‘fast and slow’, ‘high to low’, ‘to and fro’ and ‘watch me go!’ Read the poem again, pausing after each pair of lines to add the movements the children have suggested.  Draw attention to the musical contrasts in each word pattern and how they relate to the poem:  – roundabout (interlude 1): tempo changing from fast to slow;  – slide (interlude 2): pitch changing from high to low;  – swing (interlude 3): dynamics changing from quiet to loud.  In three groups, experiment with one interlude each,  Perform the poem as a class: all say the poem, pausing after each pair of lines for the groups to perform their interludes, | Watch the performance of the poem, *Sounds*, and briefly discuss its theme, focussing on the contrasting sounds that it features.  Chant the verses one by one to learn them. Lightly accent the steady beat: The **ti**niest **sound** in the **world** must **be**...  Together, practise the silent action, which marks a gap of four beats after each verse.  When secure, chant the whole poem together, marking the four-beat gaps with the silent actions.  Next create sounds for the 4 parts - what sounds work for each part.  Divide the class into five groups: one group chants the poem; the other four groups perform the four different sounds improvised and refined in activity 2.  Rehearse a performance, checking that all the words are clearly heard. Rehearse in rotation so that all the children get a chance to chant the poem and play the sounds. | Listen to *Bug chant* and notice the regular rhythm pattern.  Try chanting the poem together, patting the steady beat on your knees.  Learn the words, then perform the poem as a call and response in two groups to the backing audio:  – group 1 call: Red bugs, bed bugs,  – group 2 respond: Find them on your head bugs …  Perform the poem as a call and response again. This time the groups repeat each line’s word rhythm on body percussion:  Sing the lyrics and then respond witht he body percussion– group 1 tap knees: \* \* \* \*  – group 2 tap fists: \* \* \* \* \* \*  Look at the slide and identify the two different rhythm patterns. Substitute two contrasting percussion sets, e.g. wood for tapping knees and skins (e.g. tambour) for fist taps. Allocate the instruments to the two groups and rehearse the parts by joining in with the instrumental repeats. | Start on Activity 2  Ask children to identify the main features of their local area, e.g. surrounded by fields, tall blocks of flats, local shops, church.  Listen to *My place*, showing the Verse lyric display, all joining in with the chorus as it becomes familiar. Discuss the main features of the local environment described in each verse.  Divide the class in two to learn to sing the chorus, showing the Line display of the lyrics, then the verses in two parts with the corresponding teaching tracks.  Practise singing the song all the way through in two parts, then perform it with the backing track.  Use the movie and teaching track to help a small group learn an ostinato accompaniment to the chorus of *My place*, using tuned percussion (notes D G A).  Put together with the backing track. | Listen to *Under the bridge*. Ask how the voice and instrument sounds reflect the lyrics of each verse, e.g.  – gentle sounds ‘under’ and ‘down at the bridge’ contrast with rhythmic, louder sounds in ‘near by’ and ‘over the bridge’;  – louder voice in the ‘near by’ and ‘over the bridge’ verses; instruments play rhythmically to describe the transport sounds.  Explore ways of using your voices expressively to sing the song, e.g.:  **verses 1 and 5** – smooth, medium volume;  **verse 3** – quiet and breathy;  **verses 2 and 4** – strong with accented consonants.  Listen to the backing track and notice how the note C is used as a drone throughout, either playing sustained, longer notes in the gentle verses, or quicker repeating notes in verses 2 and 4.  Discuss the way the musical ideas from the lesson have been combined in a ternary structure for a performance:  – A: sing *Under the bridge* with drone accompaniment and added bridge compositions on instruments in each verse;  – B: a conductor leads an improvised instrumental performance of the bridge compositions from activity 2 by pointing to the pictorial score in an order of their own choice for as long as they wish;  – A: repeat the song performance as before. | Listen to *Our place*, a chanted variation on the song *My place*. As you listen, all tap knees gently in time with the beat. Discuss the ABA ternary structure – the chorus is the A section; the verse is the B section; A is repeated.  Look at the image and explain that you are going to compose a verse about your local area to chant in the B section. Ask children to identify key geographical features, buildings and amenities of the local area and make a list.  As a class, take ideas from your features list to create four lines of lyrics. Make a note of the new verse on the B section of the display. Decide on the rhythm for each phrase. Listen again to the example in the **P** (Performance) track, if it helps.  Practise chanting your new ABA version of *Our place* with the **B** track.  Think about:  – sounds that are near and sounds that are further away;  – whether they are long or short; high or low; loud or quiet;  – how they might be represented creatively in music.  Divide into small groups, giving each group the task of creating one soundbite – using voices, body percussion or instruments – which describes one of the features from your list.  When all groups have created their soundbite, decide how to combine these to create a class soundscape for your local environment, and practise performing them.  Ask children to identify key geographical features, buildings and amenities of the local area and make a list.  As a class, take ideas from your features list to create four lines of lyrics. Make a note of the new verse on the B section of the display. Decide on the rhythm for each phrase. Listen again to the example in the **P** (Performance) track, if it helps.  Practise chanting your new ABA version of *Our place* with the **B** track.  Look at the image and discuss the way the musical ideas from the lesson have been combined in a rondo structure for them to perform:  – **A** Our place chorus;  – **B** Class composed verse;  – **A** Our place chorus;  – **C** Our place soundscape;  – **A** Our place chorus.  Practise a complete performance of *Our place rondo*. Perform the piece unaccompanied or with the backing audio. |
| Outcomes : | **Class book**  **-Vocaroo recording** | **Class book- pictures of the 4 sounds with photos/recordings of how the children represented them.** | **Class book- video on ipads- put onto youtube .** | **Class book- video on ipad** | **Class book**  **-Vocaroo recording** | **Class book- video on ipad** |
| Resources : | * Music Express | * Music Express | * Music Express   Two contrasting sets of untuned percussion, eg  - wood: claves, castanets - skins: tambours, drums | * Music Express * Tuned percussion instruments DGA | * Music Express   •Drone instruments – note C  •A selection of tuned and untuned instruments | * Music Express * Tuned percussion instruments DGA   •Drone instruments – note C  •A selection of tuned and untuned instruments |
| Vocabulary: | •Texture  •Tempo  • Pitch  • Dynamics  • Interlude  •Coda  •Rhythm | Beat  •Dynamics  • Duration | Rhythm  •Call and response  • Coda | Timbre  Ostinato | * Pitch   • Drone  •Tempo  • Dynamics  • Expression  •Ternary | Ternary  • Rondo  • Chorus •Verse •Rhythm  • Phrase •Soundscape |