

Unit Description	Unit Objectives
<p>In this unit, students make and respond to music that demonstrates innovative use of music elements and concepts, and learn about how these ideas are used to communicate new meanings. They study the ways in which music traditions have been challenged, further developed or reconceptualised to represent, reflect and even shape cultural, societal and technological change. Such innovations in musical language and expression have often been prompted by the ways in which music reflects and comments on culture and society. Students examine how music elements and concepts have been used, manipulated and adapted in the promotion of these new ideas and representations, and the main philosophical ideas that have promoted these changes. The musical styles and genres that reflect innovations extend from Western art music through to jazz, contemporary, and emerging styles promoted by technological developments.</p>	<ol style="list-style-type: none"> 1. demonstrate technical skills in performance of music 2. explain the use of music elements and concepts to communicate meaning 3. use music elements and concepts in composition 4. analyse music to examine and consider the constituent parts and relationship between music elements, concepts and stylistic characteristics 5. apply compositional devices in composition 6. apply literacy skills to communicate music ideas 7. interpret music elements and concepts in performance 8. evaluate music to justify a viewpoint relating to innovation 9. realise music ideas in performance 10. resolve music ideas in composition.

Assessment Plan:				
Task	%	Objectives to be assessed	Conditions	Date
<p>Summative assessment 1: Performance (IA1)</p>	<p>20%</p>	<ol style="list-style-type: none"> 1. demonstrate technical skills in performance of music 2. explain the use of music elements and concepts to communicate meaning 6. apply literacy skills to communicate music ideas 7. interpret music elements and concepts in performance 9. realise music ideas in performance 	<ul style="list-style-type: none"> • Mode/length: performance approximately 2-3 minutes. Performance statement: Written 200-400 words, or filmed oral or audio explanation, 1–2 minutes explaining the use of music elements and concepts to communicate meaning through the performance choices made. <ul style="list-style-type: none"> ▪ The performance component must be audio-visually recorded. ▪ The performance may be a solo or ensemble performance (if the performance is in an ensemble, the student’s part must be independent and aurally identifiable, i.e. one person per part). ▪ Where students choose to accompany themselves, both music roles will be assessed as a unified performance. 	<p>Week 6, Term 1. 2020</p>

			<ul style="list-style-type: none"> ▪ Repertoire must be different from that performed in the senior Music Extension course, if applicable. <p>Individual/Group: the performance may be a solo or ensemble performance (if the performance is in an ensemble, the student’s part must be independent and aurally identifiable, i.e. one person per part)</p> <p>• Submission .pdf, .mov, .mp4, .pptx or .avi for dynamic files.</p>	
Summative assessment 2: Composition (IA2)	20%	<p>2. explain the use of music elements and concepts to communicate meaning</p> <p>3. use music elements and concepts in composition</p> <p>4. analyse music to examine and consider the constituent parts and relationship between music elements, concepts and stylistic characteristics</p> <p>5. apply compositional devices in composition</p> <p>6. apply literacy skills to communicate music ideas</p> <p>8. evaluate music to justify a viewpoint relating to innovation</p> <p>10. resolve music ideas in composition.</p>	<p>Composition: The composition must be of at least one minute duration to ensure compositional devices can be seen.</p> <p>Statement of compositional intent: Written 200–400 words, or filmed oral or audio explanation, 1–2 minutes explaining the use of music elements and compositional devices in shaping the purpose and execution of the composition.</p> <p>Individual: Students must present their compositions as a sound recording, or a score (traditional, graphic or contemporary) or both. Compositions that are arrangements of existing music require substantial reworking of music elements and must be well removed, but derived, from the original composition.</p> <p>Submission:</p> <ul style="list-style-type: none"> • Composition — .pdf of scored compositions, .mov, .mp3, .mp4, .pptx or .avi for dynamic files. • Statement of compositional intent — .pdf, .mov, .mp3, .mp4, .pptx or .avi for dynamic files. 	Week 2, Term 2

Monitoring and Reviewing:

Strategies for Monitoring Student Progress	Date	Planned Reviews at Key Intervals	Date
<ul style="list-style-type: none"> • Provision of task sheet including learning goals, time-line and marking rubric. • Provision of exemplar for students to compare their work against. • Provision of <i>Planning Document</i> for student and teacher to monitor progress (student writes complementary planning text to personalise and take ownership of the process). • Provision of proficiency scales for student self-assessment and teacher confirmation (including competencies across each of the music elements) • Use of student journals (collected) which include reflection on progress towards specified goals. 		<ul style="list-style-type: none"> • Highlighting of task sheet including learning goals, time-line and marking rubric. • Student reflection of exemplar – what are the salient aspects of the exemplar that the student hopes to replicate. • Completed <i>Planning Document</i>. • Regular monitoring of the Proficiency Scales <p>IA1</p> <ol style="list-style-type: none"> 1. Term 1 Week 3: Repertoire selection due date 2. Term 1 Week 4: Rehearsal monitoring 3. Term 1 Week 5: Draft submission of performance and statement 4. Term 1 Week 6, [05/03/20]: Performance and performance statement submission. <p>IA2</p> <ol style="list-style-type: none"> 1. Term 1 Week 8: Composition design plan approved 2. Term 1 Week 9: Monitoring of compositional process. 3. Term 2 Week 1: Draft submission of composition and statement. 4. Term 2 Week 2, [29/04/20]: Composition and statement of compositional intent submission. 	

Underpinning Factors:

Guaranteed Vocabulary:		Literacy Skills	21 st Century Skill/s		
Duration Expressive devices Pitch (Melody, Harmony, Tonality) Structure Texture Timbre Compositional devices Style/Genre Meaning Communicate Idea Innovation Words Primitivism Impressionism Chromaticism Tri-tone Blues scale Aeolian Mode	INQUIRY PROCESS (Experiment, Develop, Plan, Create, Structure, Organise, Resolve, Make, Respond, Reflect, Evaluate, Justify) Engage (with) Explore Develop Experiment Express Manipulate UNIT OBJECTIVES Apply (select, use, recognise, distinguish, understand) Explain (describe, reveal) Demonstrate Interpret (shape) Realise (express) Use (identify, select, combine) Resolve (express) Analyse Evaluate (make judgement) Interpret	<ul style="list-style-type: none"> comprehending texts through listening, reading and viewing — using aural and visual literacy to explain, analyse and evaluate music repertoire composing texts through speaking, writing and creating — using oral and written literacy to communicate meaning, using written literacy to analyse and evaluate music repertoire 	<ul style="list-style-type: none"> critical thinking — analytical thinking, reasoning, reflecting and evaluating, problem-solving communication — using language, symbols and texts, effective oral and written communication creative thinking — generating and applying new ideas, seeing or making new links, curiosity and imagination collaboration and teamwork — participating and contributing personal and social skills — adaptability/flexibility, leadership ICT skills — being productive users of technology, digital citizenship (being safe, positive and responsible online) 		
		Numeracy Skills	Cognitive Verbs (Definitions)		
		<ul style="list-style-type: none"> recognising and using patterns and relationships in music repertoire 	Retrieval and Comprehension Comprehend Define Demonstrate Describe Identify Select Understand Use	Analytical Processes Analyse Apply Interpret Judge Organise/ sequence/ structure Reflect (on)	Knowledge utilisation Create Decide/ determine Evaluate Manipulate Realise/ resolve Synthesise

Teaching and Learning Plan

Hours/ weeks	Unit Objectives	Subject Matter	Learning Experiences	Possible Resources
1 Week 6 Term 4	<p>1. demonstrate technical skills in performance of music</p> <p>2. explain the use of music elements and concepts to communicate meaning</p> <p>6. apply literacy skills to communicate music ideas</p> <p>7. interpret music elements and concepts in performance</p> <p>9. realise music ideas in performance</p>	<p>What is Innovation?</p>	<p>Introduction lesson</p> <p>Frame the learning of the unit through the introduction of the inquiry question, 'How do musicians use their understanding of music elements, concepts and practices to communicate innovation when performing, composing and responding to music?'</p> <p>UNPACK:</p> <ul style="list-style-type: none"> • Cultural • Society • Technology <p>UNPACK:</p> <ul style="list-style-type: none"> • Year 11 assess • Year 12 assess • EVALUATION AND SYNTHESIS planner <p>UNPACK:</p> <ul style="list-style-type: none"> • Innovation generally • Musical innovation linked to society and culture • Musical innovation linked to technology. 	
			<p>Musicology</p> <p>Purple Haze by Jimi Hendrix</p> <ul style="list-style-type: none"> • Lead an analysis of Purple Haze by Jimi Hendrix • Begin by listening to the song. • In a think–pair–share activity, students: • Use a blank elements of music template to individually record observations about the manipulation of the elements of music in the song and how they can be considered innovative • Discuss their findings with an elbow partner, elaborating on evidence that supports innovation • share their findings on one element with the class, making specific reference to evidence from the recording • Compile results into the elements of music template. <p>Symphony No. 5 by Ludwig van Beethoven.</p> <ul style="list-style-type: none"> • Lead an analysis of Symphony No. 5 by Ludwig van Beethoven. • Begin by listening to the song. • In a think–pair–share activity, students: • Use a blank elements of music template to individually record observations about the manipulation of the elements of music in the song and how they can be considered innovative. • Discuss their findings with an elbow partner, elaborating on evidence 	<p>Purple Haze YouTube Link</p> <p>Symph. No. 5 YouTube Link</p>

			<p>that supports the storytelling</p> <ul style="list-style-type: none"> • share their findings on one element with the class, making specific reference to evidence from the recording • Compile results into the elements of music template. <p>Consolidate learning of musical elements by students performing basic arrangement of both Purple Haze and Symphony No. 5. Students then look at the impact of changing aspects of certain musical aspects</p> <p>Lead discussion regarding cultural, social and technological context within which each work was written.</p>	
2 Week 7 Term 4		Jazz and Innovation	<p>Innovations in jazz after 1950</p> <p>Students:</p> <ul style="list-style-type: none"> - in groups, learn to play the bass riff and the chords underpinning <i>The Favourite</i> - improvise a melody over the chord progression of <i>The Favourite</i> to develop their composition skills - devise a rap to replace the rap present in the piece - learn ostinati in 5/4 and 7/8 time - perform the ostinato from <i>Dave Brubeck - Take Five (Original Video)</i> and <i>Dave Brubeck - Unsquare Dance</i> to internalise the innovative use of metre common in cool jazz 	<p>Acid jazz</p> <ul style="list-style-type: none"> · <i>The Favourite - dig</i>,* www.youtube.com/watch?v=52yIJ373Sys
			<p>Take 5</p> <p>Students:</p> <ul style="list-style-type: none"> - improvise to the chord progression of the A section of <i>Take Five</i> - aurally notate the chord progression of the B section of <i>Take Five</i> - learn to sing and play the bass line of <i>Unsquare Dance</i> individually or in small groups using an mp3 of the work and the score with available instruments and technologies to develop performance skills - improvise a melody over the minor blues chord progression of <i>Unsquare Dance</i> 	<p>Cool jazz</p> <ul style="list-style-type: none"> · <i>Dave Brubeck - Take Five (Original Video)</i>,* www.youtube.com/watch?v=PHdU5sHigYQ · <i>Dave Brubeck - Unsquare Dance</i>,* https://www.youtube.com/watch?v=_yExwkQYcp0
			<p>Musicology</p> <ul style="list-style-type: none"> - research the musical and cultural background of cool jazz using electronic sources to contextualise the musical innovations being analysed <p>In pairs, analyse <i>Unsquare Dance</i>, <i>Take Five</i> or <i>The Favourite</i> to examine how the music elements of duration, expressive devices, melody, harmony, tonality, texture and timbre have been used innovatively to communicate meaning</p> <ul style="list-style-type: none"> - students share their findings using a collaborative software tool - elaborate and discuss the findings with the class to develop an understanding of cool jazz and acid jazz - discuss the manipulation of performance elements in the live performances of <i>Unsquare Dance</i>, <i>Take Five</i>, and <i>The Favourite</i> and apply them to their own performances 	<p>Cool jazz</p> <ul style="list-style-type: none"> · <i>Dave Brubeck - Take Five (Original Video)</i>,* www.youtube.com/watch?v=PHdU5sHigYQ · <i>Dave Brubeck - Unsquare Dance</i>,* https://www.youtube.com/watch?v=_yExwkQYcp0

<p>3 Week 8 Term 4</p>		<p>Innovation in Rock</p>	<p>Performance</p> <ul style="list-style-type: none"> - Provide a piece of music. e.g. , Give it Away Red Hot Chili Peppers that explores innovation by combining, rap, funk and rock. - Students, in small groups, rehearse their own version. <p>Ensure each group establishes group norms for their rehearsal. Students devise group goals for the rehearsal and revisit goals at the end of the rehearsal.</p> <ul style="list-style-type: none"> - Students perform their arrangements to the class. - Using collaborative online sharing document (Google Docs, Word Online or similar website), students engage in critical reflection on their own and others' group performances to explain how place was communicated in their performance. 	<p>Give it Away YouTube Link</p>
			<p>Performance</p> <ul style="list-style-type: none"> - Students listen to <i>Radiohead - Paranoid Android</i> and determine the innovative use of form. - Guide students in learning to sing the choral part of <i>Paranoid Android</i> (3.34 – 4.35). <p>Students:</p> <ul style="list-style-type: none"> - improvise melodies to the chord progression of the section above of <i>Paranoid Android</i> to develop composition skills - in groups, aurally notate or learn to play selected motifs from <i>Paranoid Android</i> 	<p><i>"Paranoid Android" by Radiohead (Glastonbury 2003),*</i> https://www.youtube.com/watch?v=zklhgl-m2s · <i>Radiohead - Paranoid Android (live),*</i> www.youtube.com/watch?v=GzSXTMUe0Do</p> <p>Analysis</p> <ul style="list-style-type: none"> · <i>Big Think</i>, 'What Radiohead teaches us about musical innovation', * http://bigthink.com/insights-of-genius/what-radiohead-teaches-us-about-musical-innovation · <i>Hooktheory</i>, 'Paranoid android by Radiohead', * www.hooktheory.com/theorytab/view/radiohead/paranoid-android
			<p>Radiohead cont.</p> <ul style="list-style-type: none"> - use an mp3 of the work with available instruments and technologies to develop analysis and performance skills - in groups, analyse one section of <i>Paranoid Android</i> § using a collaborative software tool, each group shares their findings of the differing uses of duration, expressive devices, melody, harmony, tonality, texture and timbre to determine how the music elements reflect innovative practices <p>elaborate and discuss the findings with the class</p> <ul style="list-style-type: none"> - as a class, view a live performance of <i>Paranoid Android</i> - in groups, generate notes which explain how performance techniques are employed in the piece 	<p><i>"Paranoid Android" by Radiohead (Glastonbury 2003),*</i> https://www.youtube.com/watch?v=zklhgl-m2s · <i>Radiohead - Paranoid Android (live),*</i> www.youtube.com/watch?v=GzSXTMUe0Do</p> <p>Analysis</p> <ul style="list-style-type: none"> · <i>Big Think</i>, 'What Radiohead teaches us about musical innovation', * http://bigthink.com/insights-of-genius/what-radiohead-teaches-us-about-musical-innovation · <i>Hooktheory</i>, 'Paranoid android by Radiohead', * www.hooktheory.com/theorytab/view/radiohead/paranoid-android
<p>4 Week 1 Term 1</p>		<p>Innovation in Impressionism – Debussy</p>	<ol style="list-style-type: none"> 1. Introductory PPT <ul style="list-style-type: none"> - Layout of books - Expectations - Etc. 2. Refresher concept map on the skills learnt thus far... <ul style="list-style-type: none"> - What is innovation? - What have we learnt thus far? 3. Setting Goals for the rest of the year/unit <ul style="list-style-type: none"> - Do we have goals? Do we make goals? Do our goals change? - Think, pair, share. 	

			<p>Unit overview</p> <ul style="list-style-type: none"> - What will we be learning? /What do they want to achieve? - Assessment/objectives <p>Impressionism and Debussy – Musicology (analysis and evaluation)</p> <ul style="list-style-type: none"> - Who is Debussy? - What is the tri-tone? What is chromaticism? - Listening activity <ul style="list-style-type: none"> o Students to listen to the piece, <i>Prelude to the Afternoon of a Faun</i>, and complete analysis table (joint construction). 	<p><i>Prelude to the Afternoon of a Faun</i>, Debussy https://www.youtube.com/watch?v=EvnRC7tSX50</p>
			<p>Impressionism and Debussy cont.</p> <ul style="list-style-type: none"> - Listening activity <ul style="list-style-type: none"> o Students continue to listen to the piece, <i>Prelude to the Afternoon of a Faun</i>, and complete analysis table (joint construction). o Students to complete short analysis writing task. 	
5 Week 2 Term 1			<p>Writing a statement</p> <ul style="list-style-type: none"> - Structure of a performance statement - Use QCAA exemplar as stimulus - Use teacher written exemplar as guide for structure 	
			<p>Researching songs that are innovative</p> <ul style="list-style-type: none"> - Students use ICT to research possible songs/artists that use the elements of music in an innovative way (students to use a chosen graphic organiser to guide their thinking). - This research task will guide their IA1 	
			<p>Hand out task sheet IA1 Working on performance</p>	
6 Week 3 Term 1			<p>Whole class check-in Working on IA1</p>	
			<p>Whole class check-in Working on IA1</p>	
			<p>Whole class check-in Working on IA1 Song selection must be finalised with teacher.</p>	
			<p>Whole class check-in Working on IA1</p>	
7 Week 4 Term 1			<p>Whole class check-in Working on IA1</p>	
			<p>Whole class check-in Working on IA1</p>	
			<p>Whole class check-in Consultations with teacher concerning assessment. Working on IA1</p>	
8 Week 5 Term 1			<p>Whole class check-in Working on IA1 IA1 Drafting Recording</p>	
			<p>Whole class check-in Working on IA1 IA1 Drafting Recording</p>	

			Whole class check-in Working on IA1 IA1 Drafting Recording	
9 Week 6 Term 1			Working on IA1	
			Working on IA1	
			Working on IA1 IA1 Task Due – afternoon recording session	
10 Week 7 Term 1		Primitivism and the Rite of Spring	What is Primitivism? <ul style="list-style-type: none"> - Students do a think, pair, share responding to the question, “What is Primitivism?” - Students listen to Rite of Spring - Read fact file on the Rite of Spring - Students to complete Different Perspectives Graphic Outline for the premier of the Rite of Spring taking on the role of an audience member. - Students to listen again and change their perspective to a music appreciator. Students to listen and comment on how it makes them feel and what it sounds like. <ul style="list-style-type: none"> o Short musical analysis of the elements of music to support their responses. 	<i>The Rite of Spring</i> , Stravinsky https://www.youtube.com/watch?v=YOZmIYgYzG4 Score reading activity https://www.youtube.com/watch?v=rP42C-4zL3w
			Primitivism – score reading <ul style="list-style-type: none"> - Students use a graphic organiser to write down evidence of the music elements for distinctive bar intervals. <ul style="list-style-type: none"> o Students to write the specific events/symbols and comment on their effect in the music. 	
			Primitivism – practice response exam <ul style="list-style-type: none"> - Students use thinking from the last two lessons to respond to a stimulus question. 	
11 Week 8 Term 1	2. Explain the use of music elements and concepts to communicate meaning 3. Use music elements and concepts in composition 4. Analyse music to	Blues and Composing	Composing in a Blues style <ul style="list-style-type: none"> - Students learn the blues scale and given exemplar in C major. - Students re-write the scale in G major (basis for composition lesson). - Students follow 5 step plan to composing a 12 Bar Blues. 	
			Hand out task sheet IA2 <ul style="list-style-type: none"> - Read task Composing in a Blues style <ul style="list-style-type: none"> - Students continue the class composition of 12 Bar Blues. 	
			Exemplar <ul style="list-style-type: none"> - Grasp the task activity. - Reading the QCAA exemplar. Students highlight information relevant to: music terminology, musical idea, evaluative language, etc. 	
			Composing in a Blues style <ul style="list-style-type: none"> - Students finish their class composition of 12 Bar Blues. 	

12 Week 9 Term 1	<p>examine and consider the constituent parts and relationship between music elements, concepts and stylistic characteristics</p> <p>5. Apply compositional devices in composition</p> <p>6. Apply literacy skills to communicate music ideas</p> <p>8. Evaluate music to justify a viewpoint relating to innovation</p> <p>10. Resolve music ideas in composition.</p>		Planning sheet - Students to complete a planning sheet that allows them to cement a musical idea and begin planning some key parts of their compositions.	
13 Week 10 Term 1			Working on IA2	
			Working on IA2	
			Working on IA2	
14 Week 1 Term 2			Working on IA2	
			Working on IA2	
			Working on IA2	
			Working on IA2 IA2 Draft Due	
15 Week 2 Term 2			Working on IA2	
			Working on IA2	
			IA2 Task Due	

YEAR-TO-YEAR INFORMATION:

Differentiation [for small groups or individuals]:

--