

Now that the revised curriculum has been taught, please consider the Implementation and Impact of the curriculum you taught.
 What changes might need to be made to the Curriculum Intent (See Curriculum Map and Overviews) in light of this year's experiences?

Year 8 Overview 2024-25 – Music

Date	Wk	Week	Units Studied & Learning Outcomes	Key Concepts & Assessment
Tues 2-Sep	A	1	<p>Music and computer games (8 weeks)</p> <p>Students will apply knowledge and skills learned in year 7 to appreciate, make judgements about and create music which can be used as a soundtrack to a computer game. They will explore early 8-bit games and theory and consider the increasing importance of character, themes, atmosphere and scenario as the gaming genre evolved.</p> <p>Lesson 1 – The evolution of computer games – ‘from manic miner to minecraft’.</p> <p>Lesson 2 – Looking at different types of game how music helps to create an ‘immersive experience’</p> <p>Lesson 3 – Looking at different types of game how music helps to create an ‘immersive experience’</p> <p>Lesson 4 – Comparisons between modern games and Hollywood films</p> <p>Lesson 5 – Platform games and the use of sound effects</p> <p>Lesson 6 – Mixcraft session – creating a musical backdrop to footage from the game ‘Cuphead’</p> <p>Lesson 7 - Mixcraft session – creating a musical backdrop to footage from the game ‘Cuphead’</p> <p>Lesson 8: Hand in and assessment</p> <p>GW: Students listen to, understand and compose basic soundscapes, which enhance screen image, atmosphere and character.</p> <p>BI: Students listen to, understand and compose extended musical ideas and design more complex textures based on on-screen images and will understand and use basic terminology to describe their work.</p>	<p><u>Curriculum areas:</u></p> <p>Listening – Deliberately listening to music which is used to create atmosphere and mood in computer games and to be able to describe this music using appropriate music-specific terminology.</p> <p>Performing – Play the main theme of the 1980s game ‘manic miner’ (In the hall of the mountain king by Grieg)</p> <p>Composing – Create own background music to different genres of computer game eg driving, platform, adventure, using the techniques studied.</p> <p><u>Assessment of Progress:</u></p> <p>Written and verbal responses to both familiar and previously unheard music. Content will be tested at ST2 (Summer 25) Terminal composition and resulting teacher assessment.</p> <p><u>Vocabulary:</u></p> <p>General elements of music eg rhythm, melody etc. Language specific to the genre eg motif, sound effect, hit point, soundscape.</p>
9-Sep	B	2		
16-Sep*	A	3		
23-Sep	B	4		
30-Sep	A	5		
7-Oct	B	6		
14-Oct	A	7		
21-Oct	B	8		

EW: Students recognise techniques aurally and can reproduce these and develop them in their own composing. They are able to make connections between computer game soundtracks and film music. Students will be able to transfer the techniques they hear into music of their own, with increasing success.

History:
The changing nature of computer games and the evolution of technology both in a musical and wider context.

Prior (Y7)	Now (Y8)	Next (Y9)
To apply knowledge of the rise to fame of The Beatles in context and be able to use key terms and concepts to their unique place in the history of all music, not just popular music.	Demonstrate the ability to deliberately listen to and appreciate different types of computer game and associated soundtracks and be able to understand the concepts and 'ingredients' which make these soundtracks successful, using relevant terminology with increasing confidence. Also, to understand the pivotal place of this genre within a wider musical and historical context.	To apply knowledge of key principles in context and be able to use those key terms and concepts to understand the role and importance of music in film. To apply knowledge and skills to compose the incidental music to an existing sequence of film footage, using key concepts such as Leitmotif, hit points and successfully creating atmosphere and mood

Half-Term

4-Nov	A	9	<p>Cover versions (10 weeks) Using the band 'Queen' as an example, students will study the evolution and revolution of the rock band set up. They will look at different versions of the song 'we will rock you' and explore the similarities and differences between them, broadening their understanding of the elements of music. They will then produce their own 'cover version' of this song in groups.</p>	<p><u>Curriculum areas:</u> Listening – Deliberately listening to music by Queen describe the music using appropriate terminology. Comparing 3 different versions of the song 'we will rock</p>
11-Nov	B	ST1		
18-Nov	A	ST1		

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25-Nov	B	12	<p>NB ST1 WILL BE A PRACTICAL ASSESSMENT</p> <p>Lesson 1 – The rock band set up and background to Queen</p> <p>Lessons 2 and 3 – Deliberate listening to at least 3 versions of the song ‘we will rock you’ and present in pairs on similarities and differences.</p> <p>Lesson 4 – Explore how songs can be manipulated and changed to create a ‘cover version’.</p> <p>Lesson 5 – Split class into ‘bands’ and begin to plan own cover version of ‘we will rock you’.</p> <p>Lesson 6 – Practical session producing a cover version</p> <p>Lesson 7 – Practical session producing a cover version</p> <p>Lesson 8 - Recording session and assessment</p> <p>Lesson 9 - Recording session and assessment</p> <p>Lesson 10 – Peer reviews of final recordings</p>	<p>you’, again using music-specific appropriate terminology.</p> <p>Performing – Play the main parts of the song ‘we will rock you’, including the lyrics</p> <p>Composing – Create own ‘cover version’ of the song ‘we will rock you’, using the techniques studied.</p> <p><u>Assessment of Progress:</u> Written and verbal responses to both familiar and previously unheard music. Content will be tested at ST2 (Summer 25) Terminal composition and resulting teacher assessment.</p> <p><u>Vocabulary:</u> General elements of music eg rhythm, melody etc. Language specific to the genre eg riff, repetition, solo, effects, shouting.</p> <p><u>History:</u> Names of other groups who composed and/or performed in this genre. The changing nature of particular musical movements. The historical and social context of the UK and America in the 1970s and 80s.</p>
2-Dec	A	13		
9-Dec	B	14		
16-Dec				
	A	15		
Christmas Holiday				
6-Jan	B	16	<p>GW: Students listen to, understand, perform and compose basic repeated rhythms and melodies to produce their own basic version of the song ‘we will rock you’.</p>	
13-Jan	A	17		

BI: Students listen to, perform and compose extended musical ideas and design more complex textures based on the original **song** and will understand and use basic

EW: Students recognise techniques aurally and can reproduce these and develop them in their own performing and composing. They are able to make connections between the music of Queen and the band’s place in the evolution of rock music. Students will be able to transfer the techniques they hear into music of their own, with increasing success

Prior (Y7)	Now (Y8)	Next (Y9)
Understand how popular songs have mass appeal across all age ranges and in a variety of contexts. Also, realise the importance of structure in popular songs and the importance of a memorably melody in a popular song. Expand ways of describing melodic movement and range.	Demonstrate the ability to understand and recall key terms pertaining to rock music (in particular the music of Queen) and be able to understand the pivotal place of this genre within a wider musical and historical context. Also, to apply this knowledge to produce a cover version of the song ‘we will rock you’.	To apply knowledge of key principles in context and be able to use those key terms and concepts to reproduce a song independently and then to use knowledge and skills to compose the lyrics and music of a simple song.

20-Jan B 18

Spooky music (10 weeks)

Students will listen to and appreciate the musical conventions used in the soundtracks to horror films and will perform and compose clichés in this style. They will compose their own introductory music to a horror film, using instrumental and orchestral **timbres** to create **texture**, mood and atmosphere

They will also consider the role and importance of using voiceover to enhance mood and atmosphere.

Lesson 1 – Understand how body, vocal and instrumental sounds can be used to describe different “spooky” effects.

27-Jan A 19

3-Feb B 20

10-Feb A 21

Curriculum areas:

Listening – Deliberately listening to music which is used to create atmosphere and mood in horror films and to be able to describe this music using appropriate music-specific terminology. Also, specifically, how orchestral sonorities are used to create effect.

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		<p>Lesson 2 – Understand and utilise variations in dynamics and tempo in “spooky” music to add excitement and tension. Lessons 3 and 4 – Create and perform effective “horror music” having listened to some existing examples. Lesson 5 and 6 – Manipulate and experiment with different orchestral sounds and other sound sources to create the soundtrack to the beginning of a typical horror movie. Lesson 7 and 8 – The voiceover, recording and adding effects Lessons 9 and 10 – Assessment and feedback</p> <p>GW: Students listen to, understand, perform and compose basic musical clichés, which enhance on screen image, atmosphere and character.</p> <p>BI: Students listen to, understand and compose extended musical ideas and design more complex textures based on on-screen images and will understand and use basic terminology to describe their work. They understand how to utilise spoken language to further enhance their work and can produce atmospheric and pertinent words, phrases and sentences.</p> <p>EW: Students recognise techniques aurally and can reproduce these and develop them in their own composing. They are able to make connections between the music of horror films and that of other genres. Students will be able to transfer the techniques they hear into music of their own, with increasing success.</p>	<p>Performing – Play famous motifs synonymous with horror films eg jaws, psycho, the exorcist</p> <p>Composing – Create own opening music to a horror film music using the techniques studied. Also, creation and manipulation and recording of a voiceover to enhance the overall effect of the music.</p> <p>Written and verbal responses to both familiar and previously unheard music. Content will be tested at ST2 (Summer 25) Terminal composition and resulting teacher assessment.</p> <p><u>Vocabulary:</u> General elements of music eg rhythm, melody etc. Language specific to the genre eg motif, sound effect, hit point, soundscape, voiceover, extremities of range, pitch, dynamics etc.</p> <p><u>History:</u> The evolving nature of film and the use of the orchestra as a pallet. Also, evolution of technology both in a musical and wider context.</p>
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Half-			
25-Feb	B	22	
3-Mar	A	23	

10-Mar	B	24	NB ST2 WILL BE A LISTENING TEST			
17-Mar	A	25				
24-Mar	B	ST2				
31-Mar	A	ST2				
Easter Holiday						
22-Apr			Prior (Y7)	Now (Y8)	Next (Y9)	
			Demonstrate the ability to deliberately listen to, appreciate, perform and compose different types of 'programme music' (music which paints a picture or tells a story) from music and be able to understand the concepts and 'ingredients' which make Holst's 'Planet suite', using relevant terminology with increasing confidence.	Demonstrate the ability to deliberately listen to and appreciate the different characteristics of the music of horror films and be able to understand the concepts and clichés which make this genre of music successful. Use relevant terminology with increasing confidence and understand and appreciate the pivotal place of this genre within a wider musical and historical context.	To apply knowledge of key principles in context and be able to use those key terms and concepts to understand the role and importance of music in film. To apply knowledge and skills to compose the incidental music to an existing sequence of film footage, using key concepts such as Leitmotif, hit points and successfully creating atmosphere and mood	
28-Apr	B	28				
28-Apr	A	29				
5-May	B	30	Lessons 1 and 2 – Know and have a basic understanding of Indian culture and Indian music, including recognising typical instruments Lesson 3 – Know and understand the term 'Rag' and the nature of raga and how they can represent different moods Lesson 4 – Explore musical sounds that are capable of playing drones and to play an authentic sounding drone, using an appropriate voice on a keyboard Lesson 5 – Know and understand the term 'tala' and to compose and play a tala rhythm			<u>Curriculum areas:</u> Listening – Deliberately listening to music from India and the Punjab and to be able to describe this music using appropriate music-specific terminology. Also, specifically, how particular instruments and sounds are synonymous with the music of India
12-May	A	31				
19-May						
	B	32				

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Lesson 6 and 7 - Combine all above elements into either one recorded piece of music , or separate recordings
 Lessons 8 - 10 – Use recording of piece/ideas to create a Western style ‘Bhangra’ track using Mixcraft or rhythms and sounds on an electronic keyboard

GW: Students listen to, understand, perform and compose the basic ingredients which make up Indian music, both classical and in a Bhangra style.

BI: Students listen to, understand and compose extended musical ideas and design more complex textures based on the fusion of Indian style and Western electronic dance music and will understand and use basic terminology to describe their work.

EW: Students recognise techniques aurally and can reproduce these and develop them in their own composing. They are able to make connections between the music India and that of the Punjab and the Bollywood film industry. Students will be able to transfer the techniques they hear into music of their own, with increasing success.

Prior (Y7)	Now (Y8)	Next (Y9)
To apply knowledge of the key principles of ‘ body music ’ in context and be able to use those key terms and concepts to understand perform and compose rhythms which create interesting and varied textures and timbres.	Demonstrate the ability to understand and recall key terms pertaining to music from India and be able to apply these when prompted. Explore the fusion between Indian classical music and Punjabi Bhangra and the pivotal role of rhythm and pulse.	To apply knowledge of key principles in context and be able to use those key terms and concepts to understand the role of the ensemble in creating polyrhythmic textures through the exploration of Samba.

Performing – Play existing raga and tala patterns and working as a group to produce authentic Indian style performances. Developing improvisation as a skill.

Composing – Create own raga and improvising patterns using this note pattern. Also, creation and manipulation of a recorded rag to combine with a composed dance track to create a Bhangra style piece.

Assessment of Progress:

Written and verbal responses to both familiar and previously unheard music. Content (foundational knowledge) will be tested at year 9 ST2
 Terminal composition and resulting teacher assessment.

Vocabulary:

General elements of music eg rhythm, melody etc. Language specific to the genre eg rag, tala, sitar, tambura, drone etc.

History:

The evolving nature of film and the use of the orchestra as a pallet. Also, evolution of technology both in a musical and wider context.

Half-Term			
2-Jun	A	33	
9-Jun	B	34	
16-Jun	A	35	
23-Jun	B	36	
30-Jun	A	37	
7-Jul	B	38	
14-Jul	A	39	
(Total: 189 Days)			