











YEAR 12 SPR2 & SUM1 TERM

'An ambitious curriculum that meets the needs of all'

Medium Term Planning - Topic: Musical Theatre



Curriculum Intent	Students will follow the Eduqas A level specification. Building on their transition unit students will learn how to read an orchestral score and basic analysis skills. They will continue to build and refine their musical vocabulary.:
Skills/Assessment Objective Links	<p>Area of study C: Musical Theatre</p> <p>This area of study focuses on the work of six musical theatre composers: Richard Rodgers, Leonard Bernstein, Stephen Sondheim, Claude-Michel Schönberg, Andrew Lloyd Webber and Stephen Schwartz. Musical theatre is a diverse art form as it encompasses many different genres and styles of music. However, all musicals contain spectacle, drama and music including integrated musical numbers which propel the action of the story forward. The 1950s and early 1960s were considered the golden age of musical theatre with book musicals establishing the importance of music and story as an integrated art form. Throughout the 1970s the rock musical grew in popularity. Often composers worked in partnership with the same lyricist over many years, for example, Rodgers and Hammerstein and Andrew Lloyd Webber and Tim Rice. This highlights the importance of the relationship between lyrics and music.</p> <p>Learners will explore musical elements and language in different musical theatre contexts.</p> <p>They will gain a knowledge and understanding of:</p> <ul style="list-style-type: none">• how musical elements are used in musical theatre, including:<ul style="list-style-type: none">○ structure (e.g. strophic and 32 bar song form)○ tonality (e.g. how it affects mood and atmosphere)○ texture○ sonority (e.g. vocal and instrumental combinations such as duets and choruses, and vocal qualities such as falsetto, twang, speech-like and belt)○ melody (e.g. range, syllabic, melismatic, leitmotifs and thematic transformation)○ harmonic language (major and minor 7th, dominant 7th, diminished 7th, sus4 chord, added 6th, blue notes and tritones)○ tempo, metre and rhythm (e.g. dotted rhythms, syncopation and dance rhythms)○ dynamics• the relationship between lyrics and music (e.g. integration and how composers employ musical elements to underline a song's lyrics)• music for different types of characters (e.g. comic, serious, lovers and chorus)• types of song (e.g. love, comedy, patter and show-stopper)• the role of the orchestra (e.g. accompaniment and underscoring)• genres (e.g. musical comedy, sung-through and rock musicals)• the effect of audience, time and place on the way music is created, developed and performed• the purpose and intention of the composer/performer (e.g. how a particular circumstance might have affected the way in which a musical has been composed)• how music for theatre has changed over time (e.g. how styles cross-fertilised)• musical vocabulary and terminology related to the area of study.
Spiritual, moral, social, and cultural development	<p>SMSC: Students will discuss the emotional content of various songs. They will examine how composers reflect emotion through music. Some awareness of the historical context of each musical will be required.</p> <p>PSHE/British Values: Tolerance of different styles / genres of music and different people's preferences</p> <div data-bbox="518 1937 1508 2049"></div>
Numeracy	Many aspects of music theory rely on a secure understanding of number

Literacy	<p>Vocabulary Tier 2: Analyse, Describe, Compare, Contrast, Define, Discuss, Evaluate, Explain</p> <p>Vocabulary Tier 3: book musical, sung-through musical, jukebox musical, concept musical, revue, soprano, alto, mezzo soprano, treble, tenor, baritone, bass, falsetto, sprechgesang, parlando, scat, twang, belt, libretto, verse/chorus form, strophic, through composed, 32-bar song form, 12-bar blues, intervals, all orchestral & acoustic instruments, electronic instruments, pit band, underscore, jazz combo, front line, rhythm section, duet, trio, chorus, ensemble, unusual instruments eg theremin, distortion, feedback, tremolo, reverb, echo, Melody, shape, phrasing, ornamentation, range, all vocab relating to melody, texture, tempo, time signature, rhythm. Ostinato, improvisation, polyrhythm, syncopation, call & response, blues scale, blue notes, 7th chords, extended chords, swing</p> <p>Reading: Students will read for information. Music literacy will be developed with an ability to link symbol and sound</p> <p>Writing: Students will write a log of their compositions describing their compositional process and musical decisions</p> <p>Oracy: Questioning forms a large part of lessons. When working in groups, students will need to converse clearly using accurate and precise vocabulary.</p>
Becoming future ready	Careers/Employability: Teamwork
Adaptation	Throughout this topic, quality first teaching will provide differentiation:
QFT/SEND Provision	<p>By product:</p> <p>By resource:</p> <p>By Intervention: by providing different levels of supervision and support</p> <p>By Progressive Questioning: exploring pupils' understanding through interactive dialogue.</p> <p>By Grouping: according to prior attainment, gender, social preference, preferred learning style.</p> <p>By Task: Pupils should be involved in the identification of targets which are meaningful to them and in the selection of an appropriate task from the given range.</p> <p>By Offering Optional Activities: In class or as homework, to extend learning.</p> <p>This QFT/SEND provision will be explicit within the lesson-by-lesson schemes of work.</p>
Implementation Curriculum Delivery	<p>To be able to:</p> <ul style="list-style-type: none"> • Understand the different types of musical • Identify different types of songs in a musical • Identify different voice types and styles • Identify and describe structure aurally • Describe structural features in unfamiliar pieces e.g. Lonely Room • Complete exam style listening questions • Identify aurally a wide range of traditional and non-traditional instruments • Analyse melodies using the SPORT acronym • Identify and describe different textures and how texture changes during a piece • Identify regular and irregular time signatures • Complete rhythmic dictation in simple and compound times • Understand music from a variety of cultures and styles including west African, Jazz and Rock n Roll • Compare 2 songs using MAD TSHIRT • Develop high level listening skills • Complete exam style 10-mark comparison questions
Learning Outcomes (Knowledge)	
Current learning to be developed in the future within:	This unit teaches listening skills which will be used throughout the course. Students will continue to practice these skills in year 13 and they are transferable to other areas of the course.

Assessment	Refer to assessment maps for formative and summative assessment opportunities.				
	(Teacher 2)	32-Bar Composition Task			
	SPR 2				
	Summative/Formative	Key Marking Piece	Feedback type given	H/WK or Classwork	Date deadline
	Summative (teacher 1)	Exam Style Question (Music Theatre)	Individual written and whole class verbal feedback	CWK	End of 12Spr2
	Summative (teacher 2)	Exam Style Question (Poulenc)	Individual written and whole class verbal feedback	CWK	End of 12Spr2
	Formative (Teacher 2)	Longer Composition Task	Verbal Feedback & Green Sheet	CWK & HWK	End of 12Spr2
	SUM 1				
	Summative/Formative	Key Marking Piece	Feedback type given	H/WK or Classwork	Date deadline
	Summative (teacher 1 & 2)	Mock Exam	Individual written and whole class verbal feedback	CWK	End of 12Sum1
	Summative (teacher 1)	Performance – Piece 1 & 2	A Level Performance feedback sheet (with A level criteria)	CWK	End of 12Sum1
	Summative (Teacher 2)	Free Composition (practice)	Verbal Feedback & Pink Sheet	CWK & HWK	End of 12Sum1
Impact	Attainment and Progress – Refer to assessment results / data review documentation.				