**School Name: JUNIOR CYCLE MUSIC DEPARTMENTAL PLANNING for \_\_\_ Year**

*Link the learning outcomes across the 5 or 6 units / Highlight the parts of the learning outcomes you will focus on / Fill in the intended learning for the required number of weeks / Adapt and tweak this planning tool to suit your context, e.g., plot 3 separate weeks for Reflection & Feedback, or other…*

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| **Strand 1: Procedural Knowledge** | | **Strand 2: Ideate and Innovate** | | **Strand 3: Culture and Context** | |
| 1.1 | Compose and perform or play back short musical phrases and support these phrases by creating rhythmic/melodic/ harmonic ostinati to accompany them | 2.1 | Experiment and improvise with making different types of sounds on a sound source and notate a brief piece that incorporates the sounds by devising symbolic representations for these sounds | 3.1 | Collaborate with fellow students and peers to produce a playlist and a set of recordings to accompany a local historical event or community celebration |
| 1.2 | Create and present a short piece, using instruments and/or other sounds in response to a stimulus | 2.2 | Create a musical statement (such as a rap or an advertising jingle) about a topical issue or current event and share with others the statement’s purpose and development | 3.2 | Examine and interpret the impact of music on the depiction of characters, their relationships and their emotions, as explored in instrumental music of different genres |
| 1.3 | Design a harmonic or rhythmic accompaniment, record this accompaniment and improvise over this recording | 2.3 | Adapt excerpts/motifs/themes from an existing piece of music by changing its feel, style, or underlying harmony | 3.3 | Make a study of a particular contemporary or historical musical style; analyse its structures and use of musical devices, and describe the influence of other styles on it |
| 1.4 | Indicate chords that are suitable to provide harmonic support to a single melody line | 2.4 | Rehearse and present a song or brief instrumental piece; identify and discuss the performance skills and techniques that were necessary to interpret the music effectively | 3.4 | Compose and perform an original jingle or brief piece of music for use in a new advertisement for a product, and record the composition |
| ­1.5 | Read, interpret and play from symbolic representations of sounds | 2.5 | Prepare and rehearse a musical work for an ensemble focusing on cooperation and listening for balance and intonation; refine the interpretation by considering elements such as clarity, fluency, musical effect and style | 3.5 | Devise and perform examples of incidental music that could be used in a variety of contexts or environments |
| 1.6 | Listen to and transcribe rhythmic phrases of up to four bars and melodic phrases of up to two bars | 2.6 | Design a rhythmic or melodic ostinato and add layers of sound over the pattern as it repeats, varying the texture to create a mood piece to accompany a film clip or sequence of images | 3.6 | Associate/match music excerpts to a variety of texts (words, film, language) and justify the reasons as to why this piece of music was chosen to match the text |
| 1.7 | Perform music at sight through playing, singing or clapping melodic and rhythmic phrases | 2.7 | Create and present some musical ideas using instruments and/or found sounds to illustrate moods or feelings expressed in a poem, story or newspaper article | 3.7 | Compare compositions by two or more Irish composers or songwriters; use listening, background reading, and scores (where appropriate) to explain and describe differences and similarities in the compositions |
| 1.8 | Rehearse and perform pieces of music that use common structural devices and textures | 2.8 | Analyse the chordal structure of excerpts from a range of songs and compile a list of songs with similar chord structures and progressions | 3.8 | Select a particular advertisement and analyse the role music plays in supporting the message and promoting the product |
| 1.9 | Demonstrate an understanding of a range of metres and pulses through the use of body percussion or other means of movement | 2.9 | Distinguish between the sonorities, ranges and timbres of selections of instruments and voices; identify how these sounds are produced and propose their strengths and limitations in performance | 3.9 | Investigate the influence of processing effects- (e.g., distortion, reverb, compression) on the recording process; select some recordings and evaluate the use and effectiveness of such effects within them |
| 1.10 | Discuss the characteristics and defining features of contrasting styles of music represented in the local school or community | 2.10 | Develop a set of criteria for evaluating a live or recorded performance; use these criteria to complete an in-depth review of a performance | 3.10 | Discuss the principles of music property rights and explain how this can impact on the sharing and publishing of music |
| 1.11 | Illustrate the structure of a piece of music through a physical or visual representation | 2.11 | Evaluate the impact that technology is having in how we access music; propose ways that their music, and that of their fellow students, can be shared to reach a global audience | 3.11 | Explore the time allocated to Irish artists and performers on a variety of local or national Irish media and present these findings to your class |
| 1.12 | Indicate where chord changes occur in extracts from a selection of songs | **Unit 6:**  **Unit 5:**  **Unit 4:**  **Unit 1:**  **Unit 2:**  **Unit 3:** | | | |
| 1.13 | Compare different interpretations or arrangements of a piece of Irish traditional or folk music, paying attention to musical elements and other influences |
| 1.14 | Compare pieces of music that are similar in period and style by different composers from different countries |

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| **Week** | **Unit** | **Intended Learning** |  | **Week** | **Unit** | **Intended Learning** |
| 1 |  |  |  | 18 |  |  |
| 2 |  |  |  | 19 |  |  |
| 3 |  |  |  | 20 |  |  |
| 4 |  |  |  | 21 |  |  |
| 5 |  |  |  | 22 |  |  |
| 6 |  |  |  | 23 |  |  |
| 7 |  |  |  | 24 |  |  |
| 8 |  |  |  | 25 |  |  |
| 9 |  |  |  | 26 |  |  |
| 10 |  |  |  | 27 |  |  |
| 11 |  |  |  | 28 |  |  |
| 12 |  |  |  | 29 |  |  |
| 13 |  |  |  | 30 |  |  |
| 14 |  |  |  | 31 |  |  |
| 15 |  |  |  | 32 |  |  |
| 16 |  |  |  | 33 |  |  |
| 17 |  |  |  |  |  |  |

**PRIOR LEARNING**

* Where is their learning at? / What do they already know? / What misconceptions are evident?
* What are their musical interests? / What instruments do they play?

**LEARNING OUTCOMES IN FOCUS**

* What learning outcomes might meaningfully link together to build on the student prior learning?
* What parts of the learning outcomes might this unit focus on?

**INTENDED LEARNING - What the learning will be ABOUT**

* What is the key learning I want students to know about at the end of this unit?
* What misconceptions are likely to occur?
* What prior learning will this key learning build on?
* What musical terms/literacy should students become fluent in?
* What musical skills will students build on through this unit of learning?

**EVIDENCE OF LEARNING - How I will KNOW the learning has taken place**

*Tasks/opportunities might include classwork, CBAs, homework, feedback, test, observation, questioning, projects, reflection*

* What range of evidence will I gather/capture? Evidence may come from what students will: Say, Play, Write, Make or Do! The range of evidence gathered/captured will depend on the focus of the unit
* How will I capture/gather this evidence of learning?
* Are these tasks/opportunities aligned to the learning intentions and learning outcomes?
* What specific tasks/opportunities will require students to think?
* What specific tasks/opportunities will enable students to build on their existing understanding in order to create new understanding?

**LEARNING EXPERIENCES - This learning will take place THROUGH…**

* What classroom activities will support and enable students to engage with the learning?
* What methodologies will I use?
* What formative assessment strategies will I include?
* Is the formative feedback linked to the success criteria?
* Have I included creating and exploring, participating and music-making, and appraising and responding in these activities?
* How might these activities build on prior learning and create new learning?

**LEARNING INTENTIONS – Clarifying the learning**

* Are the learning intentions student-friendly?
* Do the learning intentions link with the selected learning outcomes?

**SUCCESS CRITERIA – Determining the quality of the learning**

* How might I involve students in co-creating the success criteria?
* Do the success criteria link with the selected learning outcomes?

**REFLECTION AND ACTION**

* **WHAT** *was the learning about*? **SO WHAT** *learning took place*? **NOW WHAT** *are my next steps*?
* How might these reflections influence my practice and/or inform my planning for future units?

Junior Cycle Music: Planning Prompt Questions

*NOTE: This list is not prescriptive or exhaustive – add some of your own to this list*



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