

Art and Design Work

| Week Begin | Year 11 | Year 10 | Year 9 | Year 8 | Year 7 |
|------------------|-------------|-------------|---|---|---|
| 8th Jan | PSA: Comp 3 | PSA: Comp 1 | How can we play a 12-bar blue bass line in may keys? (thenational.academy) | What are the musical features of the Baroque period? (thenational.academy) | Why are pulse and rhythm so important? (thenational.academy) |
| 15th Jan | PSA: Comp 3 | PSA: Comp 1 | Where does a bass line come from? (thenational.academy) | How can different melodies work together? (thenational.academy) | How can we use our voice to mimic other sonorities? (thenational.academy) |
| 22nd Jan | PSA: Comp 3 | PSA: Comp 1 | Which rhythms are heard in the blues? (thenational.academy) | Why might we wish to decorate a melody? (thenational.academy) | What can a human voice do? (thenational.academy) |
| 29th Jan | PSA: Comp 3 | PSA: Comp 1 | What is a blues 'head'? (thenational.academy) | How do we know we are listening to Baroque music? (thenational.academy) | How can we communicate the meaning of a song effectively with our voice? (thenational.academy) |
| 5th Feb | PSA: Comp 3 | PSA: Comp 1 | How is a blues scale constructed? (thenational.academy) | How can Baroque melodies be phrased? (thenational.academy) | How can we use our body as an instrument? (thenational.academy) |
| Half term | | | | | |
| 19th Feb | PSA: Comp 3 | PSA: Comp 1 | Are you feeling blue? (thenational.academy) | How is a ground bass related to chords? (thenational.academy) | How does the composer Anna Meredith use the body as an instrument? (thenational.academy) |
| 26th Feb | PSA: Comp 3 | PSA: Comp 1 | How can you keep going in a long improvisation? (thenational.academy) | How does a bass line 'ground' the music? (thenational.academy) | How can we successfully create rhythmic music without instruments? (thenational.academy) |
| 4th Mar | PSA: Comp 3 | PSA: Comp 1 | How do blues singers communicate emotion? (thenational.academy) | How is a ground bass related to chords? (thenational.academy) | How can melody and rhythm communicate a language that we don't understand? (thenational.academy) |



Art and Design Work

| | | | | | |
|-----------------|-------------|-------------|---|---|--|
| 11th Mar | PSA: Comp 3 | PSA: Comp 1 | Inspiration from "All Blues" (thenational.academy) | How can we create a successful bass line? (thenational.academy) | How can we build interest using our bodies and voice? (thenational.academy) |
| 18th Mar | PSA: Comp 3 | PSA: Comp 1 | How can we create a stylistic blues accompaniment? (thenational.academy) | How can chords be used to compose a melody? (thenational.academy) | How did gumboot dancing help miners to communicate? (thenational.academy) |
| Easter | | | | | |
| 8th Apr | Revision | PSA: Comp 1 | How is a blues melody structured? (thenational.academy) | How can we compose a stylistic Baroque melody? (thenational.academy) | How can you make repetitive music interesting? (thenational.academy) |
| 15th Apr | Revision | PSA: Comp 1 | How are instruments used to communicate the blues tradition? (thenational.academy) | How can you, as a composer, make a structure interesting? (thenational.academy) | How can we develop our rhythmic ideas? (thenational.academy) |
| 22nd Apr | Revision | PSA: Comp 1 | How do improvisors communicate when performing in a band? (thenational.academy) | How do we arrange melodies into a Baroque structure? (thenational.academy) | How can different rhythm cycles work together? (thenational.academy) |
| 29th Apr | Revision | PSA: Comp 1 | To understand how and why film music has changed from mickey-mousing (thenational.academy) | How did Fela Kuti fuse his musical influences? (thenational.academy) | How can you phrase pentatonic melodies? (thenational.academy) |
| 6th May | Revision | PSA: Comp 1 | To explore timing and sonority in live film music (thenational.academy) | How did Fela Kuti use melody and harmony? (thenational.academy) | How can you perform 'amazingly' from staff notation? (thenational.academy) |
| 13th May | Revision | PSA: Comp 1 | To understand the role of a DAW in music creation, and the difference between foley and sound effects (thenational.academy) | How has tango been fused with technology? (thenational.academy) | How can a melody be accompanied? (Part 1) (thenational.academy) |
| 20th May | Revision | PSA: Comp 1 | What is the difference between diegetic and non-diegetic sound? (thenational.academy) | How do the layers in tango dance come together? (thenational.academy) | How can you express the meaning of a song effectively? (thenational.academy) |



Art and Design Work

| Half term | | | | | |
|-----------|------------|-------------|--|---|---|
| 3rd June | GCSE Exams | PSA: Comp 2 | To explore how an underscore can communicate a mood or setting, through instrumental sonorities and techniques (thenational.academy) | How does Indian classical music make you feel? (thenational.academy) | Pause lesson - for review (thenational.academy) |
| 10th June | GCSE Exams | PSA: Comp 2 | To be able to exploit musical elements in an underscore to reflect the mood or setting in a film clip (thenational.academy) | How has bhangra been modified? (thenational.academy) | How does folk music use pentatonic scales? (thenational.academy) |
| 17th June | GCSE Exams | PSA: Comp 2 | To explore tonality and harmony in an underscore to reflect the mood or setting in a film clip (thenational.academy) | How has travel created new fusion bands? (thenational.academy) | How do composers decide how to end a phrase? (thenational.academy) |
| 24th June | GCSE Exams | PSA: Comp 2 | To understand how to exploit sonority, dynamics, pitch, rhythm and tempo to compose successful leitmotifs (thenational.academy) | How can we develop ideas in fusion music? (thenational.academy) | How can dynamics help to shape a melody? (thenational.academy) |
| 1st July | Left | PSA: Comp 2 | To be able to develop leitmotifs further to reflect changes in a character's mood or situation (thenational.academy) | How can we fuse different musical styles and traditions? (thenational.academy) | How can a melody be accompanied? (Part 2) (thenational.academy) |
| 8th July | Left | PSA: Comp 2 | What musical ideas create feelings of excitement? (thenational.academy) | How can we fuse different musical styles and traditions into a new composition? (thenational.academy) | How does classical music use pentatonic scales? (thenational.academy) |
| 15th July | Left | PSA: Comp 2 | What is the role of the producer? (thenational.academy) | How can a DAW be used to create EDM rhythms? (thenational.academy) | How do composers measure music? (thenational.academy) |

