Pop into a Poem! (KS1)

To deliver this planning you will need;

Pictures, Poems and Percussion by Ann Bryant. (Yellow book and CD).

Three Singing Pigs by Kaye Umansky.

Michael Finnigin by Sue Nicholls.

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| Week | Learning Objectives | Activities |
| 1 | To be able to keep a steady pulse.  To be able to tap a simple rhythm.  To understand the difference between pulse and rhythm. | Intro Using a CD of your choice, do actions in time to a steady pulse. Point out the regular beating of the music and compare it to the child’s beating heart or pulse. Do actions in groups of 8 or when phrases change.  Main Using the book Pictures, Poems and Percussion (yellow) follow along page 10, listening to track 11. Repeat track with children lightly tapping along to the pulse.  Explain rhythm; patterns of long sounds and short sounds. Clap several with children repeating. Use sentence from poem, ‘Really there’s no need to pop’, and clap this rhythm.  Have half the class tapping pulse and half the class clapping the rhythm as you play the CD again and follow along words. If time, use instruments to repeat.  Plenary Reinforce meanings f pulse and rhythm. If time you may want to move in time to pulse using a contrasting track on CD. |
| 2 | To be able to use a variety of vocal timbres.  To understand how instrumental timbres can represent particular words.  To be able to give a definition of ‘timbre’ (type / sound quality). | Intro Explain that timbre is a type of sound (metal/wood/string) or a sound quality (mellow/harsh). Show PPP page 4 and listen to track 1. As a class, can they think how to say certain words so that they sound like the meaning? (Onomatopoeia). Try click, crunch, ding, dong, swish, boom. Now listen to track 2.  Main Explain how instruments can also have different timbres. Look at PPP page 8 and listen to track 8. Show a range of percussion instruments. Which instrument best fits these phrases; river lying peacefully; pale storks wheeling and weaving patient loops; Boris the croc; bounce out of hiding like tiddlywinks; whoosh. *So that you can remember who you asked to represent which word or phrase, you could photocopy parts of the picture or draw some prompt pictures to give to the children.*  Give instruments out to alternate children round circle. Read the story yourself asking the children to play at appropriate times. Pass instruments round circle to next child who hasn’t had a turn. Put on CD track 9 and next group play.  Plenary Re-cap how words can sound like meaning and how instruments can represent a phrase. Revise definition. |
| 3  3 cont/d | To know that loud and quiet sounds in music are important and that they are called dynamics.  To be able to control vocal sounds so that they are loud and quiet.  To have dynamic control of percussion instruments. | Intro Play the game Hush Don’t Wake the Baby Up as described in Michael Finnigin by Sue Nicholls. (You will need a doll or similar, ideally one with eyes that open and close).  *Hush don’t wake the baby up*  *Hush don’t wake the baby up*  *Hush don’t wake the baby up*  *Or there’ll be terrible trouble.*  Sing quietly to tune of Here We Go Round Mulberry Bush, pass with the doll lying down as you sing. Whoever has the doll when you finish stands the doll up, so eyes open and everyone says in a horrified voice:  *Oh you noisy girls and boys, you’ve woken the baby with all of your noise.* Continue several more times.  Demonstrate a ‘sh’ crescendo. When teacher’s hands are together it is silence. When hands a little apart – quiet sh from children. When far apart the sh becomes louder. Finish hands together.  Main Use book PPP page 12. Listen to track 13. Discuss how poem is read very quietly, but line four is even quieter. Discuss the rhyme between lines three and six in each stanza. Ask the children to read along with the words in lines 4, 5, 6. (You may need to rehearse line 6 each time). When they read use track 12.  Using a variety of percussion instruments that are all capable of playing quietly, play the sh crescendo game as above. The loudest part should not be very loud. You may like to do this with half of the children (alternative children round circle) and then pass the instruments on to the others. With the second group read the poem on pages 18 – 19. Page 18 should be getting louder. Leave a gap in the reading when the sound is at its loudest. Page 19 should be getting quieter. Indicate dynamics with your hands as before. If time play track 19. |
| 4 | To revise what rhythm is.  To be able to clap the rhythm of various lines from the poem.  To be able to combine two or more rhythms.  To be able to sustain an ostinato pattern.  To have experience of an irregular rhythm pattern | Intro Revise the fact that rhythm is patterns of long and short sounds. Clap a few patterns in 4/4 time for the children to copy.  Main Using PPP on page 16, explain how the poem is what happens in one day. Play track 17 to the children. Choose several lines with different rhythms to clap from the poem. Useful lines might be; Wake – up - ; Run and run to catch the bus and; text-ing, text-ing; with half the class doing one each. Use one rhythm to act as an ostinato whilst you read the poem.  The Treasure at the End of the Rainbow has an unusual rhythm. (4 beats/3beats/2beats in each stanza).  Explain how sometimes there are unusual rhythms in music. Divide the class into three groups. Group one does for steps on the spot. Group two taps their legs with hands three times. Group three claps hands twice. Get the groups to do their actions one after another. This is the rhythm of The Treasure at the End of the Rainbow (pages 26 – 27). Once the rhythms are know, plan the CD track 31. This should help them understand the rhythm of the poem.  Plenary Revise vocabulary – rhythm, ostinato. Play track 31 again if time. |
| 5 | To be able to sing in tune.  To understand that smaller chime bars produce a high sound and larger bars produce a lower sound.  To play a pitched percussion part at the appropriate part of a song. | YOU NEED THREE SINGING PIGS BY KAYE UMANSKY.  Intro Explain that today they will be learning about pitch – high and low sounds. Explain that when your hands are touching your knees that it indicates silence. When your hands are raised slightly, it indicates a low pitched hum. When raised a lot, a high pitched hum. Try a few times. They will probably increase in volume as they get higher. Discuss, if high is the same as loud (no). Is low the same as quiet? (No).  Main Teach the song Yo Ho Ho Me Mates in Three Singing Pigs, page 40. Tune Row Row Row Your Boat. Start on middle C. Indicate higher and lower pitches with hands. Ask a child to demonstrate high C, G, E, low C (tune of line 2) on chime bars or similar. Discuss relative length of note and pitch.  You will need four groups of children to play the sound effects in story. Follow directions in the book. Read story and add sound effects.  Plenary Discuss pitch, small bars make high sounds; large bars make low sounds. |
| 6 | To consolidate work on the musical elements discussed so far (pulse, rhythm, timbre, dynamics, ostinato patterns, pitch).  To combine several of these musical elements into a performance poem. | Intro Discuss the musical elements covered in this unit and recap the meaning of each. Explain that today we will be using most of them (if not all) to make Morrison Magic.  Main Discuss how the timbre of the voice could be used for these words; boom, pssssh; clackerty-squeak; a-tap sh; grrr. Read the story yourself and encourage the children to join in with sound effect words above.  Divide class into four groups. One group to make each sound effect. Start boom psssh group off, add clackerty-squeak to it etc. Change round groups until each group has had a turn at each sound.  Now play CD track 22. Listen first then join in. If time add instruments instead of vocal sound effects.  Plenary Ask children which musical elements were included in the poem. |

Nicola Rose, MK Music Service.

Pop into a Poem

Assessment

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| Name | Is able to suggest suitable timbres. Lessons 2, 5. | Is able to maintain a part in a group.  Lessons 1, 4, 6. | Is able to play percussion with control.  Lessons 2, 3, 4, 5. |
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1 = can do this consistently accurately

2 = can do this with some accuracy

3 = needs support to achieve this.

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| ***Community Learning MK (Music Faculty)***  **CURRICULUM PROJECT**  **Evaluation Form** | | | | | |
| Title of Curriculum Project: |  | | | | |
| Name of School: |  | | | | |
| Delivered by: |  | | | Term and Date: | |
| Name of person competing this form:  Position in school:  School e-mail address: | | | | | |
| *Please tick as appropriate to indicate your perception of the project:* | | | | | |
|  | Excellent | Good | Satisfactory | | Unsatisfactory  *(please say why below)* |
| Overall content |  |  |  | |  |
| Delivery |  |  |  | |  |
| Collaboration with school/class teacher |  |  |  | |  |
| Time allocation |  |  |  | |  |
| Engagement of pupils |  |  |  | |  |
| Learning and progress of pupils |  |  |  | |  |
| Pupil attainment information |  |  |  | |  |
| Do you have any suggestions for ways in which the project could be improved? |  | | | | |
| Do you have any suggestions/ideas for further curriculum projects? |  | | | | |
| I would like information about other curriculum projects (please tick). | | | |  | |
| Please return form to [nicola.rose@milton-keynes.gov.uk](mailto:nicola.rose@milton-keynes.gov.uk) or via the Music Faculty teacher delivering the project. | | | | | |