

**Co-op Academy Priesthorpe: Pride in Presentation**

**This booklet MUST be completed neatly.**

**Always write in full sentences.**

**Punctuation, grammar and spelling is important.**

**Name:\_\_\_\_\_\_\_\_\_\_ Class:\_\_\_\_\_\_**

GRIME LINE

**2002  
Garage dies. Grime is born**

An east London garage super-crew, Pay As U Go Cartel, split up in the aftermath of their single ‘Champagne Dance’ reaching the Top 20. Two of their producers, Geeneus and Slimzee, concentrate on their pirate radio station, Rinse FM. Meanwhile, another member, Wiley, heads off to tinker with beats and ends up inventing grime with an instrumental track called ‘Eskimo’.

**2004  
Grime gets its ‘Smells Like Teen Spirit’ (and clubs try to ban it)**

Punk? Pfft. By 2004, grime has its own tear-the-club-up anthem in the form of Lethal Bizzle’s ‘Forward Riddim’, better known as ‘Pow!’. Not only is it the first grime single to break the UK Top 20, but it makes headlines after the moshpits it provokes see club owners put up signs to DJs saying: ‘Do not play “Pow!”’

**2003  
Grime gets its own version of MTV**

It’s not just the songs that grime fans can’t get enough of: it’s also the low-budget videos. Cue satellite music TV station Channel U, which quickly becomes one of the best places to discover new grime music.

**2003  
No one knows what to call grime**

Some people are calling it ‘Eski-beat’ (mainly Wiley), some people are calling it ‘sub-low’. Others are calling it ‘grime’. Channel 4 even runs a late-night short documentary interviewing MCs to find out its name. Just in case all this wasn’t confusing enough, Wiley later releases a single called ‘Wot Do U Call It?’

**2004  
Grime stays underground**

The site of some of the most legendary grime battles ever known? Someone’s mum’s basement. Specifically, Leytonstone’s MC Jammer. He hosts Lord of the Mics – a series of legendary rap battles between the scene’s biggest names, including [Kano](http://www.timeout.com/london/music/kano-interview-grime-top-boy), Wiley, Skepta and Bashy.

**2003  
Dizzee Rascal wins the Mercury Prize**

At this point, Dizzee Rascal is living on an estate in Bow. However, his astonishing major label debut, ‘Boy in Da Corner’ so impresses the Mercury panel that they hand this skinny teen a £20,000 cheque. Suddenly, music-label fat cats are feverishly stalking the streets of E3.



**2010  
Wiley gets fed up with the whole album thing**

Frustrated at dealing with his label, Wiley decides he doesn’t need this: he invented grime! So instead of releasing his expected album, he drops 203 tunes on Twitter then spends days at a time broadcasting his entire life via Ustream as part of a boundary-pushing and incredibly entertaining artistic experiment. Big up.

**2015  
Kanye sneaks grime’s finest on to live TV**

When [Kanye West](http://www.timeout.com/london/music/the-20-best-kanye-west-songs) performs ‘All Day’ at [the Brits](http://www.timeout.com/london/music/brit-awards-british-music-deserves-better), he unexpectedly brings a 40-person tracksuited mafia of London grime artists on to the stage. Is he exploiting grime? Is he boosting its profile? Either way, it shows that the genre has some serious fans across the Pond.

**2005  
Pirate radio takes a hit**

For the last three years, Rinse FM has been one of the go-to places for grime MCs to get on the mic. A little too much so for the liking of the authorities, who give DJ Slimzee an Asbo, banning him from being on the roof of any building in Tower Hamlets more than four storeys high. Rinse continues to broadcast (legally), and these days, Slimzee does the occasional show with Wiley.

Dizzee Rascal and Slimzee circa 2005

headlines after the moshpits it provokes see club owners put up signs to DJs saying: ‘Do not play “Pow!”’

later releases a single called ‘Wot Do U Call It?’

ends up inventing grime with an instrumental track called ‘Eskimo’.

**2006  
David Cameron has a beef with Lethal Bizzle**

By now, grime is such a vibrant social movement that it’s even reached the ears of the leader of the Tory party (still a few years off being elected prime minister). He criticises Tim Westwood for playing lyrics with violent content, so the Guardian gives Lethal Bizzle a column entitled ‘David Cameron Is a Donut.’ Astonishingly, Cameron shoots back with a whole article in the Mail on Sunday called ‘You’re Talking Rubbish, Lethal Bizzle’.

**2016  
Drake signs to Boy Better Know**

Back in the day, grime artists tried desperately to get cred by being acknowledged by North American artists. When, in February, [Drake](http://www.timeout.com/london/music/best-drake-songs) instagrams ‘the first Canadian signed to BBK’, the internet goes mental. ‘Finally!’ they squeal, ‘they’ve come to us for credibility. The roles are reversed!’ Grime’s journey to global mega-ness is complete.

**2014  
Skepta throws his Gucci clobber in the bin, reinvents grime and wins a Mobo**

Skepta puts out a big musical ‘fuck you’ to the mainstream, with ‘That’s Not Me’ , in which he announces that he’s done with the bling lifestyle. Its deliberately low-budget video (it cost just 80 quid) duly wins a Mobo. ‘Grime,’ he seems to be saying, ‘is now for the masses!’

Task 1: Read the Grime Line and complete the question grid.



Where Question?

Possible Answer.

When Question?

Possible Answer.

What Question?

Possible Answer.

A Brief History of Grime

Why Question?

Possible Answer.

How Question?

Possible Answer.

Who Question?

Possible Answer.

Task 2-Listening to Grime

The Power of 3. You will hear a piece 3 times.

Three sentence description.

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33 important things:

* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
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33 questions you could answer:

* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
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Task 3-Reflection

Go to your piece and define some questions to ask before, during and after listening.

(Hint: Think about what the success criteria is.)

|  |  |
| --- | --- |
| Before listening to your piece | Possible answers |
|  |  |
|  |  |
| During listening to your piece | Possible answers |
|  |  |
|  |  |
| After listening to your piece | Possible Answers |
|  |  |
|  |  |

Task 4-Let’s Spit some Bars (or write them down)

Use the sheet below to help structure your lyrics.

(Hint: Write in pencil!)

TOPIC:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

A N

B O

C P

D Q

E R

F S

G T

H U

I V

J W

K X

L Y

M Z

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Task 5-Creating an evaluation sheet

Create one question based on each of the skills thinking about what makes a good piece of Grime music.

|  |  |
| --- | --- |
| SKILL | QUESTION |
| Remembering |  |
| Understanding |  |
| Applying |  |
| Analysing |  |
| Evaluating |  |
| Creating |  |

Task 5- Choose 3 questions from your evaluation questions and apply them in whole class listening.

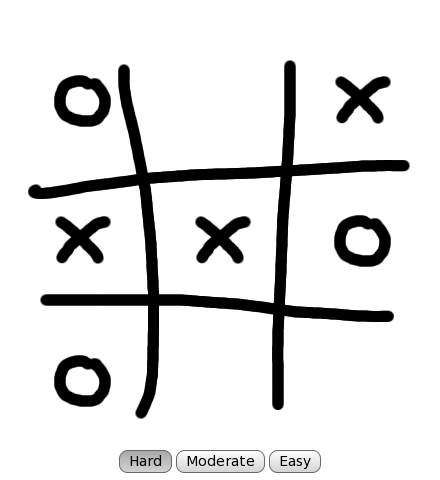
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| TRACK | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 |
| Q1. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Q2. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| Q3. |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |

Thinking about your own track and the questions you have written, can you identify 3 ways in which to improve your track next lesson?

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Task 6-Tic, Tac, Toe, Peer Assessment

1. Get into pairs (**you must have the same booklets)**
2. Create a grid of questions using the sentence stems and write them in the boxes.
3. You will decide which three questions your partner must answer about their piece. (The questions must be in a line)
4. They will do the same for you and you must write the answers below.

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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| --- | --- | --- |
| What would/could? | Why would/could? | How would/could? |
| What will? | Why will? | How will? |
| What might? | Why might? | How might? |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **GRADE** | **PERFORMING** | **COMPOSING** | **LISTENING** | **APPRAISING** |
| **9** | **I can** perform with total accuracy, pitch, rhythm, intonation, fluency | **I can** demonstrate the ability to use a wide range of techniques and devices idiomatically. | **I can** accurately analyse and discriminate between the use of musical devices and techniques and their intended purpose and put them into context. | **I can** demonstrate excellent use of music vocabulary. And make critical judgements on my own work and other people’s work. |
| **8** | **I can** perform with high levels of accuracy including, pitch, rhythm, intonation, fluency and with expression. | **I can** demonstrate the ability to use and develop a range of techniques and devices successfully. | **I can** accurately analyse and discriminate between the use of musical devices and techniques and their intended purpose. | **I can** demonstrate very good use of music vocabulary. And make critical judgements on my own work and other people’s work. |
| **7** | **I can** perform with high levels of accuracy including, pitch, rhythm, intonation and fluency. | **I can** competently demonstrate the ability to use techniques and devices effectively so they are used to develop my piece. | **I can** confidently analyse and explain the use of musical devices and techniques within a piece of music. | **I can** demonstrate good use of music vocabulary and use it accurately to make informed judgements on my own and other's work. |
| **6** | **I can** perform generally accurately with regards to pitch, rhythm, intonation and fluency. | **I can** competently demonstrate the ability to use techniques and devices effectively so they are used consistently in my composition. | **I can** discriminate between the use of musical devices and techniques within a piece of music. | **I can** demonstrate a confident use of music vocabulary.  **I can** make informed judgements on my own work and other people’s |
| **5** | **I can** perform mostly accurately with occasional slips in pitch, rhythm, intonation and/or fluency. | **I can** competently demonstrate the ability to use techniques and devices effectively so they are used throughout my composition. | **I can** listen to a piece of music with increasing discrimination regarding devices and techniques within a piece of music. | **I can** demonstrate appropriate use of music vocabulary.  **I can** express and justify my opinion using music vocabulary. |
| **4** | **I can** perform with confidence, but with limited accuracy and with occasional slips in pitch, rhythm, intonation and/or fluency. | **I can** demonstrate the ability to use techniques and devices effectively so they are used consistently in the composition. | **I can**identify the use of chords, drone, ostinato, cadences, tonality, syncopation and other techniques within a piece of music. | **I can** demonstrate some use of music vocabulary.  **I can** make some judgements on my own work and other people’s work. |
| **3** | **I can** perform with some accuracy, with occasional slips in pitch, rhythm, intonation and/or fluency. | **I can** more-or-less demonstrate the ability to use techniques and devices effectively so they are used composition, though not necessarily consistently. | **I can** confidently identify and describe the elements of music and how they are used. | **I can** demonstrate limited use of music vocabulary.  **I can** make some judgements on my own work and other people’s |
| **2** | **I can** perform with hesitation and limited accuracy and with occasional slips in pitch, rhythm, intonation and/or fluency. | **I can** demonstrate simple use of techniques and devices. My work will have a simple structure | **I can** confidently identify the use of the elements of music. | **I can** describe music using some key words.  **I can** WWW and EBI and challenge. |
| **1** | **I can**perform with many inaccuracies and play with hesitation. | **I can**demonstrate some use of techniques and devices. My piece sounds unfinished. | **I can** identify the use of the elements of music. | **I can** describe music in basic terms.  **I can** WWW and EBI. |
| **EL2** | **I can** perform, but need assistance and find it hard to maintain pitch, rhythm and tempo. | **I can**demonstrate basic devices such as binary form, but my pieces sound muddled and confused. | **I can** identify changes of dynamics, but struggle with other elements. | **I can** describe music using loud and soft and high and low.  **I can** explain WWW. |

Final Teacher Assessment

Student voice: Here is your opportunity to tell me about anything you have enjoyed or that you think needs to change. Give reasons for your answers.

Spellings to practise :

*Neatly copy out any words that are written here 3 times.*

Targets for next topic:

1.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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Overall Assessment Grade: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Areas for development: