



## **SCHEME OF WORK 2**

### **Name of the Key Question:**

*What processes for evaluating pupil work can be adopted to give constructive feedback and encourage peer review?*

### **What are the specific aims of this project/scheme?**

- To compose and perform in a creative ensemble;
- Experiment and exploring ideas through improvisation and realisation processes;
- Realise “backbone” scores;
- Develop critical and constructive approaches through group and peer-to-peer discussion and explore the use of evaluation in composition.

### **Key outcomes:**

- Whole group and small group compositions, created through realisation of backbone scores.
- Increased knowledge of expressive value of intervals in atonal composition.
- Developed understanding of musical roles in a creative ensemble.
- Strategies for learners to evaluate own and peers’ work when composing, improvising and performing.

### **Expectations and Differentiation:**

**Embedding:** all learners will have composed an atonal backbone melody, taken part in the realisation process and be able to evaluate own and peers’ work with support.

**Enhancing:** most learners will have composed a dramatic, atonal backbone melody, taken an active role in the realisation process by making suggestions and trying different idea, be confident in evaluating own and others' backbones and realisations.

**Extending:** some learners will have progressed further and will have composed a dramatic atonal melody using a variety of intervals, free rhythm, and silences taking a lead role in realising their backbone composition. Be confident in applying new evaluation strategies to assess own and peers' work in ways that are constructively critical, identifying opportunities and achievements informing future progress.

### **Success Criteria:**

A successful project will involve:

- **Engagement:** Composition of Backbone melodies, which are attention grabbing and dramatic in character, using dynamics and articulation consistent with the melodic gestures. Realised material engages strongly with Backbone material.
- **Evaluation:** Learners will develop evaluation and questioning strategies, define their own criteria for evaluation, and measure their work against these.
- **Reflection:** Learners will be able to reflect on the creative process, evaluate experiences and learning to inform future progress.
- **Assessment for learning:** Learners will be able to demonstrate confidence in discussing and appraising compositions using key musical terms. Offering peer evaluation that is constructive and specific.
- **Confidence:** Learners will develop their confidence in composition. Developed collaborations, understanding roles within an ensemble.
- **Creative process:** Learners will develop creative approaches to composition, try out alternatives or new solutions and follow ideas through and connect their own and others ideas in inventive ways.

### **Prior learning**

**It is helpful if learners have:**

- Basic knowledge of intervals and are able to play all chromatic notes on their own instrument or keyboard.
- Experience of creating rhythmic/riff pieces in groups.
- An ability to *follow* but not necessarily read notated music.

### **Personalised learning**

**Differentiation:** Are there learners who will need specially adapted materials or resources that break down processes into understandable forms? Adapt the worksheet materials to help support different literacy abilities. Are there young people who play instruments? If so who, which, and to what standard?

**Effective teaching and learning:** The project focuses mainly on group improvisation using basic techniques. However, there are opportunities to add improvised solos for learners who are experienced in improvisation. Use wide and variety repertoire of teaching approaches that supports diversity. Offer mentoring between learners as a form of peer support. Vary the experiences of the learners for the ensembles to enable peer-to-peer support.

**Beyond the classroom:** Could you offer learners opportunities to develop their skills in/outside the music context to support the whole musician? Could you encourage the musician to join local networks or develop collaborations?

### **Personal Learning and Thinking Skills**

This scheme of work explores the processes of **evaluation** that offer **constructive feedback** and encourage **peer review**. It prepares learners to think creatively by generating and exploring ideas and making original connections. They will develop their creative thinking processes around subject matter; using pitch, register, timbre, and free rhythm to create dramatic melodies. The learners will expand their creative processes through reflection, being able to evaluate their strengths and limitations and setting themselves realistic goals for success. They will communicate their learning in relevant ways, and evaluate their experiences becoming independent enquirers. The learners will **work confidently with others** forming collaborative and **reflective** relationships working together to reach common goals. They will develop their interpersonal skills through giving peer feedback, communicating creative ideas for others to realise, giving musical direction and making creative decisions.