

LISTEN
IMAGINE
COMPOSE

Away Day 2017



A Partnership Project

Listen Imagine Compose is a partnership project:
Sound and Music,
Birmingham Contemporary Music Group,
Birmingham City University



A bit of history

- Started in academic year 2010-2011 (I think!)
- Involved schools, composers, teachers, academics
- One of few funded projects looking at KS3-4 Music
- Pioneering in developing creativity and composing at KS3-4
- Has been commended by Ofsted

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What's happened in LIC



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Aims of the day

By the end of the day, we want to have some answers to the following questions:

- The purpose of Creative Composing in the curriculum is....
- Creative Composing in the curriculum is important because...
- Creative Composition in the curriculum involves...
- For pupils to engage with Creative Composing in the curriculum they need....
- For teachers to deliver Creative Composing in the classroom they need...
- To influence policy makers about the importance of Creative Composing in the classroom, we need to...



Session 1: What is Creative Composing in the classroom?

Facilitated by Martin Fautley

- Teacher: Louise Hayward (with Judith Robinson)
- Composer: David Horne
- Researcher and composer: Kirsty Devaney
- Initial Teacher Trainer: Kelly Davey Nicklin

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Session 2

Nancy Evans

Time for reflection and discussion:

Manifesto for Creative Composing

Discussion questions

Curriculum

1. How is/isn't composing in the curriculum related to real world composing?
2. How does your KS3 curriculum support creative composing?
3. How does the exam curriculum support creative composing?
4. In your GCSE curriculum, which composing tasks allow for creative composing (as discussed above)?
5. What are the factors in choosing between pastiche as opposed to creative composing?

Pedagogy

6. Do you teach composing or encourage pupils to come up with a composition? Discuss!
7. What are the issues around transitioning from group composing at KS3 to solo composing at KS4?
8. What does progression in composing look and sound like?
9. What conditions are needed for pupils to flourish in creative composing?
10. Should creative composing start from learners' existing knowledge and musical preferences? Discuss!
11. How does support creative composing support of pupils' musical development overall?
12. What role does notation play in composing?
13. Does creative composing relate to song writing?
14. What does existing repertoire offer for creative composing?

Practical

15. What steps are needed to help your SLT value creative composing?
16. How regularly do instrumentalists bring their instruments to their lessons for composing?
17. What are pupils composing for or with?
18. Are you aware of any creative composing taking place in instrumental lessons?
19. What are your development needs as a teacher in order to support creative composing?



Session 3

- Ally Daubney: Overview of GCSE and A level composing criteria
- Marie Bessant: OCR GCSE and A level composing
- Jeffery Hole: Edexcel GCSE and A level composing



Session 4

Manifesto for Creative Composing

- The purpose of Creative Composing in the curriculum is....
- Creative Composing in the curriculum is important because...
- Creative Composing in the curriculum involves...
- For pupils to engage with Creative Composing in the curriculum they need....
- Creative Composing could be assessed through/by....
- For teachers to deliver Creative Composing in the classroom they need...
- To influence policy makers about the importance of Creative Composing in the classroom, we need to...

More info on CPD and resources

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LISTEN IMAGINE COMPOSE

Exploring how composing is taught and learned at KS3, KS4 and KS5

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Listen Imagine Compose investigates how composing is taught and learned in secondary schools and draws on the expertise of teachers and their pupils, composers, music education academics and arts organisations.

Listen Imagine Compose is a partnership project between [Sound and Music, Birmingham Contemporary Music Group](#) and [Birmingham City University](#).

Since 2010

We have been undertaking action research, holding symposia, developing resources and running CPD since 2010. This website hosts all of our work to date and has been funded by Youth Music.

“Listen Imagine Compose has played a significant part in improving the musical and educational understanding of professional musicians, teachers and academics.”

— Mark Philips, HMI Music, 2012

www.listenimaginecompose.com

Stay in touch

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www.listenimaginecompose.com

www.soundandmusic.org/projects/listen-imagine-compose