

## **SCHEME OF WORK 3: What is the role of listening and reflection in the creative process?**

### **LESSON 2**

#### **TOPIC AND PURPOSE**

This lesson shall continue to develop listening skills explored in lesson one and their relation to the composing process.

#### **OBJECTIVE**

To begin working in groups on a composed piece, using visual stimuli and improvisation as a starting point.

#### **ENGAGEMENT**

Groups to choose their own visual stimuli and begin to develop key musical ideas in response.

The groups will perform and record their piece, allowing them to reflect on and assess their progress.

#### **STICK-ABILITY**

The development of creative ways of generating and experimenting with ideas.

The importance of recording instinctive responses, listening back and appraising the creative process and outcome.

## DIFFERENTIATION

**Most learners** will be expected to contribute to discussion and brainstorming in response to their chosen stimulus, and to contribute vocal and/or instrumental ideas within their groups.

**Some will go further than this** and may demonstrate greater personal commitment to the task, bringing a selection of ideas, which are then filtered, selected, ordered and refined through experimentation.

**A few may go well beyond this** and through improvisation, extend their musical range, with some being more technically confident in their contribution.

## AIMS AND OBJECTIVES

The development of a group composition using visual stimuli and improvisation as a starting point.

### ACTIVITY ONE

In groups, give the learners five minutes to select one of the visual stimuli from those brought in for homework.

### ACTIVITY TWO

Hand out Composition Diary worksheet for Lesson 2.

Pupils should work through numbers 1 – 4 on the worksheet in their groups, initially discussing and noting down musical ideas in response to their visual stimulus.

## STARTER

Send a clap as quickly as you can round the circle. Repeat with unusual vocal sounds.

### *Commentary on Activity One:*

*Each group should then tell the rest of the class what they have chosen and why.*

### *Commentary on Activity Two:*

*Groups can be a mix of any instruments and/or voices.*

*You can adapt the worksheet (composition diary) to suit the needs of your learners.*

*Each group will need 5 musical ideas in preparation for the next activity.*

## ASSESSMENT

Informal and diagnostic assessments based on teacher observation, peer interaction and feedback.

Discussion and feedback is encouraged to help monitor progress.

Encourage learners to use of key musical vocabulary when verbally explaining musical procedures, appraising expressive effectiveness, and when writing up self-reflection composition diaries.

Monitoring of group cohesion, and the ability to share and structure musical ideas within a democratic forum.

### ACTIVITY THREE

Groups should create an improvisation around their five musical ideas. This can include learners freely improvising around all the ideas, or they could decide to allocate particular ideas to particular instruments/vocals.

#### *Commentary on Activity Three:*

*Encourage risk! It does not matter if the piece sounds chaotic this can be evaluated and discussed. Notes and chords do not have to be fixed.*

*How are you structuring your ideas? Why?*

*What is working well?*

*How has the group structured their piece?*

*Could you describe the melody?*

*What textures have they used?*

*How does the pieces relate to their chosen visual stimuli?*

### ACTIVITY FOUR

Groups should then perform their work to the rest of the class, and other groups verbally appraise.

Each performance should be recorded.

#### *Commentary on Activity Four:*

*Encourage use of key musical terms in verbal appraisal for example structure, melody, texture.*

### **HOMEWORK/FOLLOW UP BEFORE NEXT PRACTICAL SESSION**

Composition diary (see lesson resources) to be completed by each learner.

If there are singers in the group, they should come back with lyrical ideas for the next practical session

Development class listening session led by teacher with whole class if time before next practical session (see lesson resources). This could also be used before this lesson to model the process.

### **ACTIVITY FIVE**

Groups should then listen back to the recording made of their performance and reflect on their learning (see lesson resources).

#### *Commentary on Activity Five:*

This can be done in class within the group or for homework if the class can access recordings.

### **RESOURCES**

Percussion instruments

Pupils' own instruments

Laptop/projector to show image  
Recording device and playback facility