

SCHEME OF WORK 2: What processes for evaluating pupil work can be adopted to give constructive feedback and encourage peer review?

LESSON 6

TOPIC AND PURPOSE

Bringing material together, rehearsing, performing, recording.

OBJECTIVE

Recording whole class and small group compositions.

ENGAGEMENT

Set up as a band – in instrumental groups, rhythm section all together.

STICK-ABILITY

Composing and performing in a creative ensemble

Composing and realising “backbone” scores.

Exploring “evaluation” in composition, improvisation and realisation processes.

DIFFERENTIATION

Embedding:

Learners will be able, possibly with support or reference to recordings from last week, to recreate their work.

Enhancing: Most learners will go beyond this and recreate their work, recalling the dramatic intent and using this to guide their performance.

Extending: Some will rise to the challenge of quickly creating new sections at short notice, taking a lead role in moving between sections of music, giving a dramatic and dynamic performance.

AIMS AND OBJECTIVES

This session focuses on the rehearsal and recording process to consolidate and celebrate the project work.

ACTIVITY ONE:

Set up as a band, with all scores of *Blue Appropriation* and notes for group pieces to hand.

ACTIVITY TWO:

Rehearse your completed sections of *Blue Appropriation* – section by section, building up the layers – backgrounds first, adding melodies and solos later.

Focus on recreating the environment, the atmosphere, the drama and confusion, the excitement of the police chase.

STARTER

If needed : practice playing stab chords together, cued first by the teacher then by other members of the class.

Commentary on Activity One:

Sit in instrumental groups.

Commentary on Activity Two:

By this stage you have probably completed the music at Letter c and either Letter B or Letter E. Focus on re-creating the atmosphere.

ASSESSMENT

Rehearse.

Evaluate musical content in groups.

Refine composition based on feedback.

ACTIVITY THREE:

It may be possible to use your knowledge as a creative ensemble to quickly realise the parts of *Blue Appropriation* that you haven't explored yet.

Commentary on Activity Three:

Letters B and E are backgrounds, requiring the addition of tone row melodies. Letter A contains a head motif, inviting an improvised response.

ACTIVITY FOUR:

if recording *Blue Appropriation* and small group pieces separately:

Join up the sections, pointing out how one section finishes and the next section starts. Who needs to be ready to set a new tempo or atmosphere? What is their cue?

Commentary on Activity four:

ACTIVITY FIVE:

Rehearse. Evaluate. Refine.

Then record.

In groups, rehearse small-group compositions.

Evaluate: Is this as dramatic as it can be? Can the melody be clearly heard? Refine. Then record.

Commentary on activity five:

Final outcome could be a performance of all pieces, instead of or in addition to a recording.

RESOURCES:

Percussion instruments.

Pupils' own instruments.

Copies of *Blue Appropriation*.

Learners' own notes for their backbone compositions.

Recording device