

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

### **LESSON 3**

#### **TOPIC AND PURPOSE**

Third session of six exploring listening as a key activity in the composing process.

#### **OBJECTIVE**

Groups begin to work out a structure for their overall piece.

Refining and developing musical material.

#### **ENGAGEMENT**

Class discussion will be central to this lesson. The groups will work on the structure of their pieces, develop their listening skills and reflect on their progress.

#### **STICK-ABILITY**

The importance of structuring ideas, and recording material in order to reflect.

## DIFFERENTIATION

### **Embedding:**

Learners will think about and contribute to, the organisation and structure of their group piece, and be able to perform their individual part.

**Enhancing:** Some will go further than this and may be more aware of form and style, and of expressing ideas musically, as evidenced within their own music making and their continual engagement with the group task.

**Extending:** A few may go well beyond this and may bring an insightful critical edge to the group composing process and lead group appraisals during performance.

## AIMS AND OBJECTIVES

For groups to begin structuring their musical ideas and refining material.

### **ACTIVITY ONE**

Ask one group to perform their material from last week. Ask the class to pick out the core musical elements.

Demonstrate how those musical elements might be described, either in words or as graphic shapes.

Discuss with the class how these ideas might begin to be shaped into a composition.

### **ACTIVITY TWO**

Groups should use their worksheets (see Lesson 3 composition diary), first looking at the existing musical material, coming up new sounds and beginning to think about how to combine and structure them.

## STARTER

Recap on last lessons objectives.

### *Commentary on Activity One:*

*Use the structure template (see lesson three resources) as an example of how groups might begin to structure their work.*

### *Commentary on Activity Two:*

*Encourage thinking space. Does everyone need to play all the time? How can musical material be built up?*

## ASSESSMENT

Diagnostic assessment of learning during the whole-class discussion.

Teacher interim assessment of group work using the sound recordings to analyse works in progress.

The live group performance can be used as a listening example, leading to discussion about ways in which pupils can better evaluate their own musical progress and consider further development of their compositions.

Observe the range of pupil responses, including their ability to transfer learning into new contexts.

### **ACTIVITY THREE**

Groups should record their performances twice within the lesson, listen back and reflect on their progress.

### ***Commentary on Activity Three:***

*If this isn't possible, pupils must appraise their performances for homework.*

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

Development class listening session (see lesson 3 resource)

### **RESOURCES**

Classroom instruments and pupils' own instruments.

Recording devices for each group.

Playback facility for each group if appraisal work is to be done in class.