

Scheme of Work

Cambridge Lower Secondary

Music 0078

Stage 8

For use with the curriculum framework published in 2019



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# Introduction

This document is a scheme of work created by Cambridge Assessment International Education for Cambridge Lower Secondary Music Stage 8.

It contains:

* suggested units showing how the learning objectives in the curriculum framework can be grouped and ordered
* at least one suggested teaching activity for each learning objective
* a list of subject-specific language that will be useful for your learners
* sample lesson plans.

You do not need to use the ideas in this scheme of work to teach Cambridge Lower Secondary Music Stage 8. It is designed to indicate the types of activities you might use, and the intended depth and breadth of each learning objective. These activities may not fill all of the teaching time for this stage. You may choose to use other activities with a similar level of difficulty.

The accompanying teacher guide for Cambridge Lower Secondary Music will support you to plan and deliver lessons using effective teaching and learning approaches. You can use this scheme of work as a starting point for your planning, adapting it to suit the requirements of your school and needs of your learners.

## Long-term plan

This long-term plan shows the units in this scheme of work and a suggestion of how long to spend teaching each one. The suggested teaching time is based on   
45 hours of teaching for Music Stage 8. You can adapt the time, units and order of the units based on the requirements of your school and the needs of your learners.

| Unit | Suggested teaching time |
| --- | --- |
| **Unit 8.1** Music for film: making your own soundtracks | 9 hours |
| **Unit 8.2** Chords: making a bed of sound | 9 hours |
| **Unit 8.3** Mash ups and jams | 9 hours |
| **Unit 8.4** The power of lyrics | 9 hours |
| **Unit 8.5** The gig | 9 hours |
| **Total** | **45 hours** |

## Sample lesson plans

You will find two sample lesson plans at the end of this scheme of work. They are designed to illustrate how the suggested activities in this document can be turned into lessons. They are written in more detail than you would use for your own lesson plans. The Cambridge Lower Secondary Music Teacher Guide has information on creating lesson plans.

## Other support for teaching Cambridge Lower Secondary Music Stage 8

Cambridge Lower Secondary centres receive access to a range of resources when they register. The Cambridge Lower Secondary support site at [**https://lowersecondary.cambridgeinternational.org**](https://lowersecondary.cambridgeinternational.org) is a password-protected website that is the source of the majority of Cambridge-produced resources for the programme. Ask the Cambridge coordinator or exams officer in your school if you do not already have a log-in for this support site.

Included on this support site are:

* the Cambridge Lower Secondary Music Curriculum Framework, which contains the learning objectives that provide a structure for your teaching and learning
* grids showing the progression of learning objectives across stages
* the Cambridge Lower Secondary Music Teacher Guide, which will help you to implement Cambridge Lower Secondary Music in your school
* templates for planning
* worksheets for short teacher training activities that link to the teacher guide
* assessment guidance (to support classroom assessment)
* links to online communities of Cambridge Lower Secondary teachers.

## Resources for the activities in this scheme of work

We have assumed that you will have access to these resources:

* paper, pens and pencils for learners to use, including manuscript paper
* space for learners to work in different grouping (individual, pair, groups, whole-class) on different types of activity (listening to music, composing, rehearsing and performing)
* a range of musical instruments, for example, tuned and untuned percussion
* equipment for playing recorded music to learners
* audio or video recording equipment
* music portfolios where learners can record their music making at all stages of development.

Other suggested resources for individual units and/or activities are described in the rest of this document. You can swap these for other resources that are available in your school.

## Websites

There are many excellent online resources suitable for teaching Cambridge Lower Secondary Music. Since these are updated frequently, and many are only available in some countries, we recommend that you and your colleagues identify and share resources that you have found to be effective for your learners.

## Approaches to teaching Cambridge Lower Secondary Music Stage 8

The learning objectives are organised into two strands which aim to integrate embodied learning in a holistic way.

* Making Music
* Making Sense of Music

Music portfolios

A music portfolio allows learners to document their experiments, rehearsals, performances and reflections which will help them to reflect on their progress and next steps. Learners should add to their portfolio regularly and this can be done either formally or informally. Depending on the availability of music technology it is likely that this portfolio will be a combination of audio/video recordings of rehearsals and performances, compositions (recordings and/or notations) and learner’s reflections (either written or recorded).

Teaching songs

When teaching songs, or parts of songs, it is recommended that you use repetition to help learners remember the melody. A simple way to do this is for you to sing a line (phrase) and then ask learners to sing it back. If learners do not sing it back correctly at first, simply repeat the process until they can. For example, in a four-phrase melody, you could sing one phrase, then two together, then the whole song to gradually build learners’ memory. To support this process, you may also wish to use hand signs (e.g. *sol-fa* and Kodály-Curwen hand signs) when learners are learning or performing a song. *Sol-fa* gives every pitch a name and an accompanying hand sign to help learners build a picture of how a melody is constructed and the relationships between notes. The names for the notes are *do, re, mi, fa, so, la, ti, do*. You may want to research this further if you would like to use it with your learners.

Teaching notation

Not all styles of music use notation and understanding musical notation is not required in order to be a musician. However, having an awareness of notation is a useful skill for many learners, particularly those who go on to study for qualifications in music. Notation includes written representations (e.g. stave music) or ways to name notes (e.g. C D E or *do, re, mi*). By introducing ‘sound before symbol’ learners participate in lots of practical music making, which allows then to begin to hear notes in their head (internalised sounds), before they come to understand and use notation as a way to represent those sounds.

Differentiation and extension activities

For learners who require more challenge, try adding extra parts within the same piece of music that the class is learning. These parts could be instrumental or vocal and involve different rhythms (e.g. clapping one rhythm while singing another) or tunes (e.g. a new harmony line).

# Unit 8.1 Music for film: making your own soundtracks

| Unit 8.1 Music for film: making your own soundtracks |
| --- |
| Outline of unit: |
| In this unit, learners will explore filmmaking and film soundtracks; both playing along with existing soundtracks and creating their own excerpts of film music.  Music making will include singing, with opportunities to experiment playfully with sounds that can be created with the voice and any instruments that are available.  Learners will consolidate their understanding of how melodies and rhythms are constructed, whilst further developing their practical use of chords and/or harmonies. Learners will improve their ensemble skills through practical group work, using their bodies, symbols and different notation systems to make connections between sound and symbol. |
| Recommended prior knowledge/previous learning: |
| Learners will build on their previous:   * experience of singing in groups and following a leader * experience of using their voices to create different effects, including singing in two- or three- part harmonies * experience of composing music to a brief * experience of linking sound to symbol in creative ways.   In addition, they may have previous experience of a variety of different notation systems, possibly including graphic scores and staff notation and/or playing tuned and un-tuned percussion instruments. |
| Language: |
| * Vocabulary related to voice, singing and playing (vocal techniques, vibrato, slide between two notes, articulation, rhythm, dynamics, tone colour/timbre, ascending, descending, movement by step or in leaps, pitch, in tune, intonation, melody, accompaniment, percussion, tempo, in time, chord). * Vocabulary related to rhythm notation (time signature, semibreve, minim, crotchet, quaver, and semiquaver, stave). * Vocabulary related to film music (soundtrack, style, genre, feature, atmospheric, a cappella/unaccompanied). |

# Unit 8.1 Suggested activities

| Learning objectives | Suggested teaching activities and resources | Comments/Teaching notes |
| --- | --- | --- |
| **78MM.02** Perform in a variety of given and chosen styles, being responsive to others including communicating a good level of musical effectiveness to audiences.  **78MS.05** Use notation(s) to support musical learning appropriate to the context. | After a vocal warm-up, continue warming up with a physical rhythm game. This could be based around a call and response structure. Play short rhythms for learners to copy, making them increasingly more complex. Use sticks on the back of chairs, for example. Learners may wish to have a go at leading.  Watch or listen to an example of voices creating an atmospheric soundtrack to accompany film or moving image, such as a choir accompanying a car advert. Examples could be found on the internet depending on the technology available (e.g. *Honda Civic*, UK advert, 2006). Encourage learners to join in, experimenting with their own vocal sounds to match the example.  Listen again and ask learners to draw the shape of the soundtrack, moving from the left-hand side of the paper to the right-hand side of the paper. Tell them there is no wrong way to do this. However, you may want to model an example first and ask learners which direction the drawing would go if the sound were to move upwards in pitch. Discuss the finished drawings.  Ask learners:   * What did you draw when the sound got louder? * What did you draw when the sound got quieter?   **Resources:**   * Sticks for tapping rhythms * Audio or audio-visual example of voices creating an atmospheric soundtrack such as a choir accompanying a car advert * Audio recording equipment (optional) | It is important to start the beginning of the year in a stimulating, fun, and informal way. This will help to create a friendly and creative atmosphere within the group and encourage creative experimentation.  You may wish to use hand signals (e.g. *sol-fa* and Kodály-Curwen hand signals) to help learners to learn the melody.  Model sounds and encourage learners to experiment freely without inhibition. These explorations will encourage learners to relax whilst they sing, and to embody the music fully. Games and repetition will help learners memorise the melody.  Music portfolio: learners can add their drawings and their reflections, to their music portfolio. |
| **78MM.03** Contribute to coherent and successful compositions and improvisations, drawing on internalised sounds from a wide variety of sources. | Watch and listen to a short film excerpt, which has an interesting yet simple musical soundtrack. One example could be a scene from the film *The Brave Little Toaster*. For instance, ‘the flower scene’ is where the toaster finds a solitary yellow flower, which, upon seeing it’s reflection in the toaster, thinks it’s looking at another flower. The excerpt starts at 32 minutes, 18 seconds, and lasts until 33 minutes, 38 seconds.  Ask learners:  *Which instruments can you hear?*  Learners listen out for specific details, such as instrumentation*,* as this will encourage them to listen carefully. When listening for the second time, learners can join in with voices or instruments.  Now watch a different excerpt from a different film without the soundtrack being audible. The excerpt should be short (maximum one minute) and provide a stimulus for some different moods. Tell learners that they will shortly be creating their own sound to go with this section of film.  As a whole class do a quick, vocal game to warm up voices and bodies. Call out names of fruit one at a time and ask learners all together to repeat the name of the fruit in a way that they think represents the piece of fruit. For example, if the fruit is ‘grapefruit’, one learner may choose to sing the word ‘grapefruit’ in a high-pitched voice with a scrunched-up face. Model an example and tell learners that there is no wrong way to do this activity; sounds can be experimental.  Return to the film excerpt with a muted soundtrack. In pairs using just voices, create a soundtrack to go with this section of film. Tell learners to avoid singing in unison and instead, challenge learners to make sure that the parts have some different pitches and different rhythms.  As a whole class, listen to some examples whilst watching the silent excerpt of film. Comment positively and constructively on observations and features that could be developed or improved.  Ask learners:   * How has the atmosphere been created? * What process did you go through to create and compose the soundtrack?   **Resources:**   * Short excerpt from a film and soundtrack, such as *The Brave Little Toaster* * Excerpt (with soundtrack muted) from another film, such as *The Secret of Kells* or *The Snowman* * Audio recording equipment (optional) | All films and soundtracks will need to be checked in advance as they will need to be appropriate in terms of age and culture.  Throughout the curriculum, other examples should be explored, and examples should be varied, from a variety of different times and cultures.  Other options include:   * *The Secret of Kells* (as Brendan the apprentice goes into the woods with the white cat) from 22 minutes, 39 seconds until 23 minutes, 13 seconds.   (There are lots of different sections from *The Secret of Kells,* which are atmospheric and would be appropriate for this activity.)   * *The Snowman* (beginning of the motorbike sequence), from approximately 13 minutes 10 seconds until 14 minutes 10 seconds.   Learners will need help with the length of their soundtrack. If possible, have a clock in the classroom and tell learners how long their piece of music needs to be. If there are other important points in the film, provide timings for these also.  If it is not possible to watch film in the classroom, a collection of photographic stills or images could be used instead. These could be placed on the wall for all to see. |
| **78MM.01** Rehearse, perform and make musical choices within a broad range of musical material, beginning to make choices about repertoire.  **78MM.04** Organise and structure material including harmony, melody and rhythm, in order to convey intentions to an audience.  **78MS.05** Use notation(s) to support musical learning appropriate to the context. | As a whole class, have a vocal warm-up making experimental vocal sounds over a drone, for instance.  Return to working in pairs. Learners should now be encouraged to play the vocal soundtracks they developed in the previous activity on tuned percussion and adapt them as necessary. Try to play the silent version of the film a few times in the background to help learners to create their music.  Move round the class, listening and watching the progress made by learners. Support their work and challenge their thinking by asking questions, such as:   * What changes had to be made to the parts in order to make them appropriate for tuned percussion? * Why did these specific changes have to be made?   Ask each pair of learners to join up with another pair, and ask:  *How can you adapt all four parts to fit with one another?*  Once learners have worked out a way of fitting the parts together effectively, ask learners:   * Can the overall soundtrack be improved further? * Does the soundtrack need a bassline? * Are there any contrasts in rhythm or pitch? * Does the excerpt have shape, or a beginning, a middle and an end?   As a whole class, model how a group might go about notating their pieces, with all four parts. Give examples using different notation systems and skeleton scores, trying to elicit answers from learners by supporting their learning.  In the same groups of four, learners experiment with different kinds of notation to create a record of all four parts of music. This may help learners to remember their parts and it could also enable one group to play another group’s soundtrack. Learners could notate the rhythms of their parts and then draw the rough shape of the melodies over the top of the rhythms.  **Resources:**   * Excerpt (with soundtrack muted) from the film introduced in the previous activity * Tuned percussion * Supporting notation resources, such as skeleton scores, graphic scores, examples of rhythm notation, information about writing note lengths and rests, and examples of notating pitches * Audio recording equipment (optional) | A drone is a single low note that plays continuously throughout a piece or section of music.  Research a variety of different written notation systems if necessary. Learners will already be familiar with notating some simple rhythms and may be beginning to experiment with notating pitches on a stave or in other ways.  A skeleton score is a piece of written music notation, which has some small pieces of information missing, such as a few notes missing in a few different places. A skeleton score could be provided for a piece of music that learners already know, such as a popular song like ‘Happy Birthday’, and then learners can work out how to fill in the missing parts.  Other examples could include only rhythmic notation, a graphic score - which is the representation of music using visual symbols or a simple drawing that outlines the approximate shape of a melody.  Provide supporting resources to help with notation, for example, how to notate simple rhythms using different beat/note values such as minims, crotchets and rests. |
| **78MS.03** Identify and describe creative decisions made by performers, arrangers and composers (including self). | Return to the film soundtrack from the previous activities and continue working in the same groups. Practise playing the soundtrack whilst using the notation, written in the previous activity, as a guide.  Ask learners:   * Does the notation make sense? * If not, can you remember your parts accurately?   Practise the pieces whilst the silent film plays in the background.  Create an atmospheric cinema space within the classroom, with low lighting and a comfortable place for sitting and relaxing. Ask learners to provide ideas and to help with this.  Perform to an audience whilst playing the silent version of the film alongside, to create the full effect.  Record and listen back if possible and discuss the performances.  Ask learners:   * What went well? * What could be improved? * What creative decisions did you have to make in your group in order to improve the piece of music? * Does the piece of music reflect the film effectively? If so, how does the music do this? * Does the music create a certain atmosphere, and if so, can you describe it? * Is there much musical variation between the different groups, and can you describe some of the similarities and differences between the groups?   **Resources:**   * Excerpt (with soundtrack muted) from the film introduced in the previous activities * Tuned percussion * Props/resources for creating a cinema space for watching and listening * Audio recording equipment (optional) | Move around the room whilst the groups practise, listening and offering support if necessary. Help learners to listen carefully to one another as they play. Things they can listen out for include tempo, dynamics, rhythm, melody, tone colour or quality/ timbre, and pitch. Research these different features of music if necessary and display these key words on the wall to encourage learners to refine and improve their work successfully.  Give examples of things to discuss, such as timing and ensemble skills; were the group playing in time together? Be sure to model effective feedback, being positive and encouraging whilst also specific and useful.  Music portfolio: learners can add recordings of the rehearsals and performances, their notations and their reflections, to their music portfolio. |

# Unit 8.2 Chords: making a bed of sound

| Unit 8.2 Chords: making a bed of sound |
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| Outline of unit: |
| In this unit, mostly through whole class and group activities, learners will learn and create their own verse for a song, with a sung melody, backing vocals, and chords.  Music making will include singing in a variety of styles, with opportunities to experiment playfully with sounds that can be created with the voice and any instruments that are available.  Learners will consolidate their understanding of how melodies and rhythms are constructed, whilst further developing their practical use of chords. Learners will improve their ensemble skills through practical group work, using their bodies, symbols and different notation systems to make connections between sound and symbol. |
| Recommended prior knowledge/previous learning: |
| Learners will build on their previous:   * experience of singing in groups and following a leader * understanding of intervals, basslines and chords, and how these are constructed * experience of organising and structuring musical material in order to perform as a group.   In addition, they may have previous experience of a variety of different notation systems, possibly including graphic scores and staff notation and/or playing tuned and un-tuned percussion instruments. |
| Language: |
| * Vocabulary related to voice, singing and playing (vocals, backing vocals, rhythm, dynamics, tone colour/timbre, ascending, descending, movement by step or in leaps, interval, tone, semitone, improvising, pitch, in tune, intonation, melody, accompaniment, time signature such as four or three beats in a bar, tempo, in time, chord, major or minor, triad, root position, first inversion, second inversion, rehearsal, performance). * Vocabulary related to songs (lyrics, backing track, drone, unison, harmony and two-part harmony, verse, chorus, instrumental section, intro/introduction and outro/ending, popular, style, genre, call and response). |

# Unit 8.2 Suggested activities

| Learning objectives | Suggested teaching activities and resources | Comments/Teaching notes |
| --- | --- | --- |
| **78MM.03** Contribute to coherent and successful compositions and improvisations, drawing on internalised sounds from a wide variety of sources. | After a vocal warm-up, teach a short, simple, wordless melody so learners can sing it from memory, using a method which will develop learners’ ability to sing different intervals accurately and ‘see’ what the intervals look like spatially. For the wordless melody, try to pick a melody that can be played just on the white notes of a keyboard. One example of a melody could be ‘When the Saints Go Marching In’, starting on a G. Imagine you are standing on a large keyboard/piano on the floor. Learners will sing the note that you are standing on. Stand still with legs together and sing the starting note for learners to copy. Step or jump one imaginary space to the right and learners will sing one pitch higher. Step or jump one imaginary space to the left and learners will sing one note lower. Once learners have become familiar with the distance between neighbouring notes (next door to each other), stand on one note and jump over the next note, landing on the note a third away from the starting note. For instance, if you were starting on a C, you would jump over the D and land on the E and learners would sing C, then E.  As a whole class, learners can now experiment freely with playing chords. Start by showing learners a variety of different images of nature such as: a sunset, a mountain range, or a stormy sea. Using keyboards, tuned percussion or guitars for example, ask learners to play two or three different notes at the same time. Learners should change notes each time the image changes. If some learners find it difficult to play three notes at the same time on a certain instrument, they can pair up with another learner and play one note each. Provide a drone backing track (with just one note such as an A or chord that repeats) and suggest learners play only the white notes from the keyboard for instance or the equivalent notes on another instrument. This will help to create a pleasing whole class sound. Alternatively, pick a limited number of notes to use, such as five specific notes, and use stickers to mark these notes on the chosen instruments if necessary.  Lead a short discussion and ask for volunteers to play some chords.  Ask learners:   * Did you find a particular chord or arrangement of notes that you enjoyed playing or listening to? * Did anyone feel like their notes sounded good alongside a particular picture? Can you explain why?   **Resources:**   * A simple melody such as *When the Saints Go Marching In* * Instruments for playing chords such as keyboards, guitars, tuned percussion * A variety of nature-inspired images * Backing track or droneand pre-prepared note choice limitations * Audio recording equipment (optional) | You may wish to use hand signals (e.g. *sol-fa* and Kodály-Curwen hand signals) to help learners to learn the melody.  Music portfolio: learners can add recordings of the rehearsals and performances, their notations and their reflections, to their music portfolio. |
| **78MM.04** Organise and structure material including harmony, melody and rhythm, in order to convey intentions to an audience. | After a vocal warm up, prepare two different examples of songs, which have a main vocal melody, backing vocals and a chordal accompaniment. Examples could be ‘Unchain My Heart’ by Ray Charles and ‘All This Love’ by Angus and Julia Stone. Pre-prepared resources could include the original recordings, lyrics, backing tracks and examples of some chords, which could be used for the accompaniment. Listen to both examples and encourage learners to move around the room freely, dancing and humming along with or without hand-held percussion instruments.  Conduct a vote to find out the class favourite. Tell learners that they will be learning this song and adding their own backing vocals and their own chords.  Teach the chosen verse or chorus to the whole class so they can sing it from memory. Sing over a backing track if possible or provide live accompaniment on a piano/keyboard or guitar for instance. When learners are confident singing the verse or chorus, record and listen back if possible.  Ask learners:  *Which features of the performance sound good and how could it be improved?*  Put this section in context by playing the rest of the song and encouraging learners to sing along.  As a whole class, sing the chosen verse or chorus again and, using bass guitars, keyboards or tuned percussion for instance, experiment by adding different bass notes to create the accompaniment. Scaffold this activity by playing some example bass notes alongside the chosen section. Ask volunteers to take a bass solo and try their bassline whilst the rest of the class sing the main melody. (The original recording/backing track could be used instead if necessary although it would be harder to hear the new bass notes alongside the existing recording.)  Ask learners:   * How do the new bass notes sound? * Are there any notes in particular which sound better than others? * Can you explain why?   Working as a whole class, lead a practical exploration and discussion, which results in choosing the best sounding bass notes for the accompaniment.  **Resources:**   * Audio recordings of two different songs with accompanying resources, such as ‘Unchain My Heart’ by Ray Charles and/or ‘All This Love’ by Angus and Julia Stone * Space for warm-ups and whole class singing * Instruments for playing bass notes such as bass guitars, keyboards or tuned percussion * Audio recording equipment (optional) | Provide varied musical examples, both local and international, if possible.  You may wish to use hand signals (e.g. *sol-fa* and Kodály-Curwen hand signals) to help learners to learn the melody.  Give examples of good feedback, encouraging learners to continue developing their skills regarding listening positively and critically in order to feed into the cyclical process of improving their own work. For example, some good feedback could be:  *The performance was confident and the pitches you sang were accurate and in tune. Now think about the sound quality of the words you sing. Is there a way that you could alter the sound to fit more with the atmosphere and meaning behind the lyrics?*  When adding bass notes. If each verse has four bars in total, with four beats in each bar, (sixteen beats in total for the verse), learners could experiment with playing a different bass note at the beginning of each bar; one bass note every four beats for instance.  Music portfolio: learners can add recordings of the rehearsals and performances, their notations and their reflections, to their music portfolio. |
| **78MM.02** Perform in a variety of given and chosen styles, being responsive to others including communicating a good level of musical effectiveness to audiences. | As a whole class, standing in a circle, ask learners to write one line of lyrics, screw them up into a ball, and put them into the middle of the circle. In pairs, pick out one piece of paper. In pairs, read the line of lyrics and decide on a way of performing them using voices; singing or speaking. This can be done in any number of creative ways, such as slowly and without a clear rhythm, very rhythmically, fast, high in pitch etc. Start playing a live or recorded backing track, which consists of a repeating idea such as four chords, a drone, or a short melodic pattern. In their pairs, learners will join in one by one, adding their own idea and repeating it, creating a multi-layered effect. Enjoy the effect for a while and then invite learners to stop one by one.  Return to the chosen song (from the previous activity), and as a whole class, revisit the chosen bass notes. Using bass guitars, keyboards or tuned percussion for example, play an example of the chosen section (without the original bass notes or accompaniment) multiple times whilst learners play along with the new bass notes. The aim is to memorise and internalise the notes and patterns and become confident playing them, ideally whilst singing along to the verse.  In groups of three, learners experiment with adding one or two notes on top of each bass note to create a chordal accompaniment. Learners may be able to draw on their previous introduction to major chords in root position, first inversion and second inversion (particularly chords I, IV and V). If learners need to be reminded of these chords, then model some examples of different chords, demonstrating how chords are often made up of thirds, referring to the interval C to E, and E to G, in the chord CEG, which is also known as the root position of C Major. Keyboards may be useful for this activity as it is easy to see the intervals and chord shapes clearly.  As a whole class, listen to the different groups whilst listening to an example of the chosen section without the original chords and bassline.  (A learner may volunteer to sing the verse alongside the new chords and basslines.) After listening to each group, practise positive and useful feedback. Record the different examples and listen back if possible.  Ask learners:   * Did anyone notice a chord or chord sequence that sounded particularly effective or a chord that you’re not sure about? * Can you explain why? * How might you improve your chords? * Overall, did you think your group’s accompaniment would sound effective and convincing to an audience?   In groups, allow time to amend chords and make further improvements.  **Resources:**   * Audio recording of the chosen songs, with accompanying resources, such as ‘Unchain My Heart’ by Ray Charles and/or ‘All This Love’ by Angus and Julia Stone * Space for warm-ups and whole class singing. * Instruments for playing bass notes and chords such as bass guitars, keyboards or tuned percussion * Microphones if necessary/available and any other music technology to aid performance * Audio recording equipment (optional) | It may be helpful to provide some visual cues, shape outlines or simple notation to help learners remember how to play the bass notes. This may also help them revisit the bassline at a later date if they forget it.  It may also be helpful for learners to write the notes they choose to use for the chords. This could be just writing the names of the notes down for each chord such as: A, C, and E, with A being the lowest note. If learners do not wish to write this, they can memorise their chords.  Research chords if necessary.  If learners are confident with chords I, IV and V of a major scale, then you may want to introduce the minor chords of III and VI. |
| **78MS.01** Begin to identify, discriminate between and explore musical conventions across a wider range of musical influences, using a greater variety of technical language.  **78MS.02** Begin to explore and recognise specific features of particular styles, genres and traditions in music, relating it to context.  **78MS.03** Identify and describe creative decisions made by performers, arrangers and composers (including self).  **78MS.05** Use notation(s) to support musical learning appropriate to the context. | After a vocal warm-up, listen to a song and ask learners to stand up when they hear backing vocals and sit down when they do not. Choose an example with lots of backing vocals. One example could be ‘Think’ by Aretha Franklin.  Return to previous groups, with three or four learners, and play through the chosen section from the previous activity, adding all the following parts if possible: bassline, chords, and vocal melody. Practise playing this section multiple times to improve efficiency and overall quality of performance. Move around the groups offering support and checking progress.  Groups may wish to perform to the rest of the class at this point. Model effective feedback and encourage learners to think of ways to improve their own work.  Ask learners:  *Can any groups sing more of the whole piece, adding a chorus for instance?*  Variations and adaptations should be encouraged.  Encourage learners to think about the different features of backing vocals, such as lyrics, rhythm, melody, tempo and structure.  Ask learners:  *What distinctive features do backing vocals have in common, if any*?  Examples could be ‘Blue Moon’ by The Marcels or ‘In My Time of Dying’ by The Be Good Tanyas.  In groups, create some backing vocals. Practise the verse or chorus (or both) with bassline, chords, vocal melody and backing vocals. Provide help, simplify parts or increase group sizes if necessary, to ensure that all learners are both challenged and rewarded for their efforts. Ask learners to draw the general shape of the main melody line and the shape of their new backing vocal line on the same piece of paper, labelling each one clearly. For instance, drawing a rising line if the melody rises in pitch. Join another group and swap drawings. Each group can try to sing the other group’s backing vocal part by looking at the shape and trying to interpret it. Encourage learners to have fun.  Finally, in the new larger groups, discuss the creative decisions involved in creating backing vocals.  Ask learners:  *What decisions had to be made to create something you were pleased with?*  **Resources:**   * Examples of songs with lots of backing vocals, such as **‘**Think’ by Aretha Franklin, ‘Blue Moon’ by The Marcels or ‘In My Time of Dying’ by The Be Good Tanyas * Audio recording of the chosen songs, with accompanying resources, such as ‘Unchain My Heart’ by Ray Charles and/or ‘All This Love’ by Angus and Julia Stone * Space for warm-ups and whole class singing games * Instruments for playing bass notes and chords such as bass guitars, keyboards or tuned percussion * Microphones if necessary/available and any other music technology to aid performance * Audio recording equipment (optional) | Music portfolio: learners can add recordings of the rehearsals and performances, their notations and their reflections, to their music portfolio.  Move around the groups offering support, asking questions and checking progress.  One common feature of backing vocals is that they complement, decorate, embellish or enhance the main vocals, rather than distracting the listener away from the main vocals.  Draw the general shape of a melody as an example. Two different examples of the same melody could be drawn to show how there is an element of subjectivity. Learners should draw these shapes quickly and not worry too much about accuracy or interpretation. |
| **78MM.04** Organise and structure material including harmony, melody and rhythm, in order to convey intentions to an audience. | Following a vocal warm up, as a class sing a simple melody from memory (this could be a song that learners already know). As part of the warm up you may like to get learners to practise singing a simple scale and a few different intervals initially before singing the chosen melody. For instance, you could sing the following notes, one by one, starting on a C and rising in pitch step by step up to the C above: C D E F G A B and C.  As a whole class, prepare a performance of the chosen section. Split into four groups: a group of learners who want to play the bassline, a group of learners who want to play the chords, a group to sing the main melody lines, and another group to add backing vocals. Practise the performance a few times and discuss how to make improvements. Include discussions about the rhythm and lyrics.  Ask learners:   * How would adding a rhythm group change this performance? * Is this something we want to do? * What do the words mean? What kind of emotions does the song evoke? * Is there a way of improving the overall performance flair and confidence?   Once prepared, perform to an audience. If possible, prepare a performance of the whole song but any parts of the song, which have not been practised, could be added with a backing track. Record and listen back if possible. Discuss what went well and what could be improved.  **Resources:**   * Audio recording of the chosen songs, with accompanying resources, such as ‘Unchain My Heart’ by Ray Charles and/or ‘All This Love’ by Angus and Julia Stone * Instruments for playing bass notes and chords such as bass guitars, keyboards or tuned percussion * Microphones if necessary/available and any other music technology to aid performance * Audio recording equipment (optional) | A learner may suggest a favourite melody from a favourite song.  You may wish to use hand signals (e.g. *sol-fa* and Kodály-Curwen hand signals) to help learners to learn the melody.  Prepare resources for a performance containing all four parts: bassline, chords, main melody, backing vocals and rhythmic ideas. Pick an example to practise and perform that has some similarities to the music created by learners in previous activities.  Lead discussions on how to improve the performance, drawing learners’ attention to the different features that could be improved.  Music portfolio: learners can add recordings of the rehearsals and performances, their notations and their reflections, to their music portfolio. |

# Unit 8.3 Mash ups and jams

| Unit 8.3 Mash ups and jams |
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| Outline of unit: |
| In this unit, mostly through whole class and group activities, learners will experiment with creating and performing using a variety of styles, genres and traditions. Group composing activities will span a number of lessons.  Learners will further consolidate their understanding of how melodies and rhythms are constructed, whilst progressing in their practical use of chords. Learners will improve their ensemble skills through practical group work. |
| Recommended prior knowledge/previous learning: |
| Learners will build on their previous:   * experience of singing, creating and performing in groups * understanding of how melodies and rhythms are constructed, and how these features are combined * understanding of basic major and minor chords and their inversions * experience of linking sound to symbol in creative ways.   In addition, they may have previous experience of a variety of different notation systems, possibly including graphic scores and staff notation and/ or playing tuned and un-tuned percussion instruments. |
| Language: |
| * Vocabulary related to voice, singing and playing (motif, rhythm, dynamics, tone colour/timbre, ascending, descending, movement by step or in leaps, scale, improvising, pitch, in tune/intonation, melody, accompaniment, percussion, time signature such as four or three beats in a bar, tempo, in time, chord, major or minor, triad, root position, first inversion, second inversion, rhythm notation terms such as semibreve, minim, crotchet, quaver, semiquaver, stave, rehearsal, performance). * Vocabulary related to songs (lyrics, backing track, unison, harmony, ABA, loop, intro/introduction and outro/ending, rap, beat-boxing, folk, style, genre, context, influences, a cappella/unaccompanied, call and response). |

# Unit 8.3 Suggested activities

| Learning objectives | Suggested teaching activities and resources | Comments/Teaching notes |
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| **78MS.04** Begin to explore the ways that key events and people influence music in different ways, across time as well as culture and genre, recognising influences in their own music as well as existing music. | After a vocal warm-up, lead a rhythmic activity. This could include speaking/rapping a short excerpt from a poem, song, or rap, and in pairs, asking learners to create a rhythm to go with it, using only their bodies for making sound. Beat-boxing can be included, and other sounds can be made by stamping feet, tapping legs or clicking fingers. As a whole class, repeat the words multiple times, whilst learners take it in turns to provide some rhythmic accompaniment using just their bodies to create sound. Record and play back if possible.  Provide a varied collection of images for each pair of learners, such as a black and white drawing of a cat, a colour photograph of some fruit, a colour painting of a car, a black and white photograph of a boy and a piece of abstract art in pastels. You can give each pair the same images or different images. Either approach will be equally interesting. Ask learners to assemble all the given images into a collage, so that each image is connected to at least one other image in some way.  As a whole class, ask learners to walk around the room looking at the different collages whilst listening to a piece of music which has a variety of different influences, such as ‘Eleanor Rigby’ by the Beatles or ‘Meeting of the Spirits’ by The Mahavishnu Orchestra.  Encourage a short discussion based around the following questions:   * Are the images in each collage similar or contrasting, or a mix of both? * Do you like any of the finished results or any particular sections, and if so, can you explain what it is you like? * If you don’t like your collage, can you explain why? What would you change if you could?   Listen to a short excerpt from the same piece of music learners listened to as they walked around the room.    Ask learners:   * Can you hear more than one style or influence? * Can you describe the different influences that you hear? * Would you describe the different influences as contrasting or similar? * What might inspire a composer or performer to create this piece of music?   **Resources:**   * A short poem, song or rap, such as the poem ‘Mix a Pancake’ by Christina Rossetti * A piece of music which has a variety of different influences, such as ‘Eleanor Rigby’ by The Beatles or ‘Meeting of the Spirits’ by The Mahavishnu Orchestra | Examples of possible words could be the lyrics from ‘Tom’s Diner’ by Suzanne Vega or the poem ‘Mix a Pancake’ by Christina Rossetti:  ‘Mix a pancake, Stir a Pancake, Pop it in the pan; Fry the pancake, Toss the pancake, Catch it if you can.’  You only need to allow a short period of time for this, as it can be useful sometimes to practise working in an instinctive way without too much thought.  In the Beatles example, the song can be described as breaking western popular music conventions both musically and lyrically. Musically, this 1960s popular song has some ‘western classical’ genre influences as it employs a string quartet as part of the accompaniment.  However, when choosing (or listening to) a piece of music, it does not matter what the different specific influences are or whether or not these different influences are defined in purely musical or cultural terms, or both.  More importantly, in the discussion at the end of the activity, the aim is to try and pin-point different influences and to describe them in a variety of meaningful ways using both personal and technical language.  Music portfolio: learners can add their collages, notations and reflections, to their music portfolio. |
| **78MM.01**Rehearse, perform and make musical choices within a broad range of musical material, beginning to make choices about repertoire.  **78MM.02** Perform in a variety of given and chosen styles, being responsive to others including communicating a good level of musical effectiveness to audiences.  **78MM.04** Organise and structure material including harmony, melody and rhythm, in order to convey intentions to an audience.  **78MS.02** Begin to explore and recognise specific features of particular styles, genres and traditions in music, relating it to context.  **78MS.03** Identify and describe creative decisions made by performers, arrangers and composers (including self). | This activity involves a creative cycle of ideas generation, group composition, performance, feedback and refining. This process is expected to take several lessons. As such it is important that learners regularly update their music portfolios so that they can see, and reflect, on their progress. If learners will be using their voices, then vocal warm-ups should be included before any singing.  As a whole class, learners contribute to a collection of musical ideas. Prepare some of these in advance and model and explain what you are looking for. For example, each idea is written on a separate piece of paper and should be a short musical idea (or motif) or piece of inspiration. These ideas could be specific notes, words/lyrics, structures or styles, such as a five-note scale, one three-note chord such as A minor, with the notes A, C and E, a line of words or lyrics, a style idea such as beat-boxing or folk, a structural idea such as ABA (where the first and last sections of a piece are the same) or loop. Go through some of these examples initially as a class so that learners begin to feel confident about how to interpret them, whilst being sure to explain that all ideas can be interpreted in numerous creative ways. Now encourage learners to add some of their own ideas, write them down on pieces of card and add them to the collection. Make sure that you have plenty of ideas; enough so that groups of three or four learners could have three ideas each. Scrunch up each of the pieces of paper and put them into a box or hat, for example.  In groups of three or four, learners pick three cards from the box without looking. Each group will then create a short piece of music using all three of the musical ideas. Use voice and/or the musical instruments that are available. This can be completed in a number of different ways and learners should be encouraged to be creative and explorative. For example, learners may decide to layer the ideas on top of each other to create a short, multi-layered idea or alternatively, learners may choose to play each idea one after the other in a linear fashion. Move around the groups, listening, checking progress and offering support, especially if learners are unsure about the meaning of a particular idea.  At the end of the first lesson it would be useful to lead a brief discussion about how learners found the activity so far. They may wish to make some notes in order to help them remember what they did.  Ask learners:   * Was it fun? * Easy or difficult? * What do you want to do next?   Ask learners to think about how well they worked together in their groups:   * Did you try and make sure that everyone in the group had a good part to play that they were happy with? * Could you improve in this area?   Once learners have had time to complete their group compositions they should have some time to practise and polish their performances. Move around the groups offering support.  As a whole class, listen to each group in turn. Record and listen back if possible.  Through high-order questioning, encourage learners to think about how they might improve their own compositions. Listen to suggestions, discuss and develop learners’ ideas for how to improve their own work. Also lead a short discussion, which focuses on the different styles, influences and genres in each of the pieces of music.  Ask learners:   * How would you describe the three different ideas in your piece? * How did you choose to arrange them? * What creative decisions did you have to make in order to create your final piece?   Give learners in their groups time to improve their composition, in response to the feedback they’ve received.  Then ask each group to join with another group and play their improved pieces to each other.  Ask learners:  *Can the listening group hear an improvement? If so, can you describe the improvement?*  Now groups swap the three ideas they received with the other group. Ask learners to return to their original groups and create another short piece or musical idea, based around the three new ideas (which the other group originally received). Model a way of using three of the ideas to create a short musical piece in a short amount of time, whilst having fun and not worrying too much about the end result.  Discuss the process as a whole class, asking questions such as:   * What was your experience of creating a short piece of music using the three new ideas? * What were the challenges? * What was it like to have a shorter amount of time in which to create something? * What would you improve if you had more time? * Did your piece contain any different genres or styles of music? If so, what was the effect of combining together to make one piece of music?   If there are any favourite sections, celebrate by playing them to the whole class.  Ask learners:  *Are there any sections that you would like to remember so that you could use them in another composition in the future?*  Make notes and notate in any way that might be useful.  **Resources:**   * A short, familiar song or one that has been previously learnt in class * Box/hat for placing the ideas * Musical instruments for creating and performing * Audio recording equipment (optional) | Music portfolio: learners can add recordings of the rehearsals and performances, their notations and their reflections, to their music portfolio.  Provide some examples of how learners could take notes or notate some of their work to help them remember their piece for next time. This may include different systems of notation, graphic scores or writing down the note names used.  High-order questioning could involve encouraging learners to think about asking their own questions in order to improve their own work.  If there is not space for all groups to share pieces and make noise at the same time, adapt the activity to be a whole-class activity, working on one piece at a time. |

# Unit 8.4 The power of lyrics

| Unit 8.4 The power of lyrics |
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| Outline of unit: |
| In this unit, mostly through whole class and group activities, learners will focus on writing meaningful lyrics, and supporting these lyrics with chords.  Music making will include singing in rounds and singing in two or three parts, with opportunities to experiment playfully with sounds that can be created with the voice and any instruments that are available.  Learners will consolidate their understanding of how melodies and rhythms are constructed, whilst further developing their practical use of chords. Learners will improve their ensemble skills through practical group work, using their bodies, symbols and different notation systems to make connections between sound and symbol. |
| Recommended prior knowledge/previous learning: |
| Learners will build on their previous:   * experience of singing and playing in groups and following a leader * understanding of how rhythms, melodies and lyrics are constructed * understanding of basic major and minor chords and their inversions * experience of creating/composing to a brief.   In addition, they may have previous experience of a variety of different notation systems, possibly including graphic scores and staff notation and/or playing tuned and un-tuned percussion instruments. |
| Language: |
| * Vocabulary related to voice, singing and playing (vocals, backing vocals, rhythm, dynamics, ascending, improvising, pitch, in tune/intonation, melody, accompaniment, time signature such as four or three beats in a bar, tempo, in time, chord, triad, root position, first inversion, second inversion, major and minor, rehearsal, performance). * Vocabulary related to songs (lyrics, backing track, unison, harmony, singing in a round, verse, chorus, instrumental section, bridge section, intro/introduction and outro/ending, popular, rap, style, genre, context, call and response). |

# Unit 8.4 Suggested activities

| Learning objectives | Suggested teaching activities and resources | Comments/Teaching notes |
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| **78MM.02** Perform in a variety of given and chosen styles, being responsive to others including communicating a good level of musical effectiveness to audiences. | As a whole class, after a vocal warm-up, listen to a song, which is up-beat and has some repetitive lyrics. One example could be ‘I Need a Dollar’ by Aloe Blacc. Encourage learners to sing along and dance if they wish.  Ask learners to decide on one physical action, such as a jump or a turn.  Choose a word, which repeats a few times throughout the song. In this example, it could be the word ‘dollar’. Now tell learners that every time they hear/ sing this word they can do this action. Listen to the song, singing along, and add the action. Now ask learners to decide on two other actions, such as ‘bend your knees’ and ‘touch your nose’ and tell them which action corresponds to which word. Listen to/sing the song again and try to do all three actions at the correct times.  Learners are in pairs. Provide a large collection of individual words written on individual pieces of paper, which could be used to create some lyrics. Also include some pieces of paper, which have two or three words on them, making sure that these words make sense together, such as ‘the house’ or ‘I carried him’. Give each pair of learners a collection of words and ask them, individually at first, to create one line or sentence, which could be part of a verse in a song. One line of words could be eight beats long, for example. Next, ask the pairs to share their sentences and see if they can join them together in some way so that they have some kind of meaning.  Ask learners:  *Do you need to adapt the sentences and change the words round at all?*  As a whole class, ask pairs to read/sing/speak some of their examples to the rest of the class.  Ask learners:   * Do any of the examples inspire further ideas? * Could they be extended to create a whole song? If so, how would you develop the initial idea?   Using ideas from learners, discuss briefly how to create the rest of the lyrics for a verse and then how you might go on to develop a chorus.  **Resources:**   * Audio recording of a song with repetitive lyrics, such as ‘I Need a Dollar’ by Aloe Blacc * A large collection of one or more words written on pieces of paper, which could be joined together to create lyrics * Musical instruments for creating and performing * Audio recording equipment (optional) | Up-beat can refer to music which has a lively tempo and is easy to dance to.  You may wish to use hand signals (e.g. *sol-fa* and Kodály-Curwen hand signals) to help learners to learn the melody.  It may be helpful to provide a theme for the lyrics.  Make notes as a whole class or individually, to help learners remember their ideas for future activities.  Ensure that the rest of learners form a receptive audience, listening carefully and respectfully.  Music portfolio: learners can add recordings of the rehearsals and performances, their notations and their reflections, to their music portfolio. |
| **78MM.01** Rehearse, perform and make musical choices within a broad range of musical material, beginning to make choices about repertoire.  **78MM.04** Organise and structure material including harmony, melody and rhythm, in order to convey intentions to an audience. | As a whole class, after a vocal warm-up, provide a couple of different examples of interesting lyrics for learners to try and say. For instance, one example could be lyrics that are challenging to sing/speak, as the words may be rapped at a fast tempo, with lots of syllables to fit in. The other example could be in a different language or could be a bit of a ‘tongue twister’.  Listen to two more examples of verses, such as the first verse from ‘Fast Car’ by Tracy Chapman and the first verse from ‘Buckets of Rain’ by Bob Dylan. It may be helpful to use examples that learners may be familiar with in some way. They can sing along, and this may help them to refine their idea of how a verse is constructed.  Ask learners in pairs, to use the two lines of lyrics created in the previous activity, to write the rest of the verse, adapting the first two lines if necessary or desired. They should practise singing or speaking all of the words whilst adding a basic rhythmic accompaniment using clapping, clicking, tapping a body part, and/or stamping.  Learners perform work to an informal audience and record if possible.  Learners reflect on their work, discussing what was good and what could be improved.  **Resources:**   * Audio recording/live performance of two different verses from songs, such as the first verse from ‘Fast Car’ by Tracy Chapman and the first verse from ‘Buckets of Rain’ by Bob Dylan * Space for warm-ups, whole-class and group singing and creating * Musical instruments for creating and performing * Audio recording equipment (optional) | A tongue twister is a collection of words, which are difficult to say in succession due to the arrangement of consonants and vowels. Learners can experiment with saying the tongue twisters as fast as possible and/or repeat them a few times in a row. Examples could include: the tongue twister ‘She sells seashells on the seashore’, or *To sit in solemn silence* from The Mikadoby Gilbert and Sullivan.  Ensure all lyrics are suitable/ appropriate for learners.  Encourage learners to develop more of the song if they are working quickly and they wish to.  Music portfolio: learners can add recordings of the rehearsals and performances, their lyrics, notations and reflections, to their music portfolio. |
| **78MM.05** When composing, demonstrate some understanding of writing for the instruments or digital media they have chosen to use. | After a vocal warm-up, set up some instruments so that learners can play using only notes from a pentatonic scale. Provide an appropriate backing track or simple repetitive accompaniment while learners take it in turn to improvise on their instrument over the top. Ask learners to experiment with playing more than one note at a time; two or three notes if possible. If using tuned percussion, provide two or three beaters per learner for this.  Listen again to the two examples of verses from the previous activity, such as the first verse from ‘Fast Car’ by Tracy Chapman and the first verse from ‘Buckets of Rain’ by Bob Dylan. Tell learners to focus on the accompaniment beneath the lyrics, the chords and the instruments used. Discuss what learners can hear, using questioning techniques and listening a number of times, in order to encourage learners to think about their own answers to their own questions.  Demonstrate how different chords can be used to create different effects and conjure up different emotional states. Ask learners to help with these demonstrations by giving them specific notes to play individually, in pairs or in groups of three, and ask the other learners to comment on what they hear. Explore different ways of playing the chords and encourage learners to think about how the chords could be played on different instruments.  Ask learners:   * Would you/could you vary the way you played the chords depending on which instrument you were playing? * How might you write down a chord on paper if you want to try and remember it for the future?   Discuss options, giving demonstrations using learners’ ideas.  In pairs, ask learners to continue working on their verse by adding up to four chords to create the accompaniment. Experiment with playing the chords in different ways to suit the chosen musical instrument. Practise playing the chords whilst singing/ speaking the lyrics. Move around the class, listening, checking progress and understanding, and offering support.  **Resources:**   * Audio recording/live performance of two different verses from songs, such as the first verse from ‘Fast Car’ by Tracy Chapman and the first verse from ‘Buckets of Rain’ by Bob Dylan * Resources for playing and experimenting with different chords * Musical instruments for creating and performing * Audio recording equipment (optional) | A pentatonic scale uses five notes only, such as the black notes on a piano or keyboard (F sharp, G sharp, A sharp, C sharp and D sharp.) A similar arrangement of notes and intervals can be transferred onto other notes, such as C, D, E, G and A. If using tuned percussion, the other notes outside of this scale could be removed to enable learners to focus on the musicality of the note choices.  For exploring chords use appropriate instruments with all the relevant notes available such as piano/ keyboard or guitar for instance.  Elicit what learners already know about chords, for example using chords I, IV and V in accompaniments and rearranging chords so that different notes are in the base line (e.g. root position, first inversion, second inversion).  You may wish to initially restrict learners to using chords I, IV, V and VI.  Music portfolio: learners can add recordings of the rehearsals and performances, their lyrics, notations and reflections, to their music portfolio. |
| **789MM.06** Use post-production techniques to refine own music making. | As a whole class, return to one of the example songs (‘Fast Car’ by Tracy Chapman or ‘Buckets of Rain’ by Bob Dylan). After a vocal warm up, sing through the whole song for fun, singing along to the original recording if possible. If there are backing vocals, split into two groups and try and sing them. Create some actions or dance moves for the chorus if learners would enjoy doing this.  Ask pairs to share their verses and chords with the rest of the class. Model positive feedback, which is encouraging, specific and useful. Some learners may have more that they wish to share, such as a chorus as well as a verse.  Discuss what learners would do to improve their work.  Ask learners:  *What kind of post-production techniques can be used to improve or alter the final result?*  Depending on music technology available, record the work so far and use some post-production techniques to alter the final effect. For instance, the sound quality could be altered and some reverb (reverberation) could be added to the vocal part to make it sound ‘fuller’ or more ethereal. Alternatively, without music technology, learners can make a note of the aspects they wish to improve/alter/experiment with, and then they can practise creating those effects by adjusting their performing techniques.  **Resources:**   * Audio recording/live performance of two songs, such as ‘Fast Car’ by Tracy Chapman or ‘Buckets of Rain’ by Bob Dylan * Musical instruments for creating and performing * Audio recording equipment | You may wish to use hand signals (e.g. *sol-fa* and Kodály-Curwen hand signals) to help learners to learn the melody.  Music portfolio: learners can add recordings of their work before and after using post-production techniques and their reflections, to their music portfolio. |
| **78MS.04** Begin to explore the ways that key events and people influence music in different ways, across time as well as culture and genre, recognising influences in their own music as well as existing music. | Listen to another song that is from the local area or one that learners may already be familiar with.  Make a class poster using a piece of blank paper and some pencils or pens. Ask learners to think about all the factors that could influence the writing of a song, drawing on their own experiences so far and using the example to prompt ideas. Influences could include the composer’s character, personal life, friends and family, geography (country or location in which the song was written), time/era, culture, and specific events.  Finally, in pairs, learners discuss:   * What do you think influenced your verse/song? * Will you carry on creating your song outside of class? * Would you like to, or would you like to start writing a different song? * If so, do you have an idea? * Have you written any other songs outside of class? If so, discuss these with your partner.   Wander around the class listening to discussions, asking questions and learning more about learner preferences and their musical lives outside of class.  **Resources:**   * Audio recording of a song which could be from the local area or another song learners are likely to be familiar with | Music portfolio: learners can their notes and reflections, to their music portfolio. |

# Unit 8.5 The gig

| Unit 8.5 The gig |
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| Outline of unit: |
| In this unit, learners will select their favourite work from the year to revise, refine and perform as part of a final gig. They will explore ways of rehearsing and improve their ensemble skills.  Learners will consolidate their learning from the stage, including understanding of melodies, rhythms, chords and notations. |
| Recommended prior knowledge/previous learning: |
| Learners will build on their previous:   * experience of singing and playing in groups and following a leader * experience of performing and refining work in preparation for a concert/gig.   In addition they may have previous experience of graphic scores and staff notation and/or playing tuned and untuned percussion instruments. |
| Language: |
| * Vocabulary related to voice, singing and playing (vocals, backing vocals, vibrato, articulation, rubato, rhythm, dynamics, atmosphere, tone colour/timbre, pitch, in tune/intonation, melody, accompaniment, time signature such as four or three beats in a bar, tempo, in time, chord, post- production techniques, gig/concert, rehearsal, dress-rehearsal, audience, performance). * Vocabulary related to songs (lyrics, backing track, unison, harmony and two-part or three-part harmony, verse, chorus, feature, instrumental section, bridge section, intro/introduction and outro/ending, style, genre, context, a cappella/unaccompanied, call and response). |

# Unit 8.5 Suggested activities

| Learning objectives | Suggested teaching activities and resources | Comments/Teaching notes |
| --- | --- | --- |
| **78MM.02** Perform in a variety of given and chosen styles, being responsive to others including communicating a good level of musical effectiveness to audiences. | After a vocal warm-up, and as a whole class, have a short rhythmic warm-up in a call and response style. Learners can take it in turns to lead with a few rhythms and the other learners can copy after each new rhythm. Use drums or sticks on tables or clapping, for example.  Next, play through all or most of the music learnt and performed during this stage. This could be a mixture of listening to audio recordings and performing. The class could invite an informal audience of just one or two people to help learners imagine performing to a bigger audience.  Briefly discuss each piece after performing it.  Ask learners:   * Do you like this piece or not? * Can you explain your preferences? * Would you choose to perform this in a gig? * After a bit of practice, do you think the piece would be ready to perform to an audience?   Lead a vote and pick three favourite pieces to perform to an audience. More pieces can be added at some point depending on time available and how the practising is going.  **Resources:**   * Musical instruments including tuned and un-tuned percussion * Recordings of previous pieces learnt and/or notes, resources and visual aids, such as song structures, to help learners perform a collection of pieces from Stage 8 * Simple music technology for audio recordings | Play through the work in a fun and informal way to re-familiarise with the material.  Make notes on a big piece of paper to aid memory, making sure to note down the favourite pieces.  The final performance will probably consist of whole group performances and a small number of group performances and paired work. This partly depends on the confidence of the individual learners. You should gauge how much support is needed throughout this unit, and how many of the performances should be whole-group performances. Some performances could be adapted and changed into whole-group performances if learners need a boost of confidence. |
| **78MM.01** Rehearse, perform and make musical choices within a broad range of musical material, beginning to make choices about repertoire. | After a vocal and whole-body warm-up, as a whole class, check that learners can remember the pieces/songs they chose.  Lead a short discussion, writing and drawing clearly on a big piece of paper for all to see. Together, decide on the overall structures of the pieces, such as start with four beats of quiet vocal introduction, repeat the round four times, and end with four beats of rhythm. Also decide which roles learners will play in each piece, for example, if performing a verse and chorus in pairs.  Ask learners:   * Who were you working with? * What was your role?   Start rehearsing the pieces one at a time. Perform the first piece from beginning to end; briefly discuss which parts may need improving and then break the piece up into smaller sections in order to practise it more thoroughly.  Ask learners:   * How do we refine and improve this piece? * *What musical features do we need to think about?* (For example, rhythm, melody, harmony, tempo, pitch.)   Encourage learners to engage with the cyclical process of refining and reworking: performing, practising, refining, improving, performing, practising, refining, improving, etc.  After some improvements have been made, play the piece through again and then lead a brief discussion about the overall intentions.  Ask learners:   * What is the overall effect of this piece? * How do we want it to sound to an audience? Dramatic? Mysterious? Lively? Melancholic/sad?   Play through the piece one more time, thinking about the overall intentions and performing style.  Repeat the cyclical process of refining work with all the chosen pieces in turn. If there are group pieces, walk around the groups and support the refining process.  **Resources:**   * Musical instruments including tuned and un-tuned percussion * Recordings of previous pieces learnt and/or notes, resources and visual aids, such as song structures, to help learners perform a collection of pieces from Stage 8 * Simple music technology for audio recordings | Write down information about the pieces in a way that learners can understand. Visually, this should be large, clear and simple. You can ask learners to help write/draw these visual aids, giving clear instructions.  Research how to practise/refine/improve a performance if necessary. Throughout Stage 8, there has been continuous work in this area. Ask questions, which encourage learners to think carefully about how they might improve their performances collectively.  Although the rehearsing and the final performance will require a lot of leading and managing from you as the teacher, at the heart of the unit, there should be a focus on learner preferences and learner-led thought processes and practical exploration. Try to model different ways of practising, such as slowing the tempo, using a metronome, and practising short sections repetitively. Then encourage learners to refine the pieces with as much independence as possible, whilst giving support and guidance.  Learners may depend on the teacher for visual cues, some more than others. Use hand signs, gestures, conducting, and any other techniques that you have practised as a whole class. Conversely, some learners may perform in a group context and may not need or want teacher intervention during their performance. |
| **78MM.03** Contribute to coherent and successful compositions and improvisations, drawing on internalised sounds from a wide variety of sources.  **789MM.06** Use post-production techniques to refine own music making. | After a vocal warm-up, perform all of the pieces to an informal audience; this could be another class in the school. Before the performance, lead a brief discussion about the performance, reminding learners of anything they need to be aware of, and most importantly encouraging learners to enjoy the performance, relax and be confident. This will be a ‘dress rehearsal’, which is a practise performance before the final performance at the end of Stage 8.  Record and listen back if possible. Encourage learners to think of their own ideas; briefly discuss what went well and what could be improved for the final performance. Ask learners to get into pairs and briefly discuss what they would like to improve in their own performance.  Further refine performances as a whole class, using music technology and post-production techniques if appropriate/available. Revisit the ideas in the previous activity and remind learners of the cyclical process of refining and improving work.  Ask learners:   * How do we practise and rehearse? * How do we further improve our piece?   Focus on both specific details and the overall effect of the performance.  Display visual aids during the refining process if they are meaningful for learners. Involve learners in the creation of the visual displays, as this will help deepen their understanding of the music they are performing and the symbolic representation of it.  **Resources:**   * Musical instruments including tuned and un-tuned percussion * Recordings of previous pieces learnt and/or notes, resources and visual aids, such as song structures, to help learners perform a collection of pieces from Stage 8 * Simple music technology for audio recordings | You may wish to use hand signals (e.g. *sol-fa* and Kodály-Curwen hand signals) to help learners to learn/ perform melodies.  Learners can make notes if it helps them.  Visual aids and cues can be especially helpful for visual learners; they can also be useful when stopping and starting a piece of music and practising different sections.  Music portfolio: learners can add recordings of the rehearsals and performances, their notes and reflections, to their music portfolio. |
| **78MM.05** When composing, demonstrate some understanding of writing for the instruments or digital media they have chosen to use. | Have a break from rehearsing and performing. Set up a relaxing area in the classroom for some listening. You could use cushions. Decide what kind of listening time learners would benefit from at this moment in time. It could be that learners would like to listen to some music that contrasts to the music they have been working on, such as some calm piano music, which could be ‘Arabesque’ by Debussy.  Ask learners:   * Do you have any suggestions of your own?   If listening to music chosen by learners, check the material is suitable and appropriate especially if it has lyrics.  After each piece, as a whole class, share ideas. Discuss preferences, likes and dislikes, interesting features of the music, and the quality of the performance.  Ask learners:   * What did you notice? * Was there anything unexpected? * How confident was the performance? * How did it make you feel?   Lead a quick game to increase energy levels and concentration. Ideally, play a fun game that you have played before. One example could be to jump or make a specific movement when you hear a certain word in a song. Choose two different words and two corresponding actions. See comments for details. Another example of a song could be ‘I’d Rather Dance with You’ by Kings of Convenience or ‘Let’s Dance’ by David Bowie. An alternative is to use an instrumental piece with different motifs, which could be marked by different movements.  Return to your own performances. Spend a few minutes ‘pretending’ to start and finish each of the pieces for the final performance.  Ask learners:   * How will the pieces start and how will they finish? * How will you look and stand when you’re confident? * What does a confident start and ending sound like?   Finally, as a whole class, prepare a list of the instruments and equipment needed for the performance.  **Resources:**   * Relaxing area for listening, with cushions, for example * Music to listen to, such as ‘Arabesque’ by Debussy * A song for the movement game, such as ‘I’d Rather Dance with You’ by Kings of Convenience or ‘Let’s Dance’ by David Bowie * Audio recordings or live performances of other music * Any instruments or equipment that is needed for the gig/concert. * Recordings of previous pieces learnt and/or notes, resources and visual aids, such as song structures, to help learners perform a collection of pieces from Stage 8 * Simple music technology for audio recordings | Learners can become bored of their chosen pieces if there has been a lot of practising and repetition, but through varying the style of activity, motivation and enthusiasm levels can remain high.  Depending on technology, options for listening include audio recordings, audio-visual recordings or live performances from other artists and musicians. Try to expose learners to as much live music as possible.  For the quick game, encourage learners to sing along and dance if they wish.  Ask learners to decide on one physical action, such as a jump or a turn.  Choose a word, which repeats a few times throughout the song. In this example, it could be the word ‘dance’. Now tell learners that every time they hear/sing this word they can perform this action. Listen to the song, singing along, and add the action. Now ask learners to decide on one other action, such as ‘bend your knees’ or ‘touch your nose’ and tell them which action corresponds to which word. Listen to/sing the song again and try to do both actions at the correct times.  Ensure that the practical side of the performance is written down and is easy to achieve in a performance context. This will add to the overall sense of calm and to learner confidence. |
| **78MS.03** Identify and describe creative decisions made by performers, arrangers and composers (including self). | After a vocal warm-up, play a short, fun, active game to increase energy levels and to encourage some physical release and relaxation. Return to the game from the previous activity if learners enjoyed it.  This is the final gig/concert, where learners will celebrate their learning throughout Stage 8 and perform their chosen pieces to an audience. This could be a group of parents, another class, or at a special event such as a school assembly or an after-school concert. Try to ensure that the audience is positive and enthusiastic.  Record and listen back if possible.  Discuss as a whole class both the best parts and the parts you would improve for next time.  Ask learners:  *Can you describe a creative decision that was made and the effect that it had on the performance?*  For instance, this might be deciding to all stay still for a moment at the end of the performance before bowing. This could have created a dramatic effect, which may have affected the audience and the amount of applause.  Finally, ask each learner to think of one positive experience or comment connected to the final performance. Suggest some areas and give some examples. For instance, learners could comment on their own personal performance, the performance of the group as a whole, the reaction of the audience, their experience of the gig/concert as a whole, or the experience of playing a wide variety of different pieces.  Write these comments on a big piece of paper for all to see. Celebrate the achievements of the year through positive feedback and comments.  Finish the unit and the stage by playing some music that is popular with the class. Dance and celebrate, chatting informally about the highlights of the gig.  **Resources:**   * Any instruments or equipment that is needed for the gig/concert * Recordings of previous pieces learnt and/or notes, resources and visual aids, such as song structures, to help learners perform a collection of pieces from Stage 8 * Simple music technology for audio recordings | Display the order of the performance for all to see, including any other visual aids.  Set up musical instruments and equipment in advance as this may help prevent any delays or last-minute technical problems. Allowing enough time, ask learners to help set up and tidy up after the performance if possible; this will increase independence, a sense of ownership, knowledge and understanding.  Examples of comments could be: “I was pleased with my singing during the two-part harmonies as I think I stayed in tune.” or “I enjoyed the dramatic ending of piece X, as I could see all of the smiling faces in the audience and it made me feel proud.”  Music portfolio: learners can add recordings of the rehearsals and performances, their notes and reflections, to their music portfolio. |

# Sample lesson 1

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| CLASS: | |
| DATE: | |
| **Learning objectives** | **78MM.02** Perform in a variety of given and chosen styles, being responsive to others including communicating a good level of musical effectiveness to audiences.  **78MS.05** Use notation(s) to support musical learning appropriate to the context. |
| **Lesson focus /**  **success criteria** | Improving and developing performing skills in the following areas: vocal experimentation and creation of sound effects, confidence, intonation, rhythm and tempo accuracy, and ensemble skills (playing or singing effectively within a group context).  Developing ability to link sound to symbol through listening and drawing.  Contributing ideas for how to refine work. |
| **Prior knowledge / Previous learning** | Learners will build on their previous experience of:   * using their voices to make a variety of sounds (as soloists and in groups) * combining sounds to create different effects * composing to a brief * representing sounds through pictures * using percussion instruments.   In addition, they may have previous experience of a variety of different notation systems, possibly including graphic scores and staff notation. |

**Plan**

| **Lesson** | **Planned activities** | **Notes** |
| --- | --- | --- |
| **Introduction** | Play some music, or demonstrate, as learners enter the classroom. Preferably choose some atmospheric vocal music or sound effects- see comments. When learners are settled, ask if anyone can describe what they are listening to. Briefly describe what it is if no-one knows.  Lead a fun vocal warm-up in a call and response style. This could be a chance for learners to experiment with ‘gobbledygook’ sounds (sounds without linguistic meaning or words) possibly over a backing track, drone or simple repetitive rhythm. Standing in a circle, lead this initially by calling the sounds and then learners can copy/respond after each sound. Set the tempo/pulse for the activity and then model how long each call should be. One example could be ‘Zee bee dee bee dee’, with ‘Zee’ on the first beat and the final ‘dee’ on the second beat. Once learners are familiar with the pulse and copying the sounds accurately, keep the backing sound going and encourage learners to take a turn leading, one by one, moving around the group.  Continue with a quick, physical, rhythm game. This could also be based around a call and response structure. Play short rhythms for learners to copy, making them increasingly more complex. Learners may wish to have a go at leading. Use sticks on the back of chairs, for instance.  Tell learners that the lesson is based around exploring and creating short vocal soundtracks to go alongside an image, idea or film. Share the learning objectives and lesson focus/success criteria. | For the vocal example as learners enter, choose any piece of music or excerpt which uses the voice in creative, experimental or atmospheric ways. Examples could include ‘Stimmung’ by Karlheinz Stockhausen or some Mongolian throat singing.  Resources:Music to as learners enter the room, such as an  Sticks/beaters for tapping rhythms. Large piece of paper with main points of learning for the lesson.  The rhythmic example could be notated as four semiquavers and one crotchet on the final ‘dee’. |
| **Main activities** | As a whole class, watch or listen to an example of voices creating an atmospheric soundtrack to accompany film or moving image, such as a choir accompanying a car advert (e.g. *Honda Civic*, UK advert, 2006). Listen to the example a second time, and this time encourage learners to join in, whilst walking around the space, experimenting with their own vocal sounds alongside the example.  Listen for a third time and ask learners, individually, to draw the shape of the soundtrack, moving from the left-hand side of the paper to the right-hand side of the paper. Tell them there is no right or wrong way to do this. However, you may want to model an example first and ask learners which direction the drawing would go if the sound were to move upwards in pitch.  In pairs, with the person next to you, discuss your drawings and see if there are any similarities or differences. As a whole class, discuss the finished drawings further.  Ask learners:   * What did you draw when the sound got louder? * What did you draw when the sound got quieter?   Finally, in pairs, pick one of the drawings and extend the same idea by creating a short performance piece of sound and movement. Learners can use the same vocal sounds that they explored at the beginning of the activity, or they can change and develop their vocal sound effects. In addition, learners can add movement- either moving through the space or moving/ dancing whilst staying in one spot. Learners should be encouraged to create something as specific as possible, which can be performed to the rest of the class, whilst employing the techniques of practising, reviewing and refining their own work.  Share performances. | Music portfolio: learners can add their drawings and their reflections, to their music portfolio.  Model sounds and encourage learners to experiment freely without inhibition  Resources: Audio or audio-visual example of voices creating an atmospheric soundtrack such as a choir accompanying a Honda Civic car advert. Paper and pencils. Space for creating, moving, dancing and performing. Audio recording equipment (optional). |
| **End/Close/ Reflection/Summary** | As a whole class, discuss the performances and the creative process.  Ask learners:  *What went well and what could have been improved?*  *What did you hard find about that process?*  *Did you feel like you and your partner worked well together?*  *Do you feel like you have achieved any or all of the learning objectives for the lesson?*  Move around the groups, listening, asking high-order questions and offering support if necessary.  Then, ask learners to write down one thing that they were pleased with and one thing they would like to start improving next lesson on two separate pieces of paper. Ask learners to scrunch these pieces of paper up into a ball, collect them up and put them all into a container.  As a whole class, read out some of the ideas anonymously and discuss them. Be sure to celebrate achievements. | Model effective feedback techniques, making comments positive, specific and useful.  Resources: Paper and Pencils. Space for creating, performing and discussing. |

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| **Reflection Use the space below to reflect on your lesson. Answer the most relevant questions for your lesson.** |
| *Were the learning objectives and lesson focus realistic? What did the learners learn today? What was the learning atmosphere like? What changes did I make from my plan and why?*  *If I taught this again, what would I change?*  *What two things really went well (consider both teaching and learning)?*  *What two things would have improved the lesson (consider both teaching and learning)?*  *What have I learned from this lesson about the class or individuals that will inform my next lesson?* |
| **Next steps**  **What will I teach next based on learners’ understanding of this lesson?** |

# Sample lesson 2

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| CLASS: | |
| DATE: | |
| **Learning objectives** | **78MM.03** Contribute to coherent and successful compositions and improvisations, drawing on internalised sounds from a wide variety of sources. |
| **Lesson focus /**  **success criteria** | Improving and developing performing skills in the following areas: learning by rote, using repetition and memorisation, confidence, intonation, rhythm and tempo accuracy, and ensemble skills (playing or singing effectively within a group context).  Creating and exploring sounds and sound effects, rhythms, melodies and harmonies, using voice in response to film.  Contributing ideas for how to refine work. |
| **Prior knowledge / Previous learning** | Learners will build on their previous experience of:   * experimenting with vocal sound effects * listening critically to different kinds of music * playing and singing in groups * creating/composing and performing vocal harmonies   In addition, they may have previous experience of a variety of different notation systems, possibly including graphic scores and staff notation and/or playing a variety of musical instruments. |

**Plan**

| **Lesson** | **Planned activities** | **Notes** |
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| **Introduction** | As a whole class play a quick, fun vocal game to warm up voices and bodies. Call out names of fruit one at a time and ask learners all together to repeat the name of the fruit, in a way that they think represents the piece of fruit. For example, if the fruit is ‘grapefruit’, one learner may choose to sing the word grapefruit in a high-pitched voice with a scrunched-up face. Model an example and tell learners that there is no wrong way to do this activity; sounds can be experimental.  Tell learners that the lesson is based around creating a short soundtrack to go alongside a film excerpt. Share the learning objectives and expectations (what most learners should be able to do by the end of the of the lesson). | Join in and give examples especially when leading a fun game, as the aim is for learners to learn through playful experimentationand risk-taking in a creative, safe space.  Resources:space for whole class warm-ups and singing. |
| **Main activities** | Watch and listen to a short film excerpt, which has an interesting yet simple musical soundtrack. One example could be a scene from the film *The Brave Little Toaster*. For instance, ‘the flower scene’ is where the toaster finds a solitary yellow flower, which, upon seeing its reflection in the toaster, thinks it’s looking at another flower. The excerpt starts at 32 minutes, 18 seconds, and lasts until 33 minutes, 38 seconds.  Ask learners:  *Which instruments can you hear?*  Learners listen out for specific details, such as instrumentation*,* as this will encourage them to listen carefully. When listening for the second time, learners can join in with voices or instruments.  Now watch a different excerpt from a different film without the soundtrack being audible: *The Secret of Kells*, from 22 minutes, 39 seconds until 23 minutes, 13 seconds. Group learners into pairs and tell them that they will shortly be creating their own soundtracks, using voice, to go with this section of film.  As a whole class, ask learners what they may need to think about before they create a soundtrack using two voices. Use high-order questions to encourage learners to think of their own questions and answers, such as:   * What kind of atmosphere do you want to create? * What kind of melodic shape shall we create? * Do we need to think about breathing, and if so, in what way? * How will we create two vocal lines that work well together?   In pairs, using just voices, create a soundtrack to go with this section of film. Tell learners to avoid singing in ‘unison’ and instead, challenge learners to make sure that the parts have some different pitches and different rhythms. If possible, have the silent film excerpt on ‘loop’/repeat so learners can keep referring to it as they create their soundtracks.  As a whole class, listen to some or all of the examples whilst watching the silent excerpt of film. (If there is not enough time to listen to all of the pairs, then make a note to listen to the remaining pairs in another lesson). Comment positively and constructively on observations and features that could be developed or improved.  Ask learners:  *How has the atmosphere been created?*  *What process did you go through to create and compose the soundtrack?*  This activity can be extended, in the same pairs, by adding one tuned percussion instrument to go along with the existing soundtrack. Encourage learners to think of lots of different ways of incorporating this instrument into the soundtrack and then to decide on just one. | All films and soundtracks will need to be checked in advance as they will need to be appropriate in terms of age and culture.  Learners will need help with the length of their soundtrack. If possible, have a clock in the classroom and tell learners how long their piece of music needs to be. If there are other important points in the film, provide timings for these also.  If it’s not possible to watch the film in the classroom, a collection of photographic stills or images could be used instead. These could be placed on the wall for all to see.  Music portfolio: learners can add recordings of the rehearsals and performances, their notes and reflections, to their music portfolio.  Resources:Short excerpt from a film and soundtrack, such as *The Brave Little Toaster*. Excerpt (with soundtrack muted) from another film, such as *The Secret of Kells*. Space for working in pairs and performing as a whole class. Audio recording equipment (optional). |
| **End/Close/ Reflection/Summary** | As a whole class, lead a short, fun quiz to make learners think about what they have achieved in the lesson. Learners can be grouped in teams of four for this quiz, and each group could have a buzzer or a particular sound or instrument that they use to answer the questions.  Possible questions could be:   * What was the learning objective for the lesson? * What activities have you done, which relate to the learning objective? * What have you learnt about creating and performing film soundtracks?   Individually, ask learners to think of one personal target for next lesson to then tell the person next to them. | Model effective feedback techniques, making comments positive, specific and useful.  Resources:instruments to create the groups’ sound  for answering questions. |

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| **Reflection Use the space below to reflect on your lesson. Answer the most relevant questions for your lesson.** |
| *Were the learning objectives and lesson focus realistic? What did the learners learn today? What was the learning atmosphere like? What changes did I make from my plan and why?*  *If I taught this again, what would I change?*  *What two things really went well (consider both teaching and learning)?*  *What two things would have improved the lesson (consider both teaching and learning)?*  *What have I learned from this lesson about the class or individuals that will inform my next lesson?* |
| **Next steps**  **What will I teach next based on learners’ understanding of this lesson?** |

Cambridge Assessment International Education

The Triangle Building, Shaftsbury Road, Cambridge, CB2 8EA, United Kingdom

t: +44 1223 553554    f: +44 1223 553558

e: [info@cambridgeinternational.org](mailto:info@cambridgeinternational.org)    [www.cambridgeinternational.org](http://www.cambridgeinternational.org)

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