Literacy in music

- Perform and compose in different styles.
- Increasing understanding of musical devices, processes, and contextual influences.
- Study recordings and how music meets different intentions.
- Recognise and explore relationships between sounds.
- Compositions and the lyrics of musicians.
- Perform percussive accompaniment.

Rhythm is a very important element of African traditional music, gospel, blues, jazz, and rap.
Acknowledgements

With grateful thanks to the following:
The staff and pupils of Yardleys School, Tyseley, Birmingham B11 3EY

Binder

Handout 2.2
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Appendix A – references
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General introduction to *Literacy in* series

The aim of the subject-specific material in the *Literacy in* series is to exemplify aspects of the *Literacy across the curriculum* training file for individual subjects.

Where appropriate, the relevant section from the *Literacy across the curriculum* training file is indicated so that trainers and teachers can refer to it as and when they wish. This training file is available in every LEA. Further copies have been sent to the appropriate subject associations.

**Methods of delivery**

- LEAs can decide when and how to deliver the *Literacy in* series through 2004–2005 so that it fits with their action plans and/or the current needs of schools. It can be repeated as needs arise; it can be amended as expertise within schools grows.
- The material can be delivered as days or as individual sessions as appropriate to fit with current LEA practice and school needs.
- The material can be amended in response to local circumstances and by involving local expertise. The final session on schemes of work will help where a department from one school can share its experience and expertise with others. This would ensure that local priorities, for example, the needs of pupils for whom English is an additional language, can be met.
- Further examples from local schools can be added to the sessions or substituted for some of the existing examples.
- Trainers can be drawn from the LEA (for example, teacher advisers or LEA subject advisers) or from schools (for example, advanced skills teachers or respected heads of departments or teachers).

**Key principles**

- To develop consistent approaches to teaching and learning in literacy across departments, and to build increased awareness of the skills, knowledge and understanding that pupils could be expected to bring to lessons
- To use speaking and listening to develop subject learning
- To develop active reading strategies to increase pupils’ ability to read for a purpose and engage with text, and the learning to be gained from it
- To demonstrate the sequence for writing and modelling writing for a key text type within the subject; seeing how it is done helps pupils to achieve it for themselves more quickly
- To make suggestions for the learning of subject-specific vocabulary

**English Framework objectives**

- At the end of each folder, the objectives from the *Framework for teaching English: Years 7, 8 and 9* which apply across the curriculum appear in an appendix: most are the key objectives (in bold) but others have been added for clarity or exemplification.
- This will help schools identify their literacy curricular targets and ensure common approaches through the objectives.
Developments in cross-curricular literacy

- As expertise grows, schools may wish to decide which department teaches a particular aspect of literacy, for example, explanations in non-fiction writing, and how other subject areas can support and develop pupils' learning by reinforcing it and applying it to their subject as appropriate. This will save time and ensure that pupils have a consistent approach to, for example, the writing of explanations.

- As expertise in, for example, active reading strategies or managing group talk develops and pupils know the expectations across the curriculum, their confidence will grow and their ability to take responsibility for their learning will also develop. This, again, will save time for teachers as they will not have to keep teaching the skills.
1 Speaking and listening

Aims:
- To identify the speaking and listening skills that help pupils make progress in music
- To identify strategies that encourage, support and develop pupils’ speaking and listening skills in music lessons
- To recognise the importance of planning for the development of language skills

You will need:
- OHTs 1.1–1.6
- Handouts 1.1–1.10
- Sets of cards created from Handouts 1.2 and 1.3
- Appendix A
- *Literacy in music* video
- Video recorder and TV
- Flipchart and pens

Timing:
- **1.1 Introduction** 5 minutes
- **1.2 Speaking and listening in music** 15 minutes
- **1.3 Developing talk** 15 minutes
- **1.4 Planning for speaking and listening** 15 minutes
- **1.5 Strategies in action** 20 minutes
- **1.6 Key ingredients for success and Ready for more?** 5 minutes
- Total 75 minutes

1.1 Introduction (5 minutes)
Begin the session by showing OHT 1.1.

OHT 1.1
Aims for the session
- To identify the speaking and listening skills that help pupils make progress in music
- To identify strategies that encourage, support and develop pupils’ speaking and listening skills in music lessons
- To recognise the importance of planning for the development of language skills

Draw participants’ attention to the guidance for developing language for learning, contained in *Teacher’s guide: a scheme of work for Key Stage 3 Music* (QCA/00/451). Go through OHT 1.2 with them.
1.2 Speaking and listening in music (15 minutes)

Ask participants to remind themselves of the principal areas of the programme of study for music (National Curriculum, 2000) listed on OHT 1.3.

Using this as a guide, ask participants to discuss the following question in pairs for about 5 minutes:

When and how do we want pupils to use speaking and listening to support learning in our music lessons?

Take feedback and list participants’ ideas on a flipchart.

Sum up with OHT 1.4, which shows National Curriculum level descriptors for music, which will almost certainly require speaking and listening activities.
Next distribute Handout 1.1, which contains a list of typical music lesson activities. With participants working in pairs, allocate each pair two or three activities. Ask them to discuss the type and purpose of speaking and listening that might be used by pupils in those activities.

**Handout 1.1**

**Typical music lesson activities**

1. Teacher introduces a lesson, linking it to previous lessons and pupils’ other prior knowledge and experience.
2. Teacher models a composition activity.
3. Pupils work in groups to arrange/compose/rehearse a piece of music.
4. Class listens to group work in progress.
5. Pupils work in groups to refine a composition or performance.
6. Individuals or groups perform their work to the class.
7. Class learns/practises/perform a piece of music together.
8. Teacher introduces a piece of music to be listened to.
9. Pupils read, individually or together, about an aspect of music.
10. Class listens critically to an excerpt of recorded music.
11. Pupils record their thoughts and ideas in writing.
12. Teacher leads a plenary session.

Take brief feedback from one pair for each group of activities, drawing out the fact that speaking and listening are regular and necessary tools for learning in music lessons.
1.3 Developing talk (15 minutes)

Make the point that ‘speaking and listening’ and ‘language for learning’ are largely all about talk in the classroom.

Ask participants to briefly suggest what problems or restrictions might inhibit the use of purposeful talk in Key Stage 3 music lessons.

Now distribute Handouts 1.2 and 1.3 and the sets of cards created from them. Invite participants to read through Handout 1.2 first, and ask if they identify with any of the comments. (Try not to embark on discussions at this stage.)

Explain that Handout 1.3 contains a number of statements and strategies related to the use of talk to support learning, and that these are drawn from a range of sources including Access and engagement in music (EAL), Literacy across the curriculum, Training materials for the foundation subjects (Key Stage 3) and Working inside the black box (see References section in Appendix A of these training materials for details). Ask participants to skim the list briefly.

Ask participants to work in threes or fours to group and match the two sets of cards in any way that suggests which statements or strategies might address which teacher comments. Point out that some comments may be matched with more than one statement or strategy, and vice versa, and that there are no right or wrong answers. Allow 10 minutes for this activity.

Take brief feedback from groups, asking if the statements and strategies largely addressed the concerns expressed in the teachers’ comments. Refer participants to Handout 1.4 for more examples of making group talk purposeful, and to Handout 1.5 for further suggestions.
1.4 Planning for speaking and listening (15 minutes)

Emphasise the need for planning speaking and listening learning activities into lessons. Time will need to be allowed in lessons – this time is an investment towards consolidating and developing pupils’ subject understanding and knowledge, as well as contributing to achievement of the school’s cross-curricular priorities for literacy.

Listening skills
First, show OHT 1.5 to point to the emphasis which both the National Curriculum for music, and consequently Ofsted, place upon listening skills.

OHT 1.5

Listening in the music curriculum

Listening is integral to the development of all aspects of pupils’ knowledge and understanding of music.


What to look for in lessons

As well as the characteristics of all good teaching and learning, look for features such as … the expectation that pupils will listen critically to music and use correct musical terminology when talking about it, and challenging opportunities for them to do so.

From Inspecting Music 11–16 (Ofsted, 2001)

Reinforce this with the following points about listening.

- Listening is a key feature of all music lessons, whether studying musical content or participating in purposeful talk.
- Active, focused listening to music needs to be developed and practised on a regular basis.
- This will not only support pupils’ understanding and enjoyment of the music and facilitate their critical analysis skills, but also in turn develop and enhance their general listening/aural skills throughout the subject and across the curriculum.

Now refer to Handout 1.6, which is taken from module 8 (Listening) of Literacy across the curriculum (DfEE 0235/2001). Ask participants to scan the list and identify any strategies that they use already. Take very brief feedback.
Handout 1.6
Supporting listening across the curriculum

Teaching strategies
1. Provide a clear focus or hook to structure listening.
2. Use clear strategies for reporting back, such as jigsaw groups, envoying*, etc. These all lead naturally into planned talk and oral rehearsal which in turn support enhanced written or practical outcomes.
3. Plan a short starter that promotes precise listening skills.
4. Ask pupils to respond physically – raise hands, stand up – every time they hear relevant items of information or specific language features.
5. Make note-taking collaborative by numbering pupils 1 to ... Ask all the number 1s to listen for and record certain items of information, number 2s another focus, etc. Groups then jigsaw to collate and present their information in the desired format, oral or written.
6. Ask pupils to listen to a passage and respond to record either verifiable facts or matters of opinion. They should justify their decisions and discuss any tricky points.
7. Ask pupils to identify and jot down a limited number of key words or phrases (e.g. no more than six) in a piece of information.
8. Ask pupils to record information using a specific device such as a chart (e.g. who, what, where, when, how and why, or cause, effect, impact, location), grid, spider diagram, pictorial diagram with labels, a table, etc. (see module 9 (Making notes), from Literacy across the curriculum for further ideas).
9. Use listening strategies to focus on and reinforce literacy objectives in all subject areas.
10. Model good listening.

* envoying: see Handout 1.4 (Strategies for organising group talk)

Adapted from module 8 (Listening), Literacy across the curriculum (DfEE 0235/2001)

Teaching sequences for speaking and listening
Tell participants that English teachers were given a sequence for teaching speaking and listening skills on page 63 of English department training 2001 (DfEE 0234/2001) and that it is set out on OHT 1.6. Ask participants individually to consider for a moment how this might be used, adapting it as necessary, in a music lesson.
Follow this by asking participants to read *Handout 1.7*, which shows the sequence being used in a music lesson.

**Handout 1.7**

*Using the teaching sequence for speaking and listening in a music lesson*

*See full-size version of the handout at the end of this session.*

Context: The sequence is planned as part of a Year 9 unit on African-American music. (The activity is linked to the reading and writing activities in sessions 2 and 3 of these training materials.) Pupils have listened to three excerpts of different styles of jazz, completing a checklist provided by the teacher to identify a range of features and characteristics of each piece. They work in groups to select one preferred piece to talk about to the rest of the class, justifying their choice. The teaching sequence supports them in using appropriate language to do this.

Enlarge on the need for explicit modelling of language by the teacher, which could occur at any point in a lesson.

Further examples of such teacher modelling might include:
- developing brief comments made by a pupil in discussion into a simple statement that demonstrates good use of musical language;
- recording pupils’ verbal comments on the board and using them to draft a model sentence or paragraph on the board for forthcoming written work.

Ask participants for other suggestions or comments.
1.5 Strategies in action (20 minutes)
Show the video excerpt taken from a Year 9 lesson in which pupils are taught to prepare an oral presentation, giving their opinion about a chosen piece of music. Using Handout 1.8 to outline the lesson context and the task, ask participants to look for examples of the teacher’s strategies for improving pupils’ speaking and listening skills and note briefly their nature or context, commenting where possible on impact observed. To facilitate the task, divide the room into three sections and ask groups in each section to take one focus each.

<table>
<thead>
<tr>
<th>Handout 1.8 Video observation framework</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Focus 1</strong></td>
</tr>
<tr>
<td>What kind of model for an oral presentation does the teacher give? Why do you think she does this and what is the impact?</td>
</tr>
<tr>
<td><strong>Focus 2</strong></td>
</tr>
<tr>
<td>What use is made of the checklist grids and key subject vocabulary? What is their impact on pupils’ speaking and listening?</td>
</tr>
<tr>
<td><strong>Focus 3</strong></td>
</tr>
<tr>
<td>How does the teacher prompt thinking and discussion with pairs and individual pupils and how does she deal with errors?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>What the teacher does</th>
<th>What is the impact on the pupils?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Focus 1</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Focus 2</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Focus 3</strong></td>
<td></td>
</tr>
</tbody>
</table>

Take feedback on each of the focuses in turn, and encourage discussion where appropriate.

Bring out the following points.

**Focus 1**
The teacher presents pupils with a written model of her oral presentation and talks them through its structure and some of the language features she has used to express her preferences. The use of pre-prepared written paragraphs enables her to draw attention explicitly to the structure and features of language she is demonstrating. The sequence illustrates the links between speaking and writing.

**Focus 2**
The teacher encourages pupils to refer to the notes on their checklist grids when she replays the music. The grids help pupils focus their listening. The pupils then use their checklist grids as a scaffold for discussion when planning
their presentations. Key subject vocabulary is used by the teacher in her model and when she is talking it through with pupils. Some of this vocabulary is repeated as prompts on the checklist grids to help pupils in their planning.

**Focus 3**
The teacher uses a variety of questions to prompt pupils’ thinking and discussion when she is working with pairs and individuals. She deals with the error the boys make about the piano sensitively but directly, by pointing out there is no piano used in the piece but giving a reason why they may have been mistaken and suggesting they listen closely to the piece again.

### 1.6 Key ingredients for success and Ready for more?

(5 minutes)
Introduce *Handout 1.9* as a summary of the key points that have been discussed in this module.

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**Handout 1.9**

**Key ingredients for success**
Pupils engage in productive speaking and listening if the teacher:
- identifies opportunities, structures and strategies in the lesson planning;
- shares clear objectives and purposes for the speaking and listening so the pupils know why they are doing it and who their audience is;
- identifies clear focuses for any listening;
- models the kind of language required;
- allows thinking time and establishes ground rules for talk;
- supports pupils’ attempts and gives them constructive feedback;
- encourages pupils to sharpen their ideas so that they develop their speaking and listening progressively.

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Finally, briefly go through *Handout 1.10*. Ask participants to complete the speaking and listening section of the Reflection and planning grid on Appendix A to identify appropriate developments for their departments.

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**Handout 1.10**

**Ready for more?**

Consider one or more of the following ideas.

1. Try out one strategy or technique from this course that you have not tried before.
2. Take a unit of work or an individual lesson plan and identify points at which speaking and listening skills might be required. Plan in appropriate strategies to encourage, support and develop these skills, taking timing into careful consideration.
3. Summarise the principles and strategies discussed in this module into a statement on speaking and listening in music, for inclusion in your school’s music policy.
Aims for the session

- To identify the speaking and listening skills that help pupils make progress in music
- To identify strategies that encourage, support and develop pupils’ speaking and listening skills in music lessons
- To recognise the importance of planning for the development of language skills
Language for learning

- Pupils should be taught in all subjects to express themselves correctly and appropriately.
- In speaking, pupils should be taught to use language precisely and cogently (convincingly).
- Pupils should be taught to listen to others, and respond and build on their ideas and views constructively.
- Enhancing pupils’ language skills enhances their subject learning.
- Using subject-specific vocabulary and patterns of language contributes to developing pupils’ language skills.

From Teacher’s guide: a scheme of work for Key Stage 3 Music (QCA/00/451)
Programme of study: Music

Key Stage 3

During Key Stage 3

■ pupils deepen and extend their own musical interests and skills

■ perform and compose music in different styles with increasing understanding of musical devices, processes and contextual influences

■ work individually and in groups of different sizes and become increasingly aware of different roles and contributions of each member of the group

■ actively explore specific genres, styles and traditions from different times and cultures with increasing ability to discriminate, think critically and make connections between different areas of knowledge.

(From National Curriculum for England, 1999)
National Curriculum level descriptors for music

<table>
<thead>
<tr>
<th>Aspect</th>
<th>Level 4</th>
<th>Level 5</th>
<th>Level 6</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Overarching knowledge and understanding</strong></td>
<td>Pupils identify and explore the relationship between sounds and how music reflects different intentions</td>
<td>Pupils identify and explore musical devices and how music reflects time and place</td>
<td>Pupils identify and explore the different processes and contexts of selected musical genres and styles</td>
</tr>
<tr>
<td><strong>Appraising skills</strong></td>
<td>Pupils describe, compare and evaluate different kinds of music using an appropriate musical vocabulary. They suggest improvements to their own and others’ work, commenting on how intentions have been achieved</td>
<td>Pupils analyse and compare musical features. They evaluate how venue, occasion and purpose affect the way music is created, performed and heard. They refine and improve their work</td>
<td>Pupils analyse, compare and evaluate how music reflects the context in which it is created, performed and heard. They make improvements to their own and others’ work in the light of the chosen style</td>
</tr>
</tbody>
</table>

Further examples of speaking and listening skills might include:

- receiving and following instructions
- organising and negotiating in group work.
Listening in the music curriculum

Listening is integral to the development of all aspects of pupils’ knowledge and understanding of music.


What to look for in lessons

As well as the characteristics of all good teaching and learning, look for features such as … the expectation that pupils will listen critically to music and use correct musical terminology when talking about it, and challenging opportunities for them to do so.

From Inspecting Music 11–16 (Ofsted, 2001)
Teaching sequence for speaking and listening

1. Make the teaching objective(s) explicit.

2. Provide an example or model the sort of oral language pupils will need to use.

3. Identify purpose, outcomes and the relevant conventions for this type of speaking and listening.

4. Support pupils in exploring and rehearsing the language conventions.

5. Review and reflect upon progress in relation to the objectives.

From English department training 2001 (DfEE 0234/2001)
Typical music lesson activities

1. Teacher introduces a lesson, linking it to previous lessons and pupils’ other prior knowledge and experience.
2. Teacher models a composition activity.
3. Pupils work in groups to arrange/compose/rehearse a piece of music.
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9. Pupils read, individually or together, about an aspect of music.
10. Class listens critically to an excerpt of recorded music.
11. Pupils record their thoughts and ideas in writing.
12. Teacher leads a plenary session.
Some possible teacher comments

- I’m a music specialist. Teaching literacy is the English department’s job.
- Music is supposed to be a practical subject.
- There just isn’t enough time in a practical lesson to worry about literacy.
- Our pupils already talk willingly about music in their own way.
- The trouble with kids today is that they won’t listen to each other.
- It’s always the same children who answer the questions in my lessons.
- I can’t get some of the class to join in discussion work.
- They don’t seem to remember things from week to week.
- They never seem to be able to use the right musical words or instrument names, or they just can’t be bothered.
- I can’t seem to get any more out of them other than ‘It’s boring’, ‘It was all right’ or, if I’m lucky, ‘It was good’.
- When they’re listening to music, pupils never seem to know what to say or write about it.
- Some of my class can hardly speak everyday English, so what’s the point of expecting them to use subject-specific language as well?
- If I try to make points about use of language, my pupils ask me what it has to do with music.
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Statements and strategies to support the development of talk

- Pupils who engage in exploratory talk are more likely to understand, develop and internalise related concepts.
- Involve pupils in establishing clear organisational routines and ground rules for talk activities in the classroom, and reinforce them regularly.
- Include use of language explicitly in lesson objectives.
- Model and explain the use of clear and precise language.
- Model the use of instruments and equipment, explaining clearly how and why the instruments or equipment should be used.
- Model the processes being used, paying particular attention to specialist vocabulary.
- Set expectations for using particular formal language in presentations and evaluations and model it first.
- Display key vocabulary for the lesson and refer to the words on display. (These words could be linked to pictures of instruments or to the objects themselves.)
- Provide prompts for pupils’ questions and discussion (e.g. I’d like to know…, One thing I particularly liked was…; use of the five Ws: Who…? What…? When…? Where…? Why…?).
- In questioning and discussion, allow pupils increased thinking time.
- Pupils discuss their answers or ideas in pairs before responding.
- Insist on a ‘No hands’ rule – unless specifically asked, pupils know not to put their hands up to answer. All pupils expect to be asked at any time, even if their answer is ‘I don’t know’.
- Develop a supportive climate, in which pupils are comfortable with offering a wrong answer.
- Vary the make-up of discussion pairs and groups regularly (friendship, gender, ethnicity, ability, etc.).
- ‘Snowball’ – discuss or brainstorm in pairs, double up to fours and continue the process, then in eights to compare ideas or agree actions. A spokesperson for each eight feeds back to the whole class.
| Pupils who engage in exploratory talk are more likely to understand, develop and internalise related concepts. |
| Display key vocabulary for the lesson and refer to the words on display. (These words could be linked to pictures of instruments or to the objects themselves.) |
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| In questioning and discussion, allow pupils increased thinking time. |
| Model and explain the use of clear and precise language. |
| Pupils discuss their answers or ideas in pairs before responding. |
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Strategies for organising group talk

Pair talk

Easy to organise even in cramped classrooms. Ideal to promote high levels of participation and to ensure that the discussions are highly focused, especially if allied to tight deadlines. Use in the early stages of learning for pupils to recall work from a previous lesson, generate questions, work together to plan a piece of writing or to take turns to tell a story. Use pairs to promote ‘response partners’ during the drafting process, and to work as reading partners with an unfamiliar text. Ideal for quick-fire reflection and review and for rehearsal of ideas before presenting them in the whole class.

Pairs to fours

Pupils work together in pairs – possibly friendship, possibly boy–girl, etc. Each pair then joins up with another pair to explain and compare ideas.

Listening triads

Pupils work in groups of three. Each pupil takes on the role of talker, questioner or recorder. The talker explains something, or comments on an issue, or expresses opinions. The questioner prompts and seeks clarification. The recorder makes notes and gives a report at the end of the conversation. Next time, roles are changed.

Envoys

Once groups have carried out a task, one person from each group is selected as an ‘envoy’ and moves to a new group to explain and summarise, and to find out what the new group thought, decided or achieved. The envoy then returns to the original group and feeds back. This is an effective way of avoiding tedious and repetitive ‘reporting back’ sessions. It also puts a ‘press’ on the envoy’s use of language and creates groups of active listeners.
Snowball

Pairs discuss an issue or brainstorm some initial ideas, then double up to fours and continue the process, then into groups of eight in order to compare ideas and to sort out the best or to agree on a course of action. Finally, the whole class is drawn together and spokespersons for each group of eight feed back ideas. A useful strategy to promote more public discussion and debate.

Rainbow groups

A way of ensuring that pupils are regrouped and learn to work with a range of others. After small groups have discussed together, pupils are given a number or colour. Pupils with the same number or colour join up, making groups comprising representatives of each original group. In their new group pupils take turns to report back on their group’s work and perhaps begin to work on a new, combined task.

Jigsaw

A topic is divided into sections. In ‘home’ groups of four or five, pupils allocate a section each, and then regroup into ‘expert’ groups. In these groups, experts work together on their chosen area, then return to original home groups to report back on their area of expertise. The home group is then set a task that requires the pupils to use the different areas of expertise for a joint outcome. This strategy requires advance planning, but is a very effective speaking and listening strategy because it ensures the participation of all pupils.

Spokesperson

Each group appoints a spokesperson. The risks of repetition can be avoided if:

- one group gives a full feedback, and others offer additional points only if they have not been covered;
- each group is asked in turn to offer one new point until every group ‘passes’;
- groups are asked to summarise their findings on A3 sheets which are then displayed. The class is invited to compare and comment on them.

Adapted from module 7 (The management of group talk) Literacy across the curriculum (DfEE 0235/2001)
Ground rules for talk

Everyone should:

■ be actively encouraged to contribute;
■ offer opinions and ideas;
■ provide reasons for their opinions and ideas;
■ share all relevant information;
■ feel free to disagree if they have a good reason;
■ ask other people for information and reasons;
■ treat other people’s ideas with respect;
■ try to come to an agreement;
and ...
■ change their minds if they are persuaded by good reasoning.

Adapted from module 12 (Thinking together) Training materials for the foundation subjects (DfES 0350/2002)
Supporting listening across the curriculum

Teaching strategies

1. Provide a clear focus or hook to structure listening.
2. Use clear strategies for reporting back, such as jigsaw groups, envoying*, etc. These all lead naturally into planned talk and oral rehearsal which in turn support enhanced written or practical outcomes.
3. Plan a short starter that promotes precise listening skills.
4. Ask pupils to respond physically – raise hands, stand up – every time they hear relevant items of information or specific language features.
5. Make note-taking collaborative by numbering pupils 1 to ... Ask all the number 1s to listen for and record certain items of information, number 2s another focus, etc. Groups then jigsaw to collate and present their information in the desired format, oral or written.
6. Ask pupils to listen to a passage and respond to/record either verifiable facts or matters of opinion. They should justify their decisions and discuss any tricky points.
7. Ask pupils to identify and jot down a limited number of key words or phrases (e.g. no more than six) in a piece of information.
8. Ask pupils to record information using a specific device such as a chart (e.g. who, what, where, when, how and why, or cause, effect, impact, location), grid, spider diagram, pictorial diagram with labels, a table, etc. (see module 9 (Making notes) from Literacy across the curriculum for further ideas).
9. Use listening strategies to focus on and reinforce literacy objectives in all subject areas.
10. Model good listening.

* envoying: see Handout 1.4 (Strategies for organising group talk)

Adapted from module 8 (Listening), Literacy across the curriculum (DfEE 0235/2001)
**Using the teaching sequence for speaking and listening in a music lesson**

<table>
<thead>
<tr>
<th>Sequence</th>
<th>Music lesson activity</th>
</tr>
</thead>
</table>
| 1. Make the teaching objective(s) explicit. | **Display and discuss the music objective:**  
- to express and justify musical preferences using appropriate technical vocabulary;  
**and the literacy objectives:**  
- to promote, justify or defend a point of view, using supporting evidence, example and illustration;  
- to use correctly vocabulary which relates to key concepts in music. |
| 2. Provide an example or model the sort of oral language pupils will need to use. | The teacher plays an additional jazz piece of his/her choice and explains, using appropriate musical vocabulary, why he/she made this choice. The teacher illustrates his/her musical points by illustrating with particular aspects or moments in the piece. |
| 3. Identify purpose, outcomes and the relevant conventions for this type of speaking and listening. | Through discussion, the teacher draws attention to the accuracy and persuasive power of the language used (e.g. the use of specialist terminology, or of connectives such as although or nevertheless when presenting a persuasive case). Pupils are invited to question or challenge the teacher using similar vocabulary. |
4. Support pupils in exploring and rehearsing the language conventions.

| Pupils listen to the three excerpts of different styles of jazz, referring to their checklist of features and characteristics for each piece. They also have a glossary available for reference, containing key terms and concepts for this activity. They work in groups to select one preferred piece to talk about to the rest of the class, justifying their choice and relating it to their prior knowledge of the style. They practise using language in an accurate and persuasive way. The teacher intervenes and supports as necessary. |

5. Review and reflect upon progress in relation to the objectives.

| Pupils present in groups, hear the presentations of others and ask appropriate questions. They make notes on each presentation, perhaps using a checklist, in relation to criteria agreed at step 3 above. |
**Video observation framework**

**Focus 1**
What kind of model for an oral presentation does the teacher give? Why do you think she does this and what is the impact?

**Focus 2**
What use is made of the checklist grids and key subject vocabulary? What is their impact on pupils’ speaking and listening?

**Focus 3**
How does the teacher prompt thinking and discussion with pairs and individual pupils and how does she deal with errors?

<table>
<thead>
<tr>
<th>What the teacher does</th>
<th>What is the impact on the pupils?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focus 1</td>
<td></td>
</tr>
<tr>
<td>Focus 2</td>
<td></td>
</tr>
<tr>
<td>Focus 3</td>
<td></td>
</tr>
</tbody>
</table>
Key ingredients for success

Pupils engage in productive speaking and listening if the teacher:

- identifies opportunities, structures and strategies in the lesson planning;
- shares clear objectives and purposes for the speaking and listening so the pupils know why they are doing it and who their audience is;
- identifies clear focuses for any listening;
- models the kind of language required;
- allows thinking time and establishes ground rules for talk;
- supports pupils’ attempts and gives them constructive feedback;
- encourages pupils to sharpen their ideas so that they develop their speaking and listening progressively.
Ready for more?

Consider one or more of the following ideas.

1. Try out one strategy or technique from this course that you have not tried before.

2. Take a unit of work or an individual lesson plan and identify points at which speaking and listening skills might be required. Plan in appropriate strategies to encourage, support and develop these skills, taking timing into careful consideration.

3. Summarise the principles and strategies discussed in this module into a statement on speaking and listening in music, for inclusion in your school’s music policy.
2 Reading

Aims:
- To show where reading skills are needed in developing musical understanding
- To identify a range of teaching strategies that will support reading for musical understanding

You will need:
- OHTs 2.1–2.7
- Handouts 2.1–2.7
- Appendix A

Timing:
- 2.1 Introduction 10 minutes
- 2.2 Activities to develop musical understanding through reading 30 minutes
- 2.3 Issues to consider in developing reading 5 minutes
- 2.4 Strategies for supporting reading 10 minutes
- 2.5 Reading for information 10 minutes
- 2.6 Summary and Ready for more? 10 minutes
- Total 75 minutes

2.1 Introduction (10 minutes)
Begin the session by showing OHT 2.1.

OHT 2.1
Aims for the session
- To show where reading skills are needed in developing musical understanding
- To identify a range of teaching strategies that will support reading for musical understanding

Show OHT 2.2.

OHT 2.2
Types of reading in music
- Reading instructions
- Reading for understanding
- Reading for information

Are participants already using these types of reading? If not, how might they incorporate them into their teaching? Allow a brief time for general discussion of these questions (5 minutes). Make the following points.
- Diagrams, grids, flow charts, etc. are also types of text, which demand reading skills.
- Text to be read may include other pupils’ writing.
Instructions and notes written by the teacher or taken from equipment manuals, etc. also call for reading skills.

Distribute Handout 2.1 (from the National Curriculum level descriptors for music).

### Handout 2.1

<table>
<thead>
<tr>
<th>Aspect</th>
<th>Level 4</th>
<th>Level 5</th>
<th>Level 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aspect 1: Overarching knowledge and understanding</td>
<td>Pupils recognise and explore the relationship between sounds and how music reflects different intentions.</td>
<td>Pupils identify and explore musical devices and how music reflects time and place.</td>
<td>Pupils identify and explore the different processes and contexts of selected musical genres and styles.</td>
</tr>
<tr>
<td>Aspect 4: Appraising skills</td>
<td>Pupils describe, compare and evaluate different kinds of music using an appropriate musical vocabulary. They suggest improvements to their own and others’ work, commenting on how intentions have been achieved.</td>
<td>Pupils analyse and compare musical features. They evaluate how venue, occasion and purpose affect the way music is created, performed and heard. They refine and improve their work.</td>
<td>Pupils analyse, compare and evaluate how music reflects the context in which it is created, performed and heard. They make improvements to their own and others’ work in the light of the chosen style.</td>
</tr>
</tbody>
</table>

Explain that to cut down on reading time, levels 4–6 and aspects 1 and 4 have been selected from the whole as being most relevant to reading at Key Stage 3.

Ask participants, working in pairs, to highlight those parts of Handout 2.1 where reading might be relevant, and decide which type of reading might be involved – instruction, understanding, or information (5 minutes). Take brief feedback only if there is time.

**2.2 Activities to develop musical understanding through reading** (30 minutes)

Group participants into pairs, allocating each pair as either A or B. Give A pairs Handout 2.2. Give B pairs Handout 2.3.

### Handouts 2.2 and 2.3

*See full-size version of the handouts at the end of this session.*

Show OHT 2.3.
Allow 10 minutes for the pair activity. Pairs then join up into groups of four to discuss, then call participants together for a general discussion. Which reading strategies were used? Collect these on a flipchart, then invite general comment and discussion (10 minutes). For questions to raise, refer to OHT 2.3.

2.3 Issues to consider in developing reading (5 minutes)
Where might we find suitable published texts? Gather suggestions, then show OHT 2.4.

Point out that it is not easy to track down suitable texts and that they often need extensive editing and processing. This suggests that reading will feature only occasionally as a teaching strategy in music, within topics for which high quality texts are available and where reading is making a really significant contribution to understanding. (This is a vitally important point, putting the work of the unit in its wider context – teachers should not feel that they are expected to include reading activities as a regular routine.)

Make the key point that rather than simplifying the language we offer pupils, we should be providing strategies to support them in understanding challenging texts.
2.4 Strategies for supporting reading (10 minutes)
Remind participants of the scaffolding strategies used in the exemplar activities of section 2.2 – these are the first five bullet points on OHT 2.5. Confirm these and identify further strategies, by showing OHT 2.5 and distributing Handout 2.4.

OHT 2.5/Handout 2.4
Ways of supporting or ‘scaffolding’ reading of complex texts

Invite pupils to:
- highlight key information and ideas by making marks on the text itself
- study a selection of individual statements taken from the text, sorting them into specific categories
- sequence a series of individual statements that have been cut from the text and set out in random order
- use jigsaw and carousel groupings to share learning
- use a writing frame to organise information in bullet points
- re-state the text in the form of a diagram, flow chart, etc.
- use KWFL and QADS grids to support research projects
- use cloze procedures.

*Example of DARTs (Directed Activities Related to Texts)

Make the point that use of these strategies will help in providing differentiated approaches to the same text.

You may need to explain the following terms.
- **KWFL grids** have columns for what we already **Know**, what we **Want** to find out, where we might **Find** the information, and what we’ve **Learned** (see section 2.5 below).
- **QADS grids** have columns for the **Question**, the **Answer**, more **Detailed** information, and the **Source** of the information.
- **Cloze procedures** involve providing text with certain words or phrases which have been omitted. Pupils have to suggest words that would fill the gaps. In true cloze, the missing words are not listed at the bottom of the page.

2.5 Reading for information (10 minutes)
Distribute Handout 2.5. Ask participants to imagine they are helping Year 8 pupils to plan a research activity gathering information on Irish traditional music. Pupils have already completed column 1, as shown on the handout.

Pupils have been told that the aim is to develop understanding within level 5 (‘Pupils identify and explore musical devices and how music reflects time and place’). With this in mind, ask participants to complete columns 2 and 3, working in pairs.

Stress that the key teaching strategy here is to guide pupils towards fruitful questions that are relevant to the learning objectives. Point out that the grid uses a standard KWFL format, and make links to module 9 of the Literacy
across the curriculum training file (Note taking), and module 10, which covers research skills and the role of the school library.

Handout 2.5

<table>
<thead>
<tr>
<th>What do we know already?</th>
<th>What do we want to learn?</th>
<th>Where will we find the information?</th>
<th>What have we learned?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Irish music:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>■ is played very fast</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>■ uses violin, penny whistle, bodran – a type of drum</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>■ is used for dancing</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Invite suggestions as to how pupils might present the information they have gathered. Stress the importance of finding formats in which pupils have to reorganise the information and present it in their own words. Point out that oral and visual presentations can show knowledge and understanding equally as well as written ones; this may be helpful in widening pupil access to the curriculum.

Compare participants’ ideas with those on OHT 2.6.

OHT 2.6
Some possible presentation formats for a research activity on Irish traditional music

- Letter to a friend from a visitor to an Irish music festival
- Spoken presentation – ‘Three faces of Irish music’ – with audio and visual illustrations
- Extract from the inlay notes for a compilation CD of music from the festival
- Text and pictures for a tourist brochure
- Poster for an Irish evening in a local pub or community centre
- Cover for a CD or book on ‘Irish music past and present’

2.6 Summary and Ready for more? (10 minutes)
Ask participants to complete the Reading section of the Reflection and planning grid in Appendix A.

Show OHT 2.7 and distribute Handouts 2.6 and 2.7.
Ready for more?

- Work with colleagues in your department to identify **two** places in your scheme of work for Key Stage 3 where strategies to support reading in music could be effectively introduced (see Handout 2.7 for further guidance on this)
- Consider sources of suitable text and possible ways of scaffolding the reading
- Agree three action points for immediate implementation

### Handout 2.7
**Progress in reading skills over Key Stage 3**

These are the study and research skills pupils will be learning to use in all areas of the curriculum:

<table>
<thead>
<tr>
<th>Year 7</th>
<th>Year 8</th>
<th>Year 9</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Locate information:</strong></td>
<td><strong>Independent research:</strong></td>
<td><strong>Information retrieval:</strong></td>
</tr>
<tr>
<td>Skimming, use of index, glossary, key words, hotlinks</td>
<td>Use range of reading strategies and text and ICT sources</td>
<td>Review own strategies for locating, appraising and extracting information</td>
</tr>
<tr>
<td><strong>Extract information:</strong></td>
<td><strong>Combine information:</strong></td>
<td><strong>Synthesise information:</strong></td>
</tr>
<tr>
<td>Highlighting, scanning</td>
<td>Combine different sources into one coherent document</td>
<td>From a range of sources, shaping material to meet the audience’s needs</td>
</tr>
<tr>
<td><strong>Compare types of presentation:</strong></td>
<td><strong>Different note-making formats:</strong></td>
<td><strong>Note-making at speed:</strong></td>
</tr>
<tr>
<td>Web page, diagram, prose, notation</td>
<td>Diagrammatic notes, abbreviations</td>
<td>And use notes to re-present information for specific purposes</td>
</tr>
<tr>
<td><strong>Note-making:</strong></td>
<td><strong>Evaluate texts:</strong></td>
<td><strong>Evaluate texts:</strong></td>
</tr>
<tr>
<td>Key points for later use</td>
<td>Recognise bias and objectivity, distinguishing facts from opinions</td>
<td>Relevance, reliability, validity of print, ICT and other media. Compare the presentation of ideas in related or contrasting texts</td>
</tr>
<tr>
<td><strong>Evaluate texts:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>For value and relevance of information</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Which of these are most relevant to the aims of the music curriculum, as set out in Handout 2.1?
Aims for the session

- To show where reading skills are needed in developing musical understanding
- To identify a range of teaching strategies that will support reading for musical understanding
Types of reading in music

- Reading instructions
- Reading for understanding
- Reading for information
Developing musical understanding through reading

Task

- Skim-read the document to establish the subject matter
- Scan-read, making notes of the strategies used to support pupils in the reading process
- Share your findings with a pair who have studied the other handout. Consider these issues:
  - How well do the activities relate to the level descriptors in Handout 2.1?
  - Is the use of reading activities likely to foster higher levels of understanding than would otherwise be possible?
  - How well would these activities combine with practical work and fit into a typical unit of work?
Some sources of texts to support reading for musical understanding

- Books on music from school or public library
- Texts from the Internet
- Newspaper and magazine articles and reviews
- CD inlay notes
- Song lyrics
- Relevant extracts from novels, poems, travel or historical writing
Ways of supporting or ‘scaffolding’ reading of complex texts

Invite pupils to:

- highlight key information and ideas by making marks on the text itself*

- study a selection of individual statements taken from the text, sorting them into specific categories*

- sequence a series of individual statements that have been cut from the text and set out in random order*

- use jigsaw and carousel groupings to share learning

- use a writing frame to organise information in bullet points

- re-state the text in the form of a diagram, flow chart, etc.*

- use KWFL and QADS grids to support research projects

- use cloze procedures*.

*Example of DARTs (Directed Activities Related to Texts)
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- Cover for a CD or book on ‘Irish music past and present’
Ready for more?

- Work with colleagues in your department to identify **two** places in your scheme of work for Key Stage 3 where strategies to support reading in music could be effectively introduced (see Handout 2.7 for further guidance on this)

- Consider sources of suitable text and possible ways of scaffolding the reading

- Agree three action points for immediate implementation
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</tr>
</tbody>
</table>
Activities to develop musical understanding through reading 1

This demonstrates how carefully-focused reading activities can be used to enrich musical understanding in a unit of work based on ‘Dawn’ from Four Sea Interludes by Benjamin Britten. This is a topic familiar to many music teachers, from the publication Music Matters (Heinemann Educational, 1992). What follows is a plan for the first lesson of the unit (50–60 minutes).

The objective is to build up knowledge of the musical materials and structure of the piece. This is approached in stages, relating the music to the visual, auditory and imaginative associations of the landscape it is intended to portray. Pupils are thus working within level 4 (‘Pupils recognise and explore the relationship between sounds and how music reflects different intentions’).

The reading activities are based on two passages of text and a graphic score.

Introduction

Play the first section of the piece, and invite pupils to discuss the atmosphere it creates.

Activity 1

Distribute copies of Passage A, one between two. Ask pupils to work in pairs, using a highlighter pen to mark the text. Half of the pairs are to highlight all words that describe what you can hear. The other pairs are to highlight passages that describe what you can see.

(It may be helpful to explain what curlews and redshanks are.)

Passage A

The children spent their summer holidays in a farmhouse … about thirty miles south of Lowestoft. Here the walks were across the marshes, with the wind blowing from the sea. As they went on their way, the tall reeds and rushes moved with them, leaning over with a swishing sound, while high overhead the curlews and redshanks called to each other. Beyond the marshes, the farthest walks led to Shingle Street, a small row of cottages on a pebbly beach, where there was nothing in sight except a vast expanse of sea and sky. Shingle Street has altered very little since those Augusts at the end of the First World War. The stony shelf of pebbles stretches for mile after mile into the distance. On a still day, the light can have the delicate outlines of a Japanese picture. On a stormy day, even in summer, the grey sea batters itself against the shelf, dragging the shingle down with a scrunching, grating, slithering sound. To anyone born on the Suffolk coast, this sound has always meant home.

From Imogen Holst, The Great Composers – Britten, p.13 (Faber and Faber, 1966)
Play the first section of the piece again and ask pupils (still in pairs) to connect the words they have highlighted to aspects of the music. Findings can be shared with the whole class by questioning, targeted to draw in less confident pupils, or pairs can combine into groups of four, sharing ideas between them.

Invite further general comment on the atmosphere the music creates. (Pupils may find significance in the references to the First World War or the Japanese pictures. Although these are not relevant to the opera *Peter Grimes* from which this music is taken, they are legitimate responses to the music itself and should be welcomed.)

**Activity 2**

Ask pupils to work in groups of four, formed by combining pairs from Activity 1. Give each group three cards, each with an extract from Passage B. Each card should have space for pupils to write additional text. (*Note:* pupils will not need the whole text of Passage B for this activity.)

**Passage B – Dawn**

The music is entirely based on the three ideas heard at the beginning … Desolate violins and flutes, very high, play a phrase followed by a bubbling arpeggio on clarinets, violas and harp. This is answered by dark, sustained chords on the brass, bassoons and lower strings with a rumble of bass drum and kettle-drums. A suggestion of a fresh breeze and the lapping of cold, grey water. The sea almost at rest – but the brass reminds us of the constant threat of its power and cruelty.


**Passage B cards**

- a bubbling arpeggio on clarinets, violas and harp
- Desolate violins and flutes, very high
- dark, sustained chords on the brass, bassoons and lower strings with a rumble of bass drum and kettle-drums
Ask pupils:
- to put the three cards in the same sequence as they occur in the opening section of the music;
- to write the words they have highlighted in Activity 1 on the most appropriate card.

Ask them to check their work by listening carefully to the second section of the piece.

Can they use what they hear in the music to explain the word *desolate* and the terms *arpeggio* and *chord*? Build on pupil ideas to establish working definitions of these words.
Activity 3

Passage C – Graphic score ‘Dawn’

Distribute the graphic score. Ask pupils to work in the same groups, connecting their cards from Activity 2 to the relevant signs in the score. Ask them as individuals to read the score from the third line onward, trying to imagine how the music will sound. (Even if their internalised prediction of the sound is vague, this will give them a feeling for the structure of the complete piece.) Invite pupils to discuss their predictions of the overall shape of the sequence.

Now play the whole of ‘Dawn’, asking pupils to follow the music with the aid of the graphic score.

**Plenary**

Use questioning to explore the structure and effect of the music in detail. What have we learned about the composer’s intentions and the way in which the sounds are related? What new words and terms have we learned? Is the piece successful?
Ideas for follow-up work

- Pupils can prepare a **performance**, interpreting the graphic score.
- They can use the sounds they have created in realising the graphic score to **compose** a new piece with a different structure.
- They can write an **appraisal** of the ‘Dawn’, describing and evaluating it using an appropriate musical vocabulary and showing how the composer achieved his intentions.
- They can **compose** a piece to describe a different kind of landscape (e.g. a city-scape), creating a group of musical ideas to match the sounds, sights and moods, and using graphic notation to plan a structure. Text and/or visual images may be supplied as starting points.
- They can compare and **appraise** two musical descriptions of landscape by different composers (e.g. Gershwin’s ‘An American in Paris’ and Reich’s ‘City Life’).
Activities to develop musical understanding through reading 2

This is the plan for a single lesson (50–60 minutes) to form part of a unit on African-American music. The unit might focus on any or all of African traditional music, gospel, blues, jazz and rap. The reading activities introduced here provide a broad overview of stylistic and social features, working within level 6 (‘Pupils identify and explore the different processes and contexts of selected musical genres and styles’). The activities will help pupils to understand musical processes as they listen, and to use them convincingly in their own performing and composing.

The approach is first to identify characteristic features of African music and then to relate them to a range of African-American styles.

Introduction

Explain that the objective of the lesson is to learn to recognise some of the characteristic features common to all types of African-American music. Explore the implications of the term ‘African-American’. Many pupils will know that African people were transported as slaves to America and later freed to enter the mainstream of society. Discuss how their music would have evolved at different stages in this progress.

Activity 1

Listen to three very short (30–40 seconds) passages of traditional African music (preferably live recordings that include audience reaction). Discuss them briefly. What are the characteristically African features of the music? Collect four or five appropriate suggestions on the whiteboard.

Ask pupils to work in groups of six. Give each group a grid as shown below (on A3 paper). They are to enter the suggestions from the board in the appropriate column on the first row of the grid. Support pupils in this task, discussing the meaning of the five categories.

Now distribute envelopes, one to each group. The envelopes contain the set of cards (which appear later in this handout) carrying statements about African music (the same statements in each envelope). These statements are also to be sorted into the categories indicated on the grid. (Cards may be either fixed or copied onto the grid.)
<table>
<thead>
<tr>
<th>African music</th>
<th>The audience takes part in the performance</th>
<th>African music is based on rhythm</th>
<th>Musicians like to experiment with the sounds of instruments</th>
<th>Singers and instruments aim to imitate the speaking voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>African music</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gospel</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blues</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jazz</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Card statements

<table>
<thead>
<tr>
<th>Card statement</th>
</tr>
</thead>
<tbody>
<tr>
<td>African music is often made up of short patterns which are repeated over and</td>
</tr>
<tr>
<td>over</td>
</tr>
<tr>
<td>Each player’s pattern is simple, but the patterns combine to make a</td>
</tr>
<tr>
<td>complicated and exciting effect</td>
</tr>
<tr>
<td>Instead of trying to make a ‘pure’ sound like European singers, African</td>
</tr>
<tr>
<td>singers often slur, bend or slide their notes</td>
</tr>
<tr>
<td>Instruments are often adapted to add a rattle or buzz to the basic sounds</td>
</tr>
<tr>
<td>Everyday objects such as bottles, even stones, are used as musical instruments</td>
</tr>
<tr>
<td>Performers often call out to the listeners, who respond by singing, clapping,</td>
</tr>
<tr>
<td>swaying or shouting out</td>
</tr>
<tr>
<td>Songs often poke fun at members of the community who have behaved badly</td>
</tr>
<tr>
<td>People use music to help them work together, for instance to carry heavy</td>
</tr>
<tr>
<td>loads or to prepare food</td>
</tr>
</tbody>
</table>
Activity 2

Listen to three short (40–60 seconds) passages of African-American music taken from gospel, blues and jazz. Can pupils use the understanding gained in Activity 1 to identify the African features?

Subdivide each group of six into pairs, labelled A, B and C. A pairs will be asked to scan a short passage about gospel music, and use highlighter pens to identify any features of the style that relate to African music (they can refer to the top row of the grid, completed previously). B pairs will do the same for a passage about blues, and C pairs for a passage about jazz.

Passage A – gospel music

During the time of slavery, African-Americans developed their own forms of Christian worship, including the early gospel songs (Spirituals), which were often based on Bible stories. These gospel songs usually take the form of a dialogue between a solo singer, who tells the story, and the congregation, who answer each line of the song with a repeated chorus. From these simple beginnings gospel music has developed into one of the most important styles in modern music – many great singers in jazz, blues and soul music (such as Ella Fitzgerald and Aretha Franklin) started their careers in the church choir.

At first church services were not allowed to include spoken sermons, so instead they were sung. Even today, as the emotional temperature rises, a spoken sermon may merge into song. Spoken sermons often have a powerful rhythm and a wide range of dynamics, which gives them a musical feel – Martin Luther King’s famous speech ‘I have a dream’ is a good example of this. And singers use harsh intense tones, as if they are trying to speak directly to the congregation.

The congregation repeats a single word or phrase, responding to each line the preacher says or sings, and claps or sways in time to the music. A great preacher, like a jazz musician, can hold the congregation spellbound as he or she improvises on common themes, repeating key phrases and building to a powerful climax.

The texts of these ‘sung sermons’ refer to ordinary life, talking about social problems, such as unemployment and poverty, in language that ordinary people can easily understand. The preacher represents the feelings and experiences of the whole community.
Passage B – blues

Blues songs are a conversation with the audience, often closer to speech than singing. The lyrics are based on a standard stock of verses, which the audience knows well, so that they identify with the singer’s feelings and experiences. The songs describe familiar everyday problems such as being lonely, being out of work or losing a lover. A heavy driving rhythm creates a powerful emotional atmosphere. It is wrong to think of blues as always sad and gloomy; sometimes it celebrates the good things of life in fast driving music, but the mood is always passionate and intense.

Blues music features a great deal of repetition of key words and musical ideas, with a single ‘riff’ or repeated pattern being played over and over again in the bass. It often features a dialogue between voice and instrument, with the instrument responding to each line of the song in turn. Instruments such as guitar and harmonica imitate the sound of the human voice, even copying the sliding and slurring of notes. They are also used to create rhythmic and percussive effects. Both singers and players like to bend notes out of tune, creating so-called ‘blue notes’ that add to the intensity of the mood.

In the early days blues was a form of country music, with a solo singer, nearly always a man, accompanying himself on guitar. It quickly became popular in cities, with the singer accompanied by piano, bass, drums and electric guitar. Some of the best-known city blues singers were women, such as Bessie Smith.

Blues style has been an important influence on jazz, gospel and all forms of popular music. A faster and livelier form called rhythm and blues developed in the late 1940s. This was taken up by white musicians such as Elvis Presley under the title of rock and roll.

Passage C – jazz

Jazz is one of the most exciting, skilful and satisfying musical styles ever developed. It is now played and listened to by people of every culture and ethnic group, but it was originally developed by African-American musicians from the 1920s onwards. Jazz performers such as Louis Armstrong, Duke Ellington and Miles Davis rank alongside the greatest musicians in any style.

In jazz, rhythm is very important. The music makes great use of ‘swing’ – playing around with the time. Although the basic beat is simple, the music is full of unexpected accents played against the beat, or ‘syncopated’.
Favourite instruments are trumpet, trombone, clarinet and saxophone, accompanied by a rhythm section of piano, guitar, bass and drums. The players try to make their instruments imitate the human voice. They may do this by bending and sliding notes, or by developing a rough rasping husky tone, for instance by using mutes.

Jazz is improvised music. The players will play a popular song known to everyone in the audience – a ‘standard’. Then soloists take turns to improvise ideas of their own based on the main tune; they often compete with each other, each in turn trying to play the fastest or most original solo. Sometimes instruments will echo each other, for instance in the pattern called ‘fours’, where two players have a conversation, each playing short four-bar solos.

Jazz musicians are interested in every type of music. They aim to develop their own unique style, often inspired by blues and gospel music, but also by rock and funk, commercial ballads, classical music, and Indian, African and Chinese traditions. Musicians in other styles have returned the compliment by copying many of the characteristics of jazz – Frank Sinatra is an example.

Jazz audiences like to communicate with the musicians, shouting out encouragement and applauding at exciting moments or at the end of a solo. They take pride in knowing a lot about jazz, in listening carefully and understanding even the most original or outrageous flights of fancy.

Ask pupils to share their findings within their groups of six.

Next, ask them to annotate their original grid by placing each style feature they have identified in the appropriate cell. Point out that features may well appear in more than one cell.

**Plenary**

Play a medium-length (1–2 minutes) passage of African-American music. What African features can be identified? Which features are non-African? (The chosen piece may be gospel, blues or jazz, but other styles such as soul and rap are equally relevant if pupils are ready to extend their thinking.)
Ideas for follow-up work

Pupils can:

- focus on specific style features identified during this lesson and include them in preparing performances of pieces of African-American music;
- incorporate specific style features into blues, jazz or rap compositions;
- use their appraisal skills to study recordings of jazz (or other African-influenced music) and prepare a short talk discussing the piece they like best;
- use their research skills to write an essay or make an audio-visual presentation explaining the links between African and American music, giving examples;
- listen to contemporary African music to trace the ‘re-Africanisation’ of American styles in jazz, reggae, gospel, South African kwaito, Congolese soukous, Ghanaian highlife, etc.
Ways of supporting or ‘scaffolding’ reading of complex texts

Invite pupils to:

- highlight key information and ideas by making marks on the text itself*
- study a selection of individual statements taken from the text, sorting them into specific categories*
- sequence a series of individual statements that have been cut from the text and set out in random order*
- use jigsaw and carousel groupings to share learning
- use a writing frame to organise information in bullet points
- re-state the text in the form of a diagram, flow chart, etc.*
- use KWFL and QADS grids to support research projects
- use cloze procedures*.

*Example of DARTs (Directed Activities Related to Texts)
<table>
<thead>
<tr>
<th>What do we know already?</th>
<th>What do we want to learn?</th>
<th>Where will we find the information?</th>
<th>What have we learned?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Irish music:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>■ is played very fast</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>■ uses violin, penny whistle, bodran – a type of drum</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>■ is used for dancing</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Ready for more?  

- Work with colleagues in your department to identify **two** places in your scheme of work for Key Stage 3 where strategies to support reading in music could be effectively introduced (see Handout 2.7 for further guidance on this).
- Consider sources of suitable text and possible ways of scaffolding the reading.
- Agree three action points for immediate implementation.
Progress in reading skills over Key Stage 3

These are the study and research skills pupils will be learning to use in all areas of the curriculum.

<table>
<thead>
<tr>
<th>Year 7</th>
<th>Year 8</th>
<th>Year 9</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Locate information:</strong></td>
<td><strong>Independent research:</strong></td>
<td><strong>Information retrieval:</strong></td>
</tr>
<tr>
<td>Skimming, use of index, glossary, key words, hotlinks</td>
<td>Use range of reading strategies and text and ICT sources</td>
<td>Review own strategies for locating, appraising and extracting information</td>
</tr>
<tr>
<td><strong>Extract information:</strong></td>
<td><strong>Combine information:</strong></td>
<td><strong>Synthesise information:</strong></td>
</tr>
<tr>
<td>Highlighting, scanning</td>
<td>Combine different sources into one coherent document</td>
<td>From a range of sources, shaping material to meet the audience's needs</td>
</tr>
<tr>
<td><strong>Compare types of presentation:</strong></td>
<td><strong>Different note-making formats:</strong></td>
<td><strong>Note-making at speed:</strong></td>
</tr>
<tr>
<td>Web page, diagram, prose, notation</td>
<td>Diagrammatic notes, abbreviations</td>
<td>And use notes to re-present information for specific purposes</td>
</tr>
<tr>
<td><strong>Note-making:</strong></td>
<td><strong>Evaluate texts:</strong></td>
<td><strong>Evaluate texts:</strong></td>
</tr>
<tr>
<td>Key points for later use</td>
<td>Recognise bias and objectivity, distinguishing facts from opinions</td>
<td>Relevance, reliability, validity of print, ICT and other media. Compare the presentation of ideas in related or contrasting texts</td>
</tr>
<tr>
<td><strong>Evaluate texts:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>For value and relevance of information</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Which of these are most relevant to the aims of the music curriculum, as set out in Handout 2.1?

(Adapted from *Framework for teaching English: Years 7, 8 and 9*)
3 Writing

Aims:
- To consider how writing can contribute to pupil attainment and progress in music
- To identify contexts for learning through writing in music
- To demonstrate teaching strategies for effective writing in music

You will need:
- OHTs 3.1–3.7
- Handouts 3.1–3.12
- Set of cards prepared from Handout 3.4 for each group
- Literacy in music video sequence 2 – Writing
- Appendix A

Timing

| 3.1 Introduction | 5 minutes |
| 3.2 What has writing got to do with music? | 20 minutes |
| 3.3 Strategies to support pupils’ writing | 60 minutes |
| 3.4 Ready for more? | 5 minutes |
| **Total** | **90 minutes** |

3.1 Introduction (5 minutes)
Show OHT 3.1 to introduce the aims for the session.

OHT 3.1
Aims for the session
- To consider how writing can contribute to pupil attainment and progress in music
- To identify contexts for learning through writing in music
- To demonstrate teaching strategies for effective writing in music

After referring to the aims make the following points.
- Clearly-focused writing activities challenge pupils to make their knowledge and understanding of music explicit – in thus using language as a tool for learning, their level of understanding of music is further developed.
- All writing tasks need a clear sense of audience, purpose and form – it is important that teachers make this context explicit to pupils.
- As time for written activities within the music is limited, it is important that any written task serves dual purposes: first, to provide an opportunity for pupils to further their knowledge and understanding of music, and second, to contribute to achievement of the school’s cross-curricular priorities for literacy.
- This session will include a sequence for teaching writing which is used by teachers of English and which can also be used across the curriculum to support pupils’ writing.
3.2 What has writing got to do with music? (20 minutes)

In order to encourage reflection about the place of writing in the music curriculum pose the question: What has writing got to do with music?

Say that writing can help pupils develop their learning in music and the two activities in this section will demonstrate how.

Activity 1 – Individual activity (10 minutes including feedback)
Ask participants to read the piece of pupil writing on Handout 3.1.

Explain that this writing was produced by a Year 8 pupil of average ability as part of a unit on ‘Reflections’ and that it illustrates what a thoughtful pupil can produce when given the opportunity to reflect on his/her own work.

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Handout 3.1

What can we learn from pupil writing?

Reflections

Before doing anything Mrs Headley explained to us about reflections and each part of the original row, retrograde (which is backwards), inversion (which is upside down), and retrograde inversion (which is backwards and upside down). You had to make up a line of music and then play that line backwards, upside down, and backwards and upside down. Mrs Headley used the tune of eastenders as a clear example. When we all knew what we had to do we all went away to make up our own tune on the keyboard. It was quite hard to get the inversion but with a little help from Krupa I figured out my tune with one hand. I made sure I wrote it down so not to forget it. We listened to everyone's tunes and tried to add harmony.

After my tune had harmony and I had practised it I joined a group with Krupa so we could do our group composition together. It was going to be difficult to fit both tunes together because they were both so different. We went outside to practise and started off by playing the original row and the retrograde separately. We joined it together with a middle part using chords. It got very muddily at times but we were halfway there. Next week we carried on and did the inversion and the retrograde inversion. We then made up an ending! By now the piece of music was far from ready to perform and needed practise we added the chords and changed the voice. Krupa used strings and I used vibraphone. When we had done it it still didn't seem to fit together as one piece of music. Mrs Headley suggested that when one person was playing the tune the other person could play chords to go with it instead of one person playing a part and then the other person playing a part e.t.c.

We changed the piece and fixed it up. There was lots of changes made all the way through the piece. Finally we were both satisfied with it and ready to record.
After allowing a few minutes for individual reading, ask participants to consider the questions on OHT 3.2.

**OHT 3.2**

1. What does this text tell the teacher about the pupil’s knowledge and understanding?
2. How might it inform future teaching?
3. How did writing this support the pupil’s learning in music and literacy?

Take brief feedback on each question using the notes below.

**Question 1  Pupil’s knowledge and understanding**

The pupil:
- has a confident understanding of the techniques involved in this style of music;
- understands the relevant technical vocabulary and can use it appropriately;
- is beginning to understand the process of composing;
- has a concept of the required structure for the piece (reference to the middle part).

**Question 2  How might this inform future teaching?**

- Knowing that the pupil understands the terms ‘retrograde’ and ‘inversion’, the teacher can move on to another topic.
- Aware that pupils are beginning to talk about the process of composing, the teacher could lead a focused discussion encouraging pupils to reflect on this.
- If six or eight pupils in the class have produced work of this nature, the teacher could conduct a guided session during which the steps of the composition process are highlighted.

**Question 3  How did this writing support the pupil’s learning?**

- It enabled the pupil to clarify the process of composition.
- It helped the pupil to become aware of her own knowledge.
- It encouraged the use and clear explanation of technical vocabulary.
- It supported her to develop a more fully formulated understanding as she had to structure her writing and this helped structure her learning.
- It is necessary for pupils to make notes as they listen to music if they are going to be asked to write about it later.
- Music teachers can help pupils by correcting the literacy mistakes they make but this will depend on the overall marking policy of the school.

**Activity 2 – Paired activity  (10 minutes)**

**Why write in music?**

Refer to Handout 3.2, Level descriptors and aspects of music.
Remind participants that they have already looked at how reading activities might support pupil development in these aspects. The purpose now is to consider the role of writing within these. Explain that for the purposes of this activity the focus will be on levels 3–6 and aspects 1 and 4. Ask participants to work in pairs. Nominate each pair as A, B, C, or D.

Give out Handout 3.3 and envelopes with cards cut from Handout 3.4 (one set per pair).

Handout 3.3
Writing in music

See full-size version of the handout at the end of this session.

Handout 3.4
Writing in music – card set

| Record useful information | Explain and evaluate choices they have made in producing their own work | Explain how a composition, performance might be improved | Write a note for a particular performance of Indian music, explaining how the performers used the conventions of the style
| Demonstrating understanding of their own work and suggest improvements | Identify thinking | Explain how an early silent film uses music to reflect the action and create dramatic effect | Evaluate a public performance in which you have taken part, e.g. singing at an old people’s home
| Demonstrating understanding of a musical composition | Write up information from research | Discuss ways in which music is used to heighten the sense of excitement, to show love or anger and to suggest danger | Write the opening paragraph of a story in a particular genre (e.g. mystery, romance, horror) and annotate it with musical ‘markers’ to suggest and explain what kinds of musical sounds would enhance the words
| Compare two compositions on a similar theme and consider how they reflect time and place | Evaluate a performance | Identify three places where music is used on public occasions. Explain how the music used achieves its effect | Write the text for a CD inlay, explaining the choice of tracks to illustrate the development of the blues

Handout 3.2
Level descriptors and aspects of music

<table>
<thead>
<tr>
<th>Aspect</th>
<th>Level 3</th>
<th>Level 4</th>
<th>Level 5</th>
<th>Level 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aspect 1 Overarching knowledge and understanding</td>
<td>Pupils recognise and explore the ways sounds can be combined and used expressively</td>
<td>Pupils recognise and explore the relationship between sounds and how music reflects different intentions</td>
<td>Pupils identify and explore musical devices and how music reflects time and place</td>
<td>Pupils identify and explore the different processes and contexts of selected musical genres and styles</td>
</tr>
<tr>
<td>Aspect 4 Appraising skills</td>
<td>Pupils recognise how the different musical elements are combined and used expressively and make improvements to their own work, commenting on the intended effect</td>
<td>Pupils describe, compare and evaluate different kinds of music using an appropriate musical vocabulary. They suggest improvements to their own and others’ work, commenting on how intentions have been achieved</td>
<td>Pupils analyse and compare musical features. They evaluate how venue, occasion and purpose affect the way music is created, performed and heard. They refine and improve their work</td>
<td>Pupils analyse, compare and evaluate how music reflects the context in which it is created, performed and heard. They make improvements to their own and other’s work in the light of the chosen style</td>
</tr>
</tbody>
</table>

See full-size version of the handout at the end of this session.
Allocate:
- aspect 1, levels 3 and 4 to A pairs;
- aspect 1, levels 5 and 6 to B pairs;
- aspect 4, levels 3 and 4 to C pairs;
- aspect 4, levels 5 and 6 to D pairs.

Use OHT 3.3 to explain the task. State that there is no need to complete the final column (‘Strategies’) at this stage as you will return to this later in the session.

OHT 3.3
Writing in music

Task
1. Read the level descriptors for the aspect and levels which have been assigned to your pair.
2. Complete the column on purposes for writing that might be linked with this aspect and level. You may select an appropriate card from the envelope or write in your own ideas.
3. Complete the column marked ‘Task’. Again you may wish to select cards or suggest writing tasks that have worked well for your own pupils.

Allow participants 5 minutes to complete the activity and then invite a pair from each group to suggest one purpose and one writing task for the ability level(s) and aspect on which they have focused. You may wish to refer participants to Handout 3.5 to summarise or add ideas.

Handout 3.5
Writing in music: purposes and tasks – some suggestions

See full-size version of the handout at the end of this session.

3.3 Strategies to support pupils’ writing (60 minutes)
Say that this section focuses on practical strategies to develop pupils’ ability to communicate their knowledge and understanding in writing. Text-types important in music include writing to analyse and evaluate and writing to inform.

Analysing or evaluating a performance – providing a scaffold to support reflective or evaluative writing

Make the following points.
- Listening and responding to music lies at the heart of the music curriculum.
- If pupils are to ‘analyse, evaluate and compare pieces of music’ and ‘communicate their ideas and feelings about music effectively’ (National Curriculum requirements), they need to develop a wide command of expressive language and musical vocabulary.
- Whether an oral or written response is required, one strategy to support pupils to communicate their ideas in a structured manner is the use of prompt sheets.
Activity – Using prompts to support analysis and evaluation  
(15 minutes)
Use OHT 3.4 to explain the task. Participants should work in pairs, with pairs at each table focusing on a different handout. Give out Handouts 3.6 and 3.7 and allow 5 minutes for paired discussion of questions 1–3.

OHT 3.4
Using prompts to support analysis and evaluation
1. How does the sheet support pupils in evaluating their own work or in analysing a piece of music that they have listened to?
2. How do the examples of the kinds of language they might use support their thinking in music?
3. How is the use of subject-specific vocabulary supported?

Handout 3.6
Prompt sheet to assist pupils in evaluating a performance or composition

<table>
<thead>
<tr>
<th>Focus</th>
<th>Prompts</th>
<th>Our performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>What we did well and why</td>
<td>... worked well because ...</td>
<td></td>
</tr>
<tr>
<td>We should keep this because</td>
<td>... sounded good because ... In my opinion ... Especially ... Also ... For example ... Therefore ...</td>
<td></td>
</tr>
<tr>
<td>What we need to change and why</td>
<td>It worked well when ... but ... It would be better if ... Although we ... we need to ... We need to decide ... However ...</td>
<td></td>
</tr>
<tr>
<td>How we will change this and what this will achieve</td>
<td>If we ... then ... Perhaps if we ... Instead of ... We didn't ... but if we ... then ... We could ... so that ...</td>
<td></td>
</tr>
</tbody>
</table>
Handout 3.7
Prompt sheet to assist pupils in responding to a piece of music

<table>
<thead>
<tr>
<th>Focus</th>
<th>Writing prompts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Background information</td>
<td>I The piece of music that I am writing about is called …</td>
</tr>
<tr>
<td>Who composed the music?</td>
<td>I This music was composed by …</td>
</tr>
<tr>
<td>What is it called?</td>
<td>I He/she composed the piece in …</td>
</tr>
<tr>
<td>Where/where was it composed?</td>
<td>I It belongs to the tradition of classical/romantic/jazz/blues …</td>
</tr>
<tr>
<td>What tradition does it belong to?</td>
<td></td>
</tr>
<tr>
<td>2. What can you hear?</td>
<td>In this music I can hear …</td>
</tr>
<tr>
<td>What sounds can you hear?</td>
<td>I The tempo of the piece is …</td>
</tr>
<tr>
<td>What instruments are playing?</td>
<td>I Although the mood of the piece is …</td>
</tr>
<tr>
<td>Describe the piece using</td>
<td>I Sometimes the mood is … but at other times …</td>
</tr>
<tr>
<td>these terms: tempo, dynamics,</td>
<td>I The first movement is … but the second movement is …</td>
</tr>
<tr>
<td>rhythm, pitch, timbre,</td>
<td>I The piece opens with …</td>
</tr>
<tr>
<td>texture, mood,</td>
<td></td>
</tr>
<tr>
<td>3. What is the music</td>
<td>The music makes me think of …</td>
</tr>
<tr>
<td>trying to express?</td>
<td>I I think the composer is trying to … because I know ...</td>
</tr>
<tr>
<td>What do you think it is</td>
<td>I At first … but later on …</td>
</tr>
<tr>
<td>about?</td>
<td>I The composer uses (instrument, feature of style) …</td>
</tr>
<tr>
<td>Does it have a story?</td>
<td>I to …</td>
</tr>
<tr>
<td>4. What do you think about it?</td>
<td>What I particularly like about this piece is …</td>
</tr>
<tr>
<td>What do you like about it?</td>
<td>I This is because …</td>
</tr>
<tr>
<td>Why?</td>
<td>I I like everything in this piece except … because …</td>
</tr>
<tr>
<td>What don’t you like about it?</td>
<td>I This work has inspired me to experiment with …</td>
</tr>
<tr>
<td>Why?</td>
<td>I I would like to ask the composer why …</td>
</tr>
<tr>
<td>How might it be changed?</td>
<td>I I would like to know …</td>
</tr>
<tr>
<td>Why?</td>
<td>I I would like to know what the composer was thinking about when …</td>
</tr>
<tr>
<td>What could you take from it</td>
<td></td>
</tr>
<tr>
<td>and use in your own future work?</td>
<td></td>
</tr>
</tbody>
</table>

OHT 3.5
Benefits of prompt sheets

- Each sheet is broken down into sections to focus pupil attention on specific aspects and to provide a logical sequencing of information
- The language prompts help them to use extended utterances and offer suggestions for how to express evaluation, cause and effect, conditionality, contrast and plans for future action
- Using the language appropriately supports and extends pupils' thinking and, therefore, their understanding
- Subject-specific vocabulary is included to remind pupils of the key terms of relevance

The teaching sequence for writing (10 minutes)
Move on to say you are now going to introduce the teaching sequence for writing and show OHT 3.6.
Make the following points as an introduction.

- The sequence is based on the principle that pupils need to see good models of writing before attempting to write in that form.
- It is meant to be used flexibly – it is unlikely that the whole sequence would be covered in a single lesson.
- It shows the link between reading and writing.
- It can be found in module 2, Writing non-fiction, in the *Literacy across the curriculum* training file. This module is a good source of reference about a variety of text-types.

Use the information on *Handout 3.8* to give more detail about the stages of the sequence.
Handout 3.8
The teaching sequence for writing – details about each stage

1. Establish clear aims: pupils will write more effectively if they understand that their writing has a real purpose.
2. Provide examples: showing pupils an example of a successful piece of writing in that form defines their task more precisely and gives them a model to work towards.
3. Explore the features of the text: it is important to point out the precise features of the example that make it effective; only the most able readers will be able to follow the model independently.
4. Define the conventions: it is useful to summarise the key features of the type of writing so that pupils know what to include.
5. Demonstrate how it is written: explicitly model for pupils the decisions a writer takes when writing a particular text-type (think aloud).
6. Compose text together: teacher and pupils together construct a text, discussing choices. Points 5 and 6 together are known as ‘shared writing’.
7. Scaffold the first attempts: this is the bridge between shared writing, which is teacher-led, and independent writing. Some pupils need further support to take the step to independence – perhaps as part of the shared writing approach or through writing frames.
8. Independent writing: the pupil has the confidence to write independently in the appropriate style – the main goal of the previous steps.
9. Draw out key learning: encouraging pupils to reflect on their learning consolidates what has been learnt.
10. Review: in order to increase learner independence, pupils need to be able to recognise their own progress and set appropriate targets for further development.

Video activity (sequence lasts for approximately 15 minutes including the task)
Set the video in context by using the information below.

The process of shared writing is exemplified in video extract 2 which shows how the teacher, a head of music at a school in Birmingham, demonstrates how to write a plan for a composition, based on a picture and linked to a graphic score. In the previous lesson the pupils had listened to an extract from Peter Grimes. They had also chosen a picture on which to base their composition.

Give out Handout 3.9 which sets the focus for viewing. Participants are asked to consider what teacher and pupils do at each stage of the sequence and the impact of the teaching on pupils’ learning. To focus attention more closely, different groups might be asked to focus on either the teacher or the pupils. Participants should be encouraged to think about the approach that is exemplified by the video – the task is not to evaluate the actual teaching.
Take feedback and bring out the following points.

**Exploring the features**
The teacher goes through the structure of her plan for the composition, pointing out the subject and features of each of the five paragraphs. The pupils listen carefully and learn how to write their own plan from the teacher’s explicit example.

**Define the conventions**
The teacher links the written description to the graphic score. Pupils understand the links between the graphic score and the written description and how the score conveys the mood of the music.

**Scaffold the first attempts**
The teacher provides pupils with a framework with prompts to scaffold their writing. The pupils can use this framework as a basis for discussion and to help plan their compositions. It provides a link between the teacher demonstration and their own independent work.

**Independent writing**
Two boys work in pairs and plan their composition using the framework to record their ideas. This emphasises the important links between speaking and writing. It shows how writing encourages the process of composition to be slowed down, considered and articulated. The musical decisions are served by the staged structure of the writing. The teacher supports two girls who are writing their plans for the composition.
**Draw out key learning**

The teacher asks some pupils to read out their working plans for their composition. The teacher draws out key learning by asking the rest of the class to listen carefully and identify the right picture for each plan.

The pupils apply what they have learned by listening carefully, appreciating the mood and identifying the right pictures.

Pupils are encouraged to reflect on the significance of planning their compositions in terms of mood, composition and performance. They are asked to anticipate the use of their plans in the lesson to follow.

Also explain the following general points.

**Using writing during the process of teaching the construction of graphic scores and planning musical composition**

The use of writing is not necessary every time pupils undertake composition. The teacher here has taken the opportunity to model the thought processes she has gone through in order to produce her graphic score arising from the picture she chose. Structuring the decisions clearly in paragraphs enables her to explain and illustrate the stages by which pupils can move from considering the picture to performing their compositions.

Paragraph two in her model is a clear example – pupils are encouraged to consider not only what mood is to be evoked but also how their choices of instrument and effects will capture it.

The lesson is clearly located in a well-designed scheme of work where pupils are building on their prior knowledge of making graphic scores. They make progress by considering, through their writing, how scores can be used in the process of composing specific effects and moods.

In future lessons on musical composition and performance, written plans will be less important because of the way the process of composing has been slowed down, explained and made explicit to them in this sequence of lessons.

**Writing an information text – using the teaching sequence** (20 minutes)

After this modelling of the teaching sequence, participants are given the opportunity to apply their knowledge and plan a shared writing activity.

**Activity – Plan a lesson to support pupils in writing an information text which shows how traditional African music and gospel, blues and jazz styles are linked** (20 minutes)

Explain that participants are going to work in pairs to plan a lesson using the teaching sequence. Give out Handout 3.10 which is a completed version of the note-making grid that Year 9 pupils used to collate the information from the research activity suggested as a further activity in Handout 2.3 from the reading session. Suggest that during teacher demonstration the teacher will be modelling how to write using the information in this grid.
Participants can record their plan on Handout 3.11 which provides a form for the teaching sequence. Explain that the earlier part of the sequence has been written in and that their task is to complete the stages related to writing.

Now ask participants to turn to Handout 3.2, the writing grid worked on at the start of this session, and quickly complete the section under ‘Strategies’ for the appropriate aspect and levels.

Then draw their attention to Handout 3.12, which shows the objectives for writing from the Key Stage 3 English Framework, and tell participants that they will find this helpful when considering how writing contributes to learning in music.

3.4 Ready for more? (5 minutes)
Use OHT 3.7 to encourage participants to reflect on actions that they might now undertake in their own schools.

- Ask participants to complete the Writing section of the Reflection and planning grid (Appendix A)
- Use the strategies outlined in the teaching sequence when introducing new kinds of writing
Aims for the session

- To consider how writing can contribute to pupil attainment and progress in music
- To identify contexts for learning through writing in music
- To demonstrate teaching strategies for effective writing in music
1. What does this text tell the teacher about the pupil’s knowledge and understanding?

2. How might it inform future teaching?

3. How did writing this support the pupil’s learning in music and literacy?
Writing in music

Task

1. Read the level descriptors for the aspect and levels which have been assigned to your pair.

2. Complete the column on purposes for writing that might be linked with this aspect and level. You may select an appropriate card from the envelope or write in your own ideas.

3. Complete the column marked ‘Task’. Again you may wish to select cards or suggest writing tasks that have worked well for your own pupils.
Using prompts to support analysis and evaluation

1. How does the sheet support pupils in evaluating their own work or in analysing a piece of music that they have listened to?

2. How do the examples of the kinds of language they might use support their thinking in music?

3. How is the use of subject-specific vocabulary supported?
Benefits of prompt sheets

- Each sheet is broken down into sections to focus pupil attention on specific aspects and to provide a logical sequencing of information.

- The language prompts help them to use extended utterances and offer suggestions for how to express evaluation, cause and effect, conditionality, contrast and plans for future action.

- Using the language appropriately supports and extends pupils’ thinking and, therefore, their understanding.

- Subject-specific vocabulary is included to remind pupils of the key terms of relevance.
The sequence for teaching writing

1. Establish clear aims
2. Provide examples
3. Explore the features of the text
4. Define the conventions
5. Demonstrate how it is written
6. Compose text together
7. Scaffold the first attempts
8. Independent writing
9. Draw out key learning
10. Review
Ready for more?

- Ask participants to complete the Writing section of the Reflection and planning grid (Appendix A)
- Use the strategies outlined in the teaching sequence when introducing new kinds of writing
What can we learn from pupil writing?

Reflections

Before doing anything Mrs Headley explained to us about reflections and each part of the original row, retrograde (which is backwards), inversion (which is upside down), and retrograde inversion (which is backwards and upside down). You had to make up a line of music and then play that line backwards, upside down, and backwards and upside down. Mrs Headley used the tune of eastenders as a clear example. When we all knew what we had to do we all went away to make up our own tune on the keyboard. It was quite hard to get the inversion but with a little help from krupa I figured out my tune with one hand. I made sure I wrote it down so not to forget it. We listened to everyones tunes and tried to add harmony.

After my tune had harmony and I had practised it I joined a group with Krupa so we could do our group composition together. It was going to be difficult to fit both tunes together because they were both so different. We went outside to practise and started off by playing the original row and the retrograde separately. We joined it together with a middle part using chords. It got very muddy at times but we were halfway there. Next week we carried on and did the inversion and the retrograde inversion. We then made up an ending! By now the piece of music was far from ready to perform and needed practise we added the chords and changed the voice. Krupa used strings and I used vibraphone. When we had done it it still didn’t seem to fit together as one piece of music. Mrs headley suggested that when one person was playing the tune the other person could play chords to go with it instead of one person playing a part and then the other person playing a part e.t.c.

We changed the piece and fixed it up. There was lots of changes made all the way through the piece. Finally we were both satisfied with it and ready to record.
# Level descriptors and aspects of music

<table>
<thead>
<tr>
<th>Aspect</th>
<th>Level 3</th>
<th>Level 4</th>
<th>Level 5</th>
<th>Level 6</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Aspect 1</strong> Overarching knowledge and understanding</td>
<td>Pupils recognise and explore the ways sounds can be combined and used expressively</td>
<td>Pupils recognise and explore the relationship between sounds and how music reflects different intentions</td>
<td>Pupils identify and explore musical devices and how music reflects time and place</td>
<td>Pupils identify and explore the different processes and contexts of selected musical genres and styles</td>
</tr>
<tr>
<td><strong>Aspect 4</strong> Appraising skills</td>
<td>Pupils recognise how the different musical elements are combined and used expressively and make improvements to their own work, commenting on the intended effect</td>
<td>Pupils describe, compare and evaluate different kinds of music using an appropriate musical vocabulary. They suggest improvements to their own and others’ work, commenting on how intentions have been achieved</td>
<td>Pupils analyse and compare musical features. They evaluate how venue, occasion and purpose affect the way music is created, performed and heard. They refine and improve their work</td>
<td>Pupils analyse, compare and evaluate how music reflects the context in which it is created, performed and heard. They make improvements to their own and other’s work in the light of the chosen style</td>
</tr>
</tbody>
</table>
## Writing in music

### Aspect 1: Overarching knowledge and understanding

<table>
<thead>
<tr>
<th>Level descriptor</th>
<th>Purpose</th>
<th>Task</th>
<th>Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Level 3</strong></td>
<td>Why might you ask pupils to write?</td>
<td>What specific title would you set?</td>
<td>How might you support pupils to write this piece effectively?</td>
</tr>
<tr>
<td>Pupils recognise and explore the ways sounds can be combined and used expressively</td>
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<tr>
<td><strong>Level 4</strong></td>
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<tr>
<td>Pupils recognise and explore the relationship between sounds and how music reflects different intentions</td>
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<tr>
<td><strong>Level 5</strong></td>
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<tr>
<td>Pupils identify and explore musical devices and how music reflects time and place</td>
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<tr>
<td><strong>Level 6</strong></td>
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<tr>
<td>Pupils identify and explore the different processes and contexts of selected musical genres and styles</td>
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</tbody>
</table>
### Aspect 4: Appraising skills

<table>
<thead>
<tr>
<th>Level descriptor</th>
<th>Purpose</th>
<th>Task</th>
<th>Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Level 3</strong></td>
<td>Pupils recognise how the different musical elements are combined and used expressively and make improvements to their own work, commenting on the intended effect</td>
<td>Why might you ask pupils to write?</td>
<td>What specific title would you set?</td>
</tr>
<tr>
<td><strong>Level 4</strong></td>
<td>Pupils describe, compare and evaluate different kinds of music using an appropriate musical vocabulary. They suggest improvements to their own and others' work, commenting on how intentions have been achieved</td>
<td></td>
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</tr>
<tr>
<td><strong>Level 5</strong></td>
<td>Pupils analyse and compare musical features. They evaluate how venue, occasion and purpose affect the way music is created, performed and heard. They refine and improve their work</td>
<td></td>
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</tr>
<tr>
<td><strong>Level 6</strong></td>
<td>Pupils analyse, compare and evaluate how music reflects the context in which it is created, performed and heard. They make improvements to their own and others' work in the light of the chosen style</td>
<td></td>
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</tr>
</tbody>
</table>
## Writing in music – card set

<table>
<thead>
<tr>
<th>Record useful information</th>
<th>Explain and evaluate choices they have made in producing their own work</th>
<th>Explain how a composition/performance might be improved</th>
<th>Write a review for a particular performance of Indian music, explaining how the performers used the conventions of the style</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrate understanding of their own work and suggest improvements</td>
<td>Clarify thinking</td>
<td>Explain how an early silent film uses music to reflect the action and create dramatic effect</td>
<td>Evaluate a public performance in which you have taken part, e.g. singing at an old people’s home</td>
</tr>
<tr>
<td>Demonstrate understanding of a musical composition</td>
<td>Write up information from research</td>
<td>Discuss ways in which music is used to heighten the sense of excitement, to show love or anger and to suggest danger</td>
<td>Write the opening paragraph of a story in a particular genre (e.g. mystery, romance, horror) and annotate it with musical ‘markers’ to suggest and explain what kinds of musical sounds would enhance the words</td>
</tr>
<tr>
<td>Compare two compositions on a similar theme and consider how they reflect their time and place</td>
<td>Evaluate a performance</td>
<td>Identify three places where music is used on public occasions. Explain how the music used achieves its effect</td>
<td>Write the text for a CD inlay, explaining the choice of tracks to illustrate the development of the blues</td>
</tr>
</tbody>
</table>

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**Handout 3.4**

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**Literacy in music**

**Writing | Key Stage 3 National Strategy**

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Writing in music: purposes and tasks – some suggestions

Aspect 1: Overarching knowledge and understanding

<table>
<thead>
<tr>
<th>Level descriptor</th>
<th>Purpose</th>
<th>Task</th>
<th>Strategies</th>
</tr>
</thead>
</table>
| **Level 3**  
Pupils recognise and explore the ways sounds can be combined and used expressively | Plan own composition | Write the opening paragraph of a story in a particular genre (e.g. mystery, romance, horror) and annotate it with musical ‘markers’ to suggest and explain what kinds of musical sounds would enhance their words. | How might you support pupils to write this piece effectively? |
| **Level 4**  
Pupils recognise and explore the relationship between sounds and how music reflects different intentions | Clarify thinking | | |
| **Level 5**  
Pupils identify and explore musical devices and how music reflects time and place | Compare two compositions on a similar theme and consider how they reflect their time and place. Record useful information | Explain how an early silent film uses music to reflect the action and create dramatic effect. Identify three places where music is used on public occasions. Explain how the music used achieves its effect. Plan a composition in advance providing a brief for other performers. | |
| **Level 6**  
Pupils identify and explore the different processes and contexts of selected musical genres and styles | Demonstrate awareness of context and genre | Write the text for a CD inlay, explaining the choice of tracks to illustrate the development of the blues. Produce an entry on classical music for the ‘Rough Guide to Music’. Pay particular attention to performance, composition and response. | |
## Aspect 4: Appraising skills

<table>
<thead>
<tr>
<th>Level descriptor</th>
<th>Purpose</th>
<th>Task</th>
<th>Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Level 3</strong></td>
<td>Pupils recognise how the different musical elements are combined and used expressively and make improvements to their own work, commenting on the intended effect</td>
<td>Evaluate a performance</td>
<td>Explain how your composition expresses anger</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Suggest improvements to own work</td>
<td></td>
</tr>
<tr>
<td><strong>Level 4</strong></td>
<td>Pupils describe, compare and evaluate different kinds of music using an appropriate musical vocabulary. They suggest improvements to their own and others’ work, commenting on how intentions have been achieved</td>
<td>Demonstrate understanding of their own composition and performance</td>
<td>Explain how a composition/performance might be improved</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Suggest improvements to work of self and others</td>
<td>Discuss ways in which music is used to heighten the sense of excitement, to show love or anger and to suggest danger</td>
</tr>
<tr>
<td><strong>Level 5</strong></td>
<td>Pupils analyse and compare musical features. They evaluate how venue, occasion and purpose affect the way music is created, performed and heard. They refine and improve their work</td>
<td>Explain and evaluate choices they have made in producing their own work</td>
<td>Evaluate a public performance in which you have taken part, e.g. singing at an old people’s home</td>
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<tr>
<td></td>
<td></td>
<td>Evaluate the accuracy of a performance. Evaluate an interpretation of a piece of music</td>
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<tr>
<td><strong>Level 6</strong></td>
<td>Pupils analyse, compare and evaluate how music reflects the context in which it is created, performed and heard. They make improvements to their own and others’ work in the light of the chosen style</td>
<td>Evaluate the stylistic effects of a performance</td>
<td>Write a review for a particular performance of classical Indian music, explaining how the performers used the conventions of the style</td>
</tr>
</tbody>
</table>
Prompt sheet to assist pupils in evaluating a performance or composition

Useful subject-specific vocabulary: tempo, dynamics, rhythm, pitch, timbre, texture (and terms related to specific topic)

<table>
<thead>
<tr>
<th>Focus</th>
<th>Prompts</th>
<th>Our performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>What we did well and why</td>
<td>… worked well because …</td>
<td></td>
</tr>
<tr>
<td>We should keep this because</td>
<td>… sounded good because …</td>
<td></td>
</tr>
<tr>
<td></td>
<td>In my opinion …</td>
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<td></td>
<td>Especially …</td>
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<td></td>
<td>Also …</td>
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<tr>
<td></td>
<td>For example …</td>
<td></td>
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<tr>
<td></td>
<td>Therefore …</td>
<td></td>
</tr>
<tr>
<td>What we need to change and why</td>
<td>It worked well when …</td>
<td></td>
</tr>
<tr>
<td></td>
<td>but …</td>
<td></td>
</tr>
<tr>
<td></td>
<td>It would be better if …</td>
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<tr>
<td></td>
<td>Although we …</td>
<td></td>
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<tr>
<td></td>
<td>we need to …</td>
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<tr>
<td></td>
<td>We need to decide …</td>
<td></td>
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<tr>
<td></td>
<td>However …</td>
<td></td>
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<tr>
<td>How we will change this and what this will achieve</td>
<td>If we … then …</td>
<td></td>
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<td></td>
<td>Perhaps if we …</td>
<td></td>
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<tr>
<td></td>
<td>Instead of …</td>
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<tr>
<td></td>
<td>We didn’t … but if we …</td>
<td></td>
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<tr>
<td></td>
<td>We could … so that …</td>
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</tr>
</tbody>
</table>
Prompt sheet to assist pupils in responding to a piece of music

Prompt: writing a critical response to a piece of music

<table>
<thead>
<tr>
<th>Focus</th>
<th>Writing prompts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Background information</strong>&lt;br&gt;Who composed the music?  &lt;br&gt;What is it called?  &lt;br&gt;When/where was it composed?  &lt;br&gt;What tradition does it belong to?</td>
<td>The piece of music that I am writing about is called …  &lt;br&gt;This music was composed by …  &lt;br&gt;He/she composed the piece in …  &lt;br&gt;It belongs to the tradition of classical/romantic/jazz/blues …</td>
</tr>
<tr>
<td><strong>2. What can you hear?</strong>&lt;br&gt;What sounds can you hear?  &lt;br&gt;What instruments are playing?  &lt;br&gt;Describe the piece using these terms: tempo, dynamics, rhythm, pitch, timbre, texture, mood.</td>
<td>In this music I can hear …  &lt;br&gt;The tempo of the piece is …  &lt;br&gt;Although the mood of the piece is …  &lt;br&gt;Sometimes the mood is … but at other times …  &lt;br&gt;The first movement is … but the second movement is …  &lt;br&gt;The piece opens with …</td>
</tr>
<tr>
<td><strong>3. What is the music trying to express?</strong>&lt;br&gt;What do you think it is about?  &lt;br&gt;Does it have a story?</td>
<td>The music makes me think of …  &lt;br&gt;I think the composer is trying to … because I know …  &lt;br&gt;At first … but later on …  &lt;br&gt;The composer uses (instrument, feature of style) … to …</td>
</tr>
<tr>
<td><strong>4. What do you think about it?</strong>&lt;br&gt;What do you like about it? Why?  &lt;br&gt;What don’t you like about it? Why?  &lt;br&gt;How might it be changed? Why?  &lt;br&gt;What could you take from it and use in your own future work?</td>
<td>What I particularly like about this piece is …  &lt;br&gt;This is because …  &lt;br&gt;What works well in this piece is …  &lt;br&gt;I like everything in this piece except … because …  &lt;br&gt;This work has inspired me to experiment with …  &lt;br&gt;I would like to ask the composer why …  &lt;br&gt;I would like to know …  &lt;br&gt;I would like to know what the composer was thinking about when …</td>
</tr>
</tbody>
</table>
The teaching sequence for writing – details about each stage

1. **Establish clear aims**: pupils will write more effectively if they understand that their writing has a real purpose.

2. **Provide examples**: showing pupils an example of a successful piece of writing in that form defines their task more precisely and gives them a model to work towards.

3. **Explore the features of the text**: it is important to point out the precise features of the example that make it effective; only the most able readers will be able to follow the model independently.

4. **Define the conventions**: it is useful to summarise the key features of the type of writing so that pupils know what to include.

5. **Demonstrate how it is written**: explicitly model for pupils the decisions a writer takes when writing a particular text-type (think aloud).

6. **Compose text together**: teacher and pupils together construct a text, discussing choices. Points 5 and 6 together are known as ‘shared writing’.

7. **Scaffold the first attempts**: this is the bridge between shared writing, which is teacher-led, and independent writing. Some pupils need further support to take the step to independence – perhaps as part of the shared writing approach or through writing frames.

8. **Independent writing**: the pupil has the confidence to write independently in the appropriate style – the main goal of the previous steps.

9. **Draw out key learning**: encouraging pupils to reflect on their learning consolidates what has been learnt.

10. **Review**: in order to increase learner independence, pupils need to be able to recognise their own progress and set appropriate targets for further development.
## Shared writing – focus for viewing

<table>
<thead>
<tr>
<th>Activity</th>
<th>What does the teacher do?</th>
<th>Impact on pupils?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Explores the features of the text</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Defines the conventions</td>
<td></td>
<td></td>
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<tr>
<td>Scaffolds the first attempts</td>
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<tr>
<td>Independent writing – teacher guidance</td>
<td></td>
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<tr>
<td>Draws out key learning</td>
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</tr>
</tbody>
</table>
## Research notes – the connections between traditional African music and gospel, blues and jazz styles

<table>
<thead>
<tr>
<th></th>
<th>Music occupies a central place in life</th>
<th>Music does not have a passive audience</th>
<th>Rhythm is a very important element</th>
<th>The ‘voice’ of an instrument is important</th>
<th>Singing imitates speech patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>African music</strong></td>
<td>■ Music often used as way to maintain law and order – songs that pour scorn on wrongdoers and praise those deserving respect</td>
<td>■ Everybody joins in Call-and-response style – one musician sings or plays a line and the others repeat or answer it</td>
<td>■ Hand-clapping most common form of percussive instrument ■ Music often built up of short phrases, regularly repeated to create feelings of movement ■ Rhythms far more complex than those found in Europe</td>
<td>■ African instruments often used to imitate the human voice</td>
<td>■ Singers like to ‘bend’ notes, often sliding up to the first note of a phrase</td>
</tr>
<tr>
<td><strong>Gospel</strong></td>
<td>■ Music vital part of black Christianity – singing took place of sermons ■ Songs take images from world around, e.g. ‘gospel train’ theme or telephone ■ Some songs refer to issues, e.g. unemployment, poverty, war</td>
<td>■ Call-and-response style – leader of meeting sings line and congregation repeat or answer ■ Congregation clap, dance, sway</td>
<td>■ Call-and-response develops into rhythmic chant, with congregation’s responses becoming louder/more frequent ■ Preacher strikes pulpit to emphasise rhythm</td>
<td></td>
<td>■ Chant becomes a song</td>
</tr>
<tr>
<td><strong>Blues</strong></td>
<td>■ Shared store of lyrics ■ Expresses personal feelings understood by wider community ■ Shared experience, not originality, is important</td>
<td>■ Guitar/harmonica used to answer singer in call-and-response style</td>
<td>■ Guitars played percussively – frame often doubling as drum ■ Short repeated rhythmic patterns common</td>
<td>■ Blues notes – needing notes or sliding to first note – used by guitarists/harmonica players ■ Instrumental blues attempt to imitate human voice</td>
<td>■ Singers adopt vocal style which follows speech patterns ■ Habit of bending notes or sliding up to first note of phrase</td>
</tr>
</tbody>
</table>
Music occupies a central place in life

<table>
<thead>
<tr>
<th>Blues</th>
<th>Music does not have a passive audience</th>
<th>Rhythm is a very important element</th>
<th>The ‘voice’ of an instrument is important</th>
<th>Singing imitates speech patterns</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘Jam session’ – play together with no rehearsal but for pure enjoyment. Competitive – musicians try to outdo each other</td>
<td>Bad manners for audience just to sit still and listen – expected to applaud each soloist and encourage during inventive passages</td>
<td>Basic two or four beats to bar, but musicians play around with time – anticipate/delay notes, put emphasis in unexpected places, build up cross-rhythms</td>
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Music does not have a passive audience

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Rhythm is a very important element

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The ‘voice’ of an instrument is important

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Singing imitates speech patterns

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Using the sequence for teaching writing

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<th>Topic: African-American music  Year 9</th>
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<tr>
<td>Establish clear aims</td>
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<td>Provide examples</td>
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<tr>
<td>Explore the features of the text</td>
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<td>Define the conventions</td>
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<td>Demonstrate how it is written</td>
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### Topic: African-American music  Year 9

<table>
<thead>
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<th>Activity</th>
<th>Notes</th>
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<td>Compose together</td>
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<td>Scaffold the first attempts</td>
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<td>Independent writing</td>
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<td>Draw out key learning</td>
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<td>Review</td>
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Progress in writing skills over Key Stage 3

(Adapted from Framework for teaching English: Years 7, 8 and 9, DfEE 0019/2001)

These are the skills pupils will be learning to use in all areas of the curriculum.

<table>
<thead>
<tr>
<th>Y7</th>
<th>Y8</th>
<th>Y9</th>
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<tr>
<td><strong>Sentence level</strong></td>
<td><strong>Sentence construction and punctuation:</strong> Recognise and use subordinate clauses. Use punctuation to clarify meaning. <strong>Paragraphing and cohesion:</strong> Recognise and use cues to start a new paragraph and use the first paragraph effectively to orientate the reader. Organise ideas into a coherent sequence of paragraphs, introducing, developing and concluding them appropriately.</td>
<td><strong>Sentence construction and punctuation:</strong> Combine clauses into complex sentences, using the comma effectively as a boundary signpost. <strong>Paragraphing and cohesion:</strong> Explore and compare different methods of grouping sentences into paragraphs of continuous text that are clearly focused and well developed, e.g. by chronology, comparison or through adding exemplification. Develop different ways of linking paragraphs, using a range of strategies to improve cohesion and coherence, e.g. choice of connectives, reference back, linking phrases.</td>
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### Text level – writing

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<tr>
<th>Plan, draft and present:</th>
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<tr>
<td>Plan, draft, edit, revise, proofread and present a text with readers and purpose in mind. Collect, select and assemble ideas in a suitable planning format, e.g. flow chart, list, star chart. Use writing to explore and develop ideas, e.g. journals, brainstorming techniques and mental mapping activities. <strong>Write to inform, explain, describe:</strong> Organise texts in ways appropriate to their content, e.g. by chronology, priority, comparison, and signpost this clearly to the reader. <strong>Write to analyse, review, comment:</strong> Identify criteria for evaluating a particular situation, object or event, present findings fairly and give a personal view.</td>
<td>Re-read work to anticipate the effect on the reader and revise style and structure, as well as accuracy, with this in mind. Use writing for thinking and learning by recording ideas as they develop to aid reflection and problem solving. <strong>Write to inform, explain, describe:</strong> Describe an event, process or situation, using language with an appropriate degree of formality, e.g. a musical performance. <strong>Write to analyse, review, comment:</strong> Write a critical review of a substantial text (piece of music), taking account of the context in which it was written and the likely impact on its intended readers (audience).</td>
<td>Produce formal essays in standard English. Record, develop and evaluate ideas through writing. <strong>Write to inform, explain, describe:</strong> Integrate diverse information into a comprehensive and coherent account. <strong>Write to analyse, review, comment:</strong> Present a balanced analysis of a situation, text, issue or set of ideas, taking into account a range of evidence and opinions.</td>
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Which of these are most relevant to the aims of the music curriculum, as set out in Handout 3.2?

How do they support the development of pupil understanding of the music curriculum?
## Appendix A

### Literacy in music: reflection and planning

<table>
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<tr>
<th>Name</th>
<th>School</th>
<th>Planning</th>
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<tr>
<td></td>
<td></td>
<td>- How and where are you going to implement these ideas?</td>
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<td>- Which of the ideas or approaches in this session would you use with your pupils?</td>
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<td>- What support might you need to complete these tasks successfully?</td>
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<td>- Where can you get this support?</td>
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<th>Speaking and listening</th>
<th>Reading</th>
<th>Writing</th>
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<tr>
<td>To whom will you give feedback?</td>
<td>When and how will you do this?</td>
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<th>What are the key messages you want to give?</th>
<th>What do you see as the main actions for your department to focus on in order to develop literacy in music?</th>
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References

National Curriculum for England: Music (DfEE/QCA, 1999)
Teacher’s guide: a scheme of work for Key Stage 3 Music (QCA/00/45)
Access and engagement in music: EAL (Apr 03)
Teaching pupils for whom English is an additional language (Key Stage 3 National Strategy, DfES 0611/2002)
Literacy across the curriculum (Apr 01) (Key Stage 3 National Strategy, DfEE 0235/2001)
Training materials for the foundation subjects (Key Stage 3 National Strategy, DfES 0350/2002)
Inspecting Music 11–16: music with guidance on self-evaluation (Ofsted, 2001; Ref: HMI 257)
Working inside the black box: assessment for learning in the classroom, by Paul Black, Christine Harrison, Bethan Marshall and Dylan Williams (King’s College London, 2002)
# Appendix B

from Framework for teaching English: Years 7, 8 and 9

## Year 7 teaching objectives

### Word level

**Spelling**

Pupils should revise, consolidate and secure:

7. the spellings of key words in each subject;

**Spelling strategies**

To continue learning, constructing and checking spellings, pupils should be able to:

8. recognise and record personal errors, corrections, investigations, conventions, exceptions and new vocabulary;

10. draw on analogies to known words, roots, derivations, word families, morphology and familiar spelling patterns;

**Vocabulary**

To continue developing their vocabulary, pupils should be able to:

14. define and deploy words with precision, including their exact implication in context;

21. read accurately, and use correctly, vocabulary which relates to key concepts in each subject, distinguishing between everyday uses of words and their subject-specific use, e.g. energy, resistance;

### Sentence level

**Sentence construction and punctuation**

Pupils should be taught to:

1. extend their use and control of complex sentences by:
   a. recognising and using subordinate clauses;
   b. exploring the functions of subordinate clauses, e.g. relative clauses such as ‘which I bought’ or adverbial clauses such as ‘having finished his lunch’;
   c. deploying subordinate clauses in a variety of positions within the sentence;

3. use punctuation to clarify meaning, particularly at the boundaries between sentences and clauses;

5. use the active or the passive voice to suit purpose;

**Paragraphing and cohesion**

8. recognise the cues to start a new paragraph and use the first sentence effectively to orientate the reader, e.g. when there is a shift of topic, viewpoint or time;

12. organise ideas into a coherent sequence of paragraphs, introducing, developing and concluding them appropriately;

**Stylistic conventions of non-fiction**

14. recognise and use stylistic conventions of the main forms of writing used in subjects, e.g. science report, book review;

**Standard English and language variation**

15. vary the formality of language in speech and writing to suit different circumstances;

17. use standard English consistently in formal situations and in writing;
Text level – Reading

Research and study skills
Pupils should be taught to:
1. know how to locate resources for a given task, and find relevant information in them, e.g. skimming, use of index, glossary, key words, hotlinks;
2. use appropriate reading strategies to extract particular information, e.g. highlighting, scanning;
3. compare and contrast the ways information is presented in different forms, e.g. web page, diagrams, prose;
4. make brief, clearly-organised notes of key points for later use;
5. appraise the value and relevance of information found and acknowledge sources;

Reading for meaning
7. identify the main points, processes or ideas in a text and how they are sequenced and developed by the writer;
8. infer and deduce meanings using evidence in the text, identifying where and how meanings are implied;

Understanding the author’s craft
13. identify, using appropriate terminology, the way writers of non-fiction match language and organisation to their intentions, e.g. in campaign material;

Text level – Writing

Plan, draft and present
Pupils should be taught to:
1. plan, draft, edit, revise, proofread and present a text with readers and purpose in mind;
2. collect, select and assemble ideas in a suitable planning format, e.g. flow chart, list, star chart;
3. use writing to explore and develop ideas, e.g. journals, brainstorming techniques and mental mapping activities;

Write to inform, explain, describe
10. organise texts in ways appropriate to their content, e.g. by chronology, priority, comparison, and signpost this clearly to the reader;

Write to persuade, argue, advise
15. express a personal view, adding persuasive emphasis to key points, e.g. by reiteration, exaggeration, repetition, use of rhetorical questions;
Speaking and Listening

Speaking
Pupils should be taught to:
1 use talk as a tool for clarifying ideas, e.g. by articulating problems or asking pertinent questions;
4 give clear answers, instructions or explanations that are helpfully sequenced, linked and supported by gesture or other visual aid;
5 promote, justify or defend a point of view using supporting evidence, example and illustration which are linked back to the main argument;

Group discussion and interaction
10 identify and report the main points emerging from discussion, e.g. to agree a course of action including responsibilities and deadlines;
13 work together logically and methodically to solve problems, make deductions, share, test and evaluate ideas;
Year 8 teaching objectives

Word level

Pupils should be taught to:

Spelling

4 learn complex polysyllabic words and unfamiliar words which do not conform to regular patterns;
5 secure the spelling of key terms and new words from across the curriculum;

Vocabulary

9 appreciate the precise meaning of specialist vocabulary for each school subject, and use specialist terms aptly in their own writing;
10 extend the range of prepositions and connectives used to indicate purpose, e.g. in order to, so that, or express reservations, e.g. although, unless, if;

Sentence level

Pupils should be taught to:

Sentence construction and punctuation

1 combine clauses into complex sentences, using the comma effectively as a boundary signpost and checking for fluency and clarity, e.g. using non-finite clauses;
5 recognise and exploit the use of conditionals and modal verbs when speculating, hypothesising or discussing possibilities;

Paragraphing and cohesion

6 explore and compare different methods of grouping sentences into paragraphs of continuous text that are clearly focused and well developed, e.g. by chronology, comparison or through adding exemplification;
7 develop different ways of linking paragraphs, using a range of strategies to improve cohesion and coherence, e.g. choice of connectives, reference back, linking phrases;

Standard English and language variation

11 understand the main differences between standard English and dialectal variations, e.g. subject-verb agreement, formation of past tense, adverbs and negatives, use of pronouns and prepositions;
Text level – Reading

Pupils should be taught to:
Research and study skills
1 combine information from various sources into one coherent document;
2 undertake independent research using a range of reading strategies, applying their knowledge of how texts and ICT databases are organised and acknowledging sources;
3 make notes in different ways, choosing a form which suits the purpose, e.g. diagrammatic notes, making notes during a video, abbreviating for speed and ease of retrieval;

Reading for meaning
6 recognise bias and objectivity, distinguishing facts from hypotheses, theories or opinions;

Understanding the author’s craft
10 analyse the overall structure of a text to identify how key ideas are developed, e.g. through the organisation of the content and the patterns of language used;

Text level – Writing

Pupils should be taught to:
Plan, draft and present
2 re-read work to anticipate the effect on the reader and revise style and structure, as well as accuracy, with this in mind;
3 use writing for thinking and learning by recording ideas as they develop to aid reflection and problem solving;

Write to inform, explain, describe
11 explain complex ideas and information clearly, e.g. defining principles, explaining a scientific process;

Write to persuade, argue, advise
14 develop and signpost arguments in ways that make the logic clear to the reader;

Write to analyse, review, comment
16 weigh different viewpoints and present a balanced analysis of an event or issue, e.g. an environmental issue or historical investigation;
Speaking and Listening

Pupils should be taught to:

Speaking
1 reflect on the development of their abilities as speakers in a range of different contexts and identify areas for improvement;
5 ask questions to clarify understanding and refine ideas;

Listening
7 listen for a specific purpose, paying sustained attention and selecting for comment or question that which is relevant to the agreed focus;

Group discussion and interaction
10 use talk to question, hypothesise, speculate, evaluate, solve problems and develop thinking about complex issues and ideas;
Year 9 teaching objectives

Word level

Pupils should be taught to:

Spelling
2 spell accurately all high-frequency words and new terms from all subject areas;

Spelling strategies
3 recognise their strengths as spellers, identify areas where they need to improve and use appropriate strategies to eliminate persistent errors;

Vocabulary
7 recognise layers of meaning in the writer’s choice of words, e.g. connotation, implied meaning, different types or multiple meanings;

Sentence level

Pupils should be taught to:

Sentence construction and punctuation
1 review and develop the meaning, clarity, organisation and impact of complex sentences in their own writing;
3 write with differing degrees of formality, relating vocabulary and grammar to context, e.g. using the active or passive voice;

Paragraphing and cohesion
5 evaluate their ability to shape ideas rapidly into cohesive paragraphs;

Standard English and language variation
9 write sustained standard English with the formality suited to reader and purpose;
Year 9 teaching objectives

Text level – Reading

Pupils should be taught to:

Research and study skills
2 synthesise information from a range of sources, shaping material to meet the reader’s needs;
3 increase the speed and accuracy of note-making skills and use notes for re-presenting information for specific purposes;
4 evaluate the relevance, reliability and validity of information available through print, ICT and other media sources;

Reading for meaning
7 compare the presentation of ideas, values or emotions in related or contrasting texts;

Text level – Writing

Pupils should be taught to:

Plan, draft and present
3 produce formal essays in standard English within a specified time, writing fluently and legibly and maintaining technical accuracy when writing at speed;

Inform, explain, describe
9 integrate diverse information into a coherent and comprehensive account;

Persuade, argue, advise
13 present a case persuasively enough to gain the attention and influence the responses of a specified group of readers;
14 make a counter-argument to a view that has been expressed, addressing weaknesses in the argument and offering alternatives;

Analyse, review, comment
16 present a balanced analysis of a situation, text, issue or set of ideas, taking into account a range of evidence and opinions;
Year 9 teaching objectives

Speaking and Listening

Pupils should be taught to:

**Speaking**

2 use standard English to explain, explore or justify an idea;

**Listening**

7 identify the underlying themes, implications and issues raised by a talk, reading or programme;

**Group discussion and interaction**

9 discuss and evaluate conflicting evidence to arrive at a considered viewpoint;

10 contribute to the organisation of group activity in ways that help to structure plans, solve problems and evaluate alternatives;