



Guidance

Curriculum and Standards

Key Stage 3 National Strategy

Literacy in music

For school-based use or self-study

Heads of music
Teachers of music

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General introduction to the Literacy in series

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

Where appropriate, the relevant section from the *Literacy across the curriculum* training file is indicated so that you can refer to it as and when you wish.

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 to realise 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

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 you to set 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, such as 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 specific aspects of literacy.

As expertise develops in, for example, active reading strategies or managing group talk, 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.

Making use of the Literacy in materials

Each subject is available on its own CD. On the disc you will find both the text (a combination of information, guidance, case study materials, mini tasks and ideas for practical application in classrooms) and the video clip(s) that accompany it. Where a short task has been suggested, you are invited to check your responses against those of other teachers in the examples provided.

The materials can be used by an individual teacher to reflect on current practice and identify fresh approaches. However, we recommend collaborative use by a department team, so that the activities and discussion topics can be used to promote joint review and collective action. In this way, approaches can be trialled and discussed, and greater consistency of practice ensured.

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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*

1.1 Introduction

Consider the guidance for developing language for learning, contained in *Teacher's guide: a scheme of work for Key Stage 3 Music* (QCA/00/451).

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 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

1.2 *Speaking and listening in music*

The principal areas of the programme of study for music (National Curriculum, 1999) are as follows.

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)

Task

Using this as a guide, reflect on the following question:

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

Now look at the table below, which shows National Curriculum level descriptors for music, which will almost certainly require speaking and listening activities.

National Curriculum level descriptors for music			
Aspect	Level 4	Level 5	Level 6
Overarching knowledge and understanding	Pupils identify and explore the relationship between sounds and how music reflects different intentions	Pupils identify and explore musical devices and how music reflects time and place	Pupils identify and explore the different processes and contexts of selected musical genres and styles
Appraising skills	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	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	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

Further examples of speaking and listening skills might include:

- *receiving and following instructions*
- *organising and negotiating in group work.*

Now look at a list of typical music lesson activities. Reflect on the type and purpose of speaking and listening that might be used by pupils in those activities.

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/performs 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.

It is clear that speaking and listening are regular and necessary tools for learning in music lessons.

1.3 Developing talk

'Speaking and listening' and 'language for learning' are largely all about **talk** in the classroom.

Task

Think about what problems or restrictions might inhibit the use of purposeful talk in Key Stage 3 music lessons.

Now look at this list of possible teacher comments. Do you identify with any of them?

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.

I'm a music specialist. Teaching literacy is the English department's job.	They don't seem to remember things from week to week.
Music is supposed to be a practical subject.	They never seem to be able to use the right musical words or instrument names, or they just can't be bothered.
There just isn't enough time in a practical lesson to worry about literacy.	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'.
Our pupils already talk willingly about music in their own way.	When they're listening to music, pupils never seem to know what to say or write about it.
The trouble with kids today is that they won't listen to each other.	If I try to make points about use of language, my pupils ask me what it has to do with music.
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.	

The next list contains a number of statements and strategies related to the use of talk to support learning. 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 1 of these training materials for details).

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.

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Include use of language explicitly in lesson objectives	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.
Model the use of instruments and equipment, explaining clearly how and why the instruments or equipment should be used.	Insist on a 'No hands' rule – unless specifically asked, pupils know not to put their hand up to answer. All pupils expect to be asked at any time, even if their answer is 'I don't know'.
Model the processes being used, paying particular attention to specialist vocabulary.	Develop a supportive climate, in which pupils are comfortable with offering a wrong answer.
Set expectations for using particular formal language in presentations and evaluations and model it first.	Vary the make-up of discussion pairs and groups regularly (friendship, gender, ethnicity, ability, etc.).
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Try to match items in the two lists and reproduced in the tables above and on page 7 to suggest which statements or strategies might address which teacher comments. Some comments may be matched with more than one statement or strategy, and vice versa, and that there are no right or wrong answers.

You may find it helpful to print these out and cut them into 'cards'.

Did the statements and strategies largely address the concerns expressed in the teachers' comments?

All the following strategies can be used for promoting purposeful group talk.

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.

(continued)

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)

It is also important to ensure that pupils understand that talk has to be controlled. Developing a set of ground rules is an effective way to do this. There is an example here.

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)

1.4 Planning for speaking and listening

It is important to plan for speaking and listening activities. 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

The National Curriculum for music, and consequently Ofsted, place considerable emphasis upon listening skills.

Listening in the music curriculum

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

From National Curriculum for England: Music (1999)

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)

- 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.
- Not only will this support pupils' understanding and enjoyment of the music and facilitate their critical analysis skills, but also in turn it will develop and enhance their general listening/aural skills throughout the subject and across the curriculum.

Task

Scan the list of teaching strategies that follows and identify any that you already use.

Supporting listening across the curriculum

Teaching strategies

- 1 Provide a clear focus or hook to structure listening.
- 2 Organise 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.

* *envoying*: see page 60 module 7 Literacy across the curriculum (Strategies for organising group talk)
Adapted from module 8 (Listening), *Literacy across the curriculum* (DfEE 0235/2001)

(continued)

- 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.

Teaching sequences for speaking and listening

Teachers of English were given a sequence for teaching speaking and listening skills on page 63 of *English department training 2001* (DfEE 0234/2001). This is reproduced below. Consider how this might be used, adapting it as necessary, in a music lesson.

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)

Here is an example of how the sequence might be used in a music lesson.

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

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.*

Using the teaching sequence for speaking and listening in a music lesson	
Sequence	Music lesson activity
1 Make the teaching objective(s) explicit.	<p>Display and discuss the music objective:</p> <ul style="list-style-type: none"> ■ to express and justify musical preferences using appropriate technical vocabulary <p>and the literacy objectives:</p> <ul style="list-style-type: none"> ■ 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.

Notice the explicit modelling of language by the teacher in part 2 of this sequence.

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.

Can you think of other examples?

1.5 *Strategies in action*

Task

Look now at the video sequence 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. Use the video observation framework 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.

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?

Focus 1	
Focus 2	
Focus 3	

These were the conclusions of other teachers.

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 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?

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.

At this point you may want to complete the speaking and listening section of the Reflection and planning grid on Appendix A to identify appropriate developments for your department.

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

- *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*

2.1 Introduction**Types of reading in music**

- *Reading instructions*
- *Reading for understanding*
- *Reading for information*

Are you already using these types of reading? If not, how might you incorporate them into your teaching? Here are some points from other teachers.

- Diagrams, grids, flow charts, etc. are also types of text that 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.

Task

Look at these points from the National Curriculum level descriptors for music.

Level descriptors and aspects of music			
Aspect 1	Level 4	Level 5	Level 6
Overarching knowledge and understanding	Pupils recognise and explore the relationship between sounds and how music reflects different intentions	Pupils identify and explore musical devices and how music reflects time and place	Pupils identify and explore the different processes and contexts of selected musical genres and styles
Aspect 4 Appraising skills	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	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	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

Levels 4–6 and aspects 1 and 4 have been selected from the whole as being most relevant to reading at Key Stage 3.

Identify those parts of the table where reading might be relevant, and decide which type of reading might be involved – instruction, understanding or information.

2.2 Activities to develop musical understanding through reading

What follows is an example lesson plan. Read through it bearing these three questions in mind.

- 1 *How well do the activities relate to the level descriptors shown above?*
- 2 *Is the use of reading activities likely to foster higher levels of understanding than would otherwise be possible?*
- 3 *How well would these activities combine with practical work and fit into a typical unit of work?*

Activities to develop musical understanding through reading

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.

(continued)

Now distribute envelopes, one to each group. The envelopes contain the set of cards which appear below 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.)

	African music is an important part of ordinary life	The audience takes part in the performance	African music is based on rhythm	Musicians like to experiment with the sounds of instruments	Singers and instruments aim to imitate the speaking voice
African music					
Gospel					
Blues					
Jazz					

Card statements

African music is often made up of short patterns which are repeated over and over

Each player's pattern is simple, but the patterns combine to make a complicated and exciting effect

Instead of trying to make a 'pure' sound like European singers, African singers often slur, bend or slide their notes

Instruments are often adapted to add a rattle or buzz to the basic sounds

Everyday objects such as bottles, even stones, are used as musical instruments

Performers often call out to the listeners, who respond by singing, clapping, swaying or shouting out

Songs often poke fun at members of the community who have behaved badly

People use music to help them work together – for instance, to carry heavy loads or to prepare food

(continued)

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.

(continued)

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 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.

(continued)

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.

2.3 Issues to consider in developing reading

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*

It is not easy to track down suitable texts and 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. You should not feel that you are expected to include reading activities as a regular routine.

It is important not to simplify the language we offer pupils. It is better to provide strategies to support them in understanding challenging texts.

2.4 Strategies for supporting reading

You will have noticed the strategies used to support reading in the lesson plans in Section 2.2. Here is a list of such strategies.

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)

- **KWFL grids** have columns for what we already **K**now, what we **W**ant to find out, where we might **F**ind the information, and what we've **L**earned (see section 2.5).
- **QADS grids** have columns for the **Q**uestion, the **A**nswer, more **D**etailed information, and the **S**ource of the information.
- **Cloze procedures** involve providing text with certain words or phrases that 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.

The use of these strategies will help in providing differentiated approaches to the same text.

2.5 Reading for information

Task

Imagine you are helping Year 8 pupils to plan a research activity gathering information on Irish traditional music. Pupils have already completed column 1, as shown below.

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, how would you expect pupils to complete columns 2 and 3?

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

The key teaching strategy here is to guide pupils towards fruitful questions that are relevant to the learning objectives. The grid uses a standard KWFL format (see 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).

How might pupils present the information they have gathered? It is important that pupils have to reorganise the information and present it in their own words. 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.

Here are some ideas from other teachers.

Some possible presentation formats for a research activity on Irish traditional music
<ul style="list-style-type: none"> ■ 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?

You may now want to complete the Reading section of the Reflection and planning grid in Appendix A.

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 'Progress in reading skills over Key Stage 3' 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.

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

Which of these are most relevant to the aims of the music curriculum, as set out in 'Level descriptors and aspects of music'?

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

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*

3.1 Introduction

- 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 section 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?

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

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

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.

- 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?*

Here are some ideas from other teachers.

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.

Why write in music?

Level descriptors and aspects of music				
Aspect	Level 3	Level 4	Level 5	Level 6
Aspect 1 Overarching knowledge and understanding	Pupils recognise and explore the ways sounds can be combined and used expressively	Pupils recognise and explore the relationship between sounds and how music reflects different intentions	Pupils identify and explore musical devices and how music reflects time and place	Pupils identify and explore the different processes and contexts of selected musical genres and styles
Aspect 4 Appraising skills	Pupils recognise how the different musical elements are combined and used expressively and make improvements to their own work, commenting on the intended effect	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	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	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

Task

You 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. For the purposes of this activity the focus will be on levels 3–6 and aspects 1 and 4.

The activity is to match ‘cards’ from the ‘card sets’ to the gaps in the centre columns of the tables. You may wish to print and cut ‘cards’ from the set on page 36.

- 1 *Read the level descriptors*
- 2 *Complete the column on purposes for writing*
- 3 *Complete the column marked ‘Task’*

Writing in music

Aspect 1: Overarching knowledge and understanding

Level descriptor	Purpose Why might you ask pupils to write?	Task What specific title would you set?	Strategies How might you support pupils to write this piece effectively?
Level 3 Pupils recognise and explore the ways sounds can be combined and used expressively			
Level 4 Pupils recognise and explore the relationship between sounds and how music reflects different intentions			
Level 5 Pupils identify and explore musical devices and how music reflects time and place			
Level 6 Pupils identify and explore the different processes and contexts of selected musical genres and styles			

Aspect 4: Appraising skills

Level descriptor	Purpose Why might you ask pupils to write?	Task What specific title would you set?	Strategies How might you support pupils to write this piece effectively?
<p>Level 3 Pupils recognise how the different musical elements are combined and used expressively and make improvements to their own work, commenting on the intended effect</p>			
<p>Level 4 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</p>			
<p>Level 5 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</p>			
<p>Level 6 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</p>			

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 review for a particular performance of Indian music, explaining how the performers used the conventions of the style
Demonstrate understanding of their own work and suggest improvements	Clarify 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
Demonstrate 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 their 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

Here are some ideas from other teachers.

Writing in music: purposes and tasks – some suggestions

Aspect 1: Overarching knowledge and understanding

Level descriptor	Purpose Why might you ask pupils to write?	Task What specific title would you set?	Strategies How might you support pupils to write this piece effectively?
Level 3 Pupils recognise and explore the ways sounds can be combined and used expressively	Plan own composition		
Level 4 Pupils recognise and explore the relationship between sounds and how music reflects different intentions	Clarify thinking	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	
Level 5 Pupils identify and explore musical devices and how much 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 explaining the choice of tracks to illustrate the development of the blues. Produce an entry on classical music for the <i>Rough Guide to Music</i> . Pay particular attention to performance, composition and response	

Aspect 4: Appraising skills

Level descriptor	Purpose Why might you ask pupils to write?	Task What specific title would you set?	Strategies How might you support pupils to write this piece effectively?
<p>Level 3 Pupils recognise how the different musical elements are combined and used expressively and make improvements to their own work, commenting on the intended effect</p>	<p>Evaluate a performance. Suggest improvements to own work</p>	<p>Explain how your composition expresses anger</p>	
<p>Level 4 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</p>	<p>Demonstrate understanding of their own composition and performance. Suggest improvements to work of self and others</p>	<p>Explain how a composition/ performance might be improved. Discuss ways in which music is used to heighten the sense of excitement, to show love or anger and to suggest danger</p>	
<p>Level 5 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.</p>	<p>Explain and evaluate choices they have made in producing their own work. Evaluate the accuracy of a performance. Evaluate an interpretation of a piece of music</p>	<p>Evaluate a public performance in which you have taken part, e.g. singing at an old people's home</p>	
<p>Level 6 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</p>	<p>Explain the stylistic effects of a performance</p>	<p>Write a review for a particular performance of classical Indian music, explaining how the performers used the conventions of the style</p>	

3.3 Strategies to support pupils' writing

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

- 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.

Task – Using prompts to support analysis and evaluation

Look at the two prompt sheets and consider their use.

- 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?*

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)

Focus	Prompts	Our performance
What we did well and why	... worked well because ...	
We should keep this because	... sounded good because ... In my opinion ... Especially ... Also ... For example ... Therefore ...	
What we need to change and why	It worked well when ... but ... It would be better if ... Although we ... we need to ... We need to decide ... However ...	
How we will change this and what this will achieve	If we ... then ... Perhaps if we ... Instead of ... We didn't ... but if we ... then ... We could ... so that ...	

Prompt sheet to assist pupils in responding to a piece of music

Prompt: writing a critical response to a piece of music

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

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, conditionally, 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

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*

- 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.

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.

(continued)

- 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.

Task

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.

While you are watching the video consider what teacher and pupils do at each stage of the sequence and the impact of the teaching on pupils' learning. Think about the approach that is exemplified by the video – the task is not to evaluate the actual teaching.

Shared writing – focus for viewing

Activity	What does the teacher do?	Impact on pupils?
Explores the features of the text		
Defines the conventions		
Scaffolds the first attempts		
Independent writing – teacher guidance		
Draws out key learning		

Here are the views of some other teachers on the video sequence.

Explores 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.

Defines 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.

Scaffolds 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.

Draws 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.

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

Task

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.

Use the note-making grid that Year 9 pupils used to collate information from their research to plan a lesson using the teaching sequence for writing. Part of the lesson should include the teacher demonstrating how to write using the information in this grid.

Research notes – the connections between traditional African music and gospel, blues and jazz styles					
	Music occupies a central place in life	Music does not have a passive audience	Rhythm is a very important element	The 'voice' of an instrument is important	Singing imitates speech patterns
African music	<ul style="list-style-type: none"> ■ Music often used as way to maintain law and order – songs that pour scorn on wrongdoers and praise those deserving respect 	<ul style="list-style-type: none"> ■ Everybody joins in ■ Call-and-response style – one musician sings or plays a line and the others repeat or answer it 	<ul style="list-style-type: none"> ■ 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 	<ul style="list-style-type: none"> ■ African instruments often used to imitate the human voice 	<ul style="list-style-type: none"> ■ Singers like to 'bend' notes, often sliding up to the first note of a phrase

(continued)

	Music occupies a central place in life	Music does not have a passive audience	Rhythm is a very important element	The 'voice' of an instrument is important	Singing imitates speech patterns
Gospel	<ul style="list-style-type: none"> ■ 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 	<ul style="list-style-type: none"> ■ Call-and-response style – leader of meeting sings line and congregation repeat or answer ■ Congregation clap, dance, sway 	<ul style="list-style-type: none"> ■ Call-and-response develops into rhythmic chant, with congregation's responses becoming louder/more frequent ■ Preacher strikes pulpit to emphasise rhythm 		<ul style="list-style-type: none"> ■ Chant becomes a song
Blues	<ul style="list-style-type: none"> ■ Shared store of lyrics ■ Expresses personal feelings understood by wider community ■ Shared experience, not originality, is important 	<ul style="list-style-type: none"> ■ Guitar/harmonica used to answer singer in call-and-response style 	<ul style="list-style-type: none"> ■ Guitars played percussively – frame often doubling as drum ■ Short repeated rhythmic patterns common 	<ul style="list-style-type: none"> ■ Blues notes – needing notes or sliding to first note – used by guitarists/harmonica players ■ Instrumental blues attempt to imitate human voice ■ Technique of sliding knife or neck of bottle along strings of instrument to produce singing tone ■ Guitar extension of own voice, expressing emotions 	<ul style="list-style-type: none"> ■ Singers adopt vocal style which follows speech patterns ■ Habit of bending notes or sliding up to first note of phrase

(continued)

	Music occupies a central place in life	Music does not have a passive audience	Rhythm is a very important element	The 'voice' of an instrument is important	Singing imitates speech patterns
Jazz	<ul style="list-style-type: none"> ■ 'Jam session' – play together with no rehearsal but for pure enjoyment. Competitive – musicians try to outdo each other 	<ul style="list-style-type: none"> ■ Bad manners for audience just to sit still and listen – expected to applaud each soloist and encourage during inventive passages 	<ul style="list-style-type: none"> ■ 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 ■ Duke Ellington: 'It don't mean a thing if you ain't got that swing' 	<ul style="list-style-type: none"> ■ Trumpet players use mutes to alter tone of instrument ■ Instruments replace voice in call-and-response: sometimes line played solo and answered by rest of band; riff played by one section of instruments and repeated by another; 'Fours' – two musicians take alternate solos of four bars each 	<ul style="list-style-type: none"> ■ Bend and slur notes, often sliding up to first note of phrase

Use this form (print a copy if possible) to plan how the teaching sequence will be included into the lesson. The early stages have already been completed in the grid below.

Using the sequence for teaching writing

Topic: African-American music Year 9

Establish clear aims	Explain to pupils that they are going to use the notes they made during their research into the development of African-American music to write an entry for an information guide to different styles of music, e.g. <i>Rough Guide to World Music</i> . Share objectives (music and literacy).
Provide examples	Activate prior knowledge by asking pupils to recall styles of music studied previously and the texts they used to gain information about them. On OHT provide an information text for a style of music studied previously and ask pupils to read this through independently.
Explore the features	Shared reading – identify intended audience of the text and purpose. Text level – examine text structure; identify sections and label according to function. Sentence level – examine the grammatical features (sentence type, tense, degree of formality, person, etc.), highlight specific examples and annotate. Word level – examine lexical choice, picking out technical vocabulary, descriptive words/phrases and connectives.
Define the conventions	Produce class list of structural/linguistic features to use when writing an entry for the <i>Guide</i> .
Demonstrate how it is written	

Topic: African-American music Year 9	
Compose together	
Scaffold the first attempts	
Independent writing	
Draw out key learning	
Review	

Return now to the writing grid you considered at the start of this section. You can now see what could be filled in for the section headed 'Strategies'. The table that follows shows the objectives for writing from the KS3 English Framework. This is helpful when considering how writing contributes to learning in music.

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.

Y7	Y8	Y9
Sentence level		
<p>Sentence construction and punctuation: Recognise and use subordinate clauses. Use punctuation to clarify meaning.</p> <p>Paragraphing and cohesion: Recognise and use cues to start a new paragraph and use the first paragraph effectively to orientate the reader.</p> <p>Organise ideas into a coherent sequence of paragraphs, introducing, developing and concluding them appropriately.</p>	<p>Sentence construction and punctuation: Combine clauses into complex sentences, using the comma effectively as a boundary signpost.</p> <p>Paragraphing and cohesion: 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.</p> <p>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.</p>	<p>Sentence construction and punctuation: Review and develop the meaning, clarity, organisation and impact of sentences.</p> <p>Use the full range of punctuation.</p> <p>Paragraphing and cohesion: Use different ways of opening, developing and completing paragraphs.</p>

Text level – writing

Plan, draft and present:

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.

Write to inform, explain, describe:

Organise texts in ways appropriate to their content, e.g. by chronology, priority, comparison, and signpost this clearly to the reader.

Write to analyse, review, comment:

Identify criteria for evaluating a particular situation, object or event, present findings fairly and give a personal view.

Plan, draft and present:

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.

Write to inform, explain, describe:

Describe an event, process or situation, using language with an appropriate degree of formality, e.g. a musical performance.

Write to analyse, review, comment:

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).

Plan, draft and present:

Produce formal essays in standard English. Record, develop and evaluate ideas through writing.

Write to inform, explain, describe:

Integrate diverse information into a comprehensive and coherent account.

Write to analyse, review, comment:

Present a balanced analysis of a situation, text, issue or set of ideas, taking into account a range of evidence and opinions.

Which of these are most relevant to the aspects of the music curriculum, as set out below?

Level descriptors and aspects of music

Aspect	Level 3	Level 4	Level 5	Level 6
Aspect 1 Overarching knowledge and understanding	Pupils recognise and explore the ways sounds can be combined and used expressively	Pupils recognise and explore the relationship between sounds and how music reflects different intentions	Pupils identify and explore musical devices and how music reflects time and place	Pupils identify and explore the different processes and contexts of selected musical genres and styles
Aspect 4 Appraising skills	Pupils recognise how the different musical elements are combined and used expressively and make improvements to their own work, commenting on the intended effect	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	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	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

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

3.4 Ready for more?

You may now want to complete the Writing Section of the Reflection and planning grid in Appendix 1.

Appendix 1

Literacy in music: reflection and planning

Name _____ School _____

	Reflection	Planning	
	Which of the ideas or approaches in this session would you use with your pupils	How and where are you going to implement these ideas?	What support might you need to complete these tasks successfully? Where can you get this support?
Speaking and listening			
Reading			
Writing			

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 2

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;

(continued)

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*;

(continued)

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;

(continued)

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*;

(continued)

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;

(continued)

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;

(continued)

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;

To conclude, it is worth repeating that further support can be found in the *Literacy across the curriculum* training file, available in your school. Module 9 (Making notes) might prove useful to you.

The training materials in the foundation subjects also contain helpful material, especially in terms of speaking and listening. The teaching repertoire, modules 4 (Questioning), 5 (Explaining) and 6 (Modelling), are very useful, as is module 12 (Thinking together).

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