**Short Term Planning – what does a good WCET lesson look like?**

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| **Activity** | **Detail** | **Progression and assessment** | **Colour Awards** |
| **Warm up** | **Warm up** games are good to focus the class to a musical activity, re-framing them from whatever they have just been doing. They allow us to develop other musical skills such as maintaining a steady pulse, creating different rhythm patterns, working cooperatively with others, working alone (solos), developing the thinking voice (internalising sound), being directed or developing directing/leadership skills – in other words general musicality rather than the specific skills associated with your instrument. They can of course be instrument specific for example “Don’t clap this one back” to practice a new note or chord. Putting into that game a rhythm like “Do this one three times” also buys us time to correct finger positions etc non-verbally. I also find them a good way to get to know the children better – I often see a different side to them in a warm up where confidence can be more evident and failure less feared.  Ideally the warm up will connect with the main activity, so for example if your focus in the main part of the lesson is around adding solo opportunities to a piece, the warm up may include opportunities for children to sing, clap, play or even dance on their own e.g, Bungalow, Doggie Doggie. If your main activity has keeping a steady pulse, or changing tempo as the learning objective, you may use games like Tinker Tailor, Down in the Jungle or switch.  The space available will also govern what is possible. In better weather I sometimes take the lesson out on to the play ground to use outside space.  For ideas about warm up activities there are lots of books available  e.g. Singing Games and Rhymes – Tiny Tots, Early Years, Middle Years – Lucinda Geoghan (National Youth Choir of Scotland)  Singing Games for KS1 Children and for KS2 Children (2 books) by Sally Wagter. (Primary Music Specialist) | Below there are a few examples of the “I can” statements from the NC Progression and Assessment Document. These can be used in addition to the objectives set out in the Colour Awards to inform your planning especially where the school need to know what you are covering in the National Curriculum.  Duration Step 2: I can copy a simple rhythm  Duration Step 3: I can improvise a rhythm over a steady pulse  I am a performer Step 3: I can perform as part of a team  I am a singer Step 2: I can use internalization (the thinking voice) with some accuracy and control | The following examples are all taken out of the whole class red awards.  We can make up our own rhythms and play them.  We can think of an interesting rhythm and choose a string to play it on |
| **Main Section which includes**  ***-Listening***  ***-Playing and/or Performing***  ***-Appraising/***  ***reviewing***  ***-Composing*** | Not every lesson will include all the elements below (although they could) but they should certainly be present throughout the year as a whole.  ***Listening***  Developing listening skills is an essential component of all musical learning. Within the context of WCET there are many ways of including listening –   * Warm up games with a focus on listening * Hearing a new piece being performed by the teacher * Listening to a group of children or an individual playing * Listening to music from different genres being performed on the instrument they are learning – can children identify which genre it is from? * Listening for particular techniques within a recorded performance for example a violinist could listen out for the col legno (the wood of the bow being bounced on the strings) * Attending performances of other learners (musical assemblies) or professional performances   ***Playing/ Performing***  For each instrument we teach we will develop our own specific repertoire. This should be age appropriate, and engaging for the children. Your choice of material should also display clear progression as the intended skill set is gradually built throughout the year. Incorporating current music from their own playlists is perfect if that is possible, but beware of inappropriate lyrics and of losing the musical learning in the interests of trying to make it current – you could end up singing a lot of popular songs without actually developing many new skills on the guitar or uke for example. Always check the visual content of musical videos as well as the aural content (I can tell you horror stories...!)  Use lots of **repetition** – same skills, different repertoire.  Use a lot of **variety** in your delivery – don’t feel that the whole lesson must be conducted on the instrument you are teaching (although most of it will be). It may be appropriate to take time out to do some rhythm work on percussion for example, or to use other instruments to add texture and different timbres to a specific piece. Avoid spending too long on one piece – aim to cover some aspects of several different pieces to maintain engagement and cater for the different interests in the class.  ***Appraising***  Reviewing our performances saying what we liked about them and deciding how they can be improved is an essential component in progression. This could include:   * Feedback from an audience (which may be the other adult in the room) * Competitions between different groups within the class to see who performs the best – I usually have a specific criterion, for example which group started and finished all together, which group played the notes the most accurately, which group had the most pleasing sound (no squeaks on a recorder). I appoint a judge or panel of judges who are either blindfold or have their eyes closed/back to the players, who have to make their appraisal without knowing who is playing. I usually use the other adult early in the year for this role and then gradually shift the appraisal to the children when the modelling of constructive feedback has been established! * Recording pieces and letting the whole class appraise. Re-recording with the improvements in place and re-appraising. * Having an appraising panel who listens to the rest of the class * 2 stars and a wish is a useful model and used by many schools – i.e. 2 things we really liked and one thing we would change.     **Composing**  Composing could include;   * Making up some new words to a song * Re-ordering the structure of a known piece * Making up rhythms using notation and performing them as a poly rhythmic piece * Adding a rhythmic osinato to a piece to build texture * Adding a drone * Composing their own pieces to reflect different moods, or tell a story, or as a film score – using graphic scores as notation * Children directing a piece ordering or layering different learned parts into the structure and texture they chose, adding dynamics * Using pictures as a stimulus for “painting” a musical soundscape or choosing appropriate sounds. * Composition to coincide with a specific event e.g. Chinese New Year, Bonfire Night (long and short sounds for fireworks) * Writing melody with a pentatonic scale, using stave notation and performing it for the class. | Listening Step 2:I can listen to other people perform with increasing discernment saying what I like and dislike about the piece  Listening Step 3:  I can listen to short extracts commentating on aspects of the music, e.g. the genre  I can listen to a piece several times in order to get to know it  I can be a good audience member, showing willingness to listen, concentrate and respond  **Listening Step 4:**  I can listen to longer extracts and describe using knowledge of inter-related dimensions of music  I can listen for small details within a dense structure  Duration Step 2:  I can control changes in duration with my voice and instruments – longer/shorter sounds  I can copy a simple rhythm  I can differentiate between pulse and rhythm  I can use a rhythmic ostinato to accompany a song  Tempo Step 2:  I can control changes in tempo with my body, and instruments, e.g. faster/slower  Notation Step 3: I can recognise crotchets, crotchet rests, quavers, minims, semibreves and use them to compose and perform rhythms  Dynamics Step 3:  I can change dynamics gradually or abruptly  I can use dynamics to improve the quality of my compositions  I can understand and make use of Italian terms – f, p, mf, mp, crescendo, diminuendo  Dynamics Step 4:I can use dynamics in ensembles to show balance and prominence of parts  I am a reviewer Step 2:  I can suggest changes to performances by using the opposites (faster/slower, louder/quieter, higher/lower)  I am a reviewer Step 3:  I can suggest improvements to group compositions, using the appropriate vocabulary  I can use an extended musical vocabulary to express personal taste  Structure Step 3: I can create my own ostinati and riffs (rhythmic and melodic) and play them in time with others  Notation Step 2: I can use symbols to notate my compositions  Composition Step 3:I can both be in charge of a group, and take directions when working on a composition | We can hear the difference between short and long notes  We can hear the difference between two different strings  We can hear the difference between high and low pitches.  We can start and stop playing in time with others  We can read and play notes and rests of different lengths  We can perform a short tune with our friends in the class  We can perform to an audience    We can change from one string to another  We understand that moving our fingers on and off the keys changes the pitch of the sound we make  We can change from one note to another using our lips to change the pitch  We can control the tone we make  We can read and play notes and rests of different lengths.  We can name and play at least three different notes.  We can read rhythms using crotchets, quavers and rests  We can hold our sticks or beaters, or use our hands, properly to play  We can create our own rhythmic patterns and play them on an instrument |
| **Reflection (plenary, cool down)** | This doesn’t have to be very long, just an opportunity to check in and see how we are doing. Questions like – who feels that they nailed that new chord F? Who thinks that this week they got a better tone on the recorder? Who feels more confident about playing long notes with a bow?  I sometimes use it as an opportunity for them to quietly listen to next week’s new piece.  You could also have a “cool down” game some weeks (not a particularly giddy one!) This can be a useful “carrot” for some classes where focus is an issue – “If we stay focused then we may have time to play ...... at the end of the lesson”. |  | This is also an opportunity to check progress against the colour awards. |