

## Conclusion

The relevance of such a scheme or work in respect to the overall expectations of a music programme at work at Key Stage 3 is very clear. This unit of study allows for all aspects of music to be studied. The National Curriculum clearly states that ‘Pupils’ understanding and enjoyment of music should be developed through activities that bring together requirements from both **Performing and Composing** and **Listening and Appraising** wherever possible.’<sup>1</sup> Within all nine lessons both of the attainment levels are being met. This scheme of work allows the children to analyse music from different times and cultures, in order to compose their own and perform it. As shown in table 1 (page 4) many of the programmes of study are being covered within this scheme of work and therefore I believe that this in itself is justification for the relevance of such a scheme of work.

Throughout my lesson plans I have covered in quite a lot of detail how I plan to cater for different abilities and attainment, and how I shall assess pupils work. Differentiation is incorporated into my lesson plans. Furthermore, from the initial stages of my planning I have shown how I will accommodate different abilities. My Music Planning Sheet (page 3) shows expectations for all pupils, most pupils and then some pupils. In accordance to the issue of assessment I have again stated how I plan to assess pupil progress and achievement. In my opinion monitoring pupils achievement is one of the most important skills if you wish to maintain their interest and involvement. Pupil monitoring should be done actively by circulating around the room and asking probing questions, and passively, by having well-established routines whereby the pupils are encouraged to ask for help. Another method to maintain pupils motivation is to have a variety of activities within your lessons, divided up between teacher led, whole class discussion, individual work and group work as well as a variety of listening, performing and composing. I believe that I have planned variety into my lessons in order to maintain interest.

In addition the classroom atmosphere is vital. It is important to create and maintain a purposeful and orderly environment for the pupils. How can this be achieved? The classroom climate established by the teacher can have a major impact on pupils’

motivation and attitude towards learning. An initial point in this discussion is treating the children with respect. From the little experience that I have so far I have found that if you treat the pupils with respect then they will return this to you. From this one little factor, a warm, relaxed, supportive, purposeful, orientated atmosphere can be established. A purposeful and task orientated ethos stems largely from the way in which the teacher emphasises the need to make steady progress with the learning in hand. An important aspect drives from the teachers insistence that time cannot be wasted. Hence, a prompt start to the lesson, close monitoring of pupils' progress, and careful attention to classroom planning and organisation, all help in maintaining a positive classroom environment. From this the teacher can have high expectation of pupils and achieve a great deal with them.

After writing a scheme of work it is essential that it is evaluated at the end of the first period of teaching. In order to do this; the pupils' self-assessment is vital. By reading these it will become evident which areas should be dealt with in more detail. In addition it is important to make evaluations after every teaching lesson stating what you felt was good about the lesson and what you could improve, with suggestions.

This scheme of work has been written for the purpose of teaching three year nine classes how to compose their own original song. Within the school timetable pupils receive two lessons of music a week. Attainment targets split the lessons. One lesson is listening and appraising and then the next will be composing and performing. This is also effected by the layout of the classrooms. One classroom is set up with keyboards whilst the other has rows of tables as you would expect in an English or maths class. Therefore this scheme of work is ideal for teaching these year nines how to write their own song. Furthermore, as a lot of the children are not what might be classes as 'musically inclined' it was important to think of a scheme of work that incorporated music that would interest all of them. It was for this reason that I included *Fly Away* by Lenny Kravitz. The scheme of work 'Song Writing' also assists those who wish to take GCSE in year 10 as they will have developed their theory skills and already have composed an original piece.

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<sup>1</sup> DFE (London: HMSO: 1995) 'Music in the National Curriculum' pg.6