

Sample Lesson/Session Plan Template B: ARSM Unit 1a

Name of Candidate Grade 7	Number of participants 1	Age/Year Group 16	Date of Lesson
Learning Objectives/Outcomes: <ul style="list-style-type: none"> A: Understand how to approach Ginastera's sound world, subtle dynamics and colouring of melodic line. B: Understanding of basic harmonic structure, phrasing and technical demands C: Cluster chords, and pedalling. 			
Activity	Timings	How Learning Objectives are met	
Starter/Warm-up <ul style="list-style-type: none"> Explore the context of this piece and Ginastera as a composer, as well as excerpt of other movements of this suite. 	5 mins	Look at Ginastera's entry on Grove's Dictionary of Music, and explore videos online.	
Main activity/activities <ul style="list-style-type: none"> Analysis of harmonic outline: chords G-C-Eb-G. Play arpeggios, different inversions of the chords. Understand chord extensions, dissonant notes, and how to involve them effectively in the texture. Similar exercise for bars 9-12 chord progression: G-E-Am-D-G. Play the melody, analyse the repeated 'D', different interpretative possibilities of this note. Explore weight and lightness of touch. Cluster chords: analyse each chord, find correct fingering and sound. Relaxed arm movements for each cluster. 	10mins	Markings in the score, knowledge of arpeggios and chord playing.	
	5mins	Deep legato touch, good fingering for each melody.	
	5mins	Explore hand shapes, fingering and how to transition from one chord to the next.	
Plenary and review <ul style="list-style-type: none"> Understand the overall structure, with mostly regular 4-bar phrases. Plan for dynamic shaping and tone variation according to the writing. Explore different interpretative possibilities for one passage - bars 9-12 is a good example. 	8mins	Discuss practice for the week, and how this will be organised. Clear markings on score, with fingerings, and particular sections that require slow, hands separate work.	
Notes on differentiation, including potential extension activities <ul style="list-style-type: none"> Use of una corda pedalling and consistency of damper pedal. Redistribution of notes in bar 19, open 10th. It might be easier to move the B to the left hand depending on the pupil's hand shape/span. 			
Resources required <ul style="list-style-type: none"> Grade 7 Book Internet access to biography and recordings Piano 			
Additional notes <ul style="list-style-type: none"> There is plenty of room for personal rubato and flexibility, which will enhance the expressive possibilities of this piece. Try to add the rubato once rhythmic precision has been achieved. Otherwise, the rubato may become a consequence of technical challenges rather than thoughtful artistic decisions. 			