

## Music Department Curriculum Intent

*"I would teach children music, physics, and philosophy but most importantly music, for the patterns in music and all the arts are the keys to learning" -Plato*

*"Music is what tells us that the human race is greater than we realise" - Napoleon*

*"If I had my life to live over again, I would have made a rule to read some poetry and listen to some music at least once every week" - Darwin*



Three quotes from some of the world's most influential figures tell us all about why the Music Department at Vyners is teaching a broad and balanced curriculum that inspires our students to explore the world of music. Every week we immerse our students in a creative environment in which our students can compose, analyse and perform in various different styles with the ultimate goal of making a well rounded and passionate musician who wants to pursue the vocation further into the professional world.

### KS3

Key Stage 3 explores and develops the skills of practical music making along with learning the basics of music theory. When students enter Year 7 Music we find that for most of our students, this is their first experience of being taught music so initially lessons begin by working on the foundation skills that are required to play an instrument. All students will first be taught how to sing as a group and then transfer these skills to solo and ensemble playing on other instruments through various styles of music. As the year progresses, our students face more and more challenging practical tasks and by the end of the year, all students will have the skills to analyse, compose and perform in various different styles from around the world. We then build upon this in Year 8 and 9. Again, the practical skills development is central to the work completed, however, we now look forward to GCSE and bridge the gap between the foundation skills students have learnt in Year 7 to the more advanced work at GCSE. We again do this through multiple styles and genres and introduce Music Technology at this stage as well to make students into a more well rounded musician.

#### Year 9 Option (in addition to their normal curriculum music)

We look to bridge the gap between KS3 and GCSE further by building on the contextual knowledge of all students and make sure that all students who wish to take music as a GCSE can easily access the curriculum. Therefore, we look to push all of our students to at least Grade 2 to 3 Music Theory level as well as starting on the building blocks of composition at a higher level and performance at an equally high level. We will also start looking at GCSE content in the spring of this year using the Eduqas exam board

### KS4

In Years 10 and 11, we follow the Eduqas GCSE Music course. This course builds upon what students have learnt both inside their school music lessons in Year 7 to 9 as well as their outside lessons on their principal instrument. Within the course, students are expected to analyse the contextual knowledge of various genres from 1600 to the present day and within that they study 2 set works which they have to know in great depth (Bach - Badinerie and Toto - Africa). They also have to compose two pieces of

	<p>music, one of which is set to a brief. Additionally, students will perform on their instrument for 4 minutes split between a solo performance and an ensemble performance. The performance and composing parts of the course are 60% of the overall GCSE and are coursework which is completed in Years 10 and 11. The other 40% is an exam analysing their knowledge of the set works and further contextual knowledge which is taken at the end of Year 11 as a written test.</p>
<p><b>KS5</b></p>	<p>In Years 12 and 13 we teach the Eduqas A Level Music course which follows the same context found at GCSE but at a far greater level. The course itself is split into 3 parts, performing music, composing music and appraising music.</p> <p><u>Performing Music (25-35%)</u> - Students are expected to continue their study of their principal instrument and perform at the end of Year 13 for either 6 minutes (25%) or 10 minutes (35%). This has to be to at least Grade 5 standard with more marks given if they are grade 6 and more again if they are grade 7 or higher. This performance is done in front of a live examiner.</p> <p><u>Composing Music (25-35%)</u> - Students are expected to continue their studies in composing and compose a number of pieces depending on the weighing they choose. If they choose 25% then students have to compose 2 pieces of music, one of which is composed to a brief set by the exam board, the other is free choice. If the students choose 35%, then the student composes 3 pieces of music. The first is set to an exam board brief in the Western Classical style, the second is a free choice composition that isn't in the Western Classical Tradition, and the third is completely free choice.</p> <p><u>Analysing Music (40%)</u> - Students will study three areas in depth over the two years and will be examined on this at the end of Year 13.</p> <p>Western Classical Tradition - Students will learn all about the contextual knowledge of the symphony from 1750-1910. They will look into a range of composers in the time period but study two in depth, Haydn and Mendelssohn. One of these will become their main focus.</p> <p>Jazz or Musicals - Students will learn all about the contextual knowledge of either Jazz or Musicals through various different composers.</p> <p>20th Century Music - Students will explore the three main styles of 20th century classical music (Impressionism, Expressionism and Neoclassicism) and will look at two pieces in depth by Debussy and Poulenc.</p>
<p><b>SEN</b></p>	<p>Please see our SEND Intent, Implementation and Impact document <a href="#">here</a>.</p>

## Music Department Curriculum Implementation

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Year 7:</b>	Vocal Skills  Exploring how you can use your voice to create sound and combine sounds to create an ensemble piece	World Music  Learning about the music from North West Africa and reading staff notation and rhythmic notation to perform a piece of music as an ensemble	The Blues  Investigating how the blues relates to the cultural history of the African American slaves and work songs of the cotton fields and how that develops into tradition blues form	Popular Music from 1960's onwards  To traverse the many strands of popular music from the 1960's onwards starting with the cross over from blues to Rock 'n' Roll all the way modern4 chord pop music.	Indian Music  To explore the world of Indian Classical Music and compose our own Raga's and Tala's as well as learning how to improvise using them.	Sequencing Project/Podcast Project  We will examine and enjoy the world of modern music technology and either create a sequenced music project on a modern pop song or create a podcast about a musical style of choice.
<b>Key Skills</b>  Keyboard  Staff Notation  Rhythm  Dynamics  Harmony	<b>Dynamics</b>  Ensemble Skills	<b>Rhythm</b>  <b>Reading Staff Notation</b>  <b>Dynamics</b>  Ensemble Skills	<b>Keyboard Skills</b>  <b>Staff Notation</b>  <b>Harmony Skills</b>  Improvising	<b>Harmony Skills</b>  Independent Learning  Ensemble Skills	<b>Ensemble Skills</b>  <b>Rhythmic Skills</b>  <b>Dynamics</b>  Improvisation	<b>Reading Staff Notation</b>
<b>Assessment</b>	No assessment this half term	Perform and Record a piece that includes set rhythms and improvisation	A blues improvisation based around Blues Walking bass in C Major	Band piece with individual parts, independently learnt using staff notation	To compose and perform a Raga and Tala as a pair	Google form assessment based on all the knowledge learnt from Year 7
<b>Building on Prior learning</b>		Building on ensemble skills as well as including	Use the rhythmic skills from AUT2 with the staff notation skills	Use the harmony and staff notation skills to	To use our rhythm skills learnt in	Use the keyboard, harmony, staff notation and rhythmic skills to

<b>(Spiral Learning)</b>		dynamics from AUT1	to provide good improvisations	perform a 4 chord pop song	previous to perform a good raga and tala	create a sequenced pop song
<b>Home Learning</b>	Vocal Skills = FOS - Singers and Singing Lesson  Vocal Skills = FOS - Notes of the Treble Clef and Bass Clef Lessons	World Music = FOS - Africa Lesson 1 and 2  World Music = FOS - Note Lengths Lesson	The Blues = FOS - The Blues Lesson  The Blues = FOS - 12 bar blues chords basic Lesson	Popular Music = Chord progressions in pop music lesson  Choose two of the 6 lessons to read through on Pop Music styles	Indian Music = FOS Indian Music Lesson 1 and 2	Sequencing/Podcasts = FOS Midi Basics Lesson 1 and 2

<b>Year 8</b>	Music from 1600-1910  What are the baroque, classical and romantic eras of music? Who were the most important composers of the time?	Composition Competition  Students will compete to write an award winning composition. They will compose this in groups, the best composition in Year 8 wins a prize!	<u>Musicals</u>  Students will dive into the world of musical theatre and explore what goes into putting a show on stage. They will then perform Alexander Hamilton in various different parts.	Film Music  To dissect the vast array of film scores and understand why they are so valuable to modern day film. Students will then use this knowledge to compose their own film music on garageband.	Reggae  To appreciate the genre of Reggae and research into its background. Students will use their knowledge of all musical elements to put together a band performance of Three Little Birds.	<u>Rock Project</u>  To dive headlong into the world of Rock music and explore the origins and developments within the style.
---------------	--	--	---	---	---	---

<b><u>Key Skills</u></b>	<b>Structure</b>	<b>Melodic Writing</b>	<b>Tonality</b>	<b>Tonality</b>	<b>Structure</b>	<b>Structure</b>
Tonality	<b>Instrumentation</b>	<b>Structure</b>	<b>Melodic Writing</b>	<b>Structure</b>	<b>Melody</b>	Harmony
Melody	Keyboard skills	Rhythm	Staff Notation	<b>Instrumentation</b>	Staff Notation	<b>Melody</b>
Structure	Rhythm	Staff Notation	Harmony	Dynamics	Rhythm	<b>Instrumentation</b>
Instrumentation	Staff Notation	Harmony		Staff Notation	Harmony	

<b>Assessment</b>	Performance piece based the keyboards from either Baroque/Classical or Romantic eras	Competition that is submitted which shows evidence of melodic development and structure as well as primary chords	Perform a piece from a musical theatre show including dialogue, music and acting/dance.	Compose a piece of music for a film using garageband or mixcraft	Perform a piece of Music by Bob Marley in a group with individual parts	Perform a piece of Rock Music in a group with individual parts
<b>Building on Prior learning (Spiral Learning)</b>	Use of prior learning of staff notation to be able to perform a set piece of music	Use of harmony, staff notation and rhythm from Year 7 to develop melodic ideas	Use of knowledge from staff notation and harmony to perform independently and as a group	Use of structure, harmony and melody from previous units to create a flowing piece of film music.	Using prior knowledge from all elements to work together as a band.	Use previous knowledge from Popular Music in Y7 to build upon band skills.
<b>Home Learning</b>	Music from 1600-1910 = FOS - Lessons on Baroque, Classical and Romantic Styles	Composition Competition = FO S - Song Maker Activities Composition Competition = Key Signatures Lessons 1 and 2	Musicals = FOS - Rhythm - Simple	Film Music = Watch a film and comment how music changes the mood of each scene.  Film Music = FOS - Structure Binary, Ternary, Rondo and Strophic Form Lessons	Reggae = FOS - IGCSE Reggae Origins  Reggae - FOS - Aural Training - Basic, Steps, Steps and 3rd	Rock Music = FOS = 8 Beat Rock Rhythms
<b>Year 9</b>	Gamelan  Students will explore the traditional music of Indonesia through composition and	Minimalism  Students will develop their skills learnt in the previous term through polyrhythms and	EDM Music  Students will develop the skills within Electronic Dance Music to compose a piece of music that uses loops and	Rap and Hip Hop Music  Students will investigate and develop their knowledge of Rap and Hip Hop music from the 1980's onwards.	Music for Gaming or Music for Media  Students have a choice to explore the world of music for gaming or for media. This can either look at composing music	The Final Project  Wildcard challenge in which students are able to pick a task which extends and tests all their knowledge of

	performance. This will be looking at the ideas of polyrhythm and ostinato's	ostinato's by exploring minimalism. This will include the use of note subtraction and addition as well as phase shifting.	effects to effectively create a dance music track.	This will include creating their own beats alongside their own raps.	for computer games and scenes within them or delve into the realms of music for advertisement and how it can influence people.	topics over the last 2 years
<b>Key Skills</b>	<b>Rhythm</b>  Rhythm  Music Technology  Extended melodic techniques	<b>Rhythm</b>  <b>Extended melodic techniques</b>  <b>Music Technology through the use of Musescore</b>	Texture  <b>Music technology</b>  Studio Effects	Texture  <b>Music Technology</b>  Studio Effects  <b>Rhythm</b>	Texture  Melody  Harmony  <b>Rhythm</b>  <b>Music Technology</b>  Careers	<b>All key skills learnt over year 7 and 8</b>
<b>Assessment</b>	Performance of a group composed piece based on the glockenspiels	Joint composed piece based on the computers	Joint composed piece based on the computers	Joint composed piece based on the computers	Joint composed piece based on the computers	Google Assessment of all key skills learnt in KS3
<b>Building on Prior learning (Spiral Learning)</b>	Using similar knowledge learnt from other world music's and how that links as well as rhythmic skills.	Using the skills from both rhythmic work in Y7 and the previous topic.	This topic is full of concepts that students haven't yet tackled but will feed into the next unit.	This topic takes the elements from EDM and adds to them with the recording of vocals.	This looks at how students used previous experience in composing on computers to now turn it into a real life scenario and experience potential careers opportunities.	All key skills learnt in Year 7 and 8 come into together
<b>Home Learning</b>	The music of Asia worksheet	Minimalism = FOS - AQA - Minimalism	Music Technology lessons within FOS	Hip Hop = FOS - 80's Hip Hop	Research project into careers within music.	

<b>Year 9 Option (Eduqas)</b>	<b>AoS 4: Introduction to Pop and Music Theory Grades 1-3</b>  Birth of Rock'n'Roll	<b>AoS4: 1960's Developments and Music Theory Grades 1-3</b>  Beatles and the British Invasion  1960's Composition Tasks  Learning how to use Musescore and Garageband	<b>AoS4: 1970's and Rock Music and Music Theory Grades 1-3</b>  Rock Music vs Motown vs Disco  Ensemble performance of a Rock piece	<b>AoS 4: 1980's and 1990's and Music Theory Grades 1-3</b>  Punk, EDM, Hip Hop, New Wave, Metal, modern pop, Britpop  Compose an EDM composition using Garageband	<b>AoS 4: 2000's till present and Music Theory Grades 1-3</b>  Grunge, Emo, Indie, Dance, Hip Hop, Rap, Grime  Rhythmic Dictation  Performance for 1 minute	<b>AoS 4: Africa by Toto or Personal Project</b>  Analyse the first set work for the final exam
<b>Music Theory</b>	Treble Clef  Bass Clef  Note Values and Rests	Degrees of the Scale  Chords and Cadences	Cadences and phrasing compositions	Scales and intervals	Key Signatures	Rhythmic and Melodic Dictation
<b>Arts Award</b>	<b>Part C:</b>  Simple research into, and appreciation of, the work of an artist, craftsperson or arts practitioner  What they have learnt from the research into the person's arts practice, career, life and work	<b>Part A:</b>  Participation in any art form  Improvement in personal arts practice	<b>Part D:</b>  Discussion with their adviser or another arts professional about the plans for their arts skills share  Delivery of their arts skills share  How well they passed on their arts skills	<b>Part B</b>  Experience of one or more arts events/ experiences  Reflection on the quality of the arts event(s)/experience(s)  Their opinion about the arts event(s)/experience(s)	<b>Moderation</b>	

				Communication of their reflection/ views about the arts event(s)/ experience(s)		
<b>Key Skills</b>	Score Reading  Listening and Theory	Score Reading  Listening and Theory  Composition	Playing as part of an ensemble  Listening and Theory  Composition	Composition  Listening and Theory	Performance  Listening and Theory  Dictation	Appraisal  Compositions
<b>Assessment</b>	Student Presentations  Theory Tests on note reading  Home Learning on Early Pop	Student Presentations  Theory Tests on Chords and Cadences  Composition Project	Student Presentations  Ensemble performance  Composition	Student Presentations  Composition  Theory Tests on all previous theory	Student Presentations  Performance  Dictation Exercises	Appraisal Exams  Student Presentations  Dictation Exercises
<b>Building on Prior learning (Spiral Learning)</b>	Testing of learning in Year 7 and 8 in staff notation. Recapping on the blues in Y7 and how that moved into Rock 'n' Roll.	Using staff notation to create chords and cadences. Looking how Rock 'n' Roll transformed into Early Pop and the changes made by early pop bands.	Exploring how Early Pop Bands changed into three different strains of music but all have a very similar concept underneath. Also, students will put their learning of cadences and chords in compositions.	Moving from 70's into 80's and 90's pop. We will look how pop became less about musical theory and more content and the use of electronics. We will combine this with a composition project on EDM music where we will look at ostinato's and loops.	We will look at how music moved into the 2000's and what concepts changed pop music once more. We will also use all the theory learnt from Y9 and begin rhythmic dictation.	Building on the knowledge learnt through the year to tackle the first Set work.

<p><b>Year 10 (Eduqas)</b></p>	<p><b>AoS 3: Film Music</b></p> <p>Introduction into Film Music and why it is crucial for film.</p> <p>Motifs and Leitmotifs</p> <p>Emotions in Film Music and how to use elements to control these</p> <p>Look at the music of:</p> <p>Max Steiner, Bernard Hermann, Erich Korngold and Henry Mancini</p>	<p><b>AoS 3: Film Music</b></p> <p>How to compose for imagery</p> <p>How music when electronic through Vangelis</p> <p>How much came back to the big orchestral film scores</p> <p>Look at: John Williams, Hans Zimmer, Danny Elfman, Rachel Portman and Howard Shore</p>	<p><b>AoS 2: Music for Ensemble</b></p> <p>Listen to various different ensembles from chamber music, musical theatre and jazz. These include:</p> <p><u>Vocal Ensembles</u>  <u>Jazz trios</u>  <u>Rhythm sections</u>  <u>String Quartets</u>  <u>Basso Continuos</u>  <u>Sonatas</u></p> <p>Focus on sonority and texture and how musical lines are combined in the following textures:</p> <p><u>Monophonic</u>  <u>Homophonic</u>  <u>Polyphonic</u>  <u>Unison</u>  <u>Chordal</u>  <u>Layered</u>  <u>Melody and accompaniment</u>  <u>Round</u>  <u>Canon</u>  <u>Counter melody</u>  <u>Homo/Polyrhythmic</u></p>	<p><b>AoS1: Forms and Devices</b></p> <p>This term is mostly spent looking at structures and devices across the WCT.</p> <p>Structure they will need to know are:</p> <p><u>Binary, Ternary, Minuet and Trio, Rondo, Theme and Variation and Strophic.</u></p> <p>Students should also look at a range of musical devices which are listed in the Eduqas Spec.</p> <p>Composers to focus on:</p> <p>Baroque: Bach, Vivaldi, Handel, Purcell,</p> <p>Classical: Stamitz, Mozart, Haydn, Beethoven  Romantic: Berlioz, Mendelssohn, Liszt, Tchaikovsky, Dvorak, Mahler</p>	<p><b>AoS 1: Badinerie by Bach</b></p> <p>Analyse the second set work for the final exam</p>	<p><b>Performance and Composition Preparation</b></p> <p>Students have two deadlines. One is for composition 1 which will be at the end of this year, the other being mock performance exams in November.</p> <p>Students will use their time making ensembles and practising their performance pieces</p> <p>And</p> <p>Finishing their first full composition using the feedback given through the year.</p>
--------------------------------	--	---	---	--	--	--

<b>Composition</b>	Start Free Composition	Draft of first section handed in	Draft of second section handed in	Draft of third section handed in	Full Draft handed in	Completed Free Composition
<b>Music Theory</b>	Relative Major and Minors	More Chords and Cadences	Rhythmic and Melodic Dictation	Rhythmic and Melodic Dictation		
<b>Key Skills</b>	Score Reading  Listening and Theory	Score Reading  Listening and Theory  Composition	Playing as part of an ensemble  Listening and Theory  Composition	Composition  Listening and Theory	Composition  Appraisal  Theory	Composition  Performance
<b>Assessment</b>	Student Presentations  Low stakes tests on film music	Student Presentations  Theory Tests on Chords and Cadences  Composition Feedback  Low stakes tests on film music	Student Presentations  Ensemble performance  Composition Feedback  Low stakes tests on Music for Ensembles	Student Presentations  Composition Feedback  Rhythmic and Melodic Dictation practice exams  Low stakes tests on Forms and Devices	Appraisal  Composition Feedback  Full Exam paper on Bach	Composition full feedback  Performance run throughs
<b>Building on Prior learning (Spiral Learning)</b>	Use the basic knowledge of music theory learnt in the previous year to start analysing pieces and answering using good musical vocab.	To build on the knowledge learnt in the previous half term and use it to influence answers given in appraising questions. Also, build on feedback given in composition tasks.	Some of the musical vocabulary used in this unit will be transferred from previous learning in all years so students should be able to extend their knowledge further and answer high order questions.	Build on the knowledge learnt from Ensemble unit last half term and Music from 1600-1910 in Y8 and continue to practise musical vocabulary	Students will use all the knowledge learnt throughout the GCSE to inform their answers to questions and be able to analyse this set work, using good vocabulary.	

<b>Year 11 (Eduqas)</b>	<b>AOS 3: Deeper Analysis of Film Music</b>  What film music techniques are and what effect they have on the film  Listening practice with exam style questions  Motif development techniques	<b>AoS 4: Revisiting Pop Music and Toto</b>  Looking back the styles previously learnt and revising key concepts and terms through lots of listening and practise for exam questions.  Recordings of solo performances and some ensemble performances	<b>AOS 1 and 2: Revisiting Forms, Device, Ensembles and Badinerie</b>  Looking back the styles previously learnt and revising key concepts and terms through lots of listening and practise for exam questions.  Recordings of all ensemble performances	<b>All AoS's: Revision</b>  Walking and talking mocks  All aspects of the exam are covered to ensure full preparation  Knowledge Organisers  Deeper analysis of questions in the paper  Short listening tasks	<b>Revision and Testing</b>  Walking and talking mocks  All aspects of the exam are covered to ensure full preparation  Make final revision tools  Full run through of the exam	
<b>Composition</b>	Look at the briefs, decide which ones students want to look at and start the set brief composition.	Draft of the first section of set brief composition to be completed.	Draft copy of the full set brief composition to be completed.	Final copy of the full set brief composition to be completed.	Finish any final issues that need to be resolved	
<b>Music Theory</b>	More advance melodic and rhythmic notation	Essay Questions	Essay Questions			
<b>Key Skills</b>	Composition  Score Reading  Listening	Composition  Score Reading  Listening  Performance	Composition  Score Reading  Listening  Performance	Composition  Score Reading  Listening	Exam Technique  Revision Technique  Listening  Score Reading	
<b>Assessment</b>	Feedback from Compositions	Feedback from Compositions	Feedback from Compositions	Final Assessment of Performances and Compositions	<b>Component 1 and 2 Deadline: 5th May</b>	

	Mock exams from AoS 3	Mock exams from AoS 4 Assessment of performances	Mock exams from AoS 1 and 2 Assessment of performances	Mock exams from all AoS's.	<b>Component 3: Exam</b>	
<b>Building on Prior learning (Spiral Learning)</b>	Revising and building on knowledge learnt at the beginning of Year 10	Revising and building on knowledge learnt at the beginning of Year 9	Revising and building on knowledge learnt at the middle of Year 10	Revising and building on knowledge learnt throughout the course.	Revising all aspects of the GCSE curriculum.	
<b>Year 12</b>	Theory work up to Grade 5 standard Practise full score reading Harmony work Composition 1	Haydn Symphony (mvt 1 and 2) 20th Century (Debussy) Classical music composers Composition 1 Performance practice	Haydn Symphony (mvt 3 and 4) 20th Century (Debussy) Classical music composers Composition 1 Performance practice	Mendelssohn Symphony (mvt.1) 20th Century (Poulenc) Classical music composers Composition 1 Performance practice Essay work (WCT)	Mendelssohn Symphony (mvt. 1) 20th Century (Poulenc) Classical music composers Composition 1 Performance practice Essay work (WCT)	Mendelssohn Symphony (mvt. 2) 20th Century (Wider Listening) Classical music composers Composition 1 Performance practice Mock Exam
<b>Assessment</b>	Performance work up to 5 minutes Short theory tests	Performance work up to 5 minutes Short listening tests on WCT and 20th Century First 30 seconds of composition 1	Performance work up to 6 minutes Short listening tests on WCT and 20th Century	Performance work up to 6 minutes Short listening tests on WCT and 20th Century First 1 minute of composition 1	Performance work up to 7 minutes Short listening tests on WCT and 20th Century First 1.30 minutes of composition 1	Performance work up to 7 minutes Short listening tests on WCT and 20th Century <b>Full draft of of composition 1</b>

					First full practice essay	<b>Mock Exam</b> <b>Mock Performance</b>
<b>Building on Prior learning (Spiral Learning)</b>	This half term will be used to consolidate learning in GCSE years and make sure everyone is at the same entry level for the course.	Students will use their knowledge of the elements learned at GCSE to start analysing set works. Students will also begin using their knowledge of classical music from GCSE to begin a timeline of symphonic composers.	Students will use their knowledge of the elements to analyse set works. Students will also continue to work on composition as well as continuing a timeline of symphonic composers.	Students will use their knowledge of the elements to analyse set works. Students will also continue to work on composition as well as continuing a timeline of symphonic composers. This will also coincide with the preparation of essay work on symphonies.	Students will use their knowledge of the elements to analyse set works. Students will also continue to work on composition as well as continuing a timeline of symphonic composers and essay work.	Students will use all their work from the year to produce a full draft of composition 1 as well as complete a full AS Mock Exam which will include an essay from the A2 exam. There will be a separate performance mock done at AS standard.

<b>Year 13</b>	Mendelssohn Symphony (mvt.2)  Jazz  Romantic music composers  Composition 2/3  Performance work up to 8-10 minutes  Essay work (WCT)	Mendelssohn Symphony (mvt. 3)  Jazz  Romantic music composers  Composition 2/3  Performance work up to 8-10 minutes  Essay work (WCT)  Mock Exam  Mock Performances	Mendelssohn Symphony (mvt. 4)  Jazz  Romantic music composers  Composition 2/3  Performance work up to 10-12 minutes	Mendelssohn Symphony (mvt. 4)  Jazz  Romantic music composers  Composition 2/3  Performance work up to 10-12 minutes	Recap of both symphonies  Recap of all composers in WCT  Recap of 20th Century and Jazz	
----------------	--	---	--	--	---	--

<b>Assessment</b>	Performance work up to 8 minutes  Short listening tests on WCT and 20th Century  First 30 seconds of composition 2/3	Performance work up to 9 minutes  <b>Full Mock Exam</b>  First 1 minute of composition 2/3	Performance work up to 10 minutes  Short listening tests on WCT and 20th Century  First 2 minutes of composition 2/3  Composition 2/3 Drafts in	<b>Performance Recital</b>  <b>Composition Hand In</b>  Full practice exams  Short listening tests on WCT and 20th Century	<b>Appraising Exam</b>	
<b>Building on Prior learning</b>	Recap on the learning from Year 12 as well as look into the mistakes made in the AS Mock Exams to understand progress needed. Students will also continue the timeline of symphonic composers now moving onto Romantic Composers.	Students will use their knowledge of the elements to analyse set works. Students will also continue to work on composition 2/3 as well as continuing a timeline of symphonic composers. This will also coincide with the preparation of essay work on symphonies. There will be a Mock Exam in this term which will be at A2 standard which tests all previous learning.	Students will use their knowledge of the elements to analyse set works. Students will also continue to work on composition 2/3 as well as continuing a timeline of symphonic composers. This will also coincide with the preparation of essay work on symphonies.	Students will use their knowledge of the elements to analyse set works. Students will also continue to work on composition 2/3 as well as continuing a timeline of symphonic composers. This will also coincide with the preparation of essay work on symphonies. There will be a Mock Exam in this term which will be at A2 standard which tests all previous learning. All previous learning from composition and Performance will also be finally assessed this term.	Students will use their knowledge of the elements to analyse set works as well as continuing a timeline of symphonic composers.	



# Assessment Map for Music

Subject		FUNCTIONS OF ASSESSMENT		
Music KS3				
		<b>FORMATIVE;</b> The instructional guidance that identifies central points of learning and plans for the progression of individual students.	<b>SUMMATIVE;</b> This describes individuals learning at the end of an instructional unit by comparing it against a standard or benchmark. (High Stakes Assessment)	<b>EVALUATIVE;</b> This is about institutional accountability and comes after terminal exams.
<b>TIM ES CA LE</b>	<b>Annually</b>	Baseline Assessment to assess the students prior learning	Six End of Unit Observations which have verbal teacher feedback, peer feedback and self-assessment to develop learning	End of year grade is compared to their projected band and analysed to gain insight into levels of progress made.
	<b>Interim</b>  Could be termly or half termly	Half termly topics/units in which verbal feedback and peer feedback is given every lesson.  Lesson ready is given when necessary and takes the form of learning a piece of music at home before the lesson or researching the composer before playing a piece.	Half termly schemes of learning assessed against criteria at the end of every half term.  At the data points, an average of the activities completed so far is taken.	
	<b>Weekly</b>	Use of level ladders are used every lesson which is differentiated for all learners.  Teacher, peer and self-evaluation used in lessons to ensure progress and next steps considered.  Assessments during lessons in the form of verbal feedback, questioning and clarification of understanding.		
	<b>Hourly</b>	Within lessons students will be assessed by; <ul style="list-style-type: none"> <li>• Questioning in class</li> <li>• Quizzes</li> </ul>		

	<ul style="list-style-type: none"> <li>• Practical tasks on various different instruments</li> <li>• Keyword anagrams and spelling</li> <li>• Reflecting against the set objectives</li> </ul>	
--	--	--

Subject		FUNCTIONS OF ASSESSMENT		
Music KS4 & 5				
		FORMATIVE;	SUMMATIVE;	EVALUATIVE;
		The instructional guidance that identifies central points of learning and plans for the progression of individual students.	This describes individuals learning at the end of an instructional unit by comparing it against a standard or benchmark. (High Stakes Assessment)	This is about institutional accountability and comes after terminal exams.
<b>TIM ES CA LE</b>	<b>Annually</b>	<p>At Key Stage 4 (KS4) the use of aspirational FFTD +2 targets are to measure student progress across the year. These targets are aspirational and represent top 5% performance.</p> <p>At Key Stage 5 (KS5) the use of aspirational ALPS +1 targets are to measure student progress across the year.</p> <p>Parents Evenings</p>	<p>Assessment through Mock papers and Exams. These are on:</p> <ul style="list-style-type: none"> <li>• 2 set works at GCSE or 3 at A Level.</li> <li>• Melody and Rhythmic Dictation</li> <li>• Wider Listening Projects</li> <li>• Musical context</li> <li>• Essays</li> </ul> <p>Assessment through Mock Practical's with the standard level being Grade 3 for GCSE students and Grade 6 for A Level Students</p> <p>Assessment through Composition tasks which involve two composition tasks</p> <p><u>GCSE</u></p> <ul style="list-style-type: none"> <li>• Free composition of their choice</li> <li>• Composition set to a brief given by exam board</li> </ul> <p><u>A Level</u></p> <ul style="list-style-type: none"> <li>• Composition set to brief/free composition</li> </ul>	<p>Students GCSE/A Level Results will be assessed against their FFTD +2 or ALPS +1 target</p> <p>Final Outcomes will be also assessed against projected outcomes by teacher</p>

	<p><b>Interim</b></p> <p>Could be termly or half termly</p>	<p>Feedback at the end of every set work in both short questions and essay form to assess their knowledge and highlight any areas of weakness.</p> <p>All attainment data is logged in centralised department trackers across the year which traffic light student progress in the context of their target grades.</p> <p>Feedback sheets on composition which have teacher comments on, ReAct comments on and next steps which are given regularly</p> <p>Assessment during lessons verbally and through tracking sheets. This sheet are kept in their folders.</p> <p>PLC's regularly updated to inform students on progress on each set work. Performance workshops throughout the year to show students what a perfect performance looks like and how they can improve their own performance</p> <p>Feedback sheets on composition which have teacher comments on, ReAct comments on and next steps which are given regularly.</p>	<p>Assessments at the end of every set work in both short questions and essay form to assess their knowledge and highlight any areas of weakness.</p> <p>Students will be assessed by using the Yr 11/12 and 13 Mock papers (Dec and Jan) against their FFTD+2 and ALPs +1.</p> <p>Peer and self-assessment of compositions with targets and next steps given by other students on their specialist instruments.</p> <p>PLC's are regularly updated to show the student what progress they have made throughout the year and show what knowledge they currently lack.</p> <p>Assessments ready for Data drops.</p>	
	<p><b>Weekly</b></p>	<p>Use of mark schemes to show students what the examiner will expect and how they can structure their answers.</p> <p>Use of composition feedback forms to inform students on their progress and show how to make the next steps towards a higher level.</p> <p>Verbal feedback to inform students in further detail than the composition sheets on small details.</p>		

		<p>One to one sessions for students who require intervention in certain areas, especially the set works and composition.</p> <p>Self, peer and teacher assessments in lessons</p>	
	<b>Hourly</b>	<p>Verbal feedback to inform students in further detail than the composition sheets on small details.</p> <p>Peer and self-assessment</p> <p>High level questioning to stretch and challenge students who are aiming for the higher levels.</p> <p>Referring to mark scheme and exam like questions so that students know what is required of them in the exam.</p>	



## Supporting Careers Education in Music

*The following careers link with the teaching and learning of each key stage across the curriculum*

Key Stage 3	Key Stage 4	Key Stage 5
<ul style="list-style-type: none"> <li>● Professional Musician</li> <li>● A&amp;R Administrator</li> <li>● Radio DJ</li> <li>● Sound Engineer</li> <li>● Record Producer</li> <li>● Radio Producer</li> <li>● DJ</li> <li>● Festival Director</li> <li>● Lighting Technician</li> <li>● Roadie</li> <li>● Stage Manager</li> <li>● Music Publicist</li> </ul>	<ul style="list-style-type: none"> <li>● Professional Musician</li> <li>● Concert Hall Manager</li> <li>● Conductor</li> <li>● Cruise Ship Musician</li> <li>● Entertainment Attorney</li> <li>● Ethnomusicologist</li> <li>● Instrument repair specialist</li> <li>● Music Blogger</li> <li>● Music Critic</li> <li>● Piano Tuner</li> <li>● Music Lawyer</li> <li>● Music Therapist</li> <li>● Video Game Composer</li> <li>● Film Composer</li> <li>● Song Writer</li> <li>● Musical Theatre Performer</li> <li>● Music Journalist</li> </ul>	<ul style="list-style-type: none"> <li>● Professional Musician</li> <li>● Accompanist</li> <li>● Arranger</li> <li>● Composer</li> <li>● Music Theorist</li> <li>● Music Director</li> <li>● Choir Director</li> <li>● Music Teacher</li> <li>● Orchestrator</li> <li>● Session Musician</li> <li>● Acoustic Music Engineer</li> <li>● Music Business</li> <li>● Music Historian</li> </ul>