



love the journey

**Curriculum Implementation 2023-24**

**Secondary**

<b>LCA Strand</b>	<b>Expressive Arts</b>
<b>Subject</b>	<b>Music</b>
<b>Key Stage</b>	<b>Key Stage 4 (Chapter 10-11)</b>

<p>What are the key concepts taught?</p>	<p>All three components are taught simultaneously throughout the course.</p> <ul style="list-style-type: none"> <li>• Component 1 – Performing</li> <li>• Component 2 – Composing</li> <li>• Component 3 – Appraising.</li> </ul> <p><b>C 1 – Performing</b> Pupils work with their instrumental/vocal tutors to prepare two performances for assessment and moderation by the board. Pupils submit monthly recordings of their performances to monitor progress.</p> <p><b>C 2 – Composing</b> Short composition tasks introduce pupils to the skills required to compose music at this level (if required). Pupils work on a free composition during Ch 10 and a composition to a set brief in Ch 11.</p> <p><b>C 3 – Appraising</b> Pupils study 8 set works throughout the course alongside appraising unfamiliar music and suggested wider listening pieces. Musical dictation is taught alongside relevant music theory necessary to understand the music studied.</p>
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<p>What is the sequencing of units?</p>	<p>The set works are split into 4 areas of study and are taught in the following order due to the complexities of the level of analysis required:</p> <ul style="list-style-type: none"> <li>• <b>AoS 2 – Vocal Music</b> <ul style="list-style-type: none"> <li>○ Henry Purcell: Music for a While</li> <li>○ Queen: Killer Queen</li> </ul> </li> <li>• <b>AoS 3 – Music for Stage &amp; Screen</b> <ul style="list-style-type: none"> <li>○ John Williams: Main Title/Rebel Blockade Runner from ‘Star Wars’</li> </ul> </li> </ul>
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	<ul style="list-style-type: none"> <li>○ Stephen Schwartz – Defying Gravity from ‘Wicked’</li> <li>● <b>AoS 4 – Fusions</b> <ul style="list-style-type: none"> <li>○ Afro Celt Sound System: Release</li> <li>○ Esperanza Spalding: Samba Em Preludio</li> </ul> </li> <li>● <b>AoS 1 – Instrumental Music</b> <ul style="list-style-type: none"> <li>○ J.S. Bach: Brandenburg Concerto No. 5, Mvt. 3</li> <li>○ Beethoven: Piano Sonata No.8 in C minor <i>Pathétique</i>, Mvt. 1</li> </ul> </li> </ul>
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<p>How do we encourage pupils to see the links between different units and concepts?</p>	<p>Pupils use links between Components 2 and 3 (composing and appraising) to inform their decisions when composing music, often experimenting with writing music in a particular style as influenced by a particular set work or style within that particular genre.</p> <p>Interpretations through performing music is informed through the study of the 8 set works (E.g. appropriate articulation, use of dynamics at appropriate places etc.)</p> <p>Musical elements studied at KS3 and advanced at KS4 are used throughout each component (in performance, composition and appraising).</p>
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<p>What are the planned opportunities for adaptive teaching, including for SEND, the more and able and disadvantaged pupils?</p>	<p><b>C 1 – Performing</b> Pupils work with their instrumental/vocal tutors to prepare pieces suitable to their current level of ability.</p> <p><b>C 2 – Composing</b> Short composition tasks allow pupils to experiment with as few or as many instruments as they are comfortable writing for. Pupils become more able throughout the course as they continually practice and hone their compositional style. More able pupils may be able to bring their free composition straight away.</p> <p><b>C 3 – Appraising</b> Scaffolding of taught concepts throughout the areas of study (as linked to the order of units mentioned above). Use of ‘Focus on Sound’ to solidify concepts taught and as a revision tool. ‘Step up to GCSE Music’ is offered to pupils who may need to address gaps in knowledge.</p>
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<p>What are the planned opportunities for retrieval and reflection by pupils?</p>	<p>Regular questioning on glossary terms relating to the set works. ‘Do it now’ activities centred on previous content taught. Use of ‘Focus on Sound’ as homework tasks.</p>
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<p>What are the opportunities for feed forward by the teacher post assessment outcomes?</p>	<p>Following on from each progress point, pupils set a target for development during the next progress period, based on the three areas of study (performing, composing and appraising). Pupils are encouraged to set a specific target to address and improve upon during the following unit(s).</p>
<p>What are the planned opportunities for developing Reading?</p>	<p>Reading of staff notation is developed as necessary throughout the course. Reading of musical analysis text from the study guide is scaffolded during lessons with sections being set for homework for independent analysis.</p>
<p>What are the planned opportunities for developing literacy, numeracy, oracy and SMSC?</p>	<p><b>Literacy:</b> Correct spelling of subject-specific terminology and vocab is expected and corrected when necessary.</p> <p><b>Numeracy:</b> Note values, metre and time play an important part in pupils' understanding of musical numeracy, specific to each set work.</p> <p><b>Oracy:</b> Pupils discuss the set works and other music they listen to, using a greater amount of appraising language as they progress through the course.</p> <p><b>SMSC:</b> Links made to culture in music through the set works and other wider listening, particularly through AoS 4 – Fusions.</p>