



love the journey

Curriculum Implementation 2023-24

Secondary

LCA Strand	Expressive Arts
Subject	Music
Key Stage	Key Stage 5 (Chapter 12-13)

<p>What are the key concepts taught?</p>	<p>All three components are studied simultaneously throughout the course.</p> <ul style="list-style-type: none"> • Component 1 – Performing, • Component 2 – Composing, • Component 3 – Appraising. <p>C 1 – Performing Pupils work with their instrumental/vocal tutors to prepare an 8-minute recital for assessment and moderation by the board. Pupils submit monthly recordings of their performances to monitor progress.</p> <p>C 2 – Composing Pupils work on two areas of assessment during Ch 12:</p> <ul style="list-style-type: none"> • Composing Music: <ul style="list-style-type: none"> ○ Free Composition ○ Composing to a Set Brief • Composing Assessing Technique: <ul style="list-style-type: none"> ○ The Chorales of J.S. Bach ○ Two-Part Counterpoint ○ Arranging Music ○ Re-Mix <p>C 3 – Appraising Pupils study 13 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. Pupils are required to answer two essay questions during the appraising exam – skills are taught in how to thoroughly prepare for and answer these questions.</p>
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What is the sequencing of units?

The set works are split into 6 areas of study and are taught in the following order due to the complexities of the level of analysis required (N.B. the order of units studied may change depending on the interests/abilities of the current cohort):

- **AoS 4 – Pop Music & Jazz**

- The Beatles: Tracks from 'Revolver'
 - Eleanor Rigby
 - Here, There and Everywhere
 - Tomorrow Never Knows
- Kate Bush: Tracks from 'Hounds of Love'
 - Cloudbusting
 - And Dream of Sheep
 - Under Ice
- Courtney Pine: Tracks from 'Back in the Day'
 - Lady Day and (John Coltrane)
 - Inner State of Mind
 - Love and Affection
- Wider Listening / Musical Dictation

- **AoS 3 – Music for Film**

- Danny Elfman: Cues from 'Batman Returns'
 - Birth of a Penguin Part 1
 - Birth of a Penguin Part 2
 - Batman vs The Circus
 - The Rise and Fall from Grace
- Bernard Herrmann: Cues from 'Psycho'
 - Prelude
 - The City
 - Marion
 - The Murder
 - The Toys
 - The Cellar
 - Discovery
 - Finale
- Wider Listening/Musical Dictation

- **AoS 5 – Fusions**

- Debussy: 'Estampes'
 - No. 1 'Pagodes'
 - No.2 'La Soirée dans Grenade'
- Anoushka Shankar: Tracks from 'Breathing Under Water'
 - Burn
 - Breathing Under Water
 - Easy
- Wider Listening/Musical Dictation

- **AoS 2 – Instrumental Music**

- Clara Schumann: 'Piano Trio in G minor'
 - Movement I
- Berlioz: 'Symphonie Fantastique'
 - Movement I
- Wider Listening/Musical Dictation

- **AoS 1 – Vocal Music**

	<ul style="list-style-type: none"> ○ Vaughan Williams: ‘On Wenlock Edge’ <ul style="list-style-type: none"> ▪ No. 1 ‘On Wenlock Edge’ ▪ No. 3 ‘Is My Team Ploughing?’ ▪ No. 5 ‘Bredon Hill’ ○ J.S. Bach: ‘Cantata: Ein feste Burg ist unser Gott’ <ul style="list-style-type: none"> ▪ Mvt. 1 ‘Chorus’ ▪ Mvt. 2 ‘Aria and Chorale’ ▪ Mvt. 8 ‘Chorale’ ○ Wider Listening/Musical Dictation <p>• AoS 6 – New Directions</p> <ul style="list-style-type: none"> ○ Saariaho: ‘Petals for Cello Solo and Optional Electronics’ ○ Stravinsky: Movements from ‘Le sacre du printemps’ <ul style="list-style-type: none"> ▪ Introduction ▪ ‘Les augures printaniers’ ▪ ‘Jeu du rapt’ ○ Wider Listening/Musical Dictation
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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 set works (E.g. appropriate articulation, use of dynamics at appropriate places etc.)</p> <p>Musical elements studied at KS4 and advanced at KS5 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 able and disadvantaged pupils?</p>	<p>C 1 – Performing Pupils work with their instrumental/vocal tutors to prepare pieces for their 8-minute recital, suitable to their current level of ability and aiming for Grade 7/8 level by the time of final recording for assessment.</p> <p>C 2 – Composing 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.</p> <p>C 3 – Appraising Scaffolding of taught concepts throughout the areas of study (as linked to the order of units mentioned above). Use of ‘Focus on Sound’ (currently developing) to solidify concepts taught and as a revision tool.</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 and focusing on Musical Dictation to develop this skill.</p>
<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 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>Literacy: Correct spelling of subject-specific terminology and vocab is expected and corrected when necessary.</p> <p>Numeracy: Note values, metre and time play an important part in pupils' understanding of musical numeracy, specific to each set work.</p> <p>Oracy: 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>SMSC: Links made to culture in music through the set works and other wider listening, particularly through AoS 4 – Pop Music & Jazz and AoS 5 – Fusions.</p>