

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.

<p>KS3</p>	<p>From the learning we introduced in KS2, Key Stage 3 explores and develops the skills of practical music making along with learning the basics of the music elements (MAD TSHIRT). 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. This is sequenced through the idea that the most important rationale for learning is the music elements and within each topic we build upon a skill within MAD TSHIRT.</p> <p><u>Year 9 Enrichment (in addition to their normal curriculum music)</u></p> <p>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.</p>
<p>KS4</p> <p><u>Eduqas GCSE Specification</u></p>	<p>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 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</p>

	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.
KS5 Eduqas A Level Specification	<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>
SEN	Please see our SEND Intent, Implementation and Impact document here .

Music Department Curriculum Implementation

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 7:	Music from 1600-1910 What are the baroque, classical and romantic eras of music? Who were the most important composers of the time?	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 modern 4 chord pop music.	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	Rock n Roll and Early 60's How did blues music move into pop music as we know it now? What are the similarities? How has the 12 bar blues been changed?	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	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.
<u>Key Skills</u> Keyboard Staff Notation Rhythm Dynamics Harmony	Structure Instrumentation Keyboard skills Rhythm Staff Notation	Harmony Skills Independent Learning Ensemble Skills	Keyboard Skills Staff Notation Harmony Skills Improvising	Structure Instrumentation Keyboard skills Rhythm Staff Notation	Rhythm Reading Staff Notation Dynamics Ensemble Skills	Reading Staff Notation
Assessment	Performance piece based the keyboards from either Baroque/Classical or Romantic eras	Band piece with individual parts, independently learnt using staff notation	A blues improvisation based around the 12 bar blues in C Major	Performance piece based on Rock n Roll music, expanding on the 12 bar blues and walking bass	Perform and Record a piece that includes set rhythms and improvisation	Google form assessment based on all the knowledge learnt from Year 7

Building on Prior learning (Spiral Learning)	Use of prior learning of staff notation to be able to perform a set piece of music	Use the harmony and staff notation skills to perform a 4 chord pop song	Use the rhythmic skills from AUT2 with the staff notation skills to provide good improvisations	Use of prior learning of staff notation to be able to perform a set piece of music	Building on ensemble skills as well as including dynamics from AUT1	Use the keyboard, harmony, staff notation and rhythmic skills to create a sequenced pop song
Home Learning	Music from 1600-1910 = FOS - Lessons on Baroque, Classical and Romantic Styles	Popular Music = Chord progressions in pop music lesson Choose two of the 6 lessons to read through on Pop Music styles	The Blues = FOS - The Blues Lesson The Blues = FOS - 12 bar blues chords basic Lesson	Create a poster in the 1950's style promoting a Rock n Roll concert.	World Music = FOS - Africa Lesson 1 and 2 World Music = FOS - Note Lengths Lesson	Sequencing/Podcasts = FOS Midi Basics Lesson 1 and 2
Year 8	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.	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!	Musicals 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.	Ukulele Project Students are to learn how to play the Ukelele and start to either compose a piece of music using them or perform a piece of music already composed.	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.	Rock Project To dive headlong into the world of Rock music and explore the origins and developments within the style.
<u>Key Skills</u> Tonality	Tonality Structure	Melodic Writing Structure	Tonality Melodic Writing	Chords and Harmony Structure	Structure Melody	Structure Harmony

Melody	Instrumentation	Rhythm	Staff Notation	Instrumentation	Staff Notation	Melody
Structure	Dynamics	Staff Notation	Harmony	Dynamics	Rhythm	Instrumentation
Instrumentation	Staff Notation	Harmony		Tab Notation	Harmony	
Assessment	Compose a piece of music for a film using garageband or mixcraft	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
Building on Prior learning (Spiral Learning)	Use of structure, harmony and melody from previous units to create a flowing piece of film 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 staff notation and how it translates to tab. Also the use of harmony and how that translates onto the Ukelele.	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.
Home Learning	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	Composition Competition = FO S - Song Maker Activities Composition Competition = Key Signatures Lessons 1 and 2	Musicals = FOS - Rhythm - Simple	Create a presentation all about the history of the Ukelele and how it is different to similar instruments like the guitar.	Reggae = FOS - IGCSE Reggae Origins Reggae - FOS - Aural Training - Basic, Steps, Steps and 3rd	Rock Music = FOS = 8 Beat Rock Rhythms

Year 9	Gamelan Students will explore the traditional music of Indonesia through composition and performance. This will be looking at the ideas of polyrhythm and ostinato's	Minimalism Students will develop their skills learnt in the previous term through polyrhythms and ostinato's by exploring minimalism. This will include the use of note subtraction and addition as well as phase shifting.	EDM Music Students will develop the skills within Electronic Dance Music to compose a piece of music that uses loops and effects to effectively create a dance music track.	Rap and Hip Hop Music Students will investigate and develop their knowledge of Rap and Hip Hop music from the 1980's onwards. This will include creating their own beats alongside their own raps.	Women in Music Students will delve into the forgotten world of Females in music and study works that have been discarded or criticised just because they are by a female.	The Final Project Wildcard challenge in which students are able to pick a task which extends and tests all their knowledge of topics over the last 2 years
<u>Key Skills</u> Rhythm Music Technology Extended melodic techniques	Rhythm Melody Instrumentation Ensemble Skills	Rhythm Extended melodic techniques Music Technology through the use of Musescore	Texture Music technology Studio Effects	Texture Music Technology Studio Effects Rhythm	Note Reading Melody Harmony Rhythm Careers	All key skills learnt over year 7 and 8
Assessment	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	Performance of a piece of music by a female composer of their choice	Google Assessment of all key skills learnt in KS3
Building on Prior learning (Spiral Learning)	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.	Use the skills learnt in note reading and performing music to independently learn and perform a piece of their choice	All key skills learnt in Year 7 and 8 come into together

Home Learning	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.	
Year 9 Enrichment	<p>Gamelan and Minimalism</p> <p>Students will develop their skills further than the core students by transferring the skills learnt in the core lessons into music notation software (Musescore)</p> <p>1. Compose a piece of music that uses cross rhythms and polyrhythms in the style of Gamelan</p> <p>2. Compose a piece of music that uses phase shifting and rhythmic displacement</p> <p>They will also explore further into the music elements of rhythm and melody using the topics as a basis of discussions</p>		<p>EDM Music and Rap and Hip Hop Music</p> <p>Students will develop their skills further than the core students by transferring the skills learnt in the core lessons into a graphic based DAW (Garageband).</p> <p>1. Compose a piece of music that uses extended chord sequences, texture and music technology to create an effective EDM piece.</p> <p>2. Compose a Rap that uses extended chords and complex rhythms including syncopation and triplets.</p> <p>They will also explore further into the music elements of harmony and rhythm using the topics as a basis of discussions</p>		<p>Music for Gaming or Music for Media and preparation for GCSE Music</p> <p>Students will develop their skills further than the core students by transferring the skills learnt in the core lessons into composing to a brief.</p> <p>1. Students will look at the briefs seen in GCSE Music and specially AO3. This is the most similar to Music for Gaming or Music for Media. They will specifically look at the elements of structure and tonality.</p> <p>They will also explore further into GCSE Music Performance and look at what is involved and begin preparation work for a solo performance at the end of the year.</p>	
Year 10 (Eduqas)	<p>Teaching Music through the Elements: Melody, Harmony, Dynamics and Rhythm</p> <p>AoS 3: Film Music</p>	<p>Teaching Music through the Elements: Structure, Harmony, Melody, Tempo</p> <p>AoS 4: Popular Music</p>	<p>Teaching Music through the Elements: Instrumentation, Texture, Dynamics, Articulation</p> <p>AoS 2: Music for Ensemble</p>	<p>Teaching Music through the Elements: Structure, Articulation, Rhythm, Tempos, Tonalities</p> <p>AoS1: Forms and Devices</p>	<p>Aos 1: Badinerie by Bach</p> <p>Analyse the first set work for the final exam</p>	<p>Ao4: Africa by Toto and Performance and Composition Preparation</p> <p>Analyse the second set work for the final exam</p>

	<p>Introduction into Film Music and why it is crucial for film.</p> <p>How to compose for imagery</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: John Williams, Hans Zimmer, Danny Elfman, Rachel Portman, Howard Shore Max Steiner, Bernard Hermann, Erich Korngold and Henry Mancini</p>	<p>Listen and analyse through the elements all genres of Pop Music and Bhangra from 1960 onwards.</p> <p>These should include: <u>Rock 'n' Roll</u> <u>Beatles and British Invasion</u> <u>Rock Music</u> <u>Motown</u> <u>Disco</u> <u>Punk</u> <u>EDM</u> <u>Hip Hop</u> <u>New Wave</u> <u>Metal</u> <u>Modern Pop</u> <u>Britpop</u> <u>Grunge</u> <u>Emo</u> <u>Grime</u> <u>Rap</u> <u>Indie</u> <u>Bhangra</u></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>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>Students will use their time making ensembles and practising their performance pieces</p> <p>And</p> <p>Finishing their first full draft composition using the feedback given through the year.</p>
Composition	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

Year 11 (Eduqas)	AOS 3: Deeper Analysis of Film Music What film music techniques are and what effect they have on the film Listening practice with exam style questions Motif development techniques	AoS 4: Revisiting Pop Music and Toto 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	AOS 1 and 2: Revisiting Forms, Device, Ensembles and Badinerie 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	All AoS's: Revision 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	Revision and Testing 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	
Composition	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	
Music Theory	More advance melodic and rhythmic notation	Essay Questions	Essay Questions			
Key Skills	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	
Assessment	Feedback from Compositions	Feedback from Compositions	Feedback from Compositions	Final Assessment of Performances and Compositions	Component 1 and 2 Deadline: 5th May	

	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.	Component 3: Exam	
Building on Prior learning (Spiral Learning)	Revising and building on knowledge learnt in Year 10	Revising and building on knowledge learnt in Year 10	Revising and building on knowledge learnt in Year 10	Revising and building on knowledge learnt throughout the course.	Revising all aspects of the GCSE curriculum.	
Year 12	Mendelssohn Symphony 4 (Movement 1) Theory work up to Grade 5 standard Practise full score reading Harmony work Composition 1	Mendelssohn Symphony 4 (Movement 1) Jazz Classical music composers Composition 1 Performance practice	Mendelssohn Symphony 4 (Movement 2) Jazz Classical music composers Composition 1/2 Performance practice	Mendelssohn Symphony 4 (Movement 2) Jazz Classical music and early Romantic composers Composition 1/2 Performance practice Essay work (WCT)	Mendelssohn Symphony 4 (Movement 3) Jazz Classical music and Early Romantic composers Composition 1/2 Performance practice Essay work (WCT)	Mendelssohn Symphony 4 (Movement 3) 20th Century (Debussy) Classical music and Early Romantic composers Composition 1/2 Performance practice Mock Exam
Assessment	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 8 minutes Short listening tests on WCT and 20th Century First 1 minute of composition 1	AS Exam and Coursework Deadlines Performance work up to 7 minutes	Performance work up to 7 minutes Short listening tests on WCT and 20th Century Full draft of of composition 1

					<p>Short listening tests on WCT and 20th Century</p> <p>First 1.30 minutes of composition 1</p> <p>First full practice essay</p>	<p>Mock Exam</p> <p>Mock Performance</p>
Building on Prior learning (Spiral Learning)	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.
Year 13	<p>Mendelssohn Symphony 4 (Movement 4)</p> <p>20th Century (Debussy)</p> <p>Romantic music composers</p> <p>Composition 2/3</p>	<p>Mendelssohn Symphony (Movement 4)</p> <p>20th Century (Poulenc)</p> <p>Romantic music composers</p> <p>Composition 2/3</p>	<p>Mendelssohn Symphony 4 (All movements recap)</p> <p>20th Century (Poulenc)</p> <p>Romantic music composers</p> <p>Composition 2/3</p>	<p>Mendelssohn Symphony 4 (All movement recap)</p> <p>Jazz Recap</p> <p>20th Century (Debussy and Poulenc Recap)</p> <p>Classical and Romantic music composers</p>	<p>Recap of both symphonies</p> <p>Recap of all composers in WCT</p> <p>Recap of 20th Century and Jazz</p>	

	<p>Performance work up to 8-10 minutes</p> <p>Essay work (WCT)</p>	<p>Performance work up to 8-10 minutes</p> <p>Essay work (WCT)</p> <p>Mock Exam</p> <p>Mock Performances</p>	<p>Performance work up to 10-12 minutes</p>	<p>Composition 1/2/3</p> <p>Performance work up to 10-12 minutes</p>		
Assessment	<p>Performance work up to 8 minutes</p> <p>Short listening tests on WCT and 20th Century</p> <p>First 30 seconds of composition 2/3</p>	<p>Performance work up to 9 minutes</p> <p>Full Mock Exam</p> <p>First 1 minute of composition 2/3</p>	<p>Performance work up to 10 minutes</p> <p>Short listening tests on WCT and 20th Century</p> <p>First 2 minutes of composition 2/3</p> <p>Composition 2/3 Drafts in</p>	<p>Performance Recital</p> <p>Composition Hand In</p> <p>Full practice exams</p> <p>Short listening tests on WCT and 20th Century</p>	Appraising Exam	
Building on Prior learning	<p>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.</p>	<p>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</p>	<p>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.</p>	<p>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</p>	<p>Students will use their knowledge of the elements to analyse set works as well as continuing a timeline of symphonic composers.</p>	

		will be a Mock Exam in this term which will be at A2 standard which tests all previous learning.		standard which tests all previous learning. All previous learning from composition and Performance will also be finally assessed this term.		
--	--	--	--	---	--	--



Assessment Map for Music

Subject		FUNCTIONS OF ASSESSMENT			
Music KS3					
		FORMATIVE; The instructional guidance that identifies central points of learning and plans for the progression of individual students.	SUMMATIVE; This describes individuals learning at the end of an instructional unit by comparing it against a standard or benchmark. (High Stakes Assessment)	EVALUATIVE; This is about institutional accountability and comes after terminal exams.	
TIMESCALE	Annually	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.	
	Interim 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.		

	Weekly	<p>Use of level ladders are used every lesson which is differentiated for all learners.</p> <p>Teacher, peer and self-evaluation used in lessons to ensure progress and next steps considered.</p> <p>Assessments during lessons in the form of verbal feedback, questioning and clarification of understanding.</p>	
	Hourly	<p>Within lessons students will be assessed by;</p> <ul style="list-style-type: none"> • Questioning in class • Quizzes • Practical tasks on various different instruments • Keyword anagrams and spelling • Reflecting against the set objectives 	

Subject		FUNCTIONS OF ASSESSMENT		
Music KS4 & 5				
		FORMATIVE; The instructional guidance that identifies central points of learning and plans for the progression of individual students.	SUMMATIVE; This describes individuals learning at the end of an instructional unit by comparing it against a standard or benchmark. (High Stakes Assessment)	EVALUATIVE; This is about institutional accountability and comes after terminal exams.
TIMESCALE	Annually	<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"> • 2 set works at GCSE or 3 at A Level. • Melody and Rhythmic Dictation • Wider Listening Projects • Musical context • Essays <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>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>Assessment through Composition tasks which involve two composition tasks</p> <p><u>GCSE</u></p> <ul style="list-style-type: none"> • Free composition of their choice • Composition set to a brief given by exam board <p><u>A Level</u></p> <ul style="list-style-type: none"> • Composition set to brief/free composition 	
	<p>Interim</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>	

	Weekly	<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>	
	Hourly	<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">• Professional Musician• A&R Administrator• Radio DJ• Sound Engineer• Record Producer• Radio Producer• DJ• Festival Director• Lighting Technician• Roadie• Stage Manager• Music Publicist	<ul style="list-style-type: none">• Professional Musician• Concert Hall Manager• Conductor• Cruise Ship Musician• Entertainment Attorney• Ethnomusicologist• Instrument repair specialist• Music Blogger• Music Critic• Piano Tuner• Music Lawyer• Music Therapist• Video Game Composer	<ul style="list-style-type: none">• Professional Musician• Accompanist• Arranger• Composer• Music Theorist• Music Director• Choir Director• Music Teacher• Orchestrator• Session Musician• Acoustic Music Engineer• Music Business• Music Historian

	<ul style="list-style-type: none">• Film Composer• Song Writer• Musical Theatre Performer• Music Journalist	
--	--	--