

What has changed? Students only need to prepare one solo performance and one composition (their choice brief/free)

Further details can be found <https://www.gov.uk/government/consultations/proposed-changes-to-the-assessment-of-gcses-as-and-a-levels-in-2021>

| YEAR | Curriculum Related Expectations | KNOWING WHAT (information, facts & content) | KNOWING HOW (methods and processes) |
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| | | <ul style="list-style-type: none"> • Areas of Study; socio-political and historical context, key characteristics and wider cultural references. • Incisive knowledge of musical elements (Performing Forces, Harmony, Tonality, Rhythm, Metre and Tempo, Dynamics, Texture) <p>Set Works</p> <p>Vocal Music J. S. Bach, Cantata, Ein feste Burg Vaughan Williams, On Wenlock Edge</p> <p>Instrumental Music Clara Wieck-Schumann, Piano Trio in G minor, Op. 17: movement 1 Berlioz, Symphonie Fantastique</p> <p>Music for Film Danny Elfman, Batman Returns Bernard Herrmann, Psycho</p> <p>Popular Music and Jazz Kate Bush, Hounds of Love Beatles, Revolver Courtney Pine, Back in the Day</p> <p>Fusions Debussy, Estampes Anoushka Shankar, Breathing Under Water</p> <p>New Directions Kaija Saariaho, Petals for Violoncello and Live Electronics Stravinsky, The Rite of Spring</p> | <p><i>'Broaden musical experience and interests, develop imagination and foster creativity'</i></p> <p>AO1</p> <ul style="list-style-type: none"> • Interpret musical ideas through performing, with technical and expressive control and an understanding of style and context. <p>AO2</p> <ul style="list-style-type: none"> • Create and develop musical ideas with technical and expressive control and coherence. • Develop composing skills to demonstrate the manipulation of musical ideas and the use of musical devices and conventions. <p>AO3</p> <ul style="list-style-type: none"> • Demonstrate and apply musical knowledge through score reading, listening and performing. • Develop knowledge and understanding of a variety of instruments and styles, and of relevant approaches to both performing and composing. • Recognise the interdependence of musical knowledge, understanding and skills, and make links between the integrated activities of performing, composing and appraising. <p>AO4</p> <ul style="list-style-type: none"> • Develop and extend the knowledge, understanding and skills needed to communicate effectively as musicians, through a variety of performing, composing, listening and recording skills. • Use analytical and appraising skills to make evaluative and critical judgements about music • Appraise contrasting genres, styles and traditions of music, and develop understanding of musical contexts. <p>Engage with, and extend appreciation of, the diverse heritage of music to promote personal, social, intellectual and cultural development.</p> |

| | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
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| Topic | FUSIONS | NEW DIRECTIONS | COMPOSITION | Q5 AND 6 | REVISION AND SUBMISSION | |
| KNOWLEDGE focus | <ul style="list-style-type: none"> Introduce new changes to course. CHANGES Performing Composition Techniques/theory PPE examination prep Fusions set works | <ul style="list-style-type: none"> Performing Composition Techniques/theory New directions set works | <ul style="list-style-type: none"> Performing Free composition 1 Techniques/theory Exam practice | <ul style="list-style-type: none"> Performing Free composition 1 Techniques/theory Exam practice | <ul style="list-style-type: none"> Consolidation of set works. Coursework deadline 15th May | |
| METHODS focus | <p>Fusions:</p> <ul style="list-style-type: none"> Debussy, Estampes Anoushka Shankar, Breathing Under Water <p>Consolidate from Yr 12 – Berlioz, <i>Symphonie Fantastique</i>: Movement 1</p> | <p>New Directions:</p> <ul style="list-style-type: none"> Kaija Saariaho, Petals for Violoncello and Live Electronics | <p>Revision of set works</p> <p>Recap through practice questions, recall techniques, Exam questions</p> <p>Composition NEA Element</p> | <p>Stravinsky, The Rite of Spring</p> <p>Unfamiliar Question 5 – Film Music</p> <p>Rhythmic Dictation</p> | <p>▶▶</p> | |
| Planned ASSESSMENT opportunities | <p>Solo performance recording</p> <p>Past paper questions</p> | <p>Set works:</p> <ul style="list-style-type: none"> Individual notes Listening tests Essay writing <p>Practice Log</p> <p>Past paper questions</p> | <p>Set works:</p> <ul style="list-style-type: none"> Individual notes Listening tests Essay writing <p>Practice Log</p> <p>Initial Composition idea – mark and feedback</p> | <p>Set works:</p> <ul style="list-style-type: none"> Individual notes Listening tests Essay writing <p>Past paper questions</p> | <ul style="list-style-type: none"> Final Recital Final composition submission | |

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| | Homework | <p>Regular performance practice</p> <p>Completion of virtual practice diary</p> <p>Consolidating basic musical vocabulary and knowledge</p> <p>Studying exemplar performances and compositions</p> <p>Performance recording 1</p> <p>Introduction to Focus on Sound</p> | <p>Regular performance practice, completion of virtual practice diary</p> <p>Once each piece has been studied, comparative and evaluative skills can be practised between the set works.</p> <p>teoria active listening</p> | <p>Regular performance practice, completion of virtual practice diary</p> <p>Composition technique – research</p> <p>Practice Exam Question</p> | <p>Regular performance practice, completion of virtual practice diary</p> <p>Once each piece has been studied, comparative and evaluative skills can be practised between the set works.</p> <p>Practice Exam Question</p> | <p>Regular performance practice, completion of virtual practice diary</p> <p>How to succeed in the performance exam</p> <p>Practice Exam Question</p> | <p>Regular performance practice, completion of virtual practice diary</p> |
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