

The Lawnswood School KS3 Music Curriculum Overview

KS3 Scheme of Learning - Music

Year 7



Year 8



Year 9



Key Questions:

How does what we value appear in our KS3 Music curriculum?

Singing, Playing, Improvising, Composing, Critical Engagement and SMSC form the foundation of our KS3 Music Curriculum at Lawnswood School.

Where do we find these strands in our Schemes of Learning?

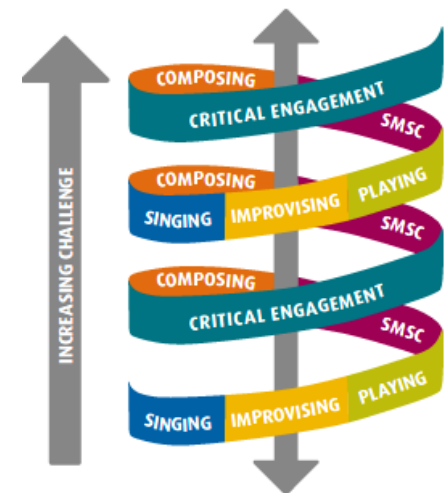
The table shows an overview of the Schemes of Learning and where we might find the strands as we learn.

How does what we value appear in our assessment?

Students are considered to be Developing, Meeting or Exceeding in Knowledge, Skills and Application of Music. The six strands shown in the spiral form the basis of the assessment and progression framework, showing the ways that pupils are being musical. Whilst we have a strong emphasis on technical ability and subject knowledge, we leave space for the student to have creative musical freedom for example if a student wants to extend their performance by adding a solo improvisation along with chords and singing, we encourage this. The criteria for each individual assessment are shared with pupils and used repeatedly in Assessment for Learning tasks, peer and self-assessment activities and to support pupils in understanding how to develop and improve their work. Musicality is the centre of our attention in the classroom, this will sound and look different for every student.

Three strands that build our Health and Performance Faculty Vision

1. Creativity and Performance
2. Physical and Emotional Health and Wellbeing
3. Engagement opportunities beyond the classroom.



KS3 Scheme of Learning - Music

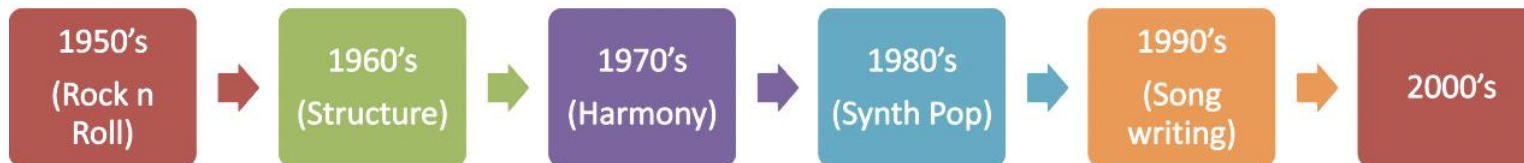
Year 7



Year 8



Year 9



INTENT – IMPLEMENTATION - IMPACT

<u>Scheme of Learning Title</u>	Singing	Playing	Improvising	Composing	Critical Engagement	SMSC
<p>We Are Lawnswood</p> <p>Year 7</p> <p><i>Half Term 1</i></p>	<p>Warm Up activities</p> <p>Vocal Techniques</p> <p>Solo Vocal Work</p> <p>Harmony/Part Singing</p> <p>Whole Class and Small Group singing tasks</p>	<p>Learning a four-chord sequence on ukulele or keyboard.</p>			<p>Analysing music of professional acapella and other vocal ensembles.</p> <p>Opportunities to positively respond and act on teacher and peer feedback in rehearsal and performance.</p> <p>Using key vocabulary to develop awareness of musicality.</p>	<p>Working together as a team collaboratively to create a musical ensemble.</p> <p>A focus on building a resilient musician who can rehearse effectively.</p> <p>Opportunities to enjoy and build confidence as vocalist.</p>
<p>Passenger</p> <p>Year 7</p> <p><i>Half Term 2</i></p>	<p>Warm Up activities</p> <p>Harmony</p> <p>Whole Class and Small Group singing tasks.</p> <p>The concept of singing and playing at the same time.</p>	<p>Triads on keyboard</p> <p>Working towards an independent band rehearsal and performance as an ensemble.</p> <p>Learning tr s, ukuleles and guitars.</p> <p>Introduction to the drum kit.</p>		<p>Opportunities for song arrangement of The Passenger to explore song structure.</p>	<p>Analysing music of professional artists and scrutinises the performance.</p> <p>Opportunities to positively respond and act on teacher and peer feedback in rehearsal and performance.</p>	<p>Working together as a team collaboratively to create a musical ensemble.</p> <p>A focus on building a resilient musician who can rehearse effectively.</p> <p>Opportunities to enjoy and build confidence as vocalist.</p>

		The idea of building a left and right-hand part in our keyboard playing.			Using key vocabulary to develop awareness of musicality.	
Composing using Chords Year 7 <i>Half Term 3</i>	Warm Up activities	Creation of original ideas and performance of their composition.	The use of improvisation as a tool to compose an idea.	Building on the ideas of Binary, ternary and Rondo to create a composition. Compose a sequence. Composing a melody for each section.	Students refine their compositional ideas as they progress through the use of key vocabulary. Students justify their choices through their musical awareness. Discussion and critique of own and others compositional work.	A focus on building a resilient musician who can rehearse effectively. The idea of creating an original piece of music will build musical confidence.
Global Music Year 7 <i>Half Term 4</i>	Warm Up activities	An emphasis on solo instrument performance. Developing instrument technique tuned percussion or keyboard, adding a drone or bass line.	Exploration of pentatonic scales as a basis for improvisation.	Developmental activities to add harmony or a new melodic idea. Students move onto the idea of Ternary Form; some students explore creating a Rondo piece.	Students must develop the skill of effective and targeted rehearsal to build towards a performance assessment.	Explore the instruments and culture for the chosen style.
Western Classical	Warm Up activities Exploring classical part and harmony singing.	Learning an independent line of music towards a whole class			Analysing music of professional artists	Working together as a team collaboratively

<p>Year 7 <i>Half Term 5</i></p>		<p>performance and some solo work.</p> <p>Exploring musical texture through performing and polyphony.</p> <p>Understanding the use of classical themes in popular music.</p>			<p>and scrutinises the performance.</p> <p>Opportunities to positively respond and act on teacher and peer feedback in rehearsal and performance.</p> <p>Using key vocabulary to develop awareness of musicality.</p>	<p>to create a musical ensemble.</p> <p>A focus on building a resilient musician who can rehearse effectively.</p>
<p>Build a Band Year 7 <i>Half Term 6</i></p>	<p>Warm up activities</p> <p>Learning more complex melody and harmony lines for a full song.</p> <p>Students take ownership of song choice.</p>	<p>Students focus on building instrumental skills for band work.</p> <p>Instruments explored include keyboard, ukulele, guitar, bass guitar, drum kit and vocals.</p>	<p>Opportunities to explore the idea of an instrumental solo in a Middle 8.</p>		<p>Exploring and critiquing the music of professional bands.</p> <p>Students explore the idea of creating a band and the skill required to manage rehearsal time.</p> <p>Opportunities to positively respond and act on teacher and peer feedback in rehearsal and performance.</p> <p>Using key vocabulary to develop awareness of musicality.</p>	<p>A focus on building a resilient musician who can rehearse effectively.</p> <p>Working together as a team collaboratively to create a musical ensemble.</p>

INTENT – IMPLEMENTATION - IMPACT

<u>Scheme of Learning Title</u>	Singing	Playing	Improvising	Composing	Critical Engagement	SMSC
<p>Blues</p> <p>Year 8</p> <p><i>Half Term 1</i></p>	<p>Warm up activities</p> <p>Exploring Call and Response through authentic work songs.</p> <p>Solo and class singing of Blues standards from 1920s onwards.</p>	<p>Opportunities to develop skills on keyboards, ukulele, guitar, bass and drums.</p> <p>Large emphasis on learning a 12-bar blues structure using extended chords.</p>	<p>Large emphasis on improvisation using a Blues Scale in C Major.</p>	<p>Opportunity to composing blues lyrics and work songs to use in assessment performance.</p>	<p>Exploring and critiquing the music of professional bands.</p> <p>Students explore the idea of creating a band and the skill required to manage rehearsal time.</p> <p>Opportunities to positively respond and act on teacher and peer feedback in rehearsal and performance.</p> <p>Using key vocabulary to develop awareness of musicality.</p>	<p>Exploring how Blues was formed and the social context of slavery in the 1600s onwards.</p> <p>Working together as a team collaboratively to create a musical ensemble.</p> <p>A focus on building a resilient musician who can rehearse effectively.</p>
<p>Global Music</p> <p>Year 8</p> <p><i>Half Term 2</i></p>	<p>Students study a style of music from around the globe this may include singing Brazilian songs for Samba or West</p>	<p>Students create a percussion band, which begins led by the teacher and then by the students.</p>				<p>A focus on building a resilient musician who can rehearse effectively.</p> <p>Working together as a team collaboratively</p>

	African Songs as an example.	<p>Students study rhythmic diversity and learn polyrhythms.</p> <p>Students learn melodic ideas to add into a band performance using percussion.</p>				to create a musical ensemble.
<p>Film Music</p> <p>Year 8</p> <p><i>Half Term 3</i></p>	<p>Warm up activities.</p> <p>Using our voice and auditory skills to learn famous thematic music from films.</p>	<p>Students study thematic music and learn famous themes from films or characters. This provides the starting point for considering composing with melody and harmony.</p> <p>Creation of original ideas and performance of their composition for film music.</p>	<p>Students explore and learn musical devices in Film Music through improvisation.</p> <p>Students use storyboards, timelines and on-screen activity as a basis to follow for composition.</p>	<p>Using new knowledge of musical devices as the basis for a storyboard composition.</p> <p>Putting melody, harmony and musical devices together to create a composition to film clips.</p> <p>Students explore how characters are portrayed through motif and leitmotif.</p>	<p>Using key vocabulary to develop awareness of musicality.</p> <p>Students explore and analyse music and scrutinise the work of famous composers.</p> <p>Students refine their compositional ideas as they progress through the use of key vocabulary.</p> <p>Students justify their choices through their musical awareness.</p> <p>Discussion and critique of own and others compositional work.</p>	<p>A focus on building a resilient musician who can rehearse effectively.</p> <p>The idea of creating an original piece of music will build musical confidence.</p> <p>Working together as a team collaboratively to create a musical composition to on screen action/plot.</p>

<p>Pop Song Structure</p> <p>Year 8</p> <p><i>Half Term 4</i></p>	<p>Warm up Activities.</p> <p>Exploration of vocal techniques used in popular music.</p> <p>Student work together to create vocal layers and harmony in their songs.</p>	<p>Students learn key vocabulary of popular song structures through playing songs.</p> <p>This unit focuses on carousel techniques so that students learn different instrumental parts and also learn about how each part creates a vital role as part of a band.</p>		<p>During a performance of the chosen pop song, students explore the idea of creating an instrumental solo in the Middle 8.</p>	<p>Analysing music of professional artists and scrutinises the performance.</p> <p>Opportunities to positively respond and act on teacher and peer feedback in rehearsal and performance.</p> <p>Using key vocabulary to develop awareness of musicality.</p> <p>Students are given opportunities to develop creative responses to a similar starting point.</p>	<p>Working together to incorporate all students group ideas and opinions musically.</p> <p>A sense of formal and inform musical learning and rehearsal.</p> <p>Demonstrating awareness that students learn music in different pathways.</p>
<p>Classical Structure</p> <p>Year 8</p> <p><i>Half Term 5</i></p>	<p>Warm up activities and musical games.</p> <p>Using our voice and auditory skills to learn famous classical themes.</p>	<p>Students play the music of famous Baroque and Classical composers.</p> <p>Exploration of melodic structure and ornamentation in classical music.</p>	<p>Students use new knowledge of Structure key words to compose a piece in a classical structure.</p> <p>More detailed exploration of melody and accompaniment within composition, using Classical techniques.</p>	<p>Students study music from the Baroque and early Classical periods.</p> <p>Students explore orchestral music and instruments.</p> <p>Discussion and critique the music of others appropriately.</p>	<p>Analysing music of professional artists and scrutinises the performance.</p> <p>Opportunities to positively respond and act on teacher and peer feedback in rehearsal and performance.</p>	<p>Explore the instruments for the chosen style and time period.</p> <p>Using rehearsal techniques appropriately when learning a solo piece.</p>

					<p>Using key vocabulary to develop awareness of musicality.</p> <p>Students are given opportunities to develop creative responses to a similar starting point.</p>	
<p>In at The Deep End</p> <p>Year 8</p> <p><i>Half Term 6</i></p>	<p>Warm up activities and introduction to backing vocals.</p> <p>Students create a band, learning and performing a full song of their own choice.</p>	<p>Lots of skill-based activities to develop the art of rehearsal.</p> <p>Students work together collaboratively to learn a song often sound before symbol, then put the layers and musical structure together effectively for a performance.</p>	<p>Students use improvisation skills to help learn melodies or riffs in the song.</p> <p>Students extend their work with vocal ad libs, riffing, instrumental solos or added sections.</p>		<p>Analysing music of professional artists and scrutinises the performance.</p> <p>Opportunities to positively respond and act on teacher and peer feedback in rehearsal and performance.</p> <p>Using key vocabulary to develop awareness of musicality.</p> <p>Students are given opportunities to develop creative responses to a similar starting point.</p>	<p>A focus on building a resilient musician who can rehearse effectively.</p> <p>Working together as a team collaboratively to create a musical ensemble.</p>

INTENT – IMPLEMENTATION - IMPACT

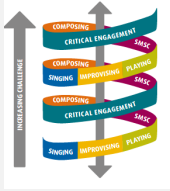
<u>Scheme of Learning Title</u>	Singing	Playing	Improvising	Composing	Critical Engagement	SMSC
<p>1950's (Rock n Roll) Year 9 Half Term 1</p>	<p>Warm up activities.</p> <p>Singing of full Rock n Roll songs from the 1950s era.</p> <p>Exploration of famous artists and their nuances.</p> <p>Call and response improvised vocal tasks.</p>	<p>Development of keyboard skills from the 12 Bar Blues, adding Boogie Woogie basslines and more developed rhythmic playing.</p> <p>Playing collaboratively to form a class band ensemble.</p> <p>Harmony is looked at in its simplest form, revisiting and consolidating learning of the primary chords.</p> <p>Choosing band parts and learning as an ensemble.</p>	<p>During a performance of a Rock n Roll song, students have the opportunity to revisit Blues work from Year 8 and create a solo improvisation for an Elvis Presley song.</p>		<p>Analysing the work of both male and female Rock n Roll artists and an awareness of the roots of Blues into Rock n Roll.</p> <p>Opportunities to positively respond and act on teacher and peer feedback in rehearsal and performance.</p> <p>Using key vocabulary to develop awareness of musicality.</p> <p>Students are given opportunities to develop creative responses to a similar starting point.</p>	<p>A focus on building a resilient musician who can rehearse effectively.</p> <p>Working together as a team collaboratively to create a musical ensemble.</p>
<p>1960's (Structure)</p>	<p>Warm up activities surrounding famous melodies.</p>	<p>Students study and play the music of the Beatles. The focus song is Can't Buy Me Love, with a</p>		<p>At the end of this unit there is allocated time to begin creating a section of a song using major, minor and 7th</p>	<p>The rise of the Beatles and British song writing.</p>	<p>A focus on building a resilient musician who can rehearse effectively.</p>

<p><i>Half Term 2</i></p>	<p>Students explore the work of 1960s artists and have opportunity to develop singing skills.</p>	<p>progression to following the lead sheets from the Beatles Anthology.</p> <p>Students develop band instrumental skills and begin to work on following lead sheets.</p>		<p>chords. This is often in the run up to Christmas and follows a festive theme.</p>	<p>Analysis through listening starters each lesson, linked to 1960s songs and song structure. Key vocabulary is developed here and then revisited in practical.</p>	<p>Working together as a team collaboratively to create a musical ensemble.</p>
<p>1970's (Harmony) Year 9 <i>Half Term 3</i></p>	<p>Students explore the work of 1970s artists and have opportunity to develop singing skills.</p> <p>Analysis of vocal techniques such as melisma and how we can use this to develop our fluency and flair.</p>	<p>Working as a smaller ensemble to create a performance of a Stevie Wonder 1970s hit using inversions and extensions in chord work.</p>	<p>Revisit the pentatonic scale and use this as a basis for improvising over more complex harmonic chord sequences.</p>		<p>Students explore sub genres of 1970s pop music such as disco, soul and funk.</p> <p>Students study the journey of harmonic development in song writing and its links with jazz music.</p> <p>Building an awareness of culture and context in the 1970s, showing the links to media development, radio, TV and recording.</p>	<p>A focus on building a resilient musician who can rehearse effectively.</p> <p>Working together as a team collaboratively to create a musical ensemble.</p>
<p>1980's (Synth Pop) Year 9</p>	<p>Warm up Activities.</p> <p>This song lends itself to three-part harmony so students are encouraged to sing in harmony in the chorus</p>	<p>Students learn famous motifs from 1980s synth pop songs. The focus song is Eurhythmics Sweet Dreams and then</p>		<p>Towards the end of the project some of the students will have an opportunity to make synthesised</p>	<p>Styles of electronic pop music will be explored and analysed. A basic knowledge of synthesised sounds will be learned through the use of</p>	<p>A focus on building a resilient musician who can rehearse effectively.</p> <p>Working together as a team collaboratively</p>

<p><i>Half Term 4</i></p>	<p>and play a simple riff or motif underneath.</p>	<p>wider practical tasks on Synth pop songs.</p> <p>Students develop band instrumental skills and begin to work on following lead sheets.</p>		<p>sounds using Cubase and/or Garage band.</p>	<p>music and drawing diagrams.</p> <p>Opportunities to positively respond and act on teacher and peer feedback in rehearsal and performance.</p> <p>Using key vocabulary to develop awareness of musicality.</p>	<p>to create a musical ensemble.</p>
<p>1990's (Song writing) Year 9 <i>Half Term 5</i></p>	<p>Warm up activities.</p> <p>Students work on a performance in acoustic trios singing Wonderwall by Oasis.</p>	<p>In the term we will look at Wonderwall (or similar) as a good example of chord sequences, clear structure. This song is also great for some of the students to explore guitar chords.</p> <p>Students develop band instrumental skills and begin to work on following lead sheets.</p>	<p>Students are encouraged to use improvisation as a tool for creating melodies to add to their chord sequence.</p> <p>Students also explore bass lines and how to create one using notes from the chords they have chosen, improvisation is a natural way to engage students in this task.</p>	<p>Students write chord sequences using major, minor and extended chords.</p> <p>After lyric analysis of popular songs, students develop a literacy focus in lyric writing.</p> <p>Demonstrating understanding through use of adding melody and chords.</p> <p>Students have opportunity to explore computer music or composing with a live acoustic instrument.</p>	<p>Analysis of a range of 1990s Britpop songs.</p> <p>Wider listening from the 1990s of protest songs to scrutinise lyrics and discuss as a class.</p> <p>Opportunities to positively respond and act on teacher and peer feedback in rehearsal and performance.</p> <p>Using key vocabulary to develop awareness of musicality.</p> <p>Students are given opportunities to develop creative</p>	<p>A focus on building a resilient musician who can rehearse effectively.</p> <p>Working together as a team collaboratively to create a musical ensemble.</p> <p>Relating lyrics writing to issue in society, politics, ballads and consideration of topic are all important in developing a successful song.</p>

				Some musicians us develop composition from a classical origin with a focus on structure, harmony and cadential points.	responses to a similar starting point.	
2000s Year 9 <i>Half Term 6</i>	<p>A range of warm up activities and the chance to revisit genres they enjoy which include rap and beat boxing.</p> <p>Students sing through a range of 2000s songs with teacher leading.</p>	<p>A range of songs are given from recent years with example lead sheets. Students can explore these or research the chords and lyrics of their chosen song.</p> <p>Group work is focussed on learning through listening to a song, students share musical experiences with each other and staff and we work together to learn a song of their choice.</p>			<p>Analysing music of professional artists and scrutinises the performance.</p> <p>Opportunities to positively respond and act on teacher and peer feedback in rehearsal and performance.</p> <p>Using key vocabulary to develop awareness of musicality.</p> <p>Students are given opportunities to develop creative responses to a similar starting point.</p>	<p>A focus on building a resilient musician who can rehearse effectively.</p> <p>Working together as a team collaboratively to create a musical ensemble.</p> <p>Working together to incorporate all students group ideas and opinions musically.</p> <p>A sense of formal and inform musical learning and rehearsal.</p> <p>Demonstrating awareness that students learn music in different pathways.</p>

Year 10 GCSE Music Long Term Overview 2023-2024

	Half Term 1 8 Weeks	Half Term 2 7 Weeks	Half Term 3 6 Weeks	Half Term 4 5 weeks	Half Term 5 6 Weeks	Half Term 6 7 weeks
	Term: Sept-Oct Lessons: 24 Lessons	Term: Nov-Dec Lessons: 21 Lessons Data Collection December	Term: Jan-Feb Lessons: 18 lessons Target Setting January	Term: Feb-April Lessons: 18 lessons Year 10 Commitment Fortnight March Data Collection 2 Feb PCE March	Term: April-May Bank Hol: 2nd May Lessons: 15 lessons Data Collection 3 May	Term: June-July Lessons: 21 Lessons Year 10 Internal Exams June Data Collection 4 July Year 10 Careers interviews
Component 1: Understanding Music	Leading on Theory knowledge, key words associated with harmony, chords and key signature. Introduction to answering a practice paper question, completing two by the end of half term 1. Chords – linked to creating a chord sequence. Focus on Key words – useful for Composition. 10/24 lessons	Exploration, pre-reading, analysis and listening tasks surrounding Western Classical style and the Set Work of Mozart Clarinet Concerto Movement 2 Exploration, pre-reading, analysis and listening tasks surrounding Paul Simon Graceland 10/21 lessons	Completing Haydn unit. Developing knowledge and understanding on Musical Elements from the AQA Specification through wider listening to ‘unfamiliar music’. Key words a clear focus linked to the musical elements. Glossaries, vocabulary tasks, placemats and revisiting words in many lessons. MRY: Completing Beatles unit. 10/18 lessons	Wider listening based on Unfamiliar Music Lots of Set Work active engagement starters – short tasks to focus on memorising key facts. Assessment in practice paper questions and home learning 2/18 lessons	Revisiting musical elements and set works. Looking at exam question answering technique, how to answer the 6 marker and 8 marker questions. Key skills such as melodic dictation, interval guessing, rhythmic dictation and instrument analysis to support exam preparation. 7/15 lessons	Preparation for Mock Examinations in June. Most lessons are focussed on revision and exam technique. Past Papers Key words Set Works Active Engagement starters on key words Lots of practice for effective predictions of final Data Collection 10/21 lessons

<p>Component 2: Performing Music</p>	<p>Working on Ensemble Skills, creating bands in our classroom and recording a first GCSE performance.</p> <p>6/24 lessons</p>	<p>Working solo performance skills, finding an appropriate piece, standardising the work of others and recording a solo formally.</p> <p>Christmas Concert 19th December</p> <p>7/21 lessons</p>	<p>Reviewing solo performances and revisiting ensemble ideas.</p> <p>Ensuring every student has a solo piece with music to practice. At home and personal Practice time targeted for this component.</p> <p>4/18 lessons</p>	<p>Focus on ensemble skills and performing in groups against the criteria.</p> <p>6/18 lessons</p>	<p>Completion, evaluation and reflection of the Mock ensemble performance.</p> <p>3/15 lessons</p>	<p>Solo Performance Mocks, which build the final Year 10 grading.</p> <p>Performance opportunities this term with trips, concerts and Lawnfest.</p> <p>6/21 lessons</p>
<p>Component 3: Composing Music</p>	<p>Leading on ensemble composition. Assessed by end of half term. Students must perform their composition to the class to help develop the skill of sharing ideas.</p> <p>8/24 lessons</p>	<p>Independent work on Composition to a brief.</p> <p>Catch up sessions encouraged here as composition facilities limited.</p> <p>Most work is developing the 'free composition' which was started in year 10 and must be completed in Year 11.</p> <p>Computer rooms used for completing Aural guides and Programme Notes.</p> <p>4/21 lessons</p>	<p>Small Group composition</p> <p>4/18 lessons</p>	<p>Launching mock 'Composition to a brief' using a previous AQA set of briefs. This is an independent project which will include a programme note and the expectation of a score/aural guide. Assessed and will build part of the final data collection.</p> <p>10/18 lessons</p>	<p>Completion, evaluation and reflection of the Mock composition.</p> <p>Looking at individual composition skills gaps. Revisiting skills audits and flight paths to ensure students are confident in their approach to Year 11.</p> <p>5/15 lessons</p>	<p>Refining and presenting final portfolio of composition work, improving and develop a piece for completion – ready to take into Year 11.</p> <p>6/21 lessons</p>

Additional notes

Component 3: Composing Music: Composition 1 is to a given brief

Composition 1 must include at least four types of musical element (see spec) and be in response to one brief from a choice of four externally set briefs.

Each brief will refer to a specific context (ie audience/occasion) and may include different stimuli, such as:

- A poem or a piece of text
- Photographs, images or film
- Notation

Component 3: Composing Music: Composition 2 is a 'free' composition

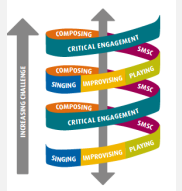
Candidates need not reference areas of study or a given brief but should refer to the suggested audience/occasion, and include a minimum of four types of musical element (as above).

Together the compositions must last a combined minimum time of three minutes.

The compositions must refer to a suggest audience or occasion!

Both compositions must have a programme note, score/lead sheet/aural guide and a CD recording

Year 11 GCSE Music Long Term Overview 2023-2024

	Half Term 1 8 Weeks	Half Term 2 7 Weeks	Half Term 3 6 Weeks	Half Term 4 5 weeks	Half Term 5 6 Weeks
	Term: Sept-Oct Lessons: 19 Lessons Data Collection 1 Oct	Term: Nov-Dec Lessons: 17 Lessons Nov PCE, Taster Day, Dec, Mock examination Dec	Term: Jan-Feb Lessons: Drop Down recording session Jan P1-3, Data Collection 2 Jan	Term: Feb-April Lessons: 13 lessons Data Collection 3 March	Term: May-June Bank Hol: 2nd May Lessons: 12 lessons Data Collection 4 May
Component 1: Understanding Music	Covering 'Unfamiliar Music' from AQA Specification Film Music Listening Questions as part of lessons and Home Learning. Focus on Key words – useful for Composition. 8/19 lessons	Covering 'Unfamiliar Music' from AQA Specification Revisiting Set Works Mozart Clarinet Concerto movement 2 And Paul Simon Graceland MOCK December 7/17 lessons	Focus on reflection of the Mock – what are the questions/areas we need to focus on? Home learning focus on this area. 4/15 lessons	Wider listening based on Unfamiliar Music Lots of Set Work active engagement starters – short tasks to focus on memorising key facts. Assessment in practice paper questions and home learning	Most lessons are focussed on revision and exam technique. Past Papers Key words Set Works Active Engagement starters on key words Lots of practice for effective predictions of final Data Collection
Component 2: Performing Music	Ensemble practice and recording 4/19 lessons	Christmas Concert December Solo and Ensemble work a key focus this term. Practice Diary encouraged 2/10 lessons	GCSE Assessment is Drop Down Recording Session January period 1-3 for solos – some will redo Yr10 work. School show rehearsals an opportunity to play here. The focus is on composition and personal practice towards coursework deadlines. 5/15 lessons	All complete, staff standardise	Submitted

Component 3: Composing Music	Revisit Free Composition for 3 lessons Begin composition to a brief as set by AQA in October with RRU 7/19 lessons	Independent work on Composition to a brief. Catch up sessions encouraged here as First draft 24 th November Deadline Computer rooms used for completing Aural guides and Programme Notes. 8/17 lessons	Completing Composition to a brief 9 th February Deadline and preparing to revisit Free Composition Music ICT suite used for completing Aural guides and Programme Notes. 6/15 lessons	All complete staff standardising EASTER CATCH UP if required for any final coursework amendments.	Submitted
------------------------------------	---	--	---	--	------------------

Additional notes

Component 3: Composing Music: Composition 1 is to a given brief

Composition 1 must include at least four types of musical element (see spec) and be in response to one brief from a choice of four externally set briefs.

Each brief will refer to a specific context (ie audience/occasion) and may include different stimuli, such as:

- A poem or a piece of text
- Photographs, images or film
- Notation

Component 3: Composing Music: Composition 2 is a ‘free’ composition

Candidates need not reference areas of study or a given brief but should refer to the suggested audience/occasion, and include a minimum of four types of musical element (as above).

Together the compositions must last a combined minimum time of three minutes.

The compositions must refer to a suggest audience or occasion!

Both compositions must have a programme note, score/lead sheet/aural guide and a CD recording