

MUSIC 2024-25

'Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.' – (**Department for Education, National Curriculum**)

'Speaking to one another with psalms, hymns, and songs from the spirit. Sing and make music from your heart to the Lord' – Ephesians 5:19

Intent statement

In Music we want our students to have a well-rounded personality. We explore skills and interests which are then transferred to support them in their development as a person. Research has shown that students who study Music develop all areas of their brains, enhancing their skills in other areas. Students are able to have a better understanding of things and are able to solve problems in a timely and effective manner and can express themselves wholeheartedly. We look to build their confidence, self-regard, their leadership and relationships with themselves and others. It is worth noting too, that that music education at our school aims to build other skills and qualities in students, such as confidence and resilience. We also have numerous extra-curricular activities; however, this document only covers the progression of the core music curriculum. Our Music Curriculum is used effectively to develop oracy skills; students listen to compositions and speak for a specific purpose, appraising what they have heard using technical musical vocabulary. With careful planning, music is also used to achieve high standards in literacy through writing lyrics and turning poetry into song. Numeracy and music have been linked together as far back to mediaeval times.

It is our intention in Music to show our learners how they can continue their passion and development in Music. In KS3 we discuss how Music is used around the world, through practical, composition and how it is used in other cultures. We explore how technology has developed music and how music affects a wide range of employment. As students develop in music through the years we study careers and scenarios, linked to BTEC, so students can study in 'real life' settings.

As teachers, as well as developing well rounded learners, it is important for us to teach our students how to be compassionate. We do this by encouraging our students to support each through developing their practical skills as a group, our aim is to encourage our students to be kind and compassionate to each other, supporting each other through the process. Compassion is a way of life; it is genuine, sincere and from the heart. It is the acknowledgement of the value of another person. It is the desire to make the human experience better not only for ourselves but also for everyone else in our local, national and international communities. As a department we study a range of musicians through the decades who have shown compassion to others. It is the embodiment of our faith and life in the department.

In Music we believe a well sequenced and engaging progressive curriculum is the foundation upon which excellent learning and development is built. Our Music department are experts and we carefully construct a curriculum that promotes a deep understanding of a wide range of topics. Skills, knowledge and understanding are developed throughout each SoL. The SoL follows a rhythm of learning and review that ensures that students make rapid progress by responding appropriately to teachers' feedback, whether that be written or verbal. Each SoL builds on prior learning. The teacher explains how the learning links with previous learning and supports the learning to come.

Research the curriculum is based on

Ofsted Music Review 2021:

In the Ofsted review it proposes 3 pillars as the basis for progression in the musical activities of **performing, composing and listening/appraising**.

A good music education is underpinned by robust, direct and incremental teaching that provides knowledge of music's technical and constructive aspects. Our curriculum is designed to develop students' knowledge of music's history and provenance, allowing students to make increasingly sophisticated, expressive responses and gain musical meaning. Together, these pillars contribute to what could be described as 'musical understanding'.

- **Performing:**

Throughout the whole of our curriculum it has been designed to include practical learning in every topic. From Year 7 it has been carefully sequenced so students continue to build on skills on a wide range of instruments, starting with a focus of singing and basic 4 chords to eventually being able to compose their own chords sequence and melodies, whether that be on keyboard or vocally. When students have instrumental lessons, they are encouraged to use these instruments in our curriculum to build on skills. E.g. In the Year 8 Samba Unit, if a student play brass, they are encouraged to compose a melody line in their group. Students are given a wide range of opportunities to perform in and out of the classroom. During lesson times, students perform individually, in small groups or as a class ensemble to develop confidence and skills to be able to make progress. Due to the sequencing, as skills build, students are encouraged to perform with further technical accuracy and expression. In the research it says '*Shallow encounters with lots of instruments will limit students' musical outcomes to the most mechanical and least expressive level.*' Our curriculum is designed around the same instruments so that students are able to consistently develop and build on skills, to improve the expressive quality of students' sound production.

- **Composition:**

In the Music Curriculum students are given opportunities to develop knowledge of the components of composition so that they are able to work towards stylistic composites. Our curriculum is sequenced so that students are given many ways to compose music. For example, in Year 7 and 8 when looking at world music, students work in groups to compose rhythmic pieces using rhythmic techniques such as canon, repetition and call and response. In other topics, such as in Year 8 'Arranging and Composing a Song', students focus on chord sequences, bass lines, and riffs. This is then sequenced well as in Year 9 students are able to use these skills to use music technology to compose for Electronic Dance Music and Horror films. Our curriculum is designed so that students can improvise their way to creative outcomes without reserve. As Miles Davis said '*Do not fear mistakes, there are none.*' The curriculum is designed and sequenced to eradicate fear of error, as this can be a barrier to creative, which is encouraged in every lesson.

- **Listening and Analysis**

Our Curriculum has been designed so it includes numerous examples to make it as likely as possible that students will develop an understanding of the interrelated dimensions, or elements of music. In the research review it says '*Extensive listening opportunities to help develop students' expressive intentions*'. Review of Learnings are mainly based on listening tasks so students can constantly appraise and evaluate a wide range of music using the correct terms. This also enable students to hear a wide range of artists and their expressive control over the music. These

interrelated dimensions are monitored through knowledge tests and Review of Learning whiteboard tasks to ensure that checking for understanding is taking place. In Year 9 students evaluate a different genre of music every lesson in term 1, as they look at how music has been changed and adapted through the 'Decades'. In earlier years in KS3 we look at Music from around the World, such as Reggae, The Blues, Brazil and Trinidad and Tobago. Due to the sequencing of the curriculum, students are able to appraise a wide range of music. Using the interrelated dimensions of music, students are constantly challenged to use Tier 3 vocabulary. When students are in KS4 they are able to analyse music consistently using the interrelated dimensions through work done in KS3, which supports component 1 where students must analyse different genres of music.

Powerful knowledge

Music Theory and Literacy:

- **Notation and Reading Music:** Understanding how to read and write musical notation is fundamental. It allows students to engage with a wide range of music and to communicate their musical ideas effectively.
- **Harmony and Composition:** Knowledge of harmony, chord progressions, and compositional techniques enables students to create their own music and understand the structure of the music they listen to.

Historical and Cultural Context

- **Music History:** Learning about different musical periods and their historical contexts helps students appreciate the evolution of music and its role in society. Understanding the music of different cultures broadens students' perspectives and fosters an appreciation for diversity. It highlights the social and cultural significance of music globally.

Performance Skills

- **Instrumental and Vocal Proficiency:** Developing technical skills on an instrument or voice is crucial for personal expression and understanding the nuances of performance.
- **Ensemble Skills:** Playing or singing in a group teaches cooperation, listening, and the ability to blend and balance with others, which are valuable skills both musically and socially.

Listening and Analysis:

- **Analytical Skills:** Being able to analyse music critically enables students to understand the elements that make up a piece of music, such as form, texture, and timbre. Developing the ability to make informed judgments about the quality and significance of different pieces of music fosters a deeper appreciation and critical engagement.

Technology and Music Production:

- **Digital Literacy:** Understanding the basics of music production, including recording, editing, and mixing, is increasingly important in a technologically driven world.
- **Use of Software:** Familiarity with music software and digital tools can enhance creativity and provide new avenues for musical expression.

Improvisation and Creativity:

- Encouraging improvisation helps students develop creativity, quick thinking, and a deeper understanding of musical structure and harmony. Engaging in composition projects allows students to apply their theoretical knowledge practically and develop their unique musical voice.

KS3 Curriculum Rationale and Sequencing

Year 7

In term 1, students will explore the voice. This is to act as 'hook' into the subject, as an enjoyable introduction to the subject at secondary level. They will first learn warm up activities and games to develop their love of music and learning. As they learn, they will develop an understanding of how to use the voice to make music, pitch and singing 'in tune', scales and how different voice qualities determine a singer's range and how they use their range effectively. By the end of the topic, students will be able to sing melodies that they hear, with accuracy and be able to perform in groups. Some students will be able to harmonise. Students will also develop skills on how to perform 4 chords on multiple instruments such as keyboard and ukulele. Reading notation is key in music, through their first term, students will develop how to read notes of the treble clef and start come basic compositional skills writing music.

In term two, students now have a foundation of knowledge to move forward and begin developing further skills on another multiple instruments. They will study ukulele, keyboard, bass guitar, guitar and drum pads and begin to explore the ideas of harmony, chords and homophonic music (melody and chords). They study structure through the four-chord song structure (I, V, vi, IV) and this unlocks the ability to play a number of different songs using the same chord sequence but by using different strumming patterns (rhythm) and melodies. All students will be able to fluently play the chords and transition between them, some students will be able to play with advanced strumming patterns and perform as a group, keeping in perfect time. This is the start of the Musical Futures Style of learning, where students will be able to work together to create their own ensembles.

In term 3 students will look at music from the Caribbean, mostly from Trinidad and Tobago. This will introduce them to the first of other styles and cultures that they will continue to understand through their KS3 curriculum. Students will explore how music is made using rhythm and pitch using Tamboo Bamboo. They will explore the historical aspect of Tamboo Bamboo and work together to create a class composition using the inter-related dimensions of music, before creating their own pieces using these elements as small class ensembles.

Year 8

In term 1, students will explore Reggae and Blues music. Students learn about the culture and history of Reggae, including how Bob Marley influenced the genre, whilst developing their performance skills and learn to create a blues piece. This topic not only involves the learning of twelve-bar blues structures and improvisation, but also the history of blues, how African-Americans were mistreated in the USA and how blues music became a way to protest oppression. Students will learn the twelve-bar blues, the blues scale and how to improvise. They will then use their improvisation skills to compose a blues piece of music in groups. Some students will be able to assemble a band and use various instruments effectively, considering texture, harmony and rhythm to perform a well-structured piece of music.

In term 2, students will continue to develop their skills using musical futures but will develop their knowledge of how music is structured and composed. They will look at the developments of popular music over time and how Music has changed, for the better and for worse. Students will then arrange a pop song in one of their chosen styles and then learn how to write and compose a song.

In term 3 students will develop their knowledge of Samba Music and the Rio Carnival. The topic covers the Samba band, the individual instruments, riffs (rhythm, ostinato) and devices such as polyrhythm and call and response. The students will learn and perform this practical topic in a whole-class group, with students being assigned a samba instrument and learning in depth how to perform using it. There will be an emphasis on

timing, rhythm, dynamics and tempo. Rhythms will not just be simple riffs - the performances will involve complex rhythmic ostinatos with call and response, syncopation and expressive dynamics. All students will develop a deep understanding of samba music, performing various rhythmic riffs on a percussion instrument. Some students will be able to lead the group during call and response sections and play more complex parts, using dotted rhythms, fills and breaks.

Year 9

In term 1, students will form bands to explore ensemble performance. By year 9, there will be a variety of talents with students specialising in various instruments, roles and skills. They will be given a list of set works (updated each year) to select a piece from. Using resources, workshops and tuition during lessons, they will learn a piece of music (or a section of music) and focus on performing it as an ensemble. The emphasis will be on group performance and not on individual performance, however the assessment will be of each member's individual contribution to the tasks; i.e. how they interact with the band. All students will have made a significant contribution to the bands performance by the end of the topic and some students will have played a leading role in directing the ensemble, by instructing other students, making creative decisions and playing a lead role on their instrument.

In term 2, students will learn about EDM. They will explore, in depth, the history of recording technologies, sound synthesis and sampling. Through sequencing and arranging they will learn about the capabilities of computers in audio and music production and whilst doing this will learn how to use and operate the software involved in this. The students will be assigned tasks in groups to reproduce excerpts of music by sequencing them in a DAW, then finally be assigned a task to record and produce their own composition of any style using music technology. They will be marked based on stylistic appropriateness, creativity, input of musical ideas. They will also learn how loops are used in Music technology and their origins from Hip-Hop.

In term 3, Students will develop their knowledge for how Music is used in film. Students will explore a wide range of genres and how music can build tensions and create atmosphere in films. Students will develop knowledge of Leitmotifs and learn to play a Leitmotif. They will look at how music has been developed from early films to present day. They will explore and develop their own Horror composition using a wide range of instruments and inter-related dimensions.

Composition, performance, analysis and evaluations skills developed in KS3 and Year 9 will sequence accordingly with the first Component for BTEC at KS4

Key Stage 4 Rationale and Sequencing

Examination Rational – BTEC Tech Award in Music Practice

The music industry is a vibrant, exciting and highly competitive industry that contributed £5.2 billion to the UK economy in 2019 and generated a further £2.7 billion in export revenue. In 2016, live music alone created £3.7 billion in direct and indirect income for the UK. The music industry is constantly evolving and offers many different and exciting new work opportunities. In 2019, the music industry supported more than 190,935 full-time jobs in the UK, 139,352 of which were in the music creators' sector.

This course gives students the opportunity to develop knowledge and technical skills in a practical learning environment. They will develop key skills, ranging from rehearsing to experimenting with technology, equipment and instruments. They will also develop an understanding of the music industry. Everyone taking this qualification will study three components, covering the following content areas:

- Exploring Music Products and Styles - exploration of the techniques used in the creation of different musical products and investigation of the key features of different musical styles and genres.
- Music Skills Development - development of two musical disciplines through engagement in practical tasks, while documenting their progress and planning for further improvement.
- Responding to a Music Brief - developing and presenting music in response to a given music brief.

Year 10

Component 1

In this component, learners will develop their understanding of different types of music products and the techniques used to create them. They will explore how musical elements, technology and other resources are used in the creation, production and performance of music. They will also practically explore the key features of different styles of music and music theory and apply their knowledge and understanding to developing their own creative work. This component will help them to progress to Level 2 or 3 vocational or academic qualifications where a knowledge of musical styles and a grounding in the areas of performance, creation and music production is essential.

Year 11

Component 2

Developing musical skills and techniques will enable students to consider their aptitude and enjoyment for music, helping them to make informed decisions about what they will study in the future. This component will help them to progress to Level 3 qualifications in music or music technology, which look at skills and techniques in more detail. Alternatively, you may want to progress to other Level 3 vocational or academic subject areas. This component will support their development of transferable skills which will support their advancement in education and employment

Component 3

This component will allow students to work to their strengths and interests and apply the skills that they have learned throughout their course in a practical way. They will focus on a particular area of the music sector

that excites and appeals to them and respond to a music brief as a composer, performer or producer. Students will begin by exploring the brief and investigating possible responses and ideas to meet the demands of the brief. Using relevant resources, skills and techniques they will then develop and refine musical material before presenting their final response. They will develop and present an original creation based on a piece from a given list and a style from a choice of four. Students will then present this as a solo or group performance, an audio recording or a Digital Audio Workstation (DAW) project. They will also consider how their skills and interests make them suitable for the specific music sector opportunity. Presenting music for a set brief is a key element of post-16 music qualifications and this component will enable students to establish solid foundations to help them progress to further Level 2 or Level 3 courses. They will also develop skills in self-management, communication and presentation, which are vital to any future course of study.

Teaching and Learning

Every teacher needs to improve, not because they are not good enough, but because they can be even better.”

(Professor Dylan Wiliam)

A great teacher is one who is willing to do what it takes to be demonstrably more effective next year than this: it is not about how good you are today, but the journey you are on and the commitment to relentless improvement”.

(Professor Rob Coe)

All Curriculum Leaders will:

- Oversee and ensure the creation of high quality, well-sequenced, broad and balanced teaching and learning resources that builds knowledge and skills.
- Ensure all curriculum documentation is available to all teachers to plan teaching and learning
- Sequence teaching and learning in a way that allows students to know more and remember more over time
- Use their budget effectively to resource their curriculum area, providing teachers with the necessary resources for teaching and learning
- Drive improvement in teaching and learning, working with teachers to identify any challenges or barriers
- Timetable their subject to allocate time for students to achieve breadth and depth in teaching and learning
- Understand their subject fully and demonstrate excellence in their own teaching and learning
- Monitor progress in teaching and learning across their curriculum area by systematically reviewing a range of evidence, such as curriculum reviews, outcomes/assessment data, lesson observations, work scrutiny and student voice
- Improve on areas for development identified in their monitoring activities
- Create and communicate clear aims and intentions for teaching and learning in their curriculum area

- Create a culture of teacher development and improvement where all teachers are encouraged to share ideas, resources and good practice.
- Ensure all teachers in their curriculum area are engaged in T&L CPL activities such as subject knowledge development, T&L information briefings, instructional coaching programme and Steplab learning resources

All Teachers will:

Understand the content they are teaching

- Have a deep and fluent knowledge and flexible understanding of the curriculum content they are teaching
- Be clear and precise about the knowledge and skills they want students to learn in every lesson. *What will students know, understand or be able to do by the end of the learning sequence?*
- Make Key Learning explicit to students in every lesson
- Be clear and precise about the subject specific vocabulary that students will need to know and understand to access the learning, and plan to pre-teach where necessary
- Ask themselves questions when planning effective implementation of the curriculum content, such as:

1. *Where are the students starting from?*
2. *Where do I want them to get to?*
3. *How will I know when they are all there?*
4. *How can I best help them all to get there?*
5. *What may be the common sticking points in this content?*

Maximise opportunities for all students to learn all of the content

- Know students; their prior attainment, gaps in knowledge and specific needs, and use this as key part of planning.
- Demonstrate quality first teaching as the first wave of intervention for meeting the needs of SEND students
- Consider the different pedagogical approaches used to engage, motivate and challenge all learners in *subject*
- Aim for all students to access learning and succeed with even the most challenging content if scaffolded appropriately

Activate hard thinking for all students through a range of high quality teaching and learning strategies

What a “typical lesson” will look like in *subject* will vary depending on the individual teacher and students. Teachers will utilise a variety of their own teaching and learning strategies based upon their professional judgement and their knowledge of students and classes. However, it is expected that the following high-

quality teaching strategies are used effectively in the majority of lessons. “All knowing all” is the explicit goal in all lessons.

Structuring

- Ensure learning activities are appropriately sequenced; signalling Key Learning, Review of Learning, overview and key vocabulary from the outset
- Have high expectations of all students all of the time, regardless of their prior attainment, SEND need, disposition or background.
- Make learning accessible to all by matching tasks to learners needs
- Ensure that learning activities and outcomes focus on what students know and understand rather than what tasks they have completed.
- Aim to remove scaffolds over time and gradually increase independent practice for all students.
- Limit the amount of material students receive at one time, and then check that they have understood it before moving on
- Aim to provide students with time and opportunities to think, respond, make meaning and practice in every lesson.

Explaining

- Plan instruction and exposition with awareness of demands on students’ cognitive load, by presenting new material in small step
- Give clear and simple instructions and explanations
- Model steps and procedures during explanations
- Provide many examples (and non examples)
- Use worked examples and part worked examples in explanations
- Connect new ideas to prior learning and knowledge in explanations to help students build schema
- Check for listening and check for understanding during explanations

Modelling

- Teach to the top with expert instruction, explanation, exposition and modelling
- Understand students need to watch and listen to experts guide them through the process, step by step, before they attempt it themselves.
- May demonstrate the worked activity in front of students, eg using a visualiser or live on the board
- Think aloud to narrate their thought process.
- Show it is ok to make a mistake and empathy, e.g. I found this bit challenging too.
- Integrate quick fire questioning e.g. why am I doing this now?
- Provide a range of models
- Guide practice with scaffolding (we do)
- Use examples and scaffolding to support students to demonstrate their learning. eg. sentence starters, key word definitions, procedural steps visible etc.
- Encourage effective class discussion
- Guide Independent, deliberate practice (you do)
- Provide the time they need to practise new material in a number of ways in order to master it.
- Aim to ensure scaffolding is reduced or removed for majority of students over time

Responsive Teaching

- Ensure that learning has stuck by checking for understanding of all students
- Confidently and accurately use teaching techniques to gather a secure overview about whether the key learning has actually been learnt.
- Ensure that If learning is not yet secure for most students the lesson should be adapted or retaught differently
- Ask lots of questions, to lots of students, and then use what they learn from this process to adapt and reshape teaching within and between lessons

Accountable Questioning

- Plan and ask a large number of questions to a large number of students skilfully, as the main tool to probe, check and extend all students' understanding
- Ensure that the majority of questions are asked through cold calling, with targeted questioning used to support and challenge students.
- Ensure that whole class responses to questioning can be done effectively with mini whiteboards and other similar strategies.
- Use a wide range and combination of questioning such as cold calling, process questions, probing questions, elaborate interrogation, think pair share, show me, affirmative checking, multiple choice, convergent, divergent, hinge and stretch it questions.
- Focus as much on error as on correctness when asking questions
- Focus on 'who still *doesn't* know' instead of 'who knows..'
- Ensure that all questioning is accountable and encourages all students to think
- Ensure no opt out for students by using 'I'll come back to you'

Retrieval Practice

- Ensure there is a review of learning (ROL) activity at the start of each lesson.
- Use retrieval practice regularly in lessons to support students with retrieving material that they have previously learnt from their long-term memory.
- Ensure retrieval practice is low stakes, completed without access to notes and used in a spaced manner

Effective feedback

Feedback exists in many forms (e.g. Key assessed task marking, teacher live marking of exercise books, whole class marking and feedback, verbal feedback, peer and self-assessment), but what matters is what students do with it.

Teachers will ensure that effective feedback in lessons:

- Is frequent and timely
- Informs their future planning and teaching
- Generates action and should be more work for the recipient than the donor.
- Is specific and focused on the most prominent areas to improve.
- Is accompanied by support in how to be successful with the next steps
- Allows appropriate time to make it better (MIB)

Creating a supportive learning environment so that all students can learn

Teachers know that in order for there to be excellent learning behaviours there needs to be the right classroom conditions, where all students feel safe, supported, appropriately challenged and valued. Teachers will ensure all students are confident in knowing what is expected of them in terms of learning and behaviour. Clear rules, routines and expectations are in place in all *subject* lessons.

All teachers are expected to:

- Have high expectations of all students
- Teach to the top, with necessary scaffolds to support those who need it
- Have clear and consistent routines and procedures so there is a safe, orderly environment, transitions are smooth and learning time is maximised
- Promote active engagement not just compliance
- Establish a growth mindset culture, mistakes are celebrated, use language such as “not there yet”, “Who still doesn’t understand?”
- Aim to build positive interactions and relationships with all students through positive behaviour management, mutual respect and professionalism at all times.
- Model the manners, warmth, kindness and calmness that they expect from students
- Welcome all students into your class by greeting them at the door
Use positive framing to remind students of expectations and learning routines
Use meaningful praise and rewards as much as possible
- Provide students with the opportunity to adapt their behaviour before consequences are implemented
- Demonstrate that consequences are temporary, eg new lesson, fresh start approach
- Ensure that learning begins immediately and is sustained for the absolute maximum time in lessons
- Students sit in a seating plan that has been strategically thought out by teachers to maximise learning and support all students most effectively
- Have consistent classroom rules and expectations which are fair and reasonable, so that all students know exactly what is expected of them.
- Aim to use the least invasive behaviour correction strategies such as: Non Verbal Intervention (**NVI**) Anonymous Individual Correction (**AIC**) Positive Group Correction (**PGC**) Private Individual Correction (**PIC**) Lightning Quick Public Correction (**LQPC**)

Assessment in Music

Assessment Rationale

In Music our main focus of assessment is:

1. **Enhance Learning:** To provide students with feedback that helps them improve their musical skills and understanding.
2. **Monitor Progress:** To track students' development over time, identifying strengths and areas for improvement.
3. **Motivate Students:** To encourage students to set goals, practice diligently, and engage more deeply with the material.
4. **Certify Competence:** To ensure that students meet specific standards and are ready to progress to more advanced levels or complete a course of study.

Criteria for Assessment

1. Technical Skills

- Proficiency in playing an instrument or singing.
- Accuracy in pitch, rhythm, and intonation.
- Proper technique and posture.

2. Musicality and Expression

- Ability to convey emotion and character through performance.
- Understanding and application of dynamics, phrasing, and articulation.

3. Theoretical Knowledge

- Understanding of music theory concepts and ability to apply them.
- Knowledge of music history and important works/composers.

4. Aural Skills

- Ability to identify intervals, chords, rhythms, and melodies by ear.
- Proficiency in sight-reading and sight-singing.

5. Creativity

- Originality in compositions and improvisations.
- Innovative approaches to interpreting and performing music.

KS3

KS3 lessons take place once a week, during this time we provide verbal feedback in practical work to ensure students can continue to make progress.

Formative Assessment

- **Observation:** Teachers regularly observe students during rehearsals and practice sessions to provide immediate feedback, this is done every practical lesson.
- **ROs:** Short assessments on music theory, history, or aural skills. We also use these to monitor students use of Tier 3 Vocabulary for interrelated dimensions in Listening Analysis Questions.

- **Performance Reviews:** Evaluating in-class performances or practice sessions.
- **Peer and Self-Assessment:** We encourage our students to critique their own and their peers' performances to develop critical listening and evaluative skills.

Summative Assessment

- **KAT:** Once a term students complete a practical KAT, which they are then provided with written feedback to help students improve in the next topic.
- **Knowledge Tests:** Once a term students complete a knowledge test, this is to test their knowledge of topics studied in current and previous topics, to assess all key components of our curriculum.

KS4

Formative Assessment

- **Observation:** Teachers regularly observe students during rehearsals and practice sessions to provide immediate feedback, this is done every practical lesson. During this lesson students will use a practice diary to ensure they are meeting targets. They are also monitored by an external Peripatetic Teacher to ensure they are meeting targets for improvements.
- **ROLS:** Short assessments on music theory, history, or aural skills. We also use these to monitor students use of Tier 3 Vocabulary for interrelated dimensions in Listening Analysis Questions. Many of these questions relate to the BTEC specification studied at KS4.
- **Performance Reviews:** Evaluating in-class performances or practice sessions. During Component 1 and 2 students are required to keep a running commentary on how they are improving in their practical, compositional and production skills.
- **Peer and Self-Assessment:** We encourage our students to critique their own and their peers' performances to develop critical listening and evaluative skills. Students are encouraged to do this to build confidence in performing and their compositional work.

Summative Assessment

- **Knowledge Test:** Students will complete 8 knowledge tests in Year 10 and 6 in Year 11 to test their knowledge of topics studied in current and previous topics to assess all key components of the BTEC and KS3 curriculum, where appropriate.
- **KATS:** The KATS are related to the skills and work done in line with the BTEC specification. Feedback is then provided to students can complete their external assessments with proficiency.

Assessments in BTEC

Internal assessment – externally moderated Components 1 and 2 are assessed through non-exam internal assessment. The non-exam internal assessment for these components has been designed to demonstrate application of the conceptual knowledge underpinning the sector through realistic tasks and activities. This style of assessment promotes deep learning through ensuring the connection between knowledge and practice.

The components focus on:

- the development of core knowledge and understanding of musical techniques used in a range of music styles, and how to respond to a music brief
- the development and application of skills such as practical and interpretative, musical rehearsal and performance through workshops and classes
- reflective practice through the development of skills and techniques that allow learners to think about the development of their idea from the initial plan to the final musical product

Component	Description of Pearson Set Assignment	Window of Assessment
Component 1: Exploring Music Products and Styles	Non-exam internal assessment set by Pearson, marked by the centre and moderated by Pearson. The Pearson-set Assignment will be completed in approximately 12 hours of supervised assessment. 60 marks	December/January and May/June
Component 2: Music Skills Development	Non-exam internal assessment set by Pearson, marked by the centre and moderated by Pearson. The Pearson-set Assignment will be completed in approximately 15 hours of supervised assessment. 60 marks	December/January and May/June

External synoptic assessment

There is one external assessment, Component 3, which provides the main synoptic assessment for the qualification. Component 3 builds directly on Components 1 and 2 and enables learning to be brought together and related to a real-life scenario. Component 3: Responding to a Music Brief requires learners to apply musical skills and techniques in response to a brief to produce a music product. The design of this external assessment ensures that there is sufficient stretch and challenge, enabling the assessment of knowledge and understanding at the end of the learning period. The external assessment is based on a key task that requires learners to demonstrate that they can identify and use effectively an appropriate selection of skills, techniques, concepts, theories and knowledge from across the whole qualification in an integrated way.

The external assessment takes the form of a set task taken under supervised conditions, which is then marked and a grade awarded by Pearson. As this is the terminal assessment for the qualification, learners can only use the external assessment results achieved in the same assessment series in which they are requesting certification for the qualification. The external assessment comprises 40 per cent of the total GLH of the qualification and is weighted accordingly in the calculation of the overall qualification grade.

Component	Description of Pearson Set Assignment	Window of Assessment
Component 3: Responding to a Music Brief	Task set and marked by Pearson completed under supervised conditions. Learners will be given the set task in January, 12 weeks before the supervised assessment period, in order to carry out the development of creative ideas and rehearsal for the final music product. The set task will be completed in 3 hours within the period timetabled by Pearson. 60 marks	May/June

Assessment Strategies in Music

Year 10 ROL: Identifying Key Features learned in previous lesson and homework

KL: To develop our understanding of the musical elements and features of Delta blues (Dominant 7th chords) and apply them to our composition

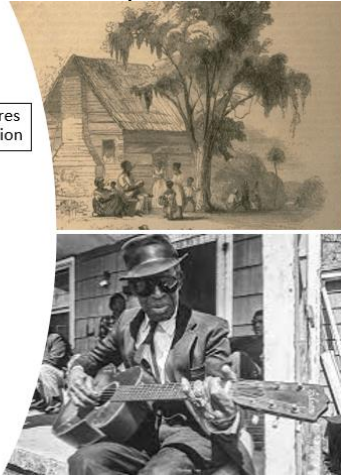
ROL: write an example of a Musical Feature used in Delta blues for each heading

Instruments:

Harmony (Chords):

Melodic Features:

Structure:



Checking for Listening: Whiteboard task to test what students have understood/listened to in lesson.

A whiteboard task graphic with a red background and a silhouette of a tree on the right. The text on the whiteboard is as follows:

So...

What is the drum called?

Which Empire did this come from?

Which part of Africa is the instrument from?

Who originally played the drum?

What was the drum used for?

Knowledge Test: Year 8 Reggae.

Year 8 Knowledge Test Term 1

1. What was the first genre of music we studied called?
2. Where does this originate from?
3. Who is a famous artist from this?
4. What was their band called?
5. What is the religion linked to this?
6. How many beats in a bar is there?
7. Does the music have a slow or fast tempo?
8. What is the offbeat rhythm called?
9. Name something one of the songs could be about?
10. What is the other genre of music called we have studied?
11. How many bars does it have in the structure?
12. Name an instrument typically featured?
13. What is the technique called they use between the instruments?
14. Name a famous piece of music that you performed?
15. What is the term for where you make something up on the spot that these musicians

KS3 KAT: Year 7

Music Term 1 Key Assessment Task

Task Objectives

To create, develop and perform 4 chord songs in an ensemble. Using instrumental skills and vocal techniques.

Curriculum related expectations

Students are expected to know, understand or be able to:

- Show knowledge and understanding of how to perform with confidence.
- Understand and be able to:
 - Work together as a group
 - Perform 4 chords
 - Develop singing and vocal skills.
 - Develop accuracy and fluency.
- Be able to demonstrate skills in empathy, working as an ensemble, confidence and listening skills.

BTEC Assessment Component 1 Task and Marking Criteria:

Tasks

Task 1 – Styles portfolio

Compile a portfolio of evidence that demonstrates your understanding of **four** different styles of music. You can select a maximum of **two** styles from popular music.

For each style you should consider the use of compositional features:

- melody
- harmony
- tonality
- rhythm
- structure.

For each style you should also consider the use of sonic features:

- instrumentation
- texture
- timbre
- production.

Your portfolio should include an individual commentary to support your points.

Required evidence

Your portfolio of evidence must include:

- at least one short musical example (12–30 seconds) of each of your chosen musical styles. You can create/perform these or use found/ pre-existing examples.
- individual commentary to support points, in the most appropriate format, such as video, audio, written commentary or a combination of these.

Supervised hours to complete the task

You will need approximately 5 hours to complete Task 1.

Task 2 – Explore techniques used to create music products

Create a portfolio of short musical extracts to demonstrate your exploration of musical techniques.

You will need to create **three** 30–60-second examples of ideas for music products using a range of realisation techniques. Your music products should be related to the theme of 'colour'.

The examples created must cover **three** from the following list:

- a live performance (video)
- an audio recording (multitrack)
- music for film/media/computer games
- an original song or composition
- a DAW project (remix/arrangement).

For each example you should provide supporting commentary, covering:

- how music realisation techniques have been used in the creation of the examples
- how music theory and appreciation skills inform creative choices within the realisation process
- how the theme of 'Colour' is referenced in your examples.

Required evidence

Your portfolio of evidence must include:

- at least three 30–60-second examples of music products.
- a supporting commentary, in the most appropriate format, such as video, audio, written commentary or a combination of these.

Supervised hours to complete the task

You will need approximately 7 hours to complete Task 2.

(Total for Task 2 = 36 marks)

TOTAL FOR ASSIGNMENT = 60 MARKS

Marking grid – Component 1

Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Learning outcome A: Demonstrate an understanding of styles of music				
0 marks	1–3 marks	4–6 marks	7–9 marks	10–12 marks
No reusable material	<ul style="list-style-type: none"> Limited knowledge and understanding of how musical elements have been used to create compositional features that typify the styles of music. There will be many errors and basic explanation of concepts. Few of the points made are supported by relevant examples. 	<ul style="list-style-type: none"> Adequate knowledge and understanding of how musical elements have been used to create compositional features that typify the styles of music. There will be some errors and partial explanation of concepts. Some of the points made are supported by relevant examples. 	<ul style="list-style-type: none"> Good knowledge and understanding of how musical elements have been used to create compositional features that typify the styles of music. There will be few errors and clear explanations of concepts. Most of the points made are supported by relevant examples. 	<ul style="list-style-type: none"> Comprehensive knowledge and understanding of how musical elements have been used to create compositional features that typify the styles of music. There will be minor errors that do not detract from being able to demonstrate secure explanations of almost all concepts. Almost all of the points made are supported by relevant examples.

Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Learning outcome A: Demonstrate an understanding of styles of music				
0 marks	1–3 marks	4–6 marks	7–9 marks	10–12 marks
No reusable material	<ul style="list-style-type: none"> Limited knowledge and understanding of how musical elements have been used to create sonic features that typify the styles of music. There will be many errors and basic explanation of concepts. Few of the points made are supported by relevant examples. 	<ul style="list-style-type: none"> Adequate knowledge and understanding of how musical elements have been used to create sonic features that typify the styles of music. There will be some errors and partial explanation of concepts. Some of the points made are supported by relevant examples. 	<ul style="list-style-type: none"> Good knowledge and understanding of how musical elements have been used to create sonic features that typify the styles of music. There will be few errors and clear explanation of concepts. Most of the points made are supported by relevant examples. 	<ul style="list-style-type: none"> Comprehensive knowledge and understanding of how musical elements have been used to create sonic features that typify the styles of music. There will be minor errors that do not detract from being able to demonstrate secure explanations of almost all concepts. Almost all of the points made are supported by relevant examples.

Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Learning outcome B: Apply understanding of the use of techniques to create music				
0 marks	1–3 marks	4–6 marks	7–9 marks	10–12 marks
No reusable material	<ul style="list-style-type: none"> Limited creative choices based on a basic understanding of the techniques used to create music. A superficial use of musical elements in the creation of music. 	<ul style="list-style-type: none"> Adequate creative choices based on a sufficient understanding of the techniques used to create music and use of some appreciation skills. A sufficient use of partially relevant musical elements in the creation of music. 	<ul style="list-style-type: none"> Appropriate creative choices based on clear understanding of techniques used to create music and use of competent appreciation skills. A clearly considered use of relevant musical elements in the creation of music. 	<ul style="list-style-type: none"> Effective creative choices based on in-depth understanding of the techniques used to create music and use of perceptive appreciation skills. A thoroughly considered and holistic use of pertinent musical elements in the creation of music.

Mark Band 0	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Learning outcome B: Apply understanding of the use of techniques to create music				
0 marks	1–3 marks	4–6 marks	7–9 marks	10–12 marks
No reusable material	<ul style="list-style-type: none"> Limited application of experimental techniques and processes used in the realisation of music in response to the brief. Tentative exploration of creative opportunities. 	<ul style="list-style-type: none"> Adequate application of experimental techniques and processes used in the realisation of music in response to the brief. Sufficient exploration of creative opportunities. 	<ul style="list-style-type: none"> Competent application of experimental techniques and processes used in the realisation of music in response to the brief. Competent exploration of creative opportunities. 	<ul style="list-style-type: none"> Effective application of experimental techniques and processes used in the realisation of music in response to the brief. Perceptive exploration of creative opportunities.

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Cultural Capital

In our Music Curriculum we are always looking at how to play a significant role in shaping the cultural capital.

Enhancing Cultural Literacy

- **Broadening Horizons:** Our curriculum introduces students to a variety of musical genres and traditions, fostering an appreciation of the rich and diverse cultural heritage of the UK and beyond. This exposure helps students understand and appreciate different cultural expressions, enhancing their cultural literacy.
- **Historical Context:** Through learning about different periods of music, students gain insight into the historical contexts in which various musical styles developed. This understanding can deepen their appreciation of the broader cultural and historical landscape.

Social Integration and Cohesion

- **Community Engagement:** These activities encourage collaboration and social integration, helping students from diverse backgrounds find common ground. We look at a wide range of styles and cultures to show how music has impacted these.

Academic and Personal Development

- **Discipline and Perseverance:** Learning an instrument or mastering vocal techniques requires discipline, practice, and perseverance. These traits are transferable to other areas of life and contribute to personal development.

Economic and Social Mobility

- **Access to Opportunities:** The curriculum in Music provides students with opportunities to pursue further education and careers in the arts. This can be particularly valuable for students from lower socio-economic backgrounds, offering a pathway to social mobility. We explore the different career paths students may take further into their life.

Preservation and Innovation:

- **Cultural Preservation:** Our curriculum preserves traditional music and cultural practices by passing them on to new generations. This ensures that the rich musical heritage is maintained and celebrated.
- **Innovation and Creativity:** We encourage creativity and experimentation in our curriculum can lead to the development of new musical ideas in lines with a wide range of styles.

Our curriculum is a vital component in the development and enhancement of cultural capital. It not only enriches individuals' our students' lives by fostering a deeper understanding and appreciation of music and culture but also promotes social cohesion, academic achievement, and economic mobility.

Catholic Social Teachings

Our Music curriculum supports Catholic Social Teachings in various ways, helping to instil values such as social justice, respect for human dignity, solidarity, and the common good. We focus on a wide range on including diverse musical traditions and genres in the curriculum such as Reggae and the Blues. We look at how Bob Marley promotes peace and the love of the World Through Rastafarianism, and a how he was a steward that promotes respect for creation. Music encourages students to express themselves, fostering a sense of individual worth and dignity. Our curriculum requires collaboration, teaching students the importance of working together and supporting one another. In Year 9 when looking at the decades we study music that promotes peace and justice. We look at how Bob Dylan's protest songs brought awareness to the Vietnam War and how the people of America reacted towards this. Many of the musicians we look at have used their platform for social change can inspire students to consider how they might use their talents for the greater good. In Year 8 and 10 we look at The Blues and Spirituals to raise awareness of social issues and inspire action. During Year 10 we analyse the lyrics and historical contexts of music related to social justice issues can help students understand and discuss these concepts. For Rights and Responsibilities, we teach ethics of music production and distribution, such as copyright laws and fair trade, which teaches students about the importance of respecting others' rights. We also look at Samba and Tambo Bamboo and how World Music world fosters a sense of global solidarity and appreciation for the cultural richness of humanity.