

Curriculum overview

Subject	Music	Year group	12
Vision statement:	<p>At Landau Forte our curriculum exists to ensure all students regardless of background and ability have the opportunity to unlock their potential. We are committed to students being challenged from their previous key stage learning experiences. Our broad and balanced curriculum is ambitious, coherently planned and sequenced, and will provide the platform for preparing students with the foundations for examination success.</p> <p>Our Curriculum Intent has been informed by a wide variety of researchers and is steeped in evidence based research. Christine Counsell summarises the aspiration of our curriculum to empower all learners creating a pathway to success in university, their career and life:</p> <p><i>'A curriculum exists to change the pupil, to give the pupil new power. One acid test for a curriculum is whether it enables even lower attaining or disadvantaged pupils to clamber into the discourse and practices of educated people, so that they gain powers of the powerful.'</i></p> <p>As well as excellent academic success we aim to ensure our students leave us as polite and well-rounded young adults. Our new core values of Compassion, Courage and Curiosity are currently being embedded throughout our curriculum offer to ensure we continue to meet our social, emotional, spiritual and moral obligations.</p>		
Curriculum intent:	<p>Our curriculum is designed to give all students opportunities to enjoy, develop and explore the arts, allowing students to experience a purposeful and enjoyable experience which is accessible for all.</p> <p>The core values for our curriculum within our directorate is to provide the students with a broad experience in a wide range of topics, ensuring the students build upon prior knowledge but experience new themes in which broaden their understanding of the wider world, whilst exploring the school values, curiosity, compassion and courage.</p> <p>In Performing Arts; dance, music and drama, our students work on themed topics which are linked across all three subjects. The topics cover a broad range of genres which are essential to performing arts yet also provide cross-curricular links to other subjects across this school. We expose the students to a wider range of practitioners and consider the wider world of work within this. The students also have access to a broad range of enrichment activities that support their learning and provide opportunities such as travelling abroad playing in concert band or performing with dance company or attending county concerts with choir.</p> <p>The students in this school are particularly successful in the creative, practical subjects. We have a lot of excellent musicians and are known to be a centre of excellence with a Platinum award from ENTRUST for Music. We are well known within the community for the quality of productions and ensembles we have on offer.</p> <p>Our curriculum throughout the directorate is:</p> <ul style="list-style-type: none"> • ambitious for all pupils; 		

- coherently planned and sequenced;
- successfully adapted, designed and developed for pupils with special educational needs and/or disabilities
- broad and balanced for all pupils and builds upon prior knowledge learnt

The national curriculum, in Music and Dance (PE), has been embedded within our topics. The language for learning used in our assessments and in lessons reflects this. All three areas prepare the students in readiness for GCSEs and further education and for a future within the industry, providing the students the knowledge needed in order to be successful learners. Our curriculum builds upon embedding knowledge, reinforcing and testing their understanding through written and practical based activities.

Performing Arts is particularly successful in engaging disadvantaged students, who thrive and are successful in this environment.

We encourage our students to be resourceful and strive for them to become independent learners. We encourage them to show curiosity in order to think and process new ideas, both independently and as part of a team, exploring different themes across the key stages. We give them experience beyond the classroom through trips, visiting practitioners and competitions. We provide our student with a nurturing environment in order for them to thrive and succeed, showing courage through performance to others. We teach them to show compassion towards others performing, discuss what it is to be an audience member and theatre etiquette. We support their aspirations both in the classroom and in their extra-curricular activities. Our directorate is particularly successful with providing them transferable skills, to support them in developing positive behaviours and attitudes across their academic career and beyond.

Threshold Concepts (TCs):

- TC1 - Dancers will study and perform dances using advanced choreographic devices using a range of dance styles
- TC2 – Dancers develop their technique using a range of dance styles and forms
- TC3 – Dancers develop their mental skills and attributes, developing their movement memory, commitment, concentration and confidence.
- TC4 – Dancers will develop their process attributes, systematic repetition, rehearsal discipline, planning of rehearsal, response to feedback and capacity to move.
- TC5 – Dancers will have knowledge and understanding of action, dynamic, spatial, rhythmic, timing and relationship content.
- TC6 – Dancers will analyse their performances compared to previous ones and demonstrate improvement to achieve their personal best







KS4 specification summary:

Students complete two portfolios for composition:
Integrated portfolio: 30% 4 minutes in length
 Composition 1 FREE choice
 Performance 1 – either solo or ensemble

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	Practical portfolio: 30% 4 minutes in length Composition 2 to an examination brief provided Performance 2 – ensemble performance Listening and appraising examination: 40% 1 ½ hours: consisting of: AOS1 – My Music AOS 2 – Concerto Through Time AOS 3- Rhythms of the World AOS 4 - Conventions of Rock and Pop music AOS 5 – Film and game music					
Learner skills:	<div>Critical thinking</div> <div></div> <div>CRITICAL THINKING</div>	<div>Organisation</div> <div></div> <div>ORGANISATION</div>	<div>Collaboration</div> <div></div> <div>COLLABORATION</div>	<div>Adaptability</div> <div></div> <div>ADAPTABILITY</div>	<div>Oracy</div> <div></div> <div>ORACY</div>	<div>Self-quizzing</div> <div></div> <div>SELF QUIZZING</div>
YEAR 12	Term 1 and 2: August-December		Term 3 and 4: January-March		Term 5 and 6: April - July	
The Big Question	How do we improve our musicality gaining a broader understanding of a range of musical genres?					
Big picture questions:	<div>What is your experience of music so far?</div> <div>How much musical theory do you know?</div> <div>What is the circle of fifths?</div> <div>Popular music and Jazz, what is your understanding of this?</div>	<div>What is your understanding of an interval?</div> <div>How do we write an essay?</div> <div>Chords are a great way to structure of music. How do we build these?</div> <div>What musical features can you here in this set work?</div>	<div>How do we construct a scale?</div> <div>What compositional features can I apply to my piece?</div> <div>Expression in performance is really important, why?</div> <div>The audience is an important part of a performance. Why?</div>	<div>How do we construct a rhythm using a clear time-signature?</div> <div>What makes a great score?</div> <div>What is fusion?</div> <div>Latin American music has what features?</div> <div>Can you evaluate your own performance?</div>	<div>Ornamentation is used to embellish melodies. How do we use ornamentation?</div> <div>What does our final composition need to consist of?</div> <div>What is your plan?</div>	<div>Developing composition styles is important why?</div> <div>What makes a successful composition?</div> <div>What makes a successful performance?</div> <div>Why is communication with an audience important?</div>

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	Composition allows a musician to express themselves – What are you going to create?	Performance is essential as a musician. What components of a performance do you need to think about?	What is 20 th century music? Describe the features of some of the set works we have explored in this genre.			
Content (Linked to TCs):	Introduction to the course: <ul style="list-style-type: none"> - Building on knowledge and experience at GCSE - Consolidation basic musical vocabulary and knowledge - Studying exemplar performances and compositions - Looking at the assessment criteria for the coursework tasks Learning how to compose: <ul style="list-style-type: none"> - Assessing current techniques - Embedded news techniques - Responding to a given brief 	Building upon prior theory knowledge Working on Grade 5 theory techniques. Chord identification, intervals, scales, circle of fifths Learning how to compose: <ul style="list-style-type: none"> - Embedded new techniques - Responding to a given brief - Modelling examples and analysing good practice Popular Music and Jazz Wider listening should place these pieces within a context of jazz and popular music in the second half of the 2 th and the 21 st centuries. Pieces: The Beatles: Revolver Eleanor Rigby Here, There and Everywhere I Want to Tell You Tomorrow Never Knows	Building upon prior theory knowledge <ul style="list-style-type: none"> - Working on Grade 5 theory techniques. Chord identification, intervals, scales, circle of fifths Learning how to compose: <ul style="list-style-type: none"> - Embedded news techniques - Responding to a given brief - Modelling examples and analysing good practice New Directions <ul style="list-style-type: none"> - Exploring pieces by using students' knowledge and understanding of musical 	Testing knowledge of grade 5 theory <ul style="list-style-type: none"> - Chords - Intervals - Scales; major, minor – harmonic and melodic - Ornamentation - Clefs - Time-Signatures - Rhythms Starting Free-Choice composition Students to start working on their free choice composition. Students to complete a listening diary of pieces that inspire them, explaining why. Fusions Exploring pieces by using students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music.	Testing knowledge of grade 5 theory <ul style="list-style-type: none"> - Chords - Intervals - Scales; major, minor – harmonic and melodic - Ornamentation - Clefs - Time-Signatures - Rhythms Free-Choice composition Students to start working on their free choice composition. Students to complete a listening diary of pieces that inspire them, explaining why. Listening: Mop up Performance 5 Assessing practice and progress on specific instruments	Recap and testing of set works covered this year and theory. Vocal music Wider listening should link to a wide range of vocal music. <ul style="list-style-type: none"> - Bach - Vaughan-Williams – On Wenlock Edge Performance 6 Composition development Composition workshop

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- Modelling examples and analysing good practice

Popular Music and Jazz

- Wider listening should place these pieces within a context of jazz and popular music in the second half of the 20th and the 21st centuries.

Pieces:

The Beatles: Revolver

Eleanor Rigby
Here, There and Everywhere
I Want to Tell You
Tomorrow Never Knows

Courtney Pine: Back in the Day

Lady Day and (John Coltrane)
Inner State (of Mind)
Love and Affection

Kate Bush: Hounds of Love

Cloudbusting
Dream of Sheep
Under Ice

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Performance 2

Assessing practice and progress on specific instruments

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elements, musical contexts and musical language to make critical judgements about the music.

- Once each has been studied, comparative and evaluative skills can be practised between them.
- Wider listening should explore pieces in Western music that have attempted new and innovative ideas, or carried such ideas to new extremes or new audiences.

Pieces:

Cage: Three Dances for Two Prepared Pianos
Dance No. 1

Saariaho: Petals for Cello Solo and Optional Electronics

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Once they have been studied, comparative and evaluative skills can be practised between them.

Wider listening should build on the GCSE study of fusions among music of different styles.

Pieces:

Debussy, Estampes:
No. 1 and 2

Anoushka Shankar: Breathing under water
Selected tracks

Familia Valera Miranda: Cana quema
Selected tracks

Performance 4
Assessing practice and progress on specific instruments

Confirming recital pieces

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	Performance 1 Initial assessment of skills		Stravinsky: Le sacre du printemps Introduction Les augures printaniers Jeu du rapt Performance 3 Assessing practice and progress on specific instruments			
Key vocabulary:	Syncopation, Rubato, Composition, Performance, Metrical, Value	Devise, Retrograde, invert/ Inversion, Structure, Augmented, Diminution	Resonance, Reverberate, echo, sustain, Microtone, Harmonize	Syncopation, Rubato, Composition, Performance, Metrical, Value	Interval, chords, minor, major, dominant	Homophonic Monophonic, Polyphony Hetrophonic, Unison, Homorhythmic.
Assessment:	Baseline formative assessment: October		Mock assessment PPE: Unit 1 - January		Formative assessment through coursework and essays, quizzes ongoing Summative submission : Progression exam JUNE	
Key/Historical misconceptions in this unit:	Misunderstanding the musical features. Lack of understanding of melody, accompaniment and harmony. Poor understanding of notation.	Misunderstanding the musical features. Lack of understanding of melody, accompaniment and harmony. Poor understanding of notation.	Performance level is not high enough for the course. Confusion of keywords and their meaning. Rhythm writing Notation.	Understanding fusion and what it is. Remembering the artists we have covered. Poor analysis in class on student scores.	Understanding chords and how they are constructed. Confusing key features. Struggling to hear key features.	Confusion textures and not understanding how to describe textures. Struggling to understand Bach chorales.
<u>YEAR 13</u>	Term 1 and 2: August-December		Term 3 and 4: January-March		Term 5 and 6: April - July	
The Big Question	What is your role as a musician?					
Big picture questions:	What is your knowledge and	What is fusion? How are the different genres fused together?	How has the sound been manipulated?	What Latin American musical influences are used in this piece?	How do we apply wider listening to our essays to ensure that	

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	<p>understanding of the Beatles?</p> <p>What is the standard structure of a pop/rock piece?</p> <p>What are rhythmic devices?</p> <p>What are harmonic devices?</p>	<p>What music technology features can be applied to a piece of music?</p> <p>What harmony is used in this piece?</p> <p>How can structure be used in pop music?</p>	<p>How has music technology been used within this work?</p> <p>What is minimalist music?</p> <p>How does music represent ballet?</p> <p>Why was the Rite of Spring controversial?</p>	<p>What is 20th century music?</p> <p>How is harmony used with this work and how can it vary between composers?</p>	<p>we reach the higher mark band?</p> <p>What terminology can we use of this set work?</p> <p>How do we structure an essay?</p>	
<p>Content (Linked to TCs):</p>	<p>Introduction to the year:</p> <ul style="list-style-type: none"> - Thorough revision of areas of study from Year one. <p>Free-Choice composition:</p> <p>Revise, refine composition.</p> <p>Preparatory work towards composition 2: responding to a specific brief.</p> <p>Music for Film</p> <ul style="list-style-type: none"> - Exploring these pieces by using the students' knowledge and understanding of musical elements, 	<p>Thorough revision of areas of study from Year one.</p> <p>Free-Choice composition:</p> <p>Complete and record free composition.</p> <p>Preparatory work towards composition 2: responding to a specific brief.</p> <p>Instrumental Music</p> <ul style="list-style-type: none"> - Exploring these pieces by using the students' knowledge and understanding of musical elements, musical context and musical language to make critical judgements about the music. 	<p>Building upon prior theory knowledge</p> <ul style="list-style-type: none"> - Working on Grade 5 theory techniques. Chord identification, intervals, scales, circle of fifths <p>Learning how to compose:</p> <ul style="list-style-type: none"> - Embedded news techniques - Responding to a given brief - Modelling examples and analysing good practice <p>New Directions</p>	<p>Testing knowledge of grade 5 theory</p> <ul style="list-style-type: none"> - Chords - Intervals - Scales; major, minor – harmonic and melodic - Ornamentation - Clefs - Time-Signatures - Rhythms <p>Starting Free-Choice composition</p> <p>Students to start working on their free choice composition.</p> <p>Students to complete a listening diary of pieces that inspire them, explaining why.</p> <p>Fusions</p> <ul style="list-style-type: none"> - Exploring pieces by using students' knowledge and understanding of 	<p>Testing knowledge of grade 5 theory</p> <ul style="list-style-type: none"> - Chords - Intervals - Scales; major, minor – harmonic and melodic - Ornamentation - Clefs - Time-Signatures - Rhythms <p>Completion of all coursework:</p> <p>Listening: Mop up</p> <p>FINAL PERFORMANCE</p>	

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	<p>musical context and musical language to make critical judgements about the music.</p> <ul style="list-style-type: none"> - Once each piece has been studied comparative and evaluative skills can be practised between the two. - This area of study is diverse but coverage at this stage should reflect varied approaches to creating mood and atmosphere. <p>Pieces: Bernard Herrmann: Psycho excerpts</p> <p>Rachel Portman: The Duchess excerpts</p> <p>Danny Elfman:</p>	<ul style="list-style-type: none"> - Once each piece has been studied comparative and evaluative skills can be practised between the two. - This area of study is diverse but coverage at this stage should reflect varied approaches to creating mood and atmosphere. - Wider listening might include examples of movements from Classical and Romantic symphonies, chamber music and other instrumental works. <p>Pieces: C. Schumann: Piano Trio in G minor Op. 17 Movement 1</p> <p>Berlioz: Symphonie Fantastique Movement 1</p>	<ul style="list-style-type: none"> - Exploring pieces by using students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. - Once each has been studied, comparative and evaluative skills can be practised between them. - Wider listening should explore pieces in Western music that have attempted new and innovative ideas, or 	<p>musical elements, musical contexts and musical language to make critical judgements about the music.</p> <ul style="list-style-type: none"> - Once they have been studied, comparative and evaluative skills can be practised between them. - Wider listening should build on the GCSE study of fusions among music of different styles. <p>Pieces: Debussy, Estampes: No. 1 and 2</p> <p>Anoushka Shankar: Breathing under water Selected tracks</p> <p>Familia Valera Miranda: Cana quema Selected tracks</p> <p>Performance 4 Assessing practice and progress on specific instruments</p>		
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	<p>Batman Returns excerpts</p> <p>Performance 1 Assessing practice and progress on specific instruments</p> <p>Preparation for the performance component is ongoing</p>	<p>Performance 2 Assessing practice and progress on specific instruments</p> <p>Preparation for the performance component is ongoing</p>	<p>carried such ideas to new extremes or new audiences.</p> <p>Pieces: Cage: Three Dances for Two Prepared Pianos Dance No. 1</p> <p>Saariaho: Petals for Cello Solo and Optional Electronics</p> <p>Stravinsky: Le sacre du printemps Introduction Les augures printaniers Jeu du rapt</p> <p>Performance 3 Assessing practice and progress on specific instruments</p>			
Key vocabulary:	Sinister, motif, layer, counter, contrary	Dominate Homophony Melody Diminished	Resonance, Reverberate, echo, sustain, Microtone, Harmonize	Decoration, ornamentation, syncopation, metric, shift, change	Interval, chords, minor, major, dominant	
Assessment:	Formative mock assessment unit 3: December Ongoing dictation exercises Practice listening assessment in relation to topic taught Regular Performance and composition feedback		Formative mock assessment unit 3: MARCH Ongoing dictation exercises Practice listening assessment in relation to topic taught Regular Performance and composition feedback End of course recital		End of course exam – UNIT 3	

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			End of course composition submission.			
Key/Historical misconceptions in this unit:	Lack of understanding of film composers. Difficultly relating the action to the music. Essay structure and relating wider listening. Not enough independent listening.	Essay structure and relating wider listening. Not enough independent listening. More supported needed for aural work. Struggle with dictation.	Essay structure and relating wider listening. Not enough independent listening. More supported needed for aural work. Struggle with dictation.	Confusion of key words. Lack of wider listening associated with topics. Struggling to link wider listening with set works which allowed the students to access the top band.	Confusion of key words. Lack of wider listening associated with topics. Struggling to link wider listening with set works which allowed the students to access the top band	