



CURIOSITY

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Curriculum overview

| Subject | Music | Year group | 12 |
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| 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> | | |



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- 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:** They should develop their vocal and/or instrumental fluency, accuracy and expressiveness; and understand musical structures, styles, genres and traditions, identifying the expressive use of musical dimensions.
- TC2:** They should listen with increasing discrimination and awareness to inform their practice as musicians. They should use technologies appropriately and appreciate and understand a wide range of musical contexts and styles.
- TC3:** Pupils should be taught to: play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression, improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions
- TC4:** Pupils should use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions
- TC5:** Pupils should identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices
- TC6:** Pupils should listen with increasing discrimination to a wide range of music from great composers and musicians, developing a deepening understanding of the music that they perform and to which they listen, and its history.



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| <p>KS5 specification summary:</p> | <p>9MUO/01 Performance 1 – either solo or ensemble – recital of a minimum of 4 minutes in length</p> <p>9MUO/02 Composition 1 FREE choice 4 minutes Composition 2 to an examination brief provided</p> <p>9MUO/03 - Listening and appraising examination: 40% 2 hours 10 minutes: consisting of: AOS1 – Vocal Music AOS 2 – Instrumental music AOS 3- Music for film AOS 4 - Popular music and jazz AOS 5 – New Directions</p> | | | | | |
| <p>Learner skills:</p> | <p>Critical thinking</p>  <p>CRITICAL THINKING</p> | <p>Organisation</p>  <p>ORGANISATION</p> | <p>Collaboration</p>  <p>COLLABORATION</p> | <p>Adaptability</p>  <p>ADAPTABILITY</p> | <p>Oracy</p>  <p>ORACY</p> | <p>Self-quizzing</p>  <p>SELF QUIZZING</p> |
| <p><u>YEAR 12</u></p> | <p>Term 1 and 2: August-December</p> | | <p>Term 3 and 4: January-March</p> | | <p>Term 5 and 6: April - July</p> | |
| <p>The Big Question</p> | <p>How do we improve our musicality gaining a broader understanding of a range of musical genres?</p> | | | | | |
| <p>Big picture questions:</p> | <p>What is your experience of music so far? How much musical theory do you know?</p> | <p>What is your understanding of an interval? How do we write an essay?</p> | <p>How do we construct a scale? What compositional features can I apply to my piece?</p> | <p>How do we construct a rhythm using a clear time-signature? What makes a great score? What is fusion?</p> | <p>Ornamentation is used to embellish melodies. How do we use ornamentation?</p> | <p>Developing composition styles is important why? What makes a successful composition? What makes a successful performance?</p> |



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| | <p>What is the circle of fifths? Popular music and Jazz, what is your understanding of this? Composition allows a musician to express themselves – What are you going to create?</p> | <p>Chords are a great way to structure of music. How do we build these? What musical features can you here in this set work? Performance is essential as a musician. What components of a performance do you need to think about?</p> | <p>Expression in performance is really important, why? The audience is an important part of a performance. Why? What is 20th century music? Describe the features of some of the set works we have explored in this genre.</p> | <p>Latin American music has what features? Can you evaluate your own performance? What Latin American musical influences are used in this piece? What is 20th century music? How is harmony used with this work and how can it vary between composers?</p> | <p>What does our final composition need to consist of? What is your plan?</p> | <p>Why is communication with an audience important?</p> |
| <p>Content (Linked to TCs):</p> | <p>Introduction to the course:</p> <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 <p>Learning how to compose:</p> | <p>Building upon prior theory knowledge Working on Grade 5 theory techniques. Chord identification, intervals, scales, circle of fifths</p> <p>Learning how to compose:</p> <ul style="list-style-type: none"> - Embedded new techniques - Responding to a given brief - Modelling examples and analysing good practice <p>Listening Vocal music Wider listening should link to a wide range of vocal music.</p> <ul style="list-style-type: none"> - Bach | <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 new techniques - Responding to a given brief - Modelling examples and analysing good practice | <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 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>Listening Fusions</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>Free-Choice composition Students to continue working on their free choice composition.</p> <p>Students to complete a listening diary of pieces that inspire them, explaining why.</p> | <p>Recap and testing of set works covered this year and theory.</p> <p>Performance 6</p> <p>Composition development</p> <p>Composition workshop</p> |



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- Assessing current techniques
- Embedded news techniques
- Responding to a given brief
- Modelling examples and analysing good practice

Listening Music for Film

- 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.
- Once each piece has been studied comparative and evaluative skills can be

- Vaughan-Williams – On Wenlock Edge

Performance 2 Assessing practice and progress on specific instruments

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Listening Instrumental Music

- 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.
- 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.

- Exploring pieces by using students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music.
- 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

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Listening: Mop up of year 12 set works

Performance 5 Assessing practice and progress on specific instruments

Confirming recital pieces





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| | <p>practised between the two.</p> <ul style="list-style-type: none"> - 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: Batman Returns excerpts</p> <p>Performance 1 Initial assessment of skills</p> | | <ul style="list-style-type: none"> - 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> <p>Performance 3 Assessing practice and progress on specific instruments</p> | <p>Performance 4 Assessing practice and progress on specific instruments</p> | | |
| <p>Key vocabulary:</p> | <p>Syncopation, Rubato, Composition, Performance, Metrical, Value</p> | <p>Devise, Retrograde, invert/ Inversion, Structure, Augmented, Diminution</p> | <p>Resonance, Reverberate, echo, sustain, Microtone, Harmonize</p> | <p>Syncopation, Rubato, Composition, Performance, Metrical, Value</p> | <p>Interval, chords, minor, major, dominant</p> | <p>Homophonic Monophonic, Polyphony Hetrophonic, Unison, Homorhythmic.</p> |



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| 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. |
| YEAR 13 | 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 understanding of the Beatles? What is the standard structure of a pop/rock piece? What are rhythmic devices? What are harmonic devices? | What is fusion? How are the different genres fused together? What music technology features can be applied to a piece of music? What harmony is used in this piece? How can structure be used in pop music? How has the sound been manipulated? How has music technology been used within this work? What is minimalist music? | What are the musical feature of this genre? What words would you use to articulate your understanding of texture? What words would you use to articulate your understanding of melody? How would you describe harmony and tonality? | How do we apply wider listening to our essays to ensure that we reach the higher mark band? What terminology can we use of this set work? How do we structure an essay? | How do we apply wider listening to our essays to ensure that we reach the higher mark band? What terminology can we use of this set work? How do we structure an essay? | |



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| | | How does music represent ballet? Why was the Rite of Spring controversial? | | | | |
| Content (Linked to TCs): | <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: Revise, refine composition.</p> <p>Preparatory work towards composition 2: responding to a specific brief.</p> <p>Listening: Popular Music and Jazz</p> <ul style="list-style-type: none"> - Wider listening should place these pieces within a context of jazz and popular music in the second half of the 2-th and the 21st centuries. <p>Pieces:</p> | <p>Thorough revision of areas of study from Year one.</p> <p>Free-Choice composition: Revise, refine composition.</p> <p>Preparatory work towards composition 2: responding to a specific brief.</p> <p>Listening: New Directions</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 | <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>Free-Choice composition: Revise, refine composition.</p> <p>Preparatory work towards composition 2: responding to a specific brief.</p> <p>Listening Developing exam practice/ style and learning how to revise. Revisit of set works</p> <p>Performance 3</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>Composition 2 Students to complete timed composition 2</p> <p>Performance 4 Assessing practice and progress on specific instruments</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>Completion of all coursework:</p> <p>Listening: Mop up</p> <p>FINAL PERFORMANCE</p> | |



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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

Performance 1
Assessing practice and
progress on specific
instruments

Preparation for the
performance
component is ongoing

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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:
**Saariaho: Petals for Cello
Solo and Optional
Electronics**

**Stravinsky: Le sacre du
printemps**
Introduction
Les augures printaniers
Jeu du rapt

Performance 2
Assessing practice and
progress on specific
instruments

Preparation for the
performance component
is ongoing

Assessing practice and
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| 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 composition submission. | | End of course exam – UNIT 3 | |
| 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 | |