

Subject: Music

Teachers: A. Chapman

Exam Board: Eduqas

NEWPORT GIRLS' HIGH SCHOOL

KS5 CURRICULUM OVERVIEW

Curriculum Intent & Organisation

The EDUQAS A Level course is an engaging and exciting program of study which offers students the opportunity to be flexible in their choice of areas of study. The syllabus covers a broad range of musical genres including The Western Classical Tradition, Musical Theatre and Music from the Twentieth Century. Students are able to produce either performance or composition weighted coursework, allowing them to play to their strengths and this can be amended each year depending on the cohort. As part of the A Level, students are still required to produce both a composition and performance portfolio, with a live examiner coming to listen to students' performances. This offers students the opportunity to experience live music making and develop their confidence in performance. The EDUQAS course offers students a broad range of repertoire including The Western Classical Tradition focusing on Haydn London Symphony and Mendelssohn's Italian Symphony, Musical Theatre studying the music of Stephen Schwartz, Andrew Lloyd Webber, Michael Schonberg and Stephen Sondheim and Music of the Twentieth Century specifically Nuages by Debussy and Poulenc's Trio for Bassoon, piano and oboe.

Examination Information

The EDUQAS A level is examined in two ways. Students are required to produce a performance and composition portfolio worth 60% consisting of two compositions and a performance programme that lasts up to 10-12 minutes. Composition one is a free piece and composition two is in response to a brief set by the exam board. The other assessed piece of work is the appraising exam at the end of year 13, worth 40%, which is a culmination of wider listening, theory and analysis of the set work pieces and their contemporaries.

Facilitating Subject?

Yes

Impact of Prior Learning from KS4

The EDEXCEL GCSE programme is regarded as one of the most rigorous and challenging courses for students due to its analytical requirements and the strong emphasis on good theoretical grounding. The focus on individual pieces prepares the students for same approach when they start to analyse full scale symphonies. Students become more independent composers and are comfortable using software such as Sibelius to score their pieces.

Equipment Required for this course

- Copies of the set works
- Eduqas A Level Music Study Guide
- Manuscript paper

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Curriculum Implementation – Areas of Focus Year 12		
Autumn Term	Spring Term	Summer Term
<ul style="list-style-type: none">• General appraising skills focusing on dictation.• Wider listening to a range of composers and their contemporaries.• The Western Classical Tradition – studying the development of the symphony from the late Baroque period of 1750 through to the more progressive Romantic period in 1900. Students focus on the development and changes to the symphony including structure, instrumentation, historical context, instrument specific techniques, tonality and key composers from each period.• Developing melody and harmony composition exercises.• Haydn London Symphony Analysis and score annotation.• Study of the Mannheim orchestra.	<ul style="list-style-type: none">• Haydn London Symphony Analysis and Score annotation.• Essay writing technique and use of other symphonies as supporting evidence.• General appraising skills and wider listening.• Free composition started.• Dictation and harmony recognition skills.• Music in the Twentieth Century – focusing on the isms including; impressionism, expressionism and neoclassicism.• Musical Theatre – the works of Sondheim including Sweeney Todd and Into The Woods.	<ul style="list-style-type: none">• Wider listening around the set works.• Solo performance repertoire selected and programme pre-approved.• Composition 1 – continuation of developing initial ideas into full piece.• Listening to exemplar material as a guide line for own piece.• Revision of Haydn Movements completing exam style questions.• Melodic dictation exercises.• Essay writing technique – focus on the development of the symphony particularly dance features, structure, instrumentation and programme music.• Musical Theatre – Claude Michel Schonberg focusing on Les Misérables and Miss Saigon.
Curriculum Implementation – Areas of Focus Year 13		
Autumn Term	Spring Term	Summer Term
<ul style="list-style-type: none">• Revision of the Western Classical Tradition with a focus on essay writing and exam technique.• General aural skills such as dictation and wider listening.• Musical Theatre general listening focusing on the works of Rogers, Schwartz and Lloyd Webber.• Composition 2 – brief released by EDUQAS. Students plan and respond to the brief in preparation for writing their second piece.	<ul style="list-style-type: none">• Exam technique and practise using exemplar essays and past paper assessments.• Continued revision of each set work and area of study developing student’s revision techniques for each piece.• Mendelssohn’s Italian Symphony Analysis.• Dictation practise.• Wider listening to help support the set work analysis.• Continued development of composition 2.• Preparation for performance recital – focus on ensuring there is a balanced programme that demonstrates the candidate’s abilities.	<ul style="list-style-type: none">• Consolidation and examination preparation for A Level Music.

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Impact / Outcomes

Learning will be assessed throughout the course by:

- Aural skills tests.
- Mock performance assessments.
- Essay question practise.
- Formal mock examinations during assessment weeks and mock examination weeks
- Assessment of analysis notes
- In class past paper assessments.

Homework / Self Study

Students are expected to be working on their practical skills outside of lessons. They are encouraged to select appropriate repertoire and practise in preparation for performance-based assessments. At A level, students should be working at grade 6 standard or above and will need to liaise with their instrumental and vocal teachers in order to gain support for putting together their recital material. Students are encouraged to complete wider listening activities outside lessons in order to broaden their musical knowledge as well as supporting their essay writing technique. Students are set weekly tasks to complete which can consist of composition work, theory exercises and listening questions. When students enter year 13, they will receive regular essay questions to complete in order to prepare them for the extended writing aspects of the paper.

Ways to support learning

- Specification- https://www.eduqas.co.uk/qualifications/music-as-a-level/#tab_overview
- Tom Pankhurst A Level Music website. <https://alevelmusic.com>
- EDUQAS digital resources <https://resources.eduqas.co.uk/Pages/ResourceByArgs?subId=21>
- EDUQAS student guide
- Re-studying and listening to all the set works analysed.
- Completion of general listening focusing on pieces that are similar to the set works.
- Listening to the pieces out of context instead of from the start.
- Planning responses to sample examination essay questions.
- Completing essays under timed conditions.
- Listening to a range of musical styles regularly
- Using good quality revision material
- Listening to past examples of compositions and performance pieces.
- Using top essay questions to help develop own essay writing technique.

Field Work / Extension / Enrichment Opportunities

- We aim to take students to see one of the set works pieces. Past opportunities have included watching a live performance of *Wicked*.
- Students are given the opportunity to take part in a number of extra-curricular ensembles. Students are encouraged to actively take part in the music making within the department.
- Many of our students also perform outside of the school ensembles such as the National Youth Orchestra of Great Britain and county ensembles.

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Next Steps

Students are able to go onto many different career paths within the music industry such as:

- Education
- Publishing
- Music Production / Music Technology
- Musician and performer
- Composer
- Music Therapist
- Sound engineer
- Events management

Many higher education establishments hold music in high regard due to the skills it teaches individuals such as organisation, dedication, confidence and working with others.

Inclusion

- Teachers follow student passports to ensure that the needs of all students with SEND are met.
- Work is enlarged to the necessary size for visually impaired students.
- Teachers will ensure that classrooms are quiet learning environments where possible and will dim lights to support students with sensory needs.
- Students have the use of laptop if they have a SEND need whereby use of a laptop supports them.
- Hearing impaired students are supported through use a radio aid and teachers ensure that students can lip read at all times during lessons.
- Dyslexic students are encouraged to use coloured overlays when they are required to read long passages.
- Use of dyslexic friendly fonts and coloured backgrounds used in PowerPoints/resources.
- Students with ADHD are given movement breaks, fidget toys and lessons are broken down to aid concentration.

Students are seated according to their needs, students work with the SENDCo to decide upon this.

Inclusion in KS5 Music

- We study an eclectic and diverse range of composers and musical genres from all ethnicities and identities.
- Within music, students are encouraged to demonstrate their musical tastes and to comment critically upon the works of others. Students musical tastes are encouraged through discussion and when choosing repertoire for performance.
- All teachers employ inclusive pedagogy so not just what they teach but how they teach is inclusive through a variety of delivery techniques (place mats with instructions/ step-by-step guides, mind maps, multiple choice questions) and assessment design which contributes to the achievement of all.
- Use of visual and audio cues to support processing of written text.
- Key words/subject vocabulary displayed on classroom walls to aid memory in addition to the use of mnemonics/acronyms.
- Differentiated sheets are provided for practical work to ensure that the tasks are accessible for all.

For more information, contact Teacher of Music A. Chapman