Key Stage 4 LTP

|  |
| --- |
| **Curriculum Intent** |
| **What are the objectives for your curriculum?** The objective of the Music curriculum at St. Joseph’s is to enable students to: ● engage actively in the process of music study ● develop performing skills individually and in groups ● to communicate musically with fluency and control of the resources used ● develop composing skills to organise musical ideas and make use of appropriate resources ● recognise links between the integrated activities of performing, composing and appraising and how this informs the development of music ● broaden musical experience and interests, develop imagination and foster creativity ● develop knowledge, understanding and skills needed to communicate effectively as musicians ● develop awareness of a variety of instruments, styles and approaches to performing and composing ● develop awareness of music technologies and their use in the creation and presentation of music ● recognise contrasting genres, styles and traditions of music, and develop some awareness of musical chronology ● develop as effective and independent learners with enquiring minds ● reflect on and evaluate their own and others’ music ● engage with and appreciate the diverse heritage of music, in order to promote personal, social, intellectual and cultural development.**What do you want pupils to be able to know and do by the time they end the stage?** **How does your curriculum plan set out the sequence and structure of how it's going to be implemented?****Why is it shaped the way it is?** **What values have guided your decisions about the curriculum you have in place?** **How does your curriculum reflect the school's context?****How does your curriculum reflect the schools Catholic Ethos?****To what extent have you made these objectives clear?** **Does everybody know them?****How does your curriculum reflect national policy (for example, British values and PSHE)?****How does it cater for disadvantaged and minority groups?**  |

|  |
| --- |
| **Prior Learning Summary** |
| Prior learning from primary school and KS3, particularly performance and composition based skills, aural analytical skills |

|  |
| --- |
| **Curriculum Structure – Year 9 (Starting January)** |
| A | A | A | B | B | B | B | D | D | D | D | D | C | C | C | E | E | E | E | E | B | B | B | B | F | F | F | F | F | L | L | L | **L** | B/C | B/C | B/C | B/C | B/C | B/C |

|  |
| --- |
| **Curriculum Structure – Year 10** |
| G | G | G | G | G | C | C | C | H | H | H | H | H | B | B | B | B | I | I | I | I | I | **C** | **C** | **C** | **C** | **C** | **C** | **C** | L | L | L | **L** | B/C | B/C | B/C | B/C | B/C | B/C |

|  |
| --- |
| **Curriculum Structure – Year 11** |
| J | J | J | J | J | B | B | B | B | K | K | K | K | K | **C** | **C** | **C** | **C** | **C** | **C** | **B** | **B** | **B** | **B** | L | L | L | L | L | L | L | L | L |  |  |  |  |  |  |

|  |
| --- |
| **Unit A – Introduction to studying GCSE Music** |
| **Overview** | Students are introduced to the GCSE Music course |
| **Aims** | Students are given an overview of the course and what to expect. They are tasked with: getting some stationary to help organise and store work appropriately (provided if finances are a problem); fill in a questionnaire to provide teacher with a better understanding of their reasons for taking the course, what they want to get from it, their musical background/experience and whether they are currently receiving instrumental/vocal tuition. Students are explained the course breakdown, coursework/exam weightings, what the set works are and how we study them. Finally, students are introduced to the music software that will be used in the course and learn how to set up and create basic music using that software.  |

|  |
| --- |
| **Unit B – Performance** |
| **Overview** | Allows students to explore and develop personal performance skills |
| **Aims** | The course provides plenty of opportunity for students to develop and hone their performance skills through the use of their chosen instrument. Students ultimately have to produce one solo and one ensemble (group) performance and the time given in lessons to this helps them to focus on one of these types of performance at a time through a variety of tasks and targets. These performances are periodically assessed using the GCSE performance marking criteria so that students understand how to achieve marks in their course work while also allowing us to monitor their progress and development. Some performance time is also given to students as self-guided time to help them learn to manage their own rehearsal time and discover practice styles/routines that work for them. *Note: Where B or C are in bold in the curriculum structure, the performance/composition time is conducted as Controlled Assessment and makes up part of their final coursework portfolio.* |
|  |
| **Unit C – Composition** |
| **Overview** | Teaches students how to write their own music |
| **Aims** | During the composition sections of the curriculum, students learn how to compose their own music. A variety of smaller tasks (initially) based off of the set works that students study allow them to understand how music is constructed and the elements they need to consider when writing their own music. With these tasks, students will focus on using and understanding two or three main musical elements at a time out of: Melody, Harmony and Tonality, Texture, Timbre, Rhythm and Tempo, Metre, Structure, Musical devices (ornamentation, pedals, cadences etc.), Instrumentation and Technology.Eventually these tasks combine into students composing two pieces of music, one in a style of their choice and one to a brief set by the exam board.*Note: Where B or C are in bold in the curriculum structure, the performance/composition time is conducted as Controlled Assessment and makes up part of their final coursework portfolio.* |

|  |
| --- |
| **Unit D and E – Area of Study 1 – Instrumental Music 1700-1820** |
| **Overview** | Students learn how music is written for instruments |
| **Aims** | The pieces selected as set works provide a good representation of instrumental music from the period 1700–1820. The Bach Brandenburg Concerto no. 5, 3rd movement includes a study of fugue in a Gigue dance movement. General features of Baroque music can be analysed in this piece. The Beethoven Piano Sonata no. 8 in C minor is chosen as an example of solo instrumental music. It is a dramatic romantic work in sonata form.The suggested wider listening works provide a good background and context to the set pieces. The Handel Concerto Grosso complements the Bach work and the Vivaldi Winter from the Four Seasons provides further study of the solo concerto form. The Classical piano sonata movements by Mozart and Haydn provide a good historical introduction to the piano sonata as a genre and prepare for the extended Beethoven sonata movement. |

|  |
| --- |
| **Unit F and H – Area of Study 2 – Vocal Music** |
| **Overview** | Students learn how music is written for voice |
| **Aims** | This is a large topic area and the set works represent both ends of the time frame from the Baroque setting by Purcell of ‘Music for a While’ to the twentieth-century Queen song ‘Killer Queen’. However, the principle remains the same: they are both settings of words for solo voice with an accompaniment.This diversity of musical styles is present too in the selection of suggested wider listening pieces. Some Handel and Bach solo arias are juxtaposed with Beach Boys and ABBA songs. There are opportunities to widen the selection to include solo songs from the Classical and Romantic eras too. |

|  |
| --- |
| **Unit G and I – Area of Study 3 – Music for Stage and Screen** |
| **Overview** | Students learn how music is written for a specific occasion or purpose |
| **Aims** | This is a varied topic and the two set works are representative works from the musical and film music genres. The song ‘Defying Gravity’ from Wicked presents opportunities to study this popular piece of West End musical theatre. The Star Wars films are well known and the study of the main theme from Star Wars Episode IV: A New Hope willgive an understanding of how film music is composed as sound to picture. The four pieces of suggested wider listening provide further examples of both the musical and film music. These pieces provide more background to the topic and enhance the study of the set works. |

|  |
| --- |
| **Unit J and K – Area of Study 4 – Fusion** |
| **Overview** | Students learn how different styles of music can be joined to make new styles |
| **Aims** | The emphasis here is on how two or more musical cultures are combined to create a fusion. Some fusions have become genres in their own right such as Bhangra and Salsa. The core understanding is for students to examine how the separate musical elements are treated in a fusion work. The two set works provide contrast. The Afro Celt Sound System: ‘Release’ and ‘Samba Em Preludio’ by Esperanza Spalding are designed to explore how fusions create new, popular styles.The suggested wider listening pieces cover African, Celtic, Afro-Cuban Jazz and Latin American styles, showcasing the variety and uniqueness of different fusion styles. |

|  |
| --- |
| **Unit L – Revision and End of Year tests** |
| **Overview** | Students review and re-enforce previous learning |
| **Aims** | During these sections of the course, students will look back through their previous learning of the set works and gain an understanding of how the GCSE Music exam will work. As per the exam syllabus:It is recommended that students familiarise themselves with each set work as a whole, before learning to identify important musical elements and aspects of continuity and change between works. Understanding of the musical elements, musical contexts and musical language will help to identify the historical, social and cultural contexts, and illuminate elements of continuity and change between the works.Students need to learn how to write perceptively about music, in particular comparing, contrasting, assessing, evaluating and commenting as appropriate. The eight set works have been chosen to be representative of typical pieces from their areas of study. These pieces should be studied and analysed so that the students have a good understanding of the stylistic features and conventions of each piece. Students should be encouraged to express their ideas about the set works using appropriate and correct musical vocabulary.*Note: Where L is in bold in the curriculum structure, students will be sitting practice exam-style tests/end of year tests to monitor understanding and progress.* |