

**eCURRICULUM MAP**

<b>Subject</b>	<b>Music</b>
<b>Head of Department</b>	<b>Dawn Steele</b>

**SCHOOL INTENT****Rutlish School: Curriculum Intent**

Rutlish School provides a meaningful, broad and balanced curriculum which is accessible to all, as well as supports and challenges all students. Through all we do, we prepare students for opportunities, responsibilities and experiences later in life for them to be aware of their responsibilities and feel confident to participate and contribute to society. We aim to inspire, enable and facilitate lifelong learners that build on their individual strengths and capabilities and achieve their ambitions. We seek to support our students in becoming healthy, happy, successful modern people young adults, who are knowledgeable, kind, aware, confident, capable and skilful members of society.

**The school aims to:**

- ensure that the curriculum is designed for every student of every ability and every background to be supported in making the best possible progress and attainment from their starting point; all students can access the curriculum offer, with planning and teaching that support, stretch and challenge all learners across a full range of abilities, and making any reasonable adjustments required where particular needs are identified;
- provide a curriculum that is sequenced to build skills and knowledge throughout students' time at Rutlish School, to promote a deeper understanding of the world outside the classroom and equip them for their next steps in education, careers and in life;
- ensure that our curriculum offer support different educational and career pathways, including EBACC and vocational;
- ensure our curriculum consistently promotes high moral standards, social and self-awareness and allows students to formulate informed opinions on social issues such as, equality, diversity and inclusivity as well as the practical aspects of society;
- enrich the curriculum and provide opportunities for students to build cultural capital, enhance a wide range of skills and knowledge beyond requirements of the national curriculum, and personalise and apply learning in other contexts;
- provide students with the skills and knowledge necessary to becoming independent, analytical, critical, and innovative thinkers and encourage students' curiosity, creativity, self-expression, resilience, and confidence;

provide consistent opportunities for students to develop and enhance their reading skills, and support is provided to ensure all students are able to access the curriculum.

**DEPARTMENT INTENT**

The Music programme at Rutlish delivers a broad curriculum of music from a range of historical and cultural perspectives. Students are invited to open their minds to new genres of music and explore them using a broad range of vocabulary. They are exposed to new instruments and traditions, both live and recorded. By broadening horizons, students develop their musical interests, passions and opinions.

We have an extensive instrumental programme and boys can opt to have piano lessons, strings, guitar (lead, bass and acoustic) drums, brass, woodwind and music production. Our tutors are professional musicians themselves and the boys have either 20 or 30mins lessons which are during the school day. In September 2024 we have just invested in thirty new iMacs to create two music tech suites in both music rooms, which will facilitate more tech opportunities.

We have a number of annual music events in the calendar including an annual school Production, Christmas Concert, Battle of the Bands, termly #getupandgiveiago events to encourage all students to come and play and a summer concert. The Department has a Music Mentoring system to ensure that students support one another, the music room is a safe space for all during break and lunchtimes and students are welcome to come and be part of the 'jam band'. We encourage the Sixth Form to stay involved and to support clubs and concerts. The Music enrichment programme with the support of our peripatetic team including: Guitar Club, the Piano Society, Music Production, Ukulele Club and Choir. The Department has strong links with the local Community and we have many opportunities to perform in outside venues and with professional musicians including the Blues and Roots Jazz Ensemble, The Albert Hall, Steve Bradford Jazz and the Rutsfest Festival in October and May at the Old Ruts Club. We also have a strong link with Merton Music Foundation, a number of local schools and Crown Lane Studio. The Music Departments sends weekly updates of performances and composition with our 'Friday Music Share'.

**KEY STAGE 3 RATIONALE/ INTENT**

In KS3 the students are taught a wide range of topics which ensures that the boys understand music throughout time and world music. All students are taught theory including Notation, Rhythm and The Elements of Music and basic keyboard skills. The students have an hour of Music a week and every lesson includes an element of Theory, Listening and Appraising and a Practical element, this will include sight singing, singing, keyboard work, ensemble opportunities and composition. We are strong advocates of singing which the boys enjoy. Composing and creating sound is taught through Muse Score and Logic Pro.

*"At Key Stage 3 students experience music through performing, composing and listening. Topics include reggae, blues, folk, hip-hop, film music and the orchestra to name a few. Performances in lessons focus on keyboard and ukulele skills. Outside of lessons, musical opportunities at Rutlish are fast growing, with students able to take advantage of a range of clubs and projects."*

**KEY STAGE 4 RATIONALE/ INTENT**



Following EDEXCEL GCSE Music course we teach eight set works ranging from modern day to pieces of music from history. Students learn about the eight pieces and broaden their knowledge of the music curriculum and areas of study. The boys have two compositions and two performances as part of their coursework. Students enhance and improve their performance and composition abilities with regular practice, rehearsal, performance opportunities and coursework. We are proud of

*“The music qualification enables us to teach engaging content through the context of our new areas of study and set works. It includes four areas of study, each containing two set works which support the teaching of musical elements, musical contexts and musical language through specific pieces of music, across the different areas of study. The course shows real examples of how key musical content is used within specific pieces of music. It allows students to learn in-depth appraising skills in preparation for their assessments.”*



## YEAR 7

		AUTUMN	SPRING	SUMMER
<b>SOWLEDGE</b>	<b>THEORY</b>	<p><b><u>Introduction to Theory</u></b></p> <p><b>Notation, Rhythm and the Elements of Music</b></p> <p><b>Instruments of the Orchestra</b></p> <p><b>Gospel, Jazz and Blues</b></p> <p><b><u>Overview</u></b></p> <p>Students will begin the term learning the basics of music theory including how to read notation, notes on the piano, rhythm and the elements of music. Students will do singing tasks including aural dictation, and songs (which will feed into the School Production and Christmas Concert) Students will learn the basics of Muse Score and Logic Pro for Composition.</p>	<p><b>THEORY</b></p> <p><b><u>Musical Cultures of the World</u></b></p> <p><b>India</b> <b>Indonesia</b> <b>South Africa</b> <b>Africa</b></p> <p><b><u>Overview</u></b></p> <p>Students will firstly look at rhythms, scales and different instrumentation including Pentatonic scales, traditional and traditional scales. Students will sing Traditional South African songs with two and three-part harmony. They will write and perform a short polyrhythm within a group before transforming it into the style of the hit show Stomp!</p>	<p><b>THEORY</b></p> <p><b><u>Western Classical Musical Traditions</u></b></p> <p><b>Structure and Form</b> <b>Bach, Beethoven, Grieg</b> <b>Score Reading</b> <b>Musical phrases and markings</b></p> <p><b><u>Overview</u></b></p> <p>Students will do listening and appraising centered around music from the Baroque to the Romantic Period. They will develop an understanding of different structures, score reading and learn simple melodies and accompaniments on the keyboard.</p>



KEY SKILLS	<p><b>THEORY</b> Notation- notes on the lines and spaces Using manuscript paper to draw notes Treble and Bass clef Note values and writing patterns to make 3, 4 and 6/8 Drawing and using rests</p> <p><b>PRACTICAL</b> Finding the 8 notes of the scale of C on the piano Learning all the notes on the keyboard Learning the functions of the keyboard Clapping and reading rhythm Counting patterns of 4 and including rests Singing for the Christmas Concert Using Muse Score to create a score Using Logic to create an orchestral piece (Loops from each four sections of the orchestra)</p> <p><b>LISTENING</b> <b>Benjamin Britten's Young Persons Guide to the Orchestra.</b> Naming and recognising instruments of the orchestra. How to follow a simple score by counting beats. Dictation recognising if the note higher or lower.</p>	<p><b>THEORY</b> Counting and creating parts using triplets, rests, quavers, semi quavers etc.</p> <p><b>PRACTICAL</b> Creating a rhythmic solo Performing as an ensemble Memorising parts Improvising using a pentatonic scale on the keyboard Developing ensemble work Devising own parts Becoming a leader Refining parts and performing to the class Using Muse Score and Logic to create an improvised composition using pentatonic scales.</p> <p><b>LISTENING</b> Naming African, Indian, Indonesian and World Instruments. Understanding difference techniques of playing.</p>	<p><b>THEORY</b> Understanding structures and recognising different types ABA Ternary, Binary etc. Identifying different instruments ad recognising the features of different styles. Understanding the time line of styles from Baroque to Classical, Romantic and Modern.</p> <p><b>PRACTICAL</b> Keyboard work: Learning and performing Pachelbel's Canon Ode to Joy</p> <p><b>LISTENING</b> <b>Hall of the Mountain King- Grieg</b> <b>Carnival of the Animals</b> Students will recognise and explore major and minor tonalities through listening, aural analysis, theory and performance. They will learn to aurally identify tones and semitones and realise their use in major and minor scales as well as the importance of scales in composition</p>
HOW DO WE BUILD ON SKILLS AND KNOWLEDGE?	<p><b>THEORY</b> The boys have a very mixed experience at Year 6, often very limited Music. Securing the basics is fundamental at Rutlish.</p> <p><b>PRACTICAL</b> Most of the boys have limited practical experience. Counting beats, staying in time understanding what the symbols (key signature, time) are on the staff are fundamental. We are keen to develop singing as a group.</p> <p><b>LISTENING</b> To identify and names the different sections of the orchestra and instruments in them</p>	<p><b>THEORY</b> The boys will learn different scales from different styles and instrumentation. They will expand their knowledge of rhythm patterns.</p> <p><b>PRACTICAL</b> The boys will create graphic scores and perform as an ensemble. They will sing South African songs to develop an understanding of improvisation and different languages and lyrics. The improvisation skills will be transferred to keyboard and composition work to produce an improvised piece using the Pentatonic scale.</p> <p><b>LISTENING</b> The will have learnt the instruments of the Orchestra in the Autumn term and this unit will expand their understanding to include recognising the timbre and features of world instruments.</p>	<p><b>THEORY</b> The boys will learn the different forms and structures of Western Classical Music. They will focus on how Music is organised in different pieces.</p> <p><b>PRACTICAL</b> The focus will be on developing keyboard work, started in the Autumn term. The boys will lean Ode to Joy and Pachelbel's Canon. They will be encouraged to learn as many of the Canon layers as possible and be challenged to introduce their left hand.</p> <p><b>LISTENING</b> Having learnt the instruments of the Orchestra and World Instruments this topic developed the students develop to see how Western Classical music is structured.</p>
ASSESSMENTS Summative and Formative	<p>The boys will have a low level assessment at the end of Autumn 1 and Autumn 2. <b>Autumn 1-</b> Key words and Grade 1 theory. <b>Autumn 2-Logic Orchestral Composition</b></p>	<p>The boys will have a low level assessment at the end of Spring 1 and 2. <b>Spring 1-</b> Group ensemble <b>Spring 2-</b> Pentatonic Composition.</p>	<p>The boys will have a low level assessment at the end of Summer 1. <b>Summer 1-</b> Keyboard assessment.</p>



	The boys have an assessment booklet with the criteria in the back of their books. They will log their progress throughout the year in this. The assessment lesson will be filmed as additional evidence.	The boys have an assessment booklet with the criteria in the back of their books. They will log their progress throughout the year in this. The assessment lesson will be filmed as additional evidence.	<b>Summer 2</b> -They will have a formal exam in Summer 2 as part of the Year 7 exam cycle.
<b>FEEDBACK K SUPPORT S LEARNIN</b>	<b>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</b> ✓	<b>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</b> ✓	<b>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</b> ✓
<b>LINKS TO THE WORLD</b> i.e. links to careers; equality: gender, class, ethnicity, etc.; different subjects	Orchestras of the Word The Proms Conductors from around the World The Philharmonic Orchestra, The South Bank (our local Orchestra) Careers in the Music Industry Working in Music Venues	African Culture Indian Culture South Africa Culture National Anthems Own research project on a chosen country How features and instruments of world music are used in GCSE set works i.e. Release and Samba Em Preludio (djembe, talking drum, kora)	Western Musical Traditions Careers writing music Careers as a Performer How to get Involved in the Music World, Volunteering.
<b>SPECIALIST VOCABULARY</b>	Rhythm Timbre Tonality Structure Major Minor Stave Crotchet Minim Semibreve Quaver Treble Clef Bass Clef	Polyrhythm Ostinato Djembe Call and response Fusion Call and Response Pentatonic Gamelan Polyphonic	Q&A/Call and Response Binary Form (AB), Ternary Form (ABA), Rondo Form (ABACADA), ABACAD AABB Ternary Binary Strophic Rondo Structure Form Reggae
<b>QUALITY FIRST TEACHIN G</b>	<ul style="list-style-type: none"> <li>✓ Strategies to learn more, remember more (metacognition) used in lessons e.g. retrieval, elaboration, interleaving, dual coding, etc.</li> <li>✓ Differentiation and reasonable adjustments for students with SEND, EAL, etc. such as scaffolding, visual aids, audio, physical resources, planned questioning, etc.</li> <li>✓ Opportunities for Literacy, Numeracy and Oracy, including a focus on reading</li> <li>✓ Opportunities to apply key concepts and address misconceptions</li> </ul>		



YEAR 8			
	AUTUMN	SPRING	SUMMER
KNOWLEDGE	<p><b><u>THEORY</u></b></p> <p>The first 4 weeks of the term will be spent recapping Theory. This gives consistency across KS3 and reminds the boys of the basics before starting new topics.</p> <p><b>Theory</b>  <b>Gospel, Blues and Jazz</b>  <b>Features of the style</b>  <b>Individual Artists</b>  <b>The influence of Blues and Jazz</b></p> <p><b><u>Overview</u></b></p> <p>This unit develops pupils' ability to identify, explore and make creative use of musical devices found in Blues, Jazz and Gospel music.</p> <p>During this unit, pupils learn some basic approaches to improvisation. They learn the to fit a melody within the 12-bar blues, improvise using chord/scale relationships and apply that understanding by developing patterns in a diatonic sequence. They analyse style and characteristics aurally, use ICT as an aid to practice, and begin to understand the importance of improvisation to jazz, religious and pop genres.</p>	<p><b><u>THEORY</u></b></p> <p><b><u>Music of the 1950's and 1960's</u></b></p> <p><b>Rock and Roll</b>  <b>Artists of the 1960's (UK and US)</b>  <b>The birth of the Electric Guitar</b>  <b>Understanding Simple Chord Patterns</b>  <b>Melody Writing and Lyrics</b></p> <p><b><u>Overview</u></b></p> <p>The unite looks at the birth of Rock and Roll and helps the students understanding the impact of the electric guitar and the time line of music from the 1950's – 1960's. They will study the artists from the UK and USA.</p>	<p><b><u>THEORY</u></b></p> <p><b><u>Folk, Protest Music and Music of the 1970's</u></b></p> <p><b>Folk Music</b></p> <p><b>The Music of Bob Dylan</b></p> <p><b>Protest Music</b></p> <p><b>Bob Marley</b></p> <p><b><u>Overview</u></b></p> <p>This unit investigates some of the different techniques of Musical Accompaniments through the exploration of Folk Song and Reggae. The concept of Harmony, relating specifically to Intervals, is reinforced through progressively more complex Musical Accompaniments from a simple Pedal (octave), Drone and Ostinato (fifth), to Chords as Triads, Broken Chords, Arpeggios and Alberti Bass patterns (root, third, fifth). The concept of Harmony is developed further in the exploration and addition of Counter Melodies (in fourths and fifths) in Folk Songs.</p> <p>Students improve their knowledge and understanding of genre and study new tonalities. Students will identify features of these styles of music and become more familiar with identifying and using musical elements.</p>



<b>KEY SKILLS</b>	<p><b>THEORY</b> Performing with a backing track and walking bass in C) Simple Score reading of the pieces (on the IWB) and printed out. Blues Scales in C, F G Accidentals (sharps and flats) Notes in a Walking Bass Chords 1, 4 and 5 as a progression Playing in time with different tempos 120, 100, 90 etc. Jazz chords- flattened 7<sup>th</sup> and augmented chords.</p> <p><b>PRACTICAL</b> Improvisation using the Blues scale of C, F or G. Using the LH to perform a bass line. Using rhythm to create an improvised line. Keyboard Skills: learning the Melody of simple Gospel pieces including. Oh Happy Day This Little Light of Mine Swing Low</p> <p><b>LISTENING</b> Identifying the timbre of the instruments found in different genres. Male and Female vocals.</p>	<p><b>THEORY</b> Writing chords with a root, 3<sup>rd</sup> and 5<sup>th</sup> Writing use a bass clef Clapping a syncopated rhythm Writing melody using tied notes</p> <p><b>PRACTICAL</b> Composition-playing a syncopated live layer on the midi keyboard with metronome, in time Using rests and tied notes</p> <p><b>LISTENING</b> Students analyse their work and the work of others, developing, refining and structuring their ideas whilst developing their skills in communication and planning</p>	<p><b>THEORY</b> Writing Modes onto the staff Intervals 4ths and 5ths Learn D Dorian scale. Learn to improvise over Dm, Em, F chords.</p> <p><b>PRACTICAL</b> During this unit, pupils will develop their knowledge and understanding of Folk Music as a “traditional” musical genre, explore the musical instruments, timbres and sonorities commonly associated with Folk Music performance, the texture and basic form and structure of Folk Songs and further their knowledge of performing Chords in different Accompaniment patterns on either keyboard/piano, guitar or ukulele. Mumford and Sons (Wimbledon group) Other Folk given in Lead Sheet notation: Drunken Sailor’ Soldier Soldier Scarborough Fair</p> <p><b>LISTENING</b> Students will make creative use of these elements in performance and develop their practical skills both individually and as part of a group. Improvisation will be improved with the introduction of modal scales and tonalities.</p>
<b>HOW DO WE BUILD ON SKILLS AND KNOWLEDGE?</b>	<p><b>THEORY</b> Students are expected to play in time and develop their listening skills. Playing as a duet. Understanding how rests are used and written on the score.</p> <p><b>PRACTICAL</b> Using Logic to create a Blue Singing as a group.</p> <p><b>LISTENING</b> Being able to discuss and differentiate styles. Explaining the subtle difference of style and making comparisons about instruments (timbre) and notation.</p>	<p><b>THEORY</b> The boys have the opportunity to play with both hands. Duet-performing a chord pattern as an accompaniment</p> <p><b>PRACTICAL</b> Singing in 2 and 3-part harmony Using the Left Hand to play chord patterns</p> <p><b>LISTENING</b> Identifying the hooks and different rhyming patterns of songs. Being able to make comparisons between artists and differences between the UK and USA.</p>	<p><b>THEORY</b> The boys will extend their learning of chords to reggae chords. They will understand how syncopation is created using tied notes and triplets, building on their knowledge of time signatures and notation from Autumn 1. They will recognise that a reggae rhythm works by accenting the second and fourth beats.</p> <p><b>PRACTICAL</b> Writing Lyrics to support a Protest song Singing Folk and Protest Songs.</p> <p><b>LISTENING</b> The boys will develop a more mature understanding of how songs were used for Political purposes.</p>
<b>ASSESSMENTS</b> Summative and Formative as applicable	<p>The boys will have a low stakes assessment at the end of Autumn 1 and Autumn 2</p> <p>Autumn 1 Theory assessment (Grade 2 standard) Autumn 2 Blues Composition.</p> <p>Assessments will include the Flip Cam recording for evidence.</p>	<p>Low Stakes assessment at the end of Spring 1 and Spring 2</p> <p>Spring 1 Singing a Rock and Roll Song</p> <p>Spring 2 Composition using the simple chord pattern of 1 1V V.</p>	<p>Low stakes Assessment at the end of Summer 1</p> <p>Summer 1 Keyboard Word-performing a folk or protest song</p> <p>Summer 2 Formal assessment in Summer 2 as part of the exam cycle for Year 8.</p>



<b>FEEDBACK K SUPPORT S LEARNING</b>	Opportunity for students to reflect on learning, respond to feedback, improve work, etc. <input checked="" type="checkbox"/>	Opportunity for students to reflect on learning, respond to feedback, improve work, etc. <input checked="" type="checkbox"/>	Opportunity for students to reflect on learning, respond to feedback, improve work, etc. <input checked="" type="checkbox"/>
<b>LINKS TO THE WORLD</b> i.e. links to careers; equality: gender, class, ethnicity, etc.:	Past and present Jazz, Blues and Gospel singers. Muddy Waters, Nina Simone, Aretha Franklin to Amy Winehouse. Male and female, diverse cultures.	British Bands from the 1950's and life in the 1950's and 60's (fashion, politics, culture) The Beatles The Rolling Stones	Sidmouth Folk Festivals Film on Bob Marley How Protest Music exist across the world Rastafarianism Global Warming and Political Protests
<b>SPECIALIST VOCABULARY</b>	Call and Response Augmented Diminished Flats Sharps Improvisation	Syncopation Swung Rhythm Dotted Notes Triplets	Dorain Median Modes Sea Shanty Pentatonic Reggae Syncopation Political unrest Rastafarianism
<b>QUALITY FIRST TEACHING</b> <b>G</b>	<ul style="list-style-type: none"> <li>✓ Strategies to learn more, remember more (metacognition) used in lessons e.g. retrieval, elaboration, interleaving, dual coding, etc.</li> <li>✓ Differentiation and reasonable adjustments for students with SEND, EAL, etc. such as scaffolding, visual aids, audio, physical resources, planned questioning, etc.</li> <li>✓ Opportunities for Literacy, Numeracy and Oracy, including a focus on reading</li> <li>✓ Opportunities to apply key concepts and address misconceptions</li> </ul>		





## YEAR 9

## KNOWLEDGE

AUTUMN	SPRING	SUMMER
<p><b><u>Overview</u></b></p> <p><b><u>The Music of the 80's 90's and Noughties</u></b></p> <p>Queen (linked to the GCSE set works)            David Bowie            Madonna            Stevie Wonder            Oasis V BLUR            The birth of Synthesised Sound            Drum and Bass            Hip Hop and Rap</p> <p>Students will continue their time line from Year 8 (1950-s 70's) and look at the music and artists of the 80s-00's. Students will also explore the social and cultural associations of hip-hop and rap, its origins and perform a hip-hop ostinato.</p>	<p><b><u>Overview</u></b></p> <p><b><u>Fusion Music (linked to GCSE set works) and Modern Music</u></b>  <u>Minimalism</u>  <u>Serialism</u></p> <p>Fusion Music-            Afro Kelt Sound System (linked to GCSE Music)            Bhangra            The Music of Steve Reich            Tubular Bells –Philip Glass</p> <p>Students will learn how different musical styles can be fused to make a new style using two or more different genres. The students will also look at Modern compositional techniques and the creating of serialism and minimal music.</p>	<p><b><u>Overview</u></b></p> <p><b><u>Film Music, Musical Theatre and Gaming Music</u></b></p> <p>The music of John Williams            Hans Zimmer            Star Wars (lined to GCSE music)            Schindlers List</p> <p>Students will learn about Film Music and Musical Theatre including looking at famous writers for stage and screen. T students will learn how to manipulate sound using compositional devices such as leitmotif, repetition, sequence, ostinato, concord, discord, pedal and the synchronisation of music and image.</p>



<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>KEY SKILLS</b></p>	<p><b><u>THEORY</u></b></p> <p>Understanding of how the genres started, who was involved and some of the vocal techniques used. To gain knowledge of the use of slang words in rap and skills by listening to examples of slang used in rap music To develop knowledge of alternative genres within rap music. To recognise how rests are used to create</p> <p><b><u>PRACTICAL</u></b></p> <p>Singing as a group (following sheet music) Composition-Writing a bass line using the Left Hand.</p> <p><b><u>LISTENING (score booklet provided)</u></b></p> <p>In depth study of bass lines in rap pieces.</p>	<p><b><u>THEORY</u></b></p> <p>Looking at scales and the techniques used in Minimalism and Serialism. Understanding how this fits into the musical time line.</p> <p><b><u>PRACTICAL</u></b></p> <p>To find the notes on the keyboard to be able to play different minimal and serial music.</p> <p>Composition-to create a piece fusing two styles i.e. (Indian and Western Pop)</p> <p><b><u>LISTENING (score booklet created)</u></b></p> <p>To identify the techniques and instruments used in different examples of Fusion. To discuss and demonstrate how different pieces are used and how well the fusion is achieved.</p>	<p><b><u>THEORY</u></b></p> <p>In this unit students will explore the history and relationship of music and moving image from silent movies up to present day cinema. Through this they will identify how the elements of music are manipulated in order to exaggerate and enhance moving image.</p> <p><b><u>PRACTICAL</u></b></p> <p>Composition- building a Film piece in a certain genre (Sci Fi, Horror, Rom Com, Action)</p> <p><b><u>LISTENING (score booklet created)</u></b></p> <p>Star Wars Silent Hill, The Promise (Gaming Music) Harry Potter Schindlers List</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>HOW DO WE BUILD ON SKILLS AND KNOWLEDGE?</b></p>	<p>The boys will have learnt chord patterns in Year 8. This will develop their understanding to more keys and understanding how to modulate.</p>	<p>This will develop the boy's knowledge of genres and complete the time line started in Year 7. This Modern Day section will pave the way into the final Film piece in the Summer Term.</p>	<p>Understanding and applying how to modulate to different keys (learnt in Aut 1) will be fundamental to the film composition. This composition will be the culmination of KS3 work; Instruments, Creating tension, chromaticism, tied notes, syncopation, writing 4 bar phrases and using rests.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>ASSESSMENTS Summative and Formative as applicable</b></p>	<p>There will be two low level assessments at the end of each half term</p> <p><b><u>Autumn 1 Recap of Theory.</u></b> Circle of Fifths</p> <p><b><u>Autumn 2 Composition.</u></b> Writing a bass line with a drum beat.</p>	<p><b><u>Spring 1 Keyboard-playing scales</u></b></p> <p><b><u>Spring 2 Fusion Composition Muse Score/Logic Composition</u></b></p> <p>The Flip Cam will be used to record the assessment day as evidence. The boys will use their assessment booklets in the back of their book to record progress.</p>	<p><b><u>Summer 1</u></b></p> <p><b><u>Creating a Film Piece</u></b></p> <p><b><u>Summer 2 Formal exam in line with Year 9 exam cycle.</u></b></p>



<b>FEEDBACK K LESSONS PLANNED</b>	<b>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</b> <input checked="" type="checkbox"/>	<b>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</b> <input checked="" type="checkbox"/>	<b>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</b> <input checked="" type="checkbox"/>
<b>LINKS TO THE WORLD</b> i.e. links to careers; equality- gender, class, ethnicity, etc.; different subjects	Careers of successful writers. The Gaming Industry, how to work in the Music Industry without performing. Producing Music. Working in a Studio. BAFTA awards (Best film Score) Crown Lane Studio visit (Community Link)		
<b>SPECIALIST VOCABULARY</b>	MCs - Masters of Ceremonies - another term for people who rap. Couplet - A pair of rhyming words. internal rhyme / assonance - Matching the sounds of words within lines as well as at the ends of each line. Grime - A type of rap from the UK with high energy, electronic sounds, and new flows and rhyme patterns. sound system - Large outdoor speaker systems which originated in Jamaica and were often run by a group of DJs and MCs. B-boys - Break-dancers - this originated with people who danced to the DJs playing breaks in hip-hop music. (Breaks are the repeated drum breakdowns from existing tracks.) Highlife - A style from Ghana featuring horns and guitars. Afrobeat - The style created by Fela Kuti, fusing highlife with African rhythms. Don't confuse this with 'Afrobeats', a contemporary style with more electronic sounds and often rap. jazz fusion - A style combining rock and jazz.		
<b>QUALITY FIRST TEACHING</b> G	<ul style="list-style-type: none"> <li>✓ Strategies to learn more, remember more (metacognition) used in lessons e.g. retrieval, elaboration, interleaving, dual coding, etc.</li> <li>✓ Differentiation and reasonable adjustments for students with SEND, EAL, etc. such as scaffolding, visual aids, audio, physical resources, planned questioning, etc.</li> <li>✓ Opportunities for Literacy, Numeracy and Oracy, including a focus on reading</li> <li>✓ Opportunities to apply key concepts and address misconceptions</li> </ul>		



## YEAR 10

Composition	Practical	Listening Paper
<p>Developing musical ideas ● Compositional techniques and strategies ● Ensuring technical control and coherence ● Methods of notating composition scores</p> <p>Students should compose their music with control, expressing the music as appropriate to its style and mood. Musical language Depending on the choice of instrument(s) and/or voice(s), and the composition, students should be able to compose music using the appropriate musical language. The different types of musical language are listed below.</p>	<p>Overview The purpose of this component is to assess students' performing skills in both a solo and ensemble context. Students should be given the opportunity to rehearse and refine performances on their chosen instrument or voice, developing technical control, expression and interpretative skills. This component will encourage students to develop creative thinking, aesthetic sensitivity, critical awareness, self-confidence, self-motivation and their own musical interests and skills. This includes the ability to make music individually and in groups, and perform with control, using phrasing and dynamics appropriate to their chosen styles and moods of music. The areas of content covered are: ● solo performing ● ensemble performing ● approaches to performing.</p> <p>Solo performance in the First Half Term – in school mini recital with peers</p> <p>First real recording by Christmas</p> <p>Year 10 work on solo or Ensemble to finalise in Year 10 as part of assessed Grade</p> <p>Discussion with Peri staff to support students' performance and aims for Year 10</p> <p>Use GCSE 'Bible' of levels to ensure appropriate level of piece <a href="#">Edexcel GCSE Music (2016)   Pearson qualifications</a></p>	<p>We follow a 2 year course similar to that advised by Edexcel: <a href="#">Edexcel GCSE Music (2016)   Pearson qualifications</a> (NB depending on cohort will depend the order of the set works we teach – we have 8 during Year 10/11)</p> <p>Each student has their own anthology which is annotated based on work in the classroom and info on Listening and all set works.</p> <p><b>Music for Stage and Screen set work:</b> <b>S. Schwartz: 'Defying Gravity' (from the album of the cast recording of <i>Wicked</i>)</b></p> <ul style="list-style-type: none"> <li>Explore this piece by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements.</li> <li>The study of this set works should examine popular contemporary musical theatre styles.</li> </ul> <p><b>Music for Stage and Screen set work</b> <b>J. Williams: 'Main title/rebel blockade runner' (from the soundtrack to <i>Star Wars Episode IV: A New Hope</i>)</b></p> <ul style="list-style-type: none"> <li>Explore this piece by using the students' knowledge and understanding of musical elements, musical contexts and musical language to make critical judgements about the music. Now that each piece has been studied, comparative and evaluative skills can be practised between the two.</li> <li>The study of this set work should examine composing sound to match pictures.</li> </ul> <p><b>Fusions set works (4 weeks):</b> <b>Afro Celt Sound System: 'Release' (from the album <i>Volume 2: Release</i>)</b> <b>Esperanza Spalding: 'Samba em Preludio' (from the album <i>Esperanza</i>)</b></p> <ul style="list-style-type: none"> <li>Explore these pieces by using the students' knowledge and understanding of musical elements, musical contexts 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.</li> <li>The individual cultures that have been 'fused' should be isolated and the resulting fusion evaluated as a work of popular culture.</li> </ul> <p>Instrumental Music 1700–1820 ● J S Bach: 3rd Movement from Brandenburg Concerto no. 5 in D major ● L van Beethoven: 1st Movement from Piano Sonata no. 8 in C minor 'Pathétique' Vocal Music ● H Purcell: Music for a While ● Queen: Killer Queen (from the album 'Sheer Heart Attack') Music for Stage and Screen ● S Schwartz: Defying Gravity (from the album of the cast recording of <i>Wicked</i>) ● J Williams: Main title/rebel blockade runner (from the soundtrack to <i>Star Wars Episode IV: A New Hope</i>) Fusions ● Afro Celt Sound System: Release (from the album 'Volume 2: Release') ● Esperanza Spalding: Samba Em Preludio (from the album 'Esperanza')</p>



<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>KEY SKILLS</b></p>	<p>Content overview</p> <ul style="list-style-type: none"> <li>• Developing musical ideas</li> <li>• Compositional techniques and strategies</li> <li>• Ensuring technical control and coherence</li> <li>• Methods of notating composition scores.</li> </ul> <p>Students will be required to demonstrate the ability to: • make use of musical elements, techniques and resources to create and develop musical ideas with technical control and coherence; freely as the composer chooses, and responding to a brief or commission supplied by others • compose music that develops musical ideas, uses conventions, and explores the potential of musical structures and resources.</p> <p>Musical language Depending on the choice of instrument(s) and/or voice(s), and the composition, students should be able to compose music using the appropriate musical language. The different types of musical language are listed below: • reading and writing of staff notation • major and minor chords and associated chord symbols • recognising and accurately using appropriate musical vocabulary and terminology related to the areas of study.</p>	<p>Students will be required to demonstrate the ability to: • make use of musical elements, techniques and resources to interpret and communicate musical ideas with technical control and expression. This must be achieved by one or more of the following means: playing or singing music, improvising, or realising music using music technology • perform music with control, making expressive use of phrasing and dynamics appropriate to the style and mood of the music • students will be assessed on their skills demonstrated during a live, unedited, uninterrupted performance. Recordings of performances (using any instruments and/or technology) may not be edited afterwards</p> <ul style="list-style-type: none"> <li>• for this component, students can use any instrument for their solo and/or ensemble pieces, including those that make use of music technology (e.g. electric guitar)</li> </ul>	<p>Instrumental Music 1700–1820 • J S Bach: 3rd Movement from Brandenburg Concerto no. 5 in D major • L van Beethoven: 1st Movement from Piano Sonata no. 8 in C minor 'Pathétique' Vocal Music • H Purcell: Music for a While • Queen: Killer Queen (from the album 'Sheer Heart Attack') Music for Stage and Screen • S Schwartz: Defying Gravity (from the album of the cast recording of Wicked) • J Williams: Main title/rebel blockade runner (from the soundtrack to Star Wars Episode IV: A New Hope) Fusions • Afro Celt Sound System: Release (from the album 'Volume 2: Release') • Esperanza Spalding: Samba Em Preludio (from the album 'Esperanza')</p> <p>Students will be assessed on their ability to identify aurally the key musical features in some of the set works from the areas of study. They should understand the context within which the set works were composed and their place within the area of study as a whole. Students will also be expected to express and justify opinions on the set work extracts and complete short musical dictation and staff notation questions</p> <p><a href="http://Teaching Resources for Music (zigzageducation.co.uk)">Teaching Resources for Music (zigzageducation.co.uk)</a></p> <p><a href="#">GCSE Music - BBC Bitesize</a></p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>HOW DO WE BUILD ON SKILLS AND KNOWLEDGE?</b></p>	<p>The musical elements are listed below: • organisation of pitch • tonality • structure • sonority • texture • tempo, metre and rhythm • dynamics. Musical contexts Students should take into account the effect of the purpose and intention of their composition, and the effect of audience, time and place when composing their pieces.</p> <p>Students should compose their music with control, expressing the music as appropriate to its style and mood. Musical language Depending on the choice of instrument(s) and/or voice(s), and the composition, students should be able to compose music using the appropriate musical language. The different types of musical language are listed below.</p>		<p><b><u>First SOW = review of KS3 and revision of key areas:</u></b></p> <p><b>Introduction to the GCSE course (3 weeks):</b></p> <ul style="list-style-type: none"> <li>• Build on knowledge and experience at KS3</li> <li>• Consolidate basic musical vocabulary and knowledge</li> <li>• Study exemplar performances and compositions</li> <li>• Look at the assessment criteria for the coursework tasks.</li> </ul> <p>KS3 curriculum is designed to give prior knowledge ready for GCSE curriculum</p> <p>Areas of study Students will learn the musical elements, musical contexts and musical language in depth through four compulsory areas of study. The areas of study are: • Instrumental Music 1700–1820 • Vocal Music • Music for Stage and Screen • Fusions. These areas of study enable students' listening and appraising to understand music across a variety of styles and genres. Each area of study includes two set works that should be studied in detail. These set works will enable students to develop their knowledge and understanding of musical elements, musical contexts and musical language in depth, and within the context of the area of study. Teachers should enable students to draw connections and links between the set works within each area of study and also explore the connections with the other areas of study. For each area of study, students are expected to use appropriate terminology and vocabulary associated with the genres, styles and features of the area of study.</p>



<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>ASSESSMENTS</b> Summative and Formative as applicable</p>	<p>Assessment overview ● Students compose two compositions, of at least three minutes' combined duration ● One composition to a brief set by Pearson, of at least one minute in duration. ● One free composition set by the student, of at least one minute in duration. ● Each composition will be out of 30 marks. ● Internally marked and externally moderated.</p>	<p>Students must perform: ● solo performance: this must be of at least one minute in duration, and may comprise one or more pieces ● ensemble performance: this must be of at least one minute in duration, and may comprise one or more pieces. ● total performance time across both performances must be a minimum of four minutes of music.</p> <p>Solo performance in the First Half Term – in school mini recital with peers</p> <p>First real recording by Christmas</p> <p>Year 10 work on solo or Ensemble to finalise in Year 10 as part of assessed Grade</p>	<p>Listening papers EVERY lesson – even a short question</p> <p>Weekly listening papers on the set work they study</p> <p>Assessment overview The paper is made up of two sections and is out of a total of 80 marks. Section A – Areas of study, dictation, and unfamiliar pieces (68 marks) ● Six questions related to six of the eight set works. ● One short melody/rhythm completion exercise. ● One question on an unfamiliar piece (skeleton score provided) with questions on its musical elements, musical contexts and musical language. Section B – Extended response comparison between a set work and one unfamiliar piece (12 marks) ● One question that asks students to compare and/or evaluate the musical elements, musical contexts and musical language of one set work with one unfamiliar piece of music. ● A CD with the music extracts will be played to all students at the same time and will repeat the extracts a set number of times.</p> <p>Assessment information ● This is an externally set and assessed examination ● First assessment: May/June 2018. ● This component consists of 80 marks. ● The assessment is 1 hour and 45 minutes. ● The assessment consists of nine questions. ● Students must answer all questions. ● The paper will include multiple-choice, short open, and extended writing questions</p> <p>There are two sections in the examination: o Section A: 68 marks o Section B: 12 marks ● The extracts of the pieces of music will be played on CD to all students taking the examination paper.</p> <p>Further details for Section A include: ● eight questions requiring students to respond to extracts of music on CD, of which: o six questions will be based on extracts of the set works o one question will be on musical dictation. This will be worth 6–10 marks o one question will be on an unfamiliar piece (closely related to a set work) with an accompanying skeleton score. This will be worth 8 marks.</p> <p>Section B In Section B, students will be asked to compare in detail an extract of one of the set works with an extract from an unfamiliar listening piece (related to one of the set works). Students will hear the pieces and see the scores. This question will be worth 12 marks.</p>
	<p><b>FEEDBACK LESSONS PLANNED</b></p>	<p>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</p> <p>✓</p>	<p>Opportunity for students to reflect on learning, respond to feedback, improve work, etc.</p> <p>✓</p>
<p><b>LINKS TO THE WORLD</b> i.e. links to careers; equality; gender, class, ethnicity, etc.; different</p>	<p>Cognitive skills ● Non-routine problem solving – expert thinking, metacognition, creativity. ● Systems thinking – decision making and reasoning. ● Critical thinking – definitions of critical thinking are broad and usually involve general cognitive skills such as analysing, synthesising and reasoning skills. ● ICT literacy – access, manage, integrate, evaluate, construct and communicate. [3] Interpersonal skills ● Communication – active listening, oral communication, written communication, assertive communication and non-verbal communication. ● Relationship-building skills – teamwork, trust, intercultural sensitivity, service orientation, self-presentation, social influence, conflict resolution and negotiation. ● Collaborative problem solving – establishing and maintaining shared understanding, taking appropriate action, establishing and maintaining team organisation.</p> <p>Intrapersonal skills ● Adaptability – ability and willingness to cope with the uncertain, handling work stress, adapting to different personalities, communication styles and cultures, and physical adaptability to various indoor and outdoor work environments. ● Self-management and self-development – ability to work remotely in virtual teams, work autonomously, be self-motivating and self-monitoring, willing and able to acquire new information and skills related to work.</p>		



Page 64-73 onwards of the spec has all the key vocabulary needed for GCSE

[GCSE Music \(pearson.com\)](https://www.pearson.com)



## YEAR 11

## KNOWLEDGE




THEORY	PRACTICAL	LISTENING
<p><b>Vocal Music set works</b></p> <p><b>H. Purcell: 'Music for a While'</b></p> <ul style="list-style-type: none"> <li>Study should include a general introduction to Baroque Music and to the wider music of Purcell.</li> <li>The theatrical nature of Purcell's songs should be explored, alongside his setting of the text – what do the words mean and how has he chosen to set them?</li> </ul> <p><b>Queen: 'Killer Queen' (from the album <i>Sheer Heart Attack</i>)</b></p> <ul style="list-style-type: none"> <li>general introduction to the structure of pop songs and the wider music and influence of Queen.</li> <li>The overall setting of the text explored.</li> </ul> <p><b>Instrumental Music 1700–1820 set works (part two)</b></p> <p><b>L. van Beethoven: 1st Movement from Piano Sonata no.8 in C minor 'Pathétique'</b></p> <ul style="list-style-type: none"> <li>Building on the wider listening the exploration of this set work can look at the development of sonata form into a larger structure, and act as an introduction to 19th-century Romanticism.</li> <li>The use and development of musical ideas should be explored, including the use of repetition, variation and motivic development, as well as the use of tonality.</li> </ul> <p><b>Instrumental Music 1700–1820 set works (part one)</b></p> <p><b>J.S. Bach: 3rd Movement from Brandenburg Concerto no.5 in D major</b></p> <ul style="list-style-type: none"> <li>The music of the Baroque period should be familiar from the study of Purcell, and it is anticipated that students will have already heard some vocal music by Bach. These features should be revised.</li> <li>This piece enables the exploration of fugal writing, dance movements (such as gigue), and performance practise in older music.</li> </ul> <p><b>Music for Stage and Screen wider listening (part one)</b></p> <ul style="list-style-type: none"> <li>Building on the study of vocal music in the earlier area of study, similar exploration should be made of songs written for a dramatic context in musicals. In particular, the way that music enhances the dramatic action should be explored.</li> </ul>	<p>Composition 1 final by October Half Term</p> <p>Performance 1 final in Year 10 and may revise in the first Half Term.</p> <p>Composition 2 (brief) released by Edexcel Sept of Year 11 – start work on this asap. Completed by March.</p> <p>Performance 2 (solo or ensemble) work on and recorded in draft by Christmas.</p> <p>Performance for all Year 11 at Carol Service December Year 11.</p> <p>Performance 2 completed by March.</p> <p>Also small tasks in some lessons relating to set works – Eg – learning parts of the set work to understand it more or get consolidate – Eg The Basso Continuo in Purcell.</p>	<p>REGULAR LISTENING LOG COMPLETED ON PADLET.COM <a href="https://www.padlet.com/">Year 10 Online Learning (padlet.com)</a></p> <p>QUEEN – different tracks to understand key concepts</p> <p>PURCELL</p> <p>Pachelbel's Canon in D (Ground Bass)</p> <p><b>Classical Music:</b> Beethoven Piano Music How the Piano and Harpsichord differ</p> <p><b>The nature of Baroque instrumental music can be explored through this music.</b> Handel's Messiah Purcell Music for a While Vivaldi Bach (Visual clips to see instruments)</p> <p>Variety of styles from contemporary musicals, such as <i>Matilda</i> and <i>Hairspray</i>. Visual clips of Musical Film music (especially John Williams)</p>





<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>KEY SKILLS</b></p>	<p>Broaden the study of the setting of texts for solo voice and accompaniment. The structure of the text and the music explored, as can a variety of song forms.</p> <p>Students should investigate how the musical language and musical elements combine in this song to fit its dramatic context. How successful is the song? Is it placed at a suitable moment in the show to fit the dramatic pace? How do the musical elements combine to create a sense of climax?</p> <p>Vocab (see Vocab sheet in place from Edexcel and copies in student folders)</p> <p>Implementing the Elements of Music in all they do, explain, write about and listen to.</p>	<p>Improving of compositional and performance techniques</p> <p>Adding of colour, texture, dynamics and expression to work</p> <p>Assessment criteria/skills required: Make use of musical elements, techniques and resources to interpret and communicate musical ideas with technical control and expression.</p> <p>This must be achieved by one or more of the following means: playing or singing music, improvising, or realising music using music technology perform music with control, making expressive use of phrasing and dynamics appropriate to the style and mood of the music</p> <p>Students will be assessed on their skills demonstrated during a live, unedited, uninterrupted performance. Recordings of performances (using any instruments and/or technology) may not be edited afterwards for this component, students can use any instrument for their solo and/or ensemble pieces, including those that make use of music technology (e.g. electric guitar)</p>	<p>All set works info is vital for on-going listening with their anthology</p> <p>Each student has their own anthology which is annotated based on work in the classroom and info on Listening and all set works.</p> <p>Please see link here (copy in student folders) - U:\Music\GCSE</p> <p>Become independent in listening in their own and analysing set works but any piece of music.</p> <p>Using: STRUCTURE TEMPO DYNAMICS INSTRUMENTS RHYTHM METRE TONALITY</p> <p>To analyse the music, they hear and link all back to genre and set work</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>HOW DO WE BUILD ON SKILLS AND KNOWLEDGE?</b></p>	<p>Year 11 will build on prior knowledge of the set works learnt in Year 10</p> <p>Begin to link set works and key terms to other set work pieces analysed</p>	<p>Last year's performances and compositions reviewed at End of Year 10.</p> <p>Students have specific feedback on what to work on moving forward</p> <p>Prior understanding of how to create a composition so setting out the brief should build on last year's knowledge</p>	<p>Anthologies already annotated in Year 10</p> <p>Year 11 is about building on that knowledge, adding in higher level learning and keywords</p> <p>Listening to the set works and building on key words learnt and features taught in year 10</p> <p>What do they know and remember and next steps?</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>ASSESSMENTS</b> Summative and Formative as applicable</p>	<p><b>Extended Writing</b> <b>Essays on each set work</b> completed for homework, marked and feedback given</p> <p>Assessments every end of topic (listening papers)</p> <p>Assessment every Half Term (end of topic and random listening questions from other set works or general EoM)</p> <p>Assessments every end of topic (listening papers) <a href="#">Edexcel GCSE Music (2016)   Pearson qualifications</a></p>	<p>Informal recordings every month</p> <p>Formal recording before Half Term</p> <p>Final recording Christmas (to improve in Spring Term)</p> <p>Composition – informal feedback every lesson, formal feedback written on composition on Logic PRO monthly</p> <p><a href="#">1MU0-GCSE-Music-Grade-Descriptors.pdf (pearson.com)</a></p>	<p><b><u>Listening papers EVERY lesson – even a short quick fire questions</u></b></p> <p><b><u>Weekly listening papers on the set work they study</u></b></p> <p><b><u>Individual Focus on Sound Listening tests</u></b></p> <p><b><u>BBC Bitesize listening tests on set words</u></b> <b><u>Kahoot Set Works Quizzes</u></b></p> <p>Assessment information ● This is an externally set and assessed examination ● First assessment: May/June 2018. ● This component consists of 80 marks. ● The assessment is 1 hour and 45 minutes. ● The assessment consists of nine questions. ● Students must answer all questions. ● The paper will include multiple-choice, short open, and extended writing questions</p>



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<b>FEEDBACK K LESSONS PLANNED</b>	Opportunity for students to reflect on learning, respond to feedback, improve work, etc. 	Opportunity for students to reflect on learning, respond to feedback, improve work, etc. 	Opportunity for students to reflect on learning, respond to feedback, improve work, etc. 
<b>LINKS TO THE WORLD</b> i.e. links to careers; equality: gender, class, ethnicity, etc.; different	<p>Careers in the music industry – all 8 set works have info on each composer, the modern ones about their training and studies</p> <p>Gender – more challenging as no female composers except the Fusion pieces. Make more of a focus on Defying Gravity and the strong female leads/cast and the plot.</p> <p>Promote British Values and equality in all we do – everyone listens and respects each other's work (composition and performance) and gives student feedback and peer assessment to support each other</p> <p>Students share their own thoughts and musicians on Padlet.com</p> <p>Wider community celebrated through concerts/performances – Carol Service, Summer Concert, Battle of the Bands and visiting artists</p>		
<b>SPECIALIST VOCABULARY</b>	<p>Please see attached list from Edexcel but specialist vocab promoted on all lesson slides and reviewed every lessons. Vocab homework and keywords cards all sorted and in place by Feb Half Term of Year 11 (we have examples to show). Key word handout booklet on the Padlet page and produced as a hand out document which is used for homework and in lessons.</p> <p>Also found here: U:\Music\Keywords</p>		