



Key Stage 4

GCSE MUSIC – Course Overview:

GCSE Music allows students to develop their understanding of how music is created through four Areas of Study. These provide focus and detail of specific areas of music. In the course students learn how to compose and develop skills in performing and appraising music.

AREA OF STUDY 1 – My Music.

This is a study of the students chosen instrument, which can include voice, DJing or sequencing. Students apply their understanding to the study of a piece which is within their capabilities and in a genre or style of their choice. They should then study the role of their instrument in it and techniques used to create the performance. This will then lead to the performance/ recording of the piece, and a composition to a brief written by the student.

AREA OF STUDY 2 – The Concerto Through Time.

This is a study of the concerto and its development from 1650 to 1910 through the Baroque Solo Concerto, the Baroque Concerto Grosso, the Classical Concerto and the Romantic Concerto. Students will study the features of a concerto and how this developed and changed. They will need to study and understand how composers of concertos use musical elements and compositional devices in their concertos. This will be assessed within the listening exam and this unit may also inspire a second composition (written to a set brief).

AREA OF STUDY 3 – Rhythms of the World

This is a study of music from four geographical regions of the world:

India and Punjab
Eastern Mediterranean and Middle East
Africa and Central
South America

Students will study and develop an understanding of the characteristic rhythmic features of:

Indian Classical Music and traditional Punjabi Bhangra
Traditional Eastern Mediterranean and Arabic folk rhythms, with particular focus on traditional Greek, Palestinian and Israeli music
Traditional African drumming
Traditional Calypso and Samba.

Students will need to know the musical, cultural and technical features of each genre studied. This will be assessed within the listening exam and this unit may also inspire a second composition (written to a set brief).



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| | <p>AREA OF STUDY 4 – FILM MUSIC</p> <p>This is a study a range of music used for films. Students will study and develop an understanding of how composers create music to support, express, complement and enhance mood, atmosphere, characters and for dramatic effect. Students will develop an understanding of how composers use music dramatically and expressively through a variety of musical elements and compositional devices. This will be assessed within the listening exam and this unit may also inspire a second composition (written to a set brief).</p> <p>AREA OF STUDY 5 – Conventions of Pop</p> <p>This is a study a range of popular music from the 1950s to the present day, focussing on:</p> <p>Rock ‘n’ Roll of the 1950s and 1960s Rock Anthems of the 1970s and 1980s Pop Ballads of the 1970s, 1980s and 1990s Solo Artists from 1990 to the present day.</p> <p>Students will study and develop an understanding of typical musical characteristics, conventions and features of the specified genres.</p> <p>This will be assessed within the listening exam and this unit may also inspire a second composition (written to a set brief).</p> |
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| Year group: | Topics covered: | | | | | |
| Year 10 | | | | | | |
| | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
| Topic: | Introduction to OCR GCSE Music | Area of Study 5: Conventions of Pop | Area of Study 4: Film Music | Area of Study 3: Rhythms of the World | Area of Study 2: Concerto through Time | Area of Study 2: Concerto through Time |
| Big Question: | What do I need to know to be successful at GCSE Music? | What is popular music? How has popular music developed? What do different styles of ‘Popular music’ sound like? | How is music used to create mood and atmosphere in film and video games? | What musical elements are used in music from around the world? | How did music develop through the centuries? | |
| Content: | <ul style="list-style-type: none"> Course outline Introduction to music theory and notation | <ul style="list-style-type: none"> Identifying and describing musical elements and instruments used in: | <ul style="list-style-type: none"> Listening to film music by John Williams, Howard | <ul style="list-style-type: none"> Learning, identifying and describing music from around the world : ➤ | <ul style="list-style-type: none"> Learning, identifying and describing features in music from the following | <ul style="list-style-type: none"> Performance and recording of Performance 1 |



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| | <ul style="list-style-type: none"> • Composition workshops • Performance practice • Identifying musical instruments through appraising • Describing musical elements in music | <ul style="list-style-type: none"> ➢ Rock 'n' Roll music of the 1950's and 1960's ➢ Rock Anthems of the 1970's and 1980's ➢ Pop Ballads ➢ Solo artists from 1990 to present day • Revision Mind Maps • Developing composition skills • Developing performance skills | <p>Shore and Danny Elfman</p> <ul style="list-style-type: none"> • Identifying, describing and composing musical ideas suitable for a film or video game • Developing composition skills • Developing performance skills | <p>Indian Classical Music</p> <ul style="list-style-type: none"> ➢ Bhangra ➢ Eastern Mediterranean ➢ Middle Eastern ➢ African Drumming ➢ Calypso ➢ Samba • Developing composition skills • Developing performance skills | <p>periods:</p> <ul style="list-style-type: none"> ➢ Baroque ➢ Classical ➢ Romantic • Performance and recording of Performance 1 • Completion of Composition 1 | <ul style="list-style-type: none"> • Completion of Composition 1 • Revision of AOS 2, 3 and 4 |
| Assessment: | <p>FORMATIVE: (Every Lesson) – Live verbal feedback is used every lesson and is our main form of formative assessment. It allows teachers to feedback immediately allowing students to make the quickest progress. This is vital in immediately supporting weaker students, encouraging resilience in students, improving confidence and challenging the more able. To accompany verbal feedback, teachers may write feedback for specific tasks in work booklets on how to improve their work to meet their target grade.</p> <p>SUMMATIVE: (Every Half Term) – Focussed assessments each half term based on listening and appraising , composing or performing skills. Each AoS has a Personal Learning Checklist which is completed alongside knowledge of keywords and definitions.</p> | | | | | |
| Year 11 | | | | | | |
| | Autumn 1 | Autumn 2 | Spring 1 | Spring 2 | Summer 1 | Summer 2 |
| Topic: | Revision of Area of Study 3: Rhythms of the World. | Revision of Area of Study 2: Concerto through Time | Composition 2 | Revision of Areas of Study 4 and 5: Film Music and Conventions of Pop | Revision of all Areas of Study | |
| Big Question: | How secure is my knowledge of music from around the world? | How secure is my knowledge of the Concerto through the Baroque ,Classical and Romantic periods? | Can I shape and develop my second composition into a successful composition that meets the examination brief? | How secure is my knowledge of how mood and atmosphere are used in film and video games? Can I identify different styles of Popular Music? | Am I prepared for the Listening and Appraising Exam? | |
| Content: | <ul style="list-style-type: none"> • Practise identifying and describing music from around the world | <ul style="list-style-type: none"> • Practise recognising and identifying musical characteristics from | <ul style="list-style-type: none"> • Continue working on and developing composition ideas. Always ensure that it | <ul style="list-style-type: none"> • Practise identifying and describing how music effectively creates a specific mood and | <ul style="list-style-type: none"> Practise answering exam questions • Go through past papers | |



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| | <ul style="list-style-type: none"> • Continue developing composition skills through the composition brief • Develop performance, particularly ensemble skills | <p>the different periods in Music</p> <ul style="list-style-type: none"> • Continue developing composition skills through the composition brief • Performance and recording of Ensemble piece | <p>meets the success criteria of the brief</p> <ul style="list-style-type: none"> • Make sure the composition is annotated and all parts to be played by musicians other than the composer are practised | <p>atmosphere through the Elements of Music</p> <ul style="list-style-type: none"> • Practise recognising and identifying musical characteristics and instruments from different styles of Popular Music. • Record Composition 2 | <ul style="list-style-type: none"> • Discuss exam technique and how to approach difficult questions • Discuss revision strategies | |
| Assessment: | Listening test exam questions/Topic questions and revision tests. Teacher moderation of Performance and Composition coursework | | | | | |

Part B: Co-curricular music

We deliver a huge range of activities beyond the classroom that range from visits to concerts, residential stays and the opportunity to learn any orchestral instrument via Entrust Music.

As well as learning an orchestral instrument, students can have percussion/drumming, keyboard and vocal lessons as part of our extra-curricular programme.

A general music club also takes place after school where musicians are encouraged to join ensembles and vocal groups again encouraging group work and extending their co-operation and performance experiences.

Part C: Musical experiences

We have also developed close links with local groups, churches and feeder primary/junior schools where an annual 'live tour' of performers take place. We encourage local schools to hold music festivals at The Wilnecote School with our students working with younger pupils encouraging strong musicianship. The wide range of ensembles that students can partake in enriches our curriculum and their high standard gives students the opportunity to develop as musicians and perform in situations that give them lifelong experiences.

Termly performances include a Christmas Concert, Main School Production and Summer Showcase. In addition, students are encouraged to participate in the frequent music assemblies where they can showcase their musical talents.

We arrange for visiting practitioners and musicians to give students experiences of other musical cultures and styles; trips to musical performances and productions to give students experience of professional theatre and also trips to open student's eyes to potential 'music' careers, e.g. A visit to a local radio station or 'Sound Engineering'.



In the future

The New National Music Plan (the key features of high-quality school music provision) RAG Rating on current provision:

| Key Features: | RED | AMBER | GREEN |
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| Timetabled curriculum music of at least one hour each week of the school year for Key Stages 1-3 | | | GREEN |
| Provide access to lessons across a range of instruments and voice. | | | GREEN |
| Develop a school choir and/or vocal ensemble. | | AMBER | |
| Develop a school ensemble/band/group. | | AMBER | |
| Provide space for rehearsals and individual practice. | | | GREEN |
| Develop a termly school performance. | | | GREEN |
| Provide opportunities to enjoy live performances at least one a year. | | | GREEN |
| Ensure music lessons are delivered by a designated music lead and ideally a music specialist. | | | GREEN |
| Ensure that singing is a core element in the provision | | AMBER | |
| Produce and implement a high-quality music curriculum by adopting the Model Music Curriculum (2021) or implementing a curriculum that is at least comparable in breadth and ambition | | | GREEN |
| Work in partnership with the local music hub and other providers. | | | GREEN |
| As a school, highlight progression opportunities for children to access ensembles in the wider community provided by the music hub and their partners. | | | GREEN |

Music Development Plan for The Wilnecote School

| Key Features from National Plan for Music Education | Where are we now? | Where do we want to be? | How? | Further Details? |
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| 1 hour of high-quality music per week | All KS3 receive 1 hour per week. Lessons are delivered by specialist music staff however one staff member is only temporary, and this supply arrangement isn't always ideal. | Music teaching staff are fulltime and experienced with no supply. Be in a position to offer help and support with the model music curriculum consistently to all staff in the department. | New fulltime teacher begins September 2024 with music teaching experience. | |
| Increase the take up of instrument lessons. | Pupil premium students are offered free instrumental lesson in Year 7. Lessons continue in Years 8 and 9 for some but not all. Paid for | Encourage more students to take up instruments – invite musicians into school and give examples of the | Share workload with third member of staff. Maintain and enhance the working relationship with Entrust Music Services Hub. | |



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| | lessons make up the majority of instrumental lessons with string, woodwind, drum, vocal and keyboard sessions each week. | different instrument lessons on offer. Students to be offered free or discounted lessons at GCSE. | | |
| Further Establish working relationships with feeder schools. | Local schools are invited to The Wilnecote School several times a year to watch the school production and other concerts. We have previously hosted a music concert featuring our feeder schools. The schools tour featuring Wilnecote students performing to other schools has returned this year. | Ensure ad-hoc concerts become annual events and placed in the school diary. Further enhance working relationships with feeder schools. | Plan music diary with local school contacts. Offer support to feeder schools where there is no specialist musician. Offer simplified schemes of work and resources that meet the criteria set out in the Model Curriculum ensuring students arrive at High School with the baseline skills in place. | |
| Ensure all students get to visit or see a performance of a live music event each year. | School assemblies give access to student led live performances as does the annual school production. | Set up visiting bands or musicians to perform at school giving students opportunities to experience live music but take part in performance workshops where possible – e.g. African Drumming, Steel Band, West End Vocalist. | With a third member of staff full time in the department this will enable responsibility and planning to be shared. In addition arrange regular Entrust partnership meetings and take more advantage of the free concerts and services they offer. | |
| Develop a school choir and/or vocal ensemble | Students at KS4 are encouraged to develop vocal ensemble groups as part of their GCSE Course. Currently with only one fulltime member of staff – there is not a main school choir. Singing in Year 7 and 8 | Ensure more vocal work within the curriculum for Years 8 and 9. Year 7 do sing regularly. In addition, with the new 'Music Club' and a third member in the PA department, we will be in the position to set up a | Look at extra-curricular offerings across the week. Encourage students to undertake these extra sessions. | |

The Wilnecote School: Our Curriculum



The Wilnecote School
ENSURING EXCELLENCE

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| | occurs regularly but not weekly. | school choir plus other ensembles. | | |
| Ensure that Singing is a core element in the provision. | Singing features heavily in topics in Year 7 and 8. In Year 9 there are some opportunities to perform vocally including the addition of RAP. | Add additional vocal requirement into Year 9 topics. Ensure all years have further class singing for pleasure activities. | Increase the repertoire of performance material available to KS3 | |

Mr S Hyden – Head of Music