# Scheme of work: Two years

Introduction

This SOW offers a route through the GCSE Music (8271) specification.

How to use the skeleton scheme of work

Every school, teacher and cohort of students are different, so there is not a one size fits all scheme of work (SOW). This is an outline to enable you to cover all components in two years.

You should customise it to suit you and your students. For instance, the first term will be very different if you have taught each student in your group every week in KS3 or if you have not met or taught these students before. You may have three lessons a week or five every two weeks, or something else.

The first term will always be a ‘getting to know you’ session and an opportunity to celebrate strengths and work on weaknesses. There will be a levelling up of expectations. You must be able to show them where they are headed.

Use the correct terms from day one. For example, terms like ‘drum’ or ‘guitar’ need to be specific. For some this will be a new idea. You and your students need to start with the basics of musical language (elements) and notation. The understanding of elements is at the heart of the specification and how your students will ultimately be tested in all three components.

The written paper always has a dictation question, students will need to create some kind of score/aural guide for their composition and be able to communicate their ideas. Almost all students will use some form of notation to learn pieces for performance. There are scores for the study pieces, so time spent on notation is valuable. It doesn’t have to be the only way they communicate, but they need some understanding.

Choose an order for working through the areas of study (AoS). Pick your optional study piece carefully. You may decide to go for your cohort’s most accessible area of study first. Insert your order for the areas of study, the compulsory study piece and your chosen study piece into the SOW. Make sure you cover all four areas of study, the compulsory piece and one of your choice.

Get to know your non-exam assessment (NEA) adviser. Every school has one, if you are not sure who is yours ask your exams officer for their email. They can guide you through:

* what the composition briefs mean
* how to prepare your submission for composition and performance
* confirm levels of demand
* point you to Curriculum Connect meetings
* how to access examples of work and more.

Your exams officer can provide access to Centre Services where you can find:

* Teacher Online Standardisation (TOLS): marked examples of work to help you understand how to apply the criteria accurately.
* Question papers, mark schemes and audio files for you to use. You will probably want to use a cut-down version to match what the students have learnt at the end of Year 10 and a different paper for their mock exam in Year 11.
* Sample assessment material (SAMs).

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**Term 1**

**Year 10 First half-term**

**Understanding:** Main focus elements and theory.

Rhythm, metre, tempo, texture, melody, structure and form (these are suggestions). Work through exercises in standard notation. Do some simple rhythmic dictation or use rhythm clocks.

Develop musical language, apply to practical and listening work.

**Composing**: Using the elements above start simple composition exercises, initially rhythmic and then melodies in easy keys.

**Performing:** Students should be having instrumental/vocal/DJ lessons/attend a club to develop performance via technology (PvT). Create or find pieces for your class to perform together as a way into ensemble skills.

**Year 10 Second half-term**

**Understanding**: Main focus elements and theory.

Harmony, tonality, sonority (timbre), dynamics, phrasing and articulation. Harmony will include I, IV, V in different keys and the idea of cadences and music coming to rest.

Develop musical language, apply to practical and listening work.

**Composing**: Using these elements to start slightly longer/more complex composition exercises.

**Performing:** Students should be practising and preparing to perform to a friend or their teacher next term as well as refining group ensembles within class.

**Term 2**

**Year 10 Third half-term**

Understanding: An area of study of your choice.

Continue to use musical language as students start to analyse pieces, further develop theory to match listening and composition.

Composing: Use pieces studied to see how to develop their own writing. (Eg look at song form, making chord sequences for verses and choruses. Or work on binary, ternary and rondo forms. Experiment with texture. (Can you move away from root position block chords?)

Performing: Students need to be making initial recordings. Submit to teacher for feedback.

**Year 10 Fourth half-term**

**Understanding:** Main focus either the study piece to match the area of study already started or moving on to next area of study.

**Composing:** Tasks such as how to change repeated ideas through rhythmic and/or melodic development. If ready start looking at a range of free compositions. Gather ideas ready to start.

**Performing:** Act on feedback from teacher. Talk to instrumental/vocal/DJ/PvT coach. Make a list of what went well and areas for improvement.

**Term 3**

**Year 10 Fifth half-term**

**Understanding**: Either start another area of study or work on a study piece. Continue to use musical language and apply to listening questions. Students may have an end of year exam here or the following half-term. Select a paper. Make it match what they have covered by removing questions on the study piece they have not yet covered.

**Composing**: Free compositions start in earnest with an initial completion date of the end of the summer term.

**Performing:** Students plan a second recording of a solo and agree on an ensemble to be recorded before the end of term.

**Year 10 Sixth half-term**

**Understanding**: Either start another AoS or work on a study piece. Continue to use musical language and apply to listening questions and compositions.

**Composing**: Students continue to work on free compositions with goals of producing an audio track, a guide (or score) and a programme note by the end of term.

**Performing**: Students make more recordings to submit for teacher feedback. Each student should be building a portfolio of solo and ensemble pieces.

**Term 4**

**Year 11 First half-term**

**Understanding:** Final area of study. Use technical language in all listening and performing. Continue to push the understanding and language of the musical elements. They apply to everything.

**Composing:** Composition briefs are released on 15 September. Students put aside their work on their free composition. Students choose their brief. Take time to guide students to make good choices. All the briefs are starting points and are not prescriptive. Each piece can be for any combination of voices and/or instruments. Remind students to focus on elements, purpose and style/genre and that they will need to produce an audio file, a score/guide/lead sheet and a programme note.

**Performing**: Instrumental/vocal students should be choosing possible final pieces for performance after discussions with their teachers. Encourage them to bring in music, guide tracks etc so you have a copy. Production students prepare to make their recordings after discussing possible pieces and how to achieve the different levels of demand. DJs prepare pieces. Name tracks, use a time line and add in different techniques as they are used.

**Year 11 Second half-term**

**Understanding**: Focus on finishing all areas of study and/or study piece(s).

**Composing**: Continue work on compositions to a brief. Give reminders about elements, purpose, length, programme note, how to change up repeats, evidence creation of own loops/drum patterns etc.

**Performing:** Gather in copies of music and guide tracks, see plans for production and DJ sets check on timings for solo + ensemble – total at least four minutes with at least one minute in ensemble.

Choose mock exam. Some schools have this now, others after Christmas.

Look out for online standardisation for composition and performance. Book places via the professional development pages of our website.

**Term 5**

**Year 11 Third half-term**

**Understanding**: Revision of areas of study and/or study pieces. Keep checking understanding of elements.

**Composing**: Reaching the end of composition to a brief. Go back to the brief, check it is appropriate. Check length of piece. Submit first drafts of programme notes to get teacher feedback. Finished? Revisit free composition.

**Performing**: Aim to make recordings this half-term to enable feedback and still have time to change and/or refine.

**Year 11 Fourth half-term**

**Understanding**: On going revision of study pieces, areas of study, notation and elements.

**Composing**: Final push to bring both compositions to finished state. Check total combined time is more than three minutes.

**Performing:** Review performances as deadline of 7 May approaches. During this half-term start to prepare work for the submission. You have to mark both compositions and performances.

**Term 6**

**Year 11 Fifth half-term**

Depending on where Easter falls, you will have a little time to put together the submission of work in time for the 7 May deadline. (That means with the moderator by this date). Please look at additional documents on preparing your submission. Double check the paper work – CDF (Centre declaration form), Performance duration declaration form. Are all Candidate record forms (CRFs) signed by you and the candidate? Everything labelled correctly?

**Note**: This is not a quick task!

After the NEA is submitted focus on past papers, revisiting set works, revision sessions.

**Year 11 Sixth half-term**

**Component 1**: Understanding GCSE Music 8271 exam.