

Subject:	
“Magic and Gift” of the subject Music Dept Vision	The music dept aims to create individuals who are confident, resilient and ambitious whilst allowing them to explore music from a wide variety of genres and cultures. Park musicians will explore the value of music, its impact on humanity and history, prompting them to become critical thinkers, listeners and analysts. Park musicians will use this knowledge to create ambitious compositions reflecting and developing their own creativity. A Park musician will have the confidence to express a justified opinion articulately, based on accurate knowledge of past events which are reflected in the origins of music. They will appreciate the value of studying past and present musical genres in order to better understand the world in which they live. As teachers we will provide them with opportunities to develop their own instrumental skills, in order to develop performance skills to create confident individuals who can take key life skills forward and apply them in whatever they do. Park musicians will be able to identify key features of specific genres and describe, analyse and appraise music accurately.
Careers (salaries)	Average Salary for the Following: Average Music Industry Salary £42,719 A&R manager - £20,000 - £100,000 Concert Promoter £8,000 - £10,000 Music Journalist - £20,000 - £25,000 Music producer - £26,250 Instrument Technician - £36,000 Music teacher - £40,000 Singer or Performer in a band £25,000
Notable high profile alumni (Park School and “famous”)	<u>Famous Musicians that studied in Devon</u> Chris Martin - Coldplay (frontman) Matt Bellamy - Muse (lead vocalist, guitarist and pianist) Luke Friend - X-Factor finalist Ben Howard (pop/ folk singer songwriter) Will Young - Pop Idol winner 2002 Seth Lakeman (folk musician) Thom Yorke - Radiohead (frontman) Joss Stone (singer) Tristan Evans - The Vamps (producer, drummer and vocalist)
Degrees and Best Universities (Global?)	Falmouth University - BA (hons) Music / Creative Music Technology / Popular Music Exeter Academy of Music and Sound - BA (hons) Professional Music Cambridge University - BA (hons) Music Oxford University - BA Music University of Bristol - BA Music
Post 16 Courses and Destinations	Petroc College <u>RSL Music Practitioners (Extended Certificate)</u>

RSL Music Performance (Subsidiary-Extended Diploma)

RSL Music Technology (Subsidiary-Extended Diploma)

Music A-level

Foundation Degree in Contemporary Musicianship (formerly Music Performance)

RSL Music Practitioner (Certificate-Subsidiary Diploma)

Foundation Degree in Music Production and Live Sound

Exeter College

Music

Level 2 UAL Diploma - Level 2

Music

Level 3 A Level

Music

Level 3 BTEC Level 3 90 Credit Diploma/Extended Diploma

Music

Higher Education HND

Music (Performance)

Level 3 BTEC Level 3 Certificate/Subsidiary Diploma

Music Technology

Level 3 BTEC Level 3 90 Credit Diploma/Extended Diploma

Music Technology (Production)

Level 3 BTEC Level 3 Certificate/Subsidiary Diploma

Ilfracombe Academy - A Level Music (lvl 3)

Bideford College

A Level Music (lvl 3)

A Level Music Technology (lvl 3)

Assessment Objectives and Percentages in Coursework/Examination OCR

OCR GCSE Music		
Listening Exam end of year 11	40%	Covers all listening areas of study with unheard music from Film, Rhythms of the World, Conventions of Pop and the Concerto Through Time.

Integrated assignment	30%	Combination of Solo performance/s and student choice composition.
Practical Component	30%	Combination of Ensemble performance/s and composition based on brief and stimulus released by exam board.

RSL Music Practitioners L2

Two strands are available for students to study: Live Performance or Technology. RSL has some required units and other optional units which can be chosen to meet student strengths therefore, units will change year on year to meet student needs. The required units for all pathways to study are below. RSL requires a verification plan to be submitted at the start of each academic year outlining which units will be covered and when. This can be viewed here:

<https://docs.google.com/spreadsheets/d/1hNgtMMeFNV5G8Wky2f62qq6t3OLdILty/edit?usp=sharing&oid=109831333100181009951&rtopof=true&sd=true>

Students must complete the course by achieving at least 20 credits. The total number of credits available for each unit is shown below.

201TA Musical Knowledge Worth 4 credits.	Students study a range of musical genres focusing on musical developments, artists, social, cultural and historical influences as well as the origins of each genre and the impact it has had. They then select 2
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		<p>contrasting genres and compare and contrast these whilst analysing 2 tracks from the genres and analysing their musical makeup through specific musical elements.</p>
	<p>202TA Externally Examined Unit - Live Performance OR 203TA Externally Examined Unit - Music Sequencing and Production</p> <p>Worth 8 credits each</p>	<p>This work is released in November for staff to prepare. There is a theme/task that is then shared with students via a Brief which they must demonstrate in full to achieve the task set. Failure to meet all components will result in a failure and students ultimately fail the course. There is no opportunity to resit, all work is carried out under supervised conditions and must be completed and submitted according to instructions between January and March. This is externally marked and grades added by examiners.</p>
	<p>Optional Units worth 8 credits each</p>	<p>Each optional unit must be completed according to a brief shared with the students which explains the scenario and tasks, the marking criteria and how the work should be submitted. Students must meet the required submission deadline where the work is then marked by the assessor and a sample is IV'd by the verifier. The work is then returned to</p>

	<p>students so that they can make any final amendments before being resubmitted, resampled and IV'd. Once grades have been agreed they are then banked on the portal and the allocated EQA will externally moderate the work based on an agreed sample.</p>
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Year by Year Intent	Cycle by Cycle Intent - Clear Areas of Knowledge (big topics), Skills and Assessment Objectives (linked to GCSE Spec), Cross Curricular Links and Opportunities (where is this topic/knowledge delivered elsewhere in the school (and is that department more "expert").	Where will this cycle be revisited/ where has is been taught before (interleaving)?
Year 11: Completion of Secondary Music Education	<ul style="list-style-type: none"> ● Exam Paper (Listening and Appraising) ● Composition CWK (Free and Brief composition audio + supporting evidence) ● Performance CWK (Solo and Ensemble performance audio + supporting evidence) 	Final revision for the exam OCR.
	<p>Cycle 14 - OCR = Complete teaching of Rhythms of the World followed by revision of Conventions of Pop and Rock/Film Music, Concerto Through Time. Keywords and exam technique. Final chance to re-record (if appropriate) but this will be completed through catch up. Final submissions by half term. Composition for OCR Brief task to be completed and submitted no later than half term.</p>	<p>OCR = Revisiting areas of study from Popular Song and Concerto Through Time. Refining exam technique throughout. Performances should have been submitted and marked however, if required, some can be re-done to improve marks. Compositions submitted and candidate record forms completed.</p>
	<p>Cycle 13 = OCR = Completion of Concerto Through Time followed by introduction to Rhythms of the World (AoS3): Explorative practical and listening lessons. Solo Performance (AoS1): This must be rehearsed in their own time ready for recording and submissions by half term. Completion of free composition coursework within the first 5 weeks of the term. Last two weeks to be introduced to OCR Brief composition. Composition to a brief to be covered from then on.</p>	<p>OCR = Practical and listening study of this element. Key exam skills covered and explored, refining exam technique. Solo performance recordings to be completed. Completion of free composition and introduction to composition to a brief from Sept.</p>

Year 10: Preparation for completion of Secondary Music Education	Cycle 12 - OCR = Concerto Through Time (AoS2): listening and explorative strategies. Chance to re-record solo and ensembles to improve performance grade. Free Composition brief (AoS1). Pupils to complete the bulk of composition by end of term. Last alterations to be made and completed by the end of Sept.	OCR = Exploring the Concerto Through Time through practical and listening work. Exam style questions and skills covered. Resubmissions of performances to improve scores and final grade. Free composition in full swing with the bulk of it completed before the end of the year.
	Cycle 11 - OCR = Conventions of Film Music (AoS4): listening and explorative strategies. Ensemble performance skills: selecting, rehearsing and developing performances. Composition: hooks, melodic development, cadences, chord progressions ready for short tasks. Begin exploring ideas for a free composition unit. Short tasks exploring styles and stimuli given.	OCR = Film and video game music covered. Ensemble skills developed across the term with students recording together and scores used alongside solo pieces. Developing the use and understanding of musical devices used in composition as well as the expectations and requirements of the free composition.
	Cycle 10 - OCR = Convention of Pop and Rock Music (AoS5): Rock and Roll and Rock Anthems. Explorative practical and listening lessons. Solo Performance (AoS1): Selecting and rehearsing pieces, developing techniques. 1 recording by end term with feedback. Composition basics: with short 8-16 bar assignments leading to a formal assessment project.	OCR = Identifying the key features within the Rock and Pop genre and applying these within exam style questions. Rehearsing and performing a solo performance improving performance skills and scores. Developing composition skills and then applying these skills in a longer exercise for formal assessment by Xmas..
Year 9: Cementing fundamental skills and knowledge in preparation for GCSE	Cycle 9 - Instrumental Skills and Music Theory	Students will refine their skills in terms of reading from notation and being able to write simple melodies/chords. They will perform a piece of music demonstrating accuracy of pitch, rhythm, tempo and instrumental technique as well as developing ensemble skills through class performance. This unit of work will prepare those taking music for GCSE (as well as giving those that aren't) in ensemble skills as well as arranging skills which in turn supports their ability to create music. Students will look at music from a specific genre and understand its origins and historical significance.
	Cycle 8 - Soul Music This links to composition skills for both RSL and OCR and explores historical context and research skills linked to OCR. Revisit musical literacy, notation, elements, learn specific instruments and musical features as well as origins related to each genre. Improvisation and performance skills support RSL courses as well.	This unit builds upon the previous knowledge of the Blues where students study a famous Soul song and understand its historical background and how it has influenced music to the present day. Students will develop the piece of Soul music by performing in small groups and will begin to compose alternative versions of the song to create original elements. Students' composition skills look at how composers use other songs as inspiration to create new and original work. They also explore how to change genre by adding elements like Hip Hop lyrics and rhythms to

		<p>their work. Students have the opportunity to create original lyrics in any musical style whether sung or rapped. The level of originality of the end result can be differentiated well and students can go as far as they want when composing. Through each of the tasks they will recap music notation and theory and will be challenged to develop their independence when reading music and playing collaboratively. Students complete an individual online research project halfway through the term exploring and exploring the genre of Soul.</p>
	<p>Cycle 7 - Blues through to Rock and Roll</p> <p>Direct links to both GCSE courses so provides a good basis for own research and musical understanding/exploration in lessons. Coincides with Black History Month as well and covers origins and influences of the genre.</p>	<p>Students explore Blues music, its origins, key concepts, musical devices and influence. Through practical exploration of the above, students are able to perform in a blues style as a class, in small groups and individually as well as apply these skills in order to create a musical arrangement in ABA form. Pupils will learn to identify musical instruments and features when analysing as well as explain the links between Blues and Rock and Roll leading to discussions on the wider influence on popular song. As they explore the topic which eventually leads to Rock and Roll and a performance in this style, they will be introduced to key artists and influencers which coincides with Black History Month as well.</p>
<p>Year 8: Key intent of this year: Development of fundamental skills and knowledge</p>	<p>Cycle 6 - Rhythms of the world</p> <p>This links to composition skills as well as the topic of Rhythms of the World for the OCR course. Revisit musical literacy, notation, elements, learn specific instruments and musical features as well as origins related to each genre. Improvisation skills support RSL courses as well.</p>	<p>An exploration of music from around the world. Students revisit rhythms, notation and rhythmic dictation whilst exploring music from India (Bhangra), Flamenco and Samba. They will compose and perform in a variety of musical styles as well as understand the origins of the music and its influence on Western cultures.</p> <p>Pupils will develop their ability to analyse and discuss music using musical vocabulary both developing their musical literacy and numeric literacy through composition.</p> <p>Students will work towards creating a performance in one of the styles they have studied, making sure they demonstrate key musical features for that style.</p>
	<p>Cycle 5 - Film</p> <p>This links to compositions skills across OCR and RSL</p>	<p>Students explore the basic concepts of popular song learning 4 chord patterns which they then need to apply on a range of instruments on a carousel basis. As well as learning basic skills on each instrument they rehearse the ability to be able to perform as small ensembles independently as well as</p>

		<p>developing confidence in accuracy of pitch and rhythm, maintaining a part alongside others, understanding different formats of musical notation and using musical devices to develop their performance. The overall aim is in groups, create a mashup of at least 2 songs (one being festive) using the 4 chords they have learnt on the instruments they have learnt and perform as mini bands. Lyrics and vocal skills are introduced as well to create a pop band experience. The most able will be encouraged to work in different keys.</p>
	<p>Cycle 4 - Popular Song Band Project</p> <p>Developing collaborative working/ensemble skills as well as musicianship skills and ability to work within a specific genre. Genre links to areas of study for RSL and OCR courses.</p>	<p>Students explore the basic concepts of popular song learning 4 chord patterns which they then need to apply on a range of instruments on a carousel basis. As well as learning basic skills on each instrument they rehearse the ability to be able to perform as small ensembles independently as well as developing confidence in accuracy of pitch and rhythm, maintaining a part alongside others, understanding different formats of musical notation and using musical devices to develop their performance. The overall aim is in groups, create a mashup of at least 2 songs (one being festive) using the 4 chords they have learnt on the instruments they have learnt and perform as mini bands. Lyrics and vocal skills are introduced as well to create a pop band experience. The most able will be encouraged to work in different keys.</p>
<p>Year 7: Key intent of this year: Acquiring fundamental skills and knowledge</p>	<p>Cycle 3 - Instrumental Skills and Music Theory</p> <p>Developing performance and musicianship skills which links to both GCSE courses.</p>	<p>This term allows for pupils to refine their skills in everything they have learnt so far and allows for more opportunities for singing to take place.</p> <p>This term works on developing instrumental skills from the first term but also introducing different musical instruments. The technique of performance from notation is refined as well as being able to apply notation in a variety of forms to represent their own work. This scheme will build pupil independence when being able to find their way around an instrument and a piece of music.</p> <p>Composition and performance is covered through Compose, Perform and Challenge where students learn a musical pattern, create their own and notate it using staff notation.</p>
	<p>Cycle 2 - Western Classical Tradition</p> <p>Links to Concerto Through Time for OCR course but National Curriculum scheme as well with</p>	<p>Understanding the layout and build up of the orchestra and it's conception. Students will learn about each section of the orchestra and be able to identify instruments aurally and</p>

	<p>specific composers chosen.</p>	<p>visually as well as categorise them into their families. They will perform together as an ensemble on a variety of instruments to replicate the idea of an orchestra and will explore the idea of conducting groups. Performance tasks focus on real ensemble skills when performing in a folk style (looking at modern and orchestral instruments being used together) as well as music in a more modern orchestral setting through Jeff Wayne's War of the Worlds. This allows further recapping of the previous terms learning on pitch and notation. Composition tasks focus on creating music that is programmatic looking at the composers Stravinsky and Holst as well as Jeff Wayne. Vocal work is included in performance of the Folk song and can be included in War of the Worlds too.</p>
	<p>Cycle 1 - Basic musicianship skills and vocal technique.</p> <p>Establishing musical literacy required across all schemes as well as ensemble and solo skills.</p>	<p>An introduction to the basics of music reading and writing as well as key terminology based on the elements of music. SOW covers musical elements, identifying pitch, tempo, dynamics and tonality, understanding notes and values, rhythmic dictation and performing from simple notation, developing keyboard skills or Ukulele skills, whole class and individual performance from notation. Singing focuses on Christmas with students working towards a performance for the Christmas concert. Ensemble skills and the elements are revisited through this.</p>

National curriculum Purpose

Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon

In KS 3 pupils should:

Build on their previous knowledge and skills through performing, composing and listening. They should develop their vocal and/or instrumental fluency, accuracy and expressiveness, and understand musical structures, styles, genres and traditions,

identifying the expressive use of musical dimensions. They should listen with increasing discrimination and awareness to inform their practice as musicians. They should use technologies appropriately and appreciate and understand a wide range of musical contexts and styles

In KS3 pupils should be taught

<p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression.</p>	<p>Vocal work is covered throughout the first term in KS3 leading to performance opportunities in the Xmas concert. This is built on in year 8 cycle 4 where pupils perform an arrangement of at least 2 pop songs and again in year 9 cycle 9 where pupils perform an arrangement of Rocket Man. This leads to encouraging pupils to participate in concerts and ensembles (mixed uptake as we go back to this after covid.) Instrumental techniques are covered throughout the academic year in all cycles and schemes of work are now allowing pupils to access a variety of instruments and material. Pupils are given the opportunity to perform in whole class settings working on their ability to follow musical instructions as well as leading ensembles themselves. Musical literacy is key throughout the year as well as listening critically to pieces of music.</p>
<p>Improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions.</p>	<p>Schemes cover a variety of ways of composing using scaffolding to support students in the creative process, then working more freely as pupils develop confidence and skills in this area. Use of ICT is catered for with some groups but this is something that we need to look at accessing more in the future. We are limited in terms of space and timetabling. Styles currently covered in the curriculum are: Pop, Rock and Roll, Classical, Blues, Folk, Bhangra, Samba, Flamenco, Film and Programme Music. Pupils are given structured composition tasks as well as improvisation tasks around themes, scales and sequences.</p>
<p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions.</p>	<p>Staff notation is introduced at the start of year 7 and continues throughout the year and is revisited throughout the whole of KS3. All year groups are set tasks that mean they need to be able to perform from this as well and degrees of challenge are included to suit pupil progress pathways. Other forms of notation that are taught are tablature, chord diagrams for keyboard, ukulele and guitar and rhythmic dictation through box work introduced in year 7. Higher ability learners are given the chance to work without guided notation and extension tasks are provided within each scheme so students can move themselves on. There is also the music mastery wall where more complex parts are shared with groups and music theory opportunities are provided. This is a new addition from last year (January 2020) but has been held back a bit because of covid. However, this</p>

	is something we need to see taking off as during the trial last year it was really successful with students asking to access various parts or challenges and moving themselves on successfully.
Identify and use the interrelated dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices	Year 7 covers elements of music, major and minor tonalities and chords, ostinatos, improvisation, dynamics. Scales are used and covered during the film music, world music and blues. Musical devices used by film composers are covered in year 8 and pupils select scales appropriate to their pieces of music. Sequence, imitation, phase shifting, retrograde, ostinato, riff, hook, improvisation etc are all devices that are covered across the 3 years. Throughout each scheme, when asked to perform, we encourage everyone to be aware of audience etiquette and how to communicate as an ensemble for a successful performance. This is covered again in every cycle where small group or whole class performance is required.
Listen with increasing discrimination to a wide range of music from great composers and musicians	Every scheme of work begins with a listening activity to gauge prior learning (KO Quiz) and this is revisited at the end of each scheme to judge new learning and progress. There are also listening activities at the start or during lessons with key questions or discussions that students are required to complete. The listening is linked to the scheme being covered so pupils will have accessed a wide range of composers, musicians and musical genres. For example, Holst, Stravinsky, Jeff Wayne, Tchaikovsky, Ben E King, Nina Simone, Electronic music, Blues artists, Rock n Roll artists, Robert Johnson, Modern Pop bands and artists, Bhangra artists and fusion between film and Bhangra. This list is not exclusive but a brief outline of our listening journey.
Develop a deepening understanding of the music that they perform and to which they listen, and its history.	Each new scheme will provide pupils with musical context, historical setting (if relevant) and social influence if relevant. This is particularly noticeable in the Blues and Rock and Roll scheme in year 9, Rhythms of the World in year 8, War of The Worlds and the history of the orchestra in year 7, developments of musical instruments. The links between the music they study is being made explicit as schemes are re-written. We also make sure that basics are covered each time pupils are asked to perform so that they understand the structures in place and musical requirements.

Curriculum Intent

Who do we get? Who are our feeder schools? What are their curriculums?	We draw students for circa 30 feeder schools although the majority come from our main feeder schools. We are a truly comprehensive intake, although this is slightly skewed to MPA and HPA.
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<p>What does a Park learner struggle with?</p>	<p>Park learners are improving their ability to read music from notation including other forms like TAB. They struggle with composition and being able to take an idea and develop it. Another aspect is confidence in experimenting with ideas and performing in front of others. This is because there was an opt out culture with previous staff. Covid has meant that we are currently still revisiting a lot of these things BUT improvements have been made since we started to change this in 2019.</p>
<p>What do we need them to know by the end of year 9 so that they are KS4 ready?</p>	<p>How to read music from notation/chosen instrument in at least treble clef however, some bass clef knowledge is advantageous. They need to know the musical elements and how to describe them and analyse them effectively. They need to be able to combine chords in a sequence, create a melody line and extend a melody idea using simple musical devices. Also, being able to select and apply the correct musical vocabulary when listening to/writing about music they hear.</p>
<p>What do our results tell us?</p>	<p>Pre2019 = Coursework stood up to moderation by examiners. There was some acknowledgment of leniency. Exam elements needed work with key areas being Identify, Explain and Contextualisation questions being areas of weakness. Starters are now working on answering these types of questions. A lot of work went into addressing these issues in the run up to the mock with improvements seen in section B of the exam. AO has now attended AQA training and gained insight into how to achieve the top bracket in this area of the exam which will be shared in the run up to the exam after coursework submission. Traditional music is also an area of weakness and is being addressed through a revision topic and homework this term (spring).</p> <p>Post 2020 = results were scutinised thoroughly and followed a process of internal moderation followed by external moderation with another school. Composition coursework has stood up well with a range of work completed in a range of styles. Performances are now the new issue due to a lack of instrumental tuition during lockdowns. Confidence of students is low and most have not kept up individual practice. This is having an impact on those students that are naturally shyer or have started to suffer from mental health issues because of lockdowns. Support is in place through pastoral care and liaising with parents and peripatetic staff where appropriate as well as managing the performance environment in school. Exam technique is improving (OCR) and most students saw an increase of between 15-20% on their end of unit assessments in 2021. Students in RSL are about to have their first official externally examined unit this summer (2022) and to support this process are currently sitting a mock in order to understand the expectations. (Autumn 2021)</p>
<p>What knowledge do we want them to have?</p>	<p>Be discerning and be able to describe and justify their views on music. We want them to be able to perform effectively and with some confidence both in solo and ensemble situations as well as having some wider knowledge of genres, instruments and artists allowing them to describe and evaluate music.</p>
<p>What is a sensible order for them to study this in?</p>	<p>The schemes of work and long term plan have been re-written again as of this year (2021) with a view to developing skills and continuity of skills/knowledge across all key stages in order to plug gaps in learning after the impact of Covid.</p>

<p>How are we going to assess?</p> <p>How are we going to build the skills alongside the knowledge?</p>	<p>Each SOW @KS3 begins with a KO quiz that focuses specifically on listening, analysis and music theory. This is then retested at the end of each scheme offering a final assessment for this aspect of the curriculum.</p> <p>Each SOW then covers performance and composition and pupils are assessed on either one of these. Success criteria is shared with students in advance so they know what they are working towards and then teacher feedback is provided afterwards through WWW and EBI comments. The assessments are graded according to pathway challenge and students are guided to this by the pathway they have allocated to them from KS2 data.</p> <p>The schemes have been written in such a way that the start and end of each academic year revisits a number of key skills. The schemes also keep going over the musical basics of terminology, notation, rhythms and treble clef pitch (as well as others). Homeworks are set to support learning in lessons and aspects of the KO books link back to previous learning.</p>
<p>How do you ensure effective KS transitions?</p> <p>Are there links across the curriculum?</p> <p>How do you know students have made progress (acquired knowledge?)</p> <p>How do you build on the knowledge they have acquired?</p>	<p>At the moment this is a work in progress as we have been working with music leads in the Tarka partnership to establish a common approach to what is being covered in lessons at primary school. This was done post lockdown 1 and pre-lockdown 2 so the impact of this is not being seen just yet. AO met with Gill Buzzard from Sticklepath (March 2020) which was a useful insight into prior learning and teaching. This is part of an ongoing plan for the music department to do some outreach work following on from this academic year (2021-2022) when schools are allowed to mix a bit more.</p> <p>Blues and the slave trade, western classical traditions in History, world music and geography as well as PTE and languages, Italian and French musical terms and languages, instrumental skills and PE, the way instruments work, singing and science, the effects of music on emotions and society links to art, history and PSHEE.</p> <p>KO quiz at the start and end of each topic. Assessment at the end of each topic on practical skills either composition or performance which are recorded and feedback given to students. Students set targets regularly and revisit these. Progress checkers at the front of each topic pack are where students assess whether they have achieved something with Yes, Sometimes or Not Yet.</p> <p>Each SOW links back to the previous scheme with music theory links. The way this is applied in lessons may be slightly different depending on the topic however the knowledge is being revisited and built on each time. Practical skills are revisited across schemes and years allowing students to develop and become more proficient in playing.</p>
<p>So...what will I see in your books...? Books from every class visited - plus year 7</p>	<p>KS3 does not have books but has folders. For each scheme, pupils have a KO quiz and resource pack which takes them through written tasks including listening and analysis, theory activities, plenary or starters and spaces for peer/self or teacher assessment/feedback. There is a small pack for each scheme and currently this is provided to students at the start of each scheme. We intend to evaluate the schemes in the summer term, revisit the KOs and resources and adapted them to include a progress tracker at</p>

<p>'Can you show me in the books where previous learning has been built upon...?'</p> <p>'Can you show me in the books where students have made progress...?'</p> <p>'Can you show me where students have acquired new knowledge? Why do they need to know this now?' How do you build upon prior knowledge?</p>	<p>the front of each booklet. Here pupils rate their progress using a simple key which reduces the need for one to one contact during covid. Sometimes they have to record next steps for achievement or record their teacher feedback etc. This is working well but if you should see any gaps this is down to staff/student absence at the time of lessons.</p> <p>You would also expect to see a mixture of feedback (peer, self and teacher) through either written comments or RAG dots. Students record their progress on the progress trackers at the front of each topic pack.</p> <p>At KS4 books will include theory information, small amounts of testing (e.g. starter/plenary tasks), longer responses, musical analysis, research and feedback on progress.</p> <p>Progress can be seen throughout all KS3 books with RAG dots (in a normal covid free year) and feedback showing progress being made.</p> <p>At KS4 there is more teacher input and feedback for pupils to act on but there will be more purple pen work and green self checking (OCR) or student feedback via their google classrooms.</p> <p>Previous learning can be found by looking at the KO quizzes, there is always a nod back to things learnt in the previous term. You can see plenary and some starter tasks that develop similar skills e.g. listening analysis tasks. You can also see in KS4 books where pupils are revisiting skills e.g. composition tasks and doing quick fire recall. RSL books will also show analysis of different musical genres but using the same criteria to analyse them so the same musical features have to be discussed.</p> <p>Cycle tracker at the front of folders and books shows ATL and overall progress. There may be some fluctuation in this depending on the scheme of work that has been taught as students may find some topics easier to access than others or may take longer to acquire new skills that are introduced.</p> <p>Progress tracker at the front of all KS3 booklets shows progress over time within either written tasks or practical tasks over a series of lessons. There may be purple pen reflections or targets written in for the next lesson depending on the task set. You should also see some theory tasks being revisited and KO results improving at the end of each cycle..</p> <p>Each new scheme of work introduces a new area of music so includes new understanding and development of skills. Knowledge is built in to support understanding before practical tasks are introduced. This is revisited at the start of each lesson with a starter activity linked to the KO homework and quiz which supports the basics for that topic.</p>
<p>'So what do your team really think...?'</p> <p>'What content? Why now?'</p>	<p>We think that the students at this school are very lucky to have us as music teachers. When reflecting on the education received by us, we think that the musical education the Park School students are getting is both engaging and informative. We have taken what was already in place and developed a cohesive and logical progression throughout key stage 3, and into key stage 4. We feel that the students will be more confident in achieving success.</p> <p>We teach the OCR GCSE course for more traditionally trained instrumentalists and singers. This offers them a route into A level music. The exam for this course is suitable for a mixture of abilities to access.</p>

<p>Why do you teach what you teach at KS4?</p>	<p>The RSL course has been brought in to allow students who want to take music but generally have a less traditional form of tuition (e.g. had lessons and stopped or self taught or no experience) to access a more practical approach to music. There are two routes that students can take (performance/technology) allowing us to tailor the course to student strengths. The RSL course can be followed at FE college with the opportunity to take a level 3 course.</p>
<p>How do you know your students are making progress?</p>	<p>In a normal year the following would take place: Observations, tracking using RAG, performances in lessons, assessment data, watching confidence grow, pupils being more willing to perform in lessons, pupils wanting to get involved in extracurricular activities/concerts, recordings of student work, written work and KO results showing improvements, listening exam tests/mock results.</p> <p>Currently progress is sporadic due to covid and the implications this had on access to resources, ability to take part in online learning, reduced teacher student interactions, staff absence due to illness and student absence due to covid. This is why schemes have been altered slightly and tasks will be adapted to allow for progress to be made.</p>
<p>How is your wellbeing supported by your leaders?</p>	<p>Concerts are supported by a wider team e.g. admin work is done by the admin team and all of this was taken off us.</p> <p>The head asks regularly how we are and what we need, especially in the run up to concerts. Our welfare is always catered for. The wellbeing team also have put small but thoughtful measures in place e.g. meals at parents evenings and refreshments during the day. Well being is high on the school agenda and we are reassured that we can talk to SLT/others for support.</p>
<p>What CPD have you been offered?</p>	<p>2019 = AQA standardisation, Music Hub training, teacher development group, NQT programme, in school CPD. EQA initial visit and centre check from RSL.</p> <p>2020 onwards = RSL and OCR training for standardisation and Cags/Tags, in school Tags/Cags training, Coaching programme, OCR ask the expert and I am a member of the teaching group that meets once a half term in school.</p>

Preparing for HMI

Area of Inspection	Evidence
<p>Teachers present subject matter clearly, promoting appropriate discussion about the subject matter being taught</p>	<p>Lesson planning incorporates prior knowledge testing, clear instructions for tasks, modelling by teacher or video, accompanying booklets have reflective tasks at the end of each lesson and pupils are required to judge their progress using given criteria. The starters are linked to the lesson as well as KO which helps address misconceptions which helps prepare for the bigger tasks. LO are really clear and link to Blooms. We tell students that the purpose of this lesson is to...</p> <p>We adapt teaching to support student progress where group or 1:1 support is needed.</p> <p>Historical context is covered as required as well social history and musical influence. Students are exposed to a range of musical genres</p>

	and periods throughout KS3/4.
Materials clearly support the intent of a coherently planned curriculum	KO sheets refer to, use and reinforce at KS3. KO quizzes at the start and end of a cycle and these cover listening and appraising as well as musical literacy. Every student has a booklet that covers the topic and allows them and us to track progress via the tracker on the front. Because of covid these are not marked in an obvious way as in tick/RAG dot but ordinarily they would have some visual from the check by the teacher. Book trawls will highlight any areas for concern. The music that students work from to perform or create demonstrate clear links to the given scheme and the long term plan.
Teaching is designed to help pupils to remember long term the content they have been taught and to integrate new knowledge into larger ideas	We keep musical notation in the KO homework booklets at KS3 to reinforce this throughout the year as pupils tend to need this to support long term memory. They then apply to this to range of settings whether this be performance or composition. Tasks vary to include using the terminology and notation in KO quizzes, notating their own work, applying it in a different context or genre. This is especially the case for performance where students will be exposed to a range of music across genres and eras. Students learn basic skills that are revisited and added to or extended gradually. For example, year 8 band scheme leads to using similar chords in year 9 with extended chords and patterns as well as linking to world music and film and applying these chords in different ways to create different effects. This then links to choices at KS4 and music tech as well as composition in the traditional GCSEs.
<p>What other evidence do we have to support these four core expectations?</p> <ul style="list-style-type: none"> ● Provide models and worked examples. ● Think aloud and model next steps. ● Provide a purpose to their learning through a shared learning objective. ● Ensure students understand why they are learning and link to wider concepts. 	<p><u>Models and worked examples:</u> Using visualisers to model instruments on the board for students. Demonstrating 1:1 where needed on instruments, using silent playthrough where the teacher is the sound and students feel the music whilst playing along focussing on timing and accuracy before turning the volume up and joining in. Videos are used as well to play back to students that need more help whilst the teacher carries on supporting others.</p> <p><u>Think aloud and model next steps:</u> Get an able student to model with the teacher and verbally coach in front of the class. Check for understanding. Go through instructions and then check the process back with students so “what is the 1st thing you do? What is the second?” etc. Performance of the end result - WAGOLL. Modelling a bad performance as well to create discussion.</p> <p><u>Provide a purpose to their learning through a shared learning objective:</u> At the start of a scheme explain what the overall aim is for that term. The purpose of the lesson is explained at the start. Every lesson has 3 clearly staged LO. These do need revisiting more in the lessons which is something we need to work on. Progress track links to the LO with students reflecting on what they have/haven't achieved and next steps.</p> <p><u>Ensure students understand why they are learning and link to wider concepts:</u> Explanations about historical, social, moral, cultural, religious (HSMCR) links are discussed in relation to the music being studied as well as any further links that students make or question as the topics are studied.</p>

	<p>For example Blues, Folk, Classical Music, World Music, Film Music, Minimalism. At GCSE and Vocational students cover this in more detail as they require contextualisation skills.</p> <p><u>Next Steps:</u> Mindfully refer to the LO in lessons at the start with full class focus and with mini plenaries. Make sure that each scheme of work, as it is adapted for next teaching this year, has some links to HSMCR references as we now have more lessons in year 8 and 9 to be able to cover this more. Develop the students ability to reflect on their progress and improve their language when doing so.</p>
<p>What adaptations have you made because of covid?</p>	<p>Last year we changed the long term plan to be able to support plugging gaps in student learning. We are on our second round of this and because the timetable has also changed, giving us more lessons in year 8 and 9 we are able to cover more cultural aspects of music and musical influence within a topic. Rather than 3 schemes that cover 3 very different topics, we have brought skills from term 1 back into term 3 to be able to go back over them and develop. For example year 7 Term1 is music basic knowledge and term 3 is performance using that knowledge and going over it again to improve performance skills. In year 8 term 1 is band skills and in term 3 world music which requires similar group activities but in world music context. Year 9 is Blues in term 1 using simple chords, bass lines and an arrangement of the blues. In term 3 this is covered again through Pop and arranging a group performance of a pop song.</p>