

## **GCSE (9–1)**

*Scheme of Work*

# **MUSIC**

J536

For first teaching in 2016

## **Two year curriculum planner and lesson guide**

Version 1



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## Delivering Areas of Study

This is a suggested series of lessons which can be used to deliver Areas of Study as musically and as practically as possible. Through this, students are given the opportunity to internalise musical features of the various areas of study, whether it be through the performance of a whole movement/song or just a simple rhythmic pattern, which is then incorporated into a composition (or remixed etc). This series is not prescriptive but is a framework on which you can plan your lessons according to the needs of the students in your department.

### Lesson 1: Class performance of a movement/song/rhythmic feature

Examples could include:

AoS 2: a simple concerto movement (or extract). An opportunity to stretch more able students, who might be able to approach solo parts (or simplifications) or even cadenzas.  
AoS 3: a calypso song or some bhangra (this could involve some bhangra dancing too – plenty of resources on the internet!).

AoS 4: a film theme or various film leitmotifs.

AoS 5: any pop, rock song or ballad.

Students can prepare for their class performances in small groups or the teacher can lead the rehearsal process.

Record the performance.

If time, there could be opportunity to tease out any key features of the style through questioning and asking students to demonstrate key features on their instruments.

### Lesson 2: Key features and group composition

Students listen to their own recording (if appropriate!) or a professional recording of a particular song/work. Some kind of 'score'/notation/visual aid (this will depend on the type of students you have in your class) will be useful for students.

Students learn key features of the style being studied and learn to identify them in your chosen extract and others alongside.

If time:

Group composition: in small groups, students start coming up with a short composition containing the key features of the style being studied.

### Lessons 3 (and 4?): Group composition

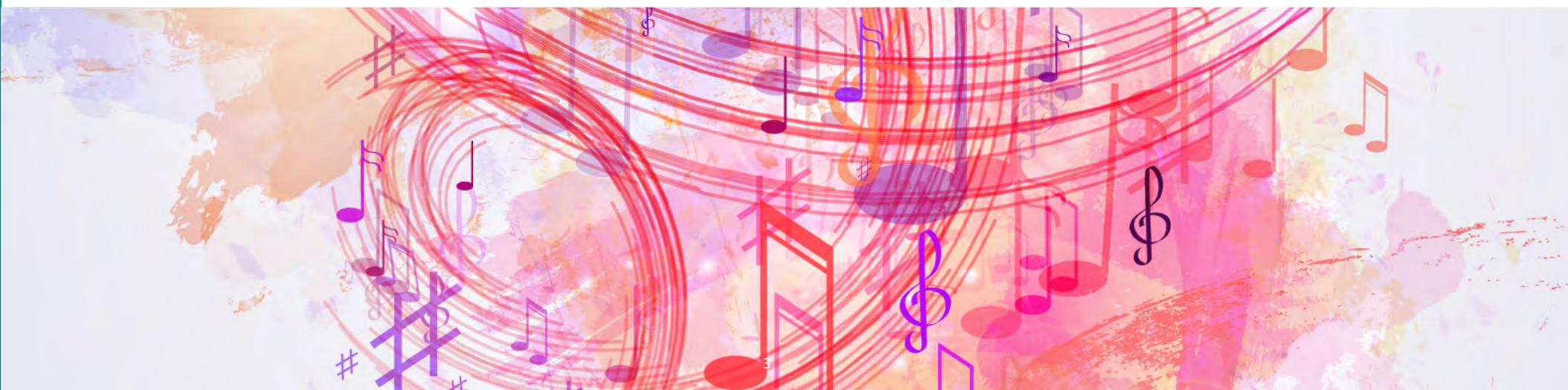
Students continue to work on their group compositions with teacher intervention and opportunities to share ideas between groups.

Compositions are performed and recorded, with a class evaluation of how successfully students incorporated key features into their music.

### Lesson 4 or 5:

Students complete one or two listening tasks to demonstrate their understanding of the style and to develop exam technique.

**Homework tasks** can be set during this including students finding examples of wider listening, preparing for their class performance (depends on what the teacher sets up) or listening tasks set on VLEs/online classrooms etc. Students can prepare presentations (posters/powerpoints etc) of key features of the chosen style.



## Performing

This collection of lessons will be a brief framework on which the teacher can build, depending on the ability and range of the students in the class. Whilst this is a short stand-alone series of lessons, teachers will note that performance skills are developed throughout the two years, especially when there is a lot of practical work when learning about the Areas of Study.

### Lesson 1: Class performance of a simple piece of music/song

Students learn a simple piece of music together and perform as a class. This can be in separate parts or everybody learning the melody – this will really depend on the type of students.

Record the students.

Discuss as a class what makes a good performance: confidence, fluency, accuracy, musicality etc. Teachers should refer to pages 30-31 of the OCR GCSE 9-1 Specification to shape this discussion.

Together, the students and teacher should select something which they should improve from their recording. If there is time, re-record the performance. If not, students could practise for homework and re-record this piece next lesson.

### Lesson 2: Short solo performances

This lesson will very much depend on the confidence and ability of your performers, along with the kinds of instruments they play.

For homework, students should have selected an appropriate piece for their instrument.

Option 1: Students are separated into small groups and perform extracts of their music to each other, giving each other praise and tips for improvement. Students may be given some kind of crib sheet to prompt discussion and keep comments positive.

Option 2: Students volunteer to play an extract to the class at the start of the lesson. The teacher leads the rest of the class in coming up with positive comments and suggestions as to how to improve the performance. This could then lead into Option 1.

### Lesson 3: Solo Performance preparation

Depending on your class, you may wish to prepare your students in very different ways:

- the teacher may select the most appropriate solo for many of his/her students
- students may bring in music they consider to be appropriate for their solo performance
- students may consult instrumental teachers first before bringing in a chosen piece.

The direction from here will vary according to centres. Some centres will set regular practice homework and expect their students to be ready to record their performances whenever they choose. Others may schedule in more lessons like Lessons 1 and 2 according to the needs of their students.

These lessons can be scheduled a week or two apart and there is no harm in repeating these to reinforce the need for practice. Closer to the first recording, the students can be given the assessment criteria for self-assessment, and teachers may consider a 'mock' performance/recording which is marked according to the assessment criteria.

These lessons can also be adapted and used in preparation for the group performance.



## Composing

This collection of lessons supports the composition activities which are completed when covering Areas of Study 2, 3, 4 and 5. In these, students are encouraged to consider what makes a good composition and given starting points for their compositions. They will be encouraged to consider different stimuli and how to create ideas from them. These lessons may take place alongside Area of Study Lessons or incorporated into them and are certainly not exhaustive.

### Lesson 1 and 2: Melody

Possible resources: note pattern from sample brief.

Suggested listening: AoS 2 Baroque and Classical concertos.

Students explore what makes good melody.

Activities could include:

- turning the note pattern into an opening phrase
- composing an 'answer' or repeating this opening phrase
- how to extend melodies by decoration
- how to develop melodies by modulation (a good opportunity to explore the concept of related keys).

### Lesson 3 and 4: Chords

Possible resources: note pattern and chord sequence from sample brief.

Suggested listening: AoS 2 Baroque and Classical concertos.

This could be approached in two different ways:

Option 1:

- students learn about primary chords and how they can be used to harmonise most melodies
- students harmonise their melodies from lessons 1 and 2 using mainly primary chords.

Option 2:

- students are given the chord sequence as a stimulus for coming up with a short melody
- students consider the two different approaches and which one for them, produces the most musical outcome.

### Lessons 5 and 6: Structure

Possible resources: set of words from sample brief.

Suggested Listening: AoS 2 Baroque, Classical Concerto, AoS 5 Pop songs

Students are given an opportunity to extend their melodies from the previous lessons or start afresh.

- Teachers should encourage students to consider a variety of conventional musical form (binary, ternary, variation etc) as well as verse-structure form of pop songs.
- Students should consider the differences between setting music to text and the previous stimuli.
- When setting music to verses, teachers should introduce students to a variety of verse structures – AABA, etc.

### Lessons 6 and 7: Programme Music

These lessons could be taught alongside the delivery of Area of Study 4, Film Music.

Possible resources: picture and the story from the sample brief.

Suggested listening: AoS 4: Film Music

Students should be given an opportunity to consider a programmatic approach to their composition. They should explore:

- how to create an 'atmosphere'/soundscape
- the use of leitmotif in a film composition as a compositional and unifying device.

Throughout these lessons, teachers should consult pages 32-33 of the OCR GCSE Music 9-1 Specification. This outlines the specific composition marking criteria.

# 2 Year Scheme of Work (Sample)

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AUTUMN TERM 1	SPRING TERM 1	SUMMER TERM 1	AUTUMN TERM 2	SPRING TERM 2	SUMMER TERM 2
<b>AoS 1</b> Developing awareness of your own instrument's capabilities. Students prepare group presentations in instrumental families, including specific techniques. Students could prepare a simple piece to perform together to the class.	<b>AoS 1</b> Performance 'master classes'. Students select potential pieces to practise and improve over the term. Record for self-assessment against criteria (NB this recording <b>cannot</b> be used as a final submission).	<b>AoS 1 and Practical Component</b> Students use lesson and home learning time to finalise their choice for their AoS 1 performance. Students prepare (or are given by the teacher) group performances to be rehearsed and then workshopped during lessons in preparation for their Ensemble Performance.	<b>AoS 1</b> Students record their AoS 1 performance during this term, in a context chosen by the teacher.  Students choose and finalise their Ensemble Performance choice. Lesson time for preparation will depend on the type of students in the class.	Prepare and record ensemble performances.	Revision of AoS 2, 3 and 4. Students recap vocabulary and do practice questions.
<b>Composition:</b> Developing initial ideas (2-3 lessons on each of these ideas) <ul style="list-style-type: none"> <li>- Three note composition</li> <li>- Primary chords and cadences</li> <li>- Analysis of nursery rhymes</li> <li>- National Anthem compositions</li> <li>- Word setting</li> <li>- Chord sequences (last two can tie in with example briefs from OCR and AoS 5)</li> </ul>	<b>Composition:</b> Short compositions tasks based on AoS 3. Short group composition tasks based on the rhythm and note patterns in the style of one of the Rhythms of the World. <i>Choose one of these tasks to develop for assessment.</i>	<b>Composition:</b> Controlled tasks (composition for the Integrated portfolio). Students spend the first part of the term defining their brief and then the main part of the term writing their composition. <i>Completion of composition for Integrated Portfolio and submission.</i>	<b>Composition:</b> Release of Composition Briefs. Workshop through the briefs with students, linking this (where appropriate) to the relevant areas of study.	<b>Composition:</b> Students select most appropriate composition brief and controlled time is given for the OCR set brief composition.	Submission of Integrated portfolio and Practical component.

# 2 Year Scheme of Work (Sample)

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AUTUMN TERM 1	SPRING TERM 1	SUMMER TERM 1	AUTUMN TERM 2	SPRING TERM 2	SUMMER TERM 2
<b>AoS 5: Conventions of Pop</b> Exploration of the different styles through class/group performances, composition tasks and listening exercises (suggested lesson plan attached). <i>Assessment: End of Unit Listening Test</i>	<b>AoS 3: Rhythms of the World</b> Exploration of the different styles through workshops (an opportunity to bring in external organisations), group performances and compositions. <i>Assessment: End of Unit Listening Test</i>	<b>AoS 4: Film Music</b> Exploration of how music can create a mood/emotion, significant characters or actions. This can be done through workshops, short performance and composition tasks. <i>End of year assessment: Year 10 Mock Listening Exam comprising questions from AoS 3, 4 and 5</i>	<b>AoS 2: The Concerto through Time</b> Exploration of the concerto through class/group performances, composition tasks and listening exercises. If time, review AoS 5 as well. <i>Assessment: End of Unit Listening Test</i>	Revisit AoS 3 and AoS 4 through practical workshops and listening tests.	Listening Exam
A mock listening paper in one of these terms in line with a centre's internal exams policy.					



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