



## YEAR 13 SPr TERM

‘An ambitious curriculum that meets the needs of all’

### Medium Term Planning - Topic: Revision & Exam Style Questions

#### Curriculum Intent

In addition to working further on objectives from Year 12, pupils will be taught, following National Curriculum guidelines, the following this term:

Revision of exam style questions

Development of the Symphony Essay – including focus on context, patronage and commissioning

Q11 Dictation and Error Spotting

Q12 Revision of Haydn Symphony 104

Learners must demonstrate knowledge and understanding of:

- how musical elements are used in the symphony, including:
  - structure (e.g. sonata form, slow movement forms, minuet and trio, scherzo, sonata rondo, variation forms, cyclic forms and programmatic forms)
  - tonality (e.g. related keys and their function within structure)
  - texture (e.g. monophony, complex combinations of musical lines such as homophony and polyphony, imitation, counterpoint and fugue)
  - melody and thematic development (e.g. phrase structure, melodic devices such as sequence, figuration, ornamentation, augmentation and diminution of thematic material, expansion/fragmentation of the theme, combinations of themes, transposition, re-harmonisation and re-orchestration of the theme)
  - sonority (e.g. contrast and variety of instrumental tone-colours and techniques, and combination of timbres)
  - harmonic language (e.g. typical harmonic progressions, use of cadences, use of the dominant 7ths, secondary and diminished 7ths, circle of 5ths, Neapolitan chords, augmented 6<sup>th</sup>, chromaticism, modulation and tonicisation)
  - tempo, metre and rhythm (e.g. use of accents, simple and compound time-signatures, characteristic rhythms such as dotted rhythms, hemiola, triplets and other divisions of the beat, syncopation and performance directions)
  - expressive use of dynamics

Performance – preparation and mock exam, preparing scores

Learners must choose **either** Option A in both Components 1 and 2 **or** Option B in both Components 1 and 2.

#### Performing

Option A: Total duration of performances: 10-12 minutes

Option A: 35% of qualification

Option A: 108 marks

Option B: Total duration of performances: 6-8 minutes

Option B: 25% of qualification

Option B: 72 marks

Non-exam assessment: externally assessed by a **visiting examiner**

#### Skills/Assessment Objective Links

	<div data-bbox="389 116 1270 985"> </div> <ul style="list-style-type: none"> <li>One month prior to the examination, set a 'mock' exam where learners can run through their full recitals. Depending on numbers, this must obviously be arranged to suit; perhaps it will be more convenient for AS and A Level learners to do this at different times. It could be in front of an invited audience, as this helps prepare the learners more effectively for the 'real' thing. As already suggested, it could take place in class, with the other learners in the class undertaking peer assessment using the mark sheets; this would allow for discussion after the recitals. With larger classes, this does tend to take away valuable teaching time from other components – so each teacher needs to decide what is most appropriate for their centre. This 'mock' will enable teachers to offer guidance, time the full recitals (now such an important consideration), and offer advice on unsuitable repertoire should that situation arise.</li> </ul>
<b>Spiritual, moral, social, and cultural development</b>	<p><b>SMSC:</b> Students will learn about the social context of Mendelssohn's Symphony 4 and understand the influence of other composers on its development. Students will make value judgements about the effectiveness of the piece</p> <p><b>PSHE/British Values:</b></p> <p><b>Skills Builder:</b></p> <div data-bbox="376 1541 1414 1666"> </div>
<b>Numeracy</b>	<p>Students will need to apply numeracy to various theoretical concepts around rhythm, metre and intervals</p>
<b>Literacy</b>	<p><b>Vocabulary Tier 2:</b> Describe, Analyse, Compare, Contrast, Explain,</p> <p><b>Vocabulary Tier 3:</b> Patronage, Patron, Commissioning, Subscription Concerts,</p> <p><b>Reading:</b> Students will read the analysis of the piece. They will need to find precise details from within a large document.</p> <p><b>Writing:</b> This part of the course is assessed in essay form. Students will learn how to write precisely and succinctly and practice writing paragraphs on a range of possible essay topics.</p> <p><b>Oracy:</b> Students will discuss in class aspects of the piece, and work collaboratively to create effective answers to essay questions.</p>
<b>Becoming future ready</b>	<p><b>Careers/Employability:</b> Team work, Focus on detail, Precision,</p>
<b>Adaptation</b>	<p>Throughout this topic, quality first teaching will provide differentiation:</p>



<b>QFT/SEND Provision</b>	<p><b>By product:</b></p> <p><b>By resource:</b></p> <p><b>By Intervention:</b> by providing different levels of supervision and support</p> <p><b>By Progressive Questioning:</b> exploring pupils’ understanding through interactive dialogue.</p> <p><b>By Grouping:</b> according to prior attainment, gender, social preference, preferred learning style.</p> <p><b>By Task:</b> Pupils should be involved in the identification of targets which are meaningful to them and in the selection of an appropriate task from the given range.</p> <p><b>By Offering Optional Activities:</b> In class or as homework, to extend learning.</p> <p>This QFT/SEND provision will be explicit within the lesson-by-lesson schemes of work.</p>																																																							
<b>Implementation Curriculum Delivery</b>	<p>To be able to:</p> <ul style="list-style-type: none"><li>• Write appropriate opening and closing paragraphs for a development of the Symphony Essay</li><li>• Structure an essay appropriately</li><li>• Refer effectively to a range of Symphonies from 1750 – 1900</li><li>• Complete rhythm accurately in dictation questions</li><li>• Complete pitch accurately in dictation questions</li><li>• Spot pitch errors in stave notation</li><li>• Spot rhythm errors in stave notation</li><li>• Identify chords aurally</li><li>• Understand the structures and tonalities used in Haydn 104</li><li>• Compare different sections of Haydn 104</li><li>• Describe the use of musical elements in sections of Haydn 104</li><li>• Perform a full recital programme</li><li>• annotate sheet music with performance decisions, including ad lib, dynamic changes, breath marks etc.</li><li>• Practice effectively based on feedback from mock recital</li></ul>																																																							
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<b>Current learning to be developed in the future within:</b>	<p>This topic will continue to be reviewed and extended as students increasing write full essays.</p> <p>Study of the landmark symphonies of the Romantic Period in the Spring Term will link clearly.</p>																																																							
<b>Assessment</b>	<p>Refer to assessment maps for formative and summative assessment opportunities.</p> <table><tr><th colspan="5">SPR 1</th></tr><tr><th>Summative/Formative</th><th>Key Marking Piece</th><th>Feedback type given</th><th>H/WK or Classwork</th><th>Date deadline</th></tr><tr><td>Formative (teacher 2)</td><td>Composition 2 - interim</td><td>Verbal &amp; Whole class feedback (no written feedback for NEA)</td><td>CWK &amp; HWK</td><td>Feb Half Term</td></tr><tr><td>Summative (teacher 1)</td><td>Mock Performance</td><td>A Level Performance Feedback Sheet</td><td>CWK</td><td>Feb Half Term</td></tr><tr><td>Summative (teacher 2)</td><td>Practice question - Debussy</td><td>Whole class feedback</td><td>CWK</td><td>Feb Half Term</td></tr><tr><td>Formative (teacher 1)</td><td>Timed essay 1 (development of the Symphony)</td><td>Written feedback with now task</td><td>CWK</td><td>End of Jan</td></tr><tr><td>Formative (teacher 1)</td><td>Timed essay 2 (development of the Symphony)</td><td>Written feedback with now task</td><td>CWK</td><td>Feb Half Term</td></tr><tr><th colspan="5">SPR 2</th></tr><tr><th>Summative/Formative</th><th>Key Marking Piece</th><th>Feedback type given</th><th>H/WK or Classwork</th><th>Date deadline</th></tr><tr><td>Summative (teacher 1 &amp; teacher 2)</td><td>Mock Exam</td><td>Whole class feedback and individual NOW tasks</td><td>CWK</td><td>End of Feb</td></tr><tr><td>Formative (teacher 2)</td><td>Composition 2 - final</td><td>Verbal &amp; Whole class feedback (no written feedback for NEA)</td><td>CWK &amp; HWK</td><td>End of Spring Term</td></tr></table>	SPR 1					Summative/Formative	Key Marking Piece	Feedback type given	H/WK or Classwork	Date deadline	Formative (teacher 2)	Composition 2 - interim	Verbal & Whole class feedback (no written feedback for NEA)	CWK & HWK	Feb Half Term	Summative (teacher 1)	Mock Performance	A Level Performance Feedback Sheet	CWK	Feb Half Term	Summative (teacher 2)	Practice question - Debussy	Whole class feedback	CWK	Feb Half Term	Formative (teacher 1)	Timed essay 1 (development of the Symphony)	Written feedback with now task	CWK	End of Jan	Formative (teacher 1)	Timed essay 2 (development of the Symphony)	Written feedback with now task	CWK	Feb Half Term	SPR 2					Summative/Formative	Key Marking Piece	Feedback type given	H/WK or Classwork	Date deadline	Summative (teacher 1 & teacher 2)	Mock Exam	Whole class feedback and individual NOW tasks	CWK	End of Feb	Formative (teacher 2)	Composition 2 - final	Verbal & Whole class feedback (no written feedback for NEA)	CWK & HWK	End of Spring Term
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