

The Barclay School Scheme of Learning Overview

Subject:	Music A2		Year group:	YEAR 13 (with re-sit units attached to this overview)		Specification:	OCR
Topic	Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6	
	1-Historical and Analytical Studies in Music: West Side Story 2- Intro to harmony and listening at A2 level including Technical exercise. 3- Composing 1 (AS re-sit) Section A: The Language of Western Tonal Harmony Section B: Instrumental Techniques 4-Performing 1 (AS re-sit)	1-Historical and Analytical Studies : Henry Purcell, <i>Dido and Aeneas</i> 2- Section A: listening and aural awareness: Vocal Music 1900-1945. 3) Technical exercise and A2 composition (Beatles) 4) Performing 2: research and rehearsal 3- Composing 1 (AS re-sit) Section A: The Language of Western Tonal Harmony Section B: Instrumental Techniques 4-Performing 1 (AS re-sit)	1-Historical and Analytical Studies : Richard Wagner, <i>Die Walküre</i> 2-Section A: listening and aural awareness: Vocal Music 1900-1945. 3) Technical exercise and A2 composition (Beatles) 4) Performing 2 preparation 3- Composing 1 (AS re-sit) Section A: The Language of Western Tonal Harmony Section B: Instrumental Techniques 4-Performing 1 (AS re-sit) Viva practice	1-Historical and Analytical Studies : Richard Wagner, <i>Die Walküre and essay writing</i> 2-Section A: listening and aural awareness: Vocal Music 1900-1945. 3) Technical exercise and A2 composition (Beatles) 4) Performing 2 exam 3- Composing 1 (AS re-sit) HAND IN 4-Performing 1 (AS re-sit) Performance exam	1-Revision for Section B: WSS, Die Walkure and Dido and Aenas. 2- 2-Section A: listening and aural awareness: Vocal Music 1900-1945. 3- Composition 2 hand in (composition and Beatles exercise) Exam preparation.		
Curriculum Area (Spec/Nat Cur link)	Unit G354: <i>Performing Music 2 (Interpretation)</i> G355: <i>Composing 2</i> G356: <i>Historical and Analytical Studies in Music</i> G351: <i>Performing Music 1</i> G352: <i>Composing 1</i>	Unit G354: <i>Performing Music 2 (Interpretation)</i> G355: <i>Composing 2</i> G356: <i>Historical and Analytical Studies in Music</i> G351: <i>Performing Music 1</i> G352: <i>Composing 1</i>	Unit G354: <i>Performing Music 2 (Interpretation)</i> G355: <i>Composing 2</i> G356: <i>Historical and Analytical Studies in Music</i> G351: <i>Performing Music 1</i> G352: <i>Composing 1</i>	Unit G354: <i>Performing Music 2 (Interpretation)</i> G355: <i>Composing 2</i> G356: <i>Historical and Analytical Studies in Music</i> G351: <i>Performing Music 1</i> G352: <i>Composing 1</i>	G355: <i>Composing 2</i> G356: <i>Historical and Analytical Studies in Music</i>		

<p>Core Knowledge</p>	<p>Using appropriate technical language, candidates should be able to:</p> <ul style="list-style-type: none"> • recognise aurally and explain techniques and effects used in the interpretation of the text • demonstrate an understanding of relevant tonal procedures • compare stylistic features with other examples from the repertoire • comment on relevant features of interpretation in the performance. <p>Candidates should be able to demonstrate:</p> <ul style="list-style-type: none"> - close familiarity with the prescribed repertoire of the chosen topic -an understanding of the characteristic techniques found in the topic and shown in the prescribed repertoire -knowledge of the cultural and social context surrounding the prescribed repertoire through familiarity with related repertoire <p>Candidates should be able to demonstrate:</p> <ul style="list-style-type: none"> • understanding of the harmonic implications of a melody/ appropriate use of core vocabulary /control of technique /notational legibility and accuracy <p>Candidates are required to demonstrate interpretative skills and understanding through performing (Section A: Recital), and in discussion with the examiner (Section B: Viva voce).</p>	<p>From their study of a wide range of techniques, styles and genres in accompanied vocal music composed between 1900 and 1945, candidates will learn to identify and explain: the composer's interpretation of the text, through techniques of word-setting/ the expressive use of tonality in this interpretation / the contribution of the accompaniment to the interpretation/ features of interpretation in the performance.</p> <p>Using appropriate technical language, candidates should be able to:</p> <ul style="list-style-type: none"> • recognise aurally and explain techniques and effects used in the interpretation of the text • demonstrate an understanding of relevant tonal procedures • compare stylistic features with other examples from the repertoire • comment on relevant features of interpretation in the performance. <p>Candidates should be able to demonstrate:</p> <ul style="list-style-type: none"> • close familiarity with the prescribed repertoire of the chosen topic -an understanding of the characteristic techniques found in the topic and shown in the prescribed repertoire - knowledge of the cultural and social context surrounding the prescribed repertoire through familiarity with related repertoire <p>Technical exercise: Candidates should be able to demonstrate: an understanding of the harmonic/stylistic vocabulary of the chosen genre/technical competence / stylistic fluency /an understanding of texture. Candidates should be able to demonstrate: effective choice and use of materials / technical and structural control / expressive use of the medium /clear communication and realisation of intentions.</p> <p>Candidates are required to demonstrate interpretative skills and understanding through performing (Section A: Recital), and in discussion with the examiner (Section B: Viva voce).</p>	<p>From their study of a wide range of techniques, styles and genres in accompanied vocal music composed between 1900 and 1945, candidates will learn to identify and explain: the composer's interpretation of the text, through techniques of word-setting/ the expressive use of tonality in this interpretation / the contribution of the accompaniment to the interpretation/ features of interpretation in the performance</p> <p>Using appropriate technical language, candidates should be able to:</p> <ul style="list-style-type: none"> • recognise aurally and explain techniques and effects used in the interpretation of the text • demonstrate an understanding of relevant tonal procedures • compare stylistic features with other examples from the repertoire • comment on relevant features of interpretation in the performance. <p>Candidates should be able to demonstrate:</p> <ul style="list-style-type: none"> • close familiarity with the prescribed repertoire of the chosen topic -an understanding of the characteristic techniques found in the topic and shown in the prescribed repertoire - knowledge of the cultural and social context surrounding the prescribed repertoire through familiarity with related repertoire <p>Technical exercise: Candidates should be able to demonstrate: an understanding of the harmonic/stylistic vocabulary of the chosen genre/technical competence / stylistic fluency /an understanding of texture. 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<p>Core Skills</p>	<p>Performing/Composing and technical exercise/ Historical and Analytical Studies in Music</p>				

Literacy Focus	Essay writing for section B of listening exam and use of key words in music					
Key Assessments	Essay and listening based assessments Coursework assessment to date.	Essay and listening based assessments Coursework assessment to date. Performance mock x1	<i>G352: Composing 1hand in</i> MOCK EXAM Mock performance exam x 2	<i>G352Performing Music 2 (Interpretation) Performance exam</i> <i>G351: Performing Music 1 Performance exam</i>	<i>G352: Composing 2 hand in</i> <i>G355: Composing 2 hand in</i> <i>G356: Historical and Analytical Studies in Music exam (June)</i>	