

# A level 2016 Music

## Getting Ready to Teach



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# Agenda

- Specification structure and content overview
- Planning for the new course
- The three components: structure and assessment



## Learning aims

During the day you will:

- Consider the structure, content and assessment of the new qualification, and the support available to guide you through these changes
- Explore possible teaching and delivery strategies for the new qualification
- Explore the three components in detail, and take part in interactive teaching and marking activities
- Explore exemplar student work to support your understanding of the new assessment grids
- Have the opportunity to network, discuss best practice and share ideas with other teachers



# Session 1: Specification structure and content overview

- An overview of the new specification
- An overview of the content of all three components
- An overview of the relationship between AS and A Level



# Specification overview

- How many currently teach Edexcel?
- Have you been to our launch events?



# Inspiring the next generation of musicians

- An engaging range of **Set Works** to nurture in-depth musical understanding
- Suggested **wider listening** to build transferable appraising skills
- An **Anthology and CD** containing sheet music and audio in one place
- Clear performance and composition **assessment grids** to help you understand the standard
- **Progression for all**
- **High-quality support**



## The A level reforms

- All new AS and A levels will be assessed at the same standard as they are currently
- All new AS and A levels will be fully linear
- AS levels will be stand-alone qualifications
- The content of the AS level can be a sub-set of the A level content to allow for simultaneous teaching, but marks achieved in the AS will not count towards the A level





# Timeline

	2015	2016	2017	2018
Current Spec	Summer series as normal	Summer series as normal	Final AS resit and A2 exams	
New 2016 Spec	Specs in centres	First teaching (AS level and 2-year A level)	First AS examinations and first teaching (1-year A level)	First A level exams

- The last available assessment for the current AS and A levels will be June 2017
- The reformed AS first assessment is 2017, and A level is 2018





# Key Ofqual requirements for Music from 2016

Students are required to:

- develop and demonstrate their musicianship skills through performing, composing and appraising
- perform for a set amount of time
- compose either freely or to a set brief
- demonstrate knowledge and understanding of musical elements, musical contexts and musical language
- study a minimum of 2 areas of study at AS and 3 at A level (Western Classical Music and non WCM)



# Ofqual Requirements Assessment Objectives

	Assessment Objective	AS Weighting	A Level Weighting
AO1	Interpret musical ideas through performing, with technical and expressive control and an understanding of style and context.	30%	25-35%
AO2	Create and develop musical ideas with technical and expressive control and coherence.	30%	25-35%
AO3	Demonstrate and apply musical knowledge.	15%	10%
AO4	Use analytical and appraising skills to make evaluative and critical judgements about music.	25%	30%



## Our approach

- Performances for any instrument(s)/voice or number of pieces, allowing improvisation and music technology
- Composition will include a set brief at AS and A level, with briefs assessing technique at A level, to aid progression
- Musical elements, contexts and language are taught through Areas of Study and **set works** to show **real examples** within different types of music
- **Diverse** and **engaging** musical content to allow students to have the confidence to perform, compose and appreciate different types of music
- More Areas of Study to facilitate the wide range of music types, with fewer set works in each



## Our design principles

- Clear structure; no forbidden combinations or complex rules
- Three components
  - Performing 30% NEA (coursework)
  - Composing 30% NEA (coursework)
  - Appraising 40% exam
- Flexibility and choice of instrument(s), style and genre in performance and composition
- Clear and easily applied mark schemes
- Holistic approach to performing, composing and appraising



# Overview of new AS level specification

Component	Overview	Assessment
Component 1 Performing 30% NEA	Total performance time of 6 minutes Solo and/or ensemble	Total of 60 marks 12 available for difficulty of pieces
Component 2 Composing 30% NEA	2 compositions 1 to set brief – minimum 2 minutes 1 free or to set brief – min 2 minutes Together total min of 4½ minutes	2 pieces – 30 marks each Total of 60 marks
Component 3 Appraising 40% exam	6 Areas of Study with 2 set works in each <ul style="list-style-type: none"><li>•Vocal Music</li><li>•Instrumental Music</li><li>•Music for Film</li><li>•Popular Music and Jazz</li><li>•Fusions</li><li>•New Directions</li></ul>	Exam 1 hr 30 mins Total 80 marks



# Overview of new A level specification

Component	Overview	Assessment
Component 1 Performing 30% NEA	Total performance time of 8 minutes Solo and/or ensemble	Total of 60 marks 12 available for difficulty of pieces
Component 2 Composing 30% NEA	2 compositions 1 free or free choice brief – min 4 min 1 brief assessing technique – min 1 min Together total min of 6 minutes	2 pieces 40 marks 20 marks Total of 60 marks
Component 3 Appraising 40% exam	6 Areas of Study with 3 set works in each •Vocal Music •Instrumental Music •Music for Film •Popular Music and Jazz •Fusions •New Directions	Exam 2 hrs Total 100 marks



# Levels-based mark schemes (LBMS)

- First decide the correct level for the response
- Start at the middle (or the upper-middle mark), and then move up or down to find the appropriate mark within the level
- If the response meets the descriptors fully then it is worth full marks.
- If the response only just meets the requirements of the level, the mark should come from the bottom of the range
- Middle marks are used for answers with a reasonable match to the descriptor but probably with some balance between areas that are fully met and others that are only barely met





# Components overview

- Performing
- Composing
- Appraising



# Performing Overview

- Students perform one or more pieces
  - At AS level this must last a minimum of six minutes
  - At A level this must last a minimum of eight minutes
- Performances can be solo or as part of an ensemble
- The total performance will be out of 60 marks – 12 are available for the difficulty of the pieces
- Externally marked by Pearson
- Performances with a combined duration of less than 6 minutes (AS) or 8 minutes (A level) will receive 0 marks



# AS level

## Composing Overview

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- Students compose two pieces, combined time minimum of four and a half minutes
  - One in response to a set brief, of at least two minutes in duration, the briefs link to the Areas of Study
  - One free composition (or one on a set brief linked to a different AoS), of at least two minutes in duration
- Two hours of work (across both pieces) and the final write-up and recording of the compositions must be in the centre under the teacher's supervision
- Each composition will be out of 30 marks
- Externally marked by Pearson
- Compositions with a combined duration of less than four and a half minutes will receive 0 marks



# A level Composing Overview #1

- Students compose 2 pieces, combined time minimum of 6 minutes. Submissions under time will receive 0 marks
- The first composition is either a free composition or based on any one from a list of six briefs
  - The six free-choice briefs are linked to the Areas of Study
  - Piece 1 must be at least four minutes in duration
  - Marked out of 40, externally marked by Pearson
  - Two hours of work and the final write-up and recording of the compositions must be in the centre under the teacher's supervision



# A level Composing Overview #2

- The **second** composition must be from a list of briefs assessing technique, and of at least one minute in duration
  - The four briefs assessing technique will always include: Bach chorale, Two-part counterpoint, an Arrangement and a Remix
  - Must be at least one minute in duration
  - Marked out of 20, externally marked by Pearson
  - This composition must be completed 100% under controlled conditions, within 4-6 hours



# Appraising Overview #1

- Students will develop knowledge and understanding of:
  - Musical elements - organisation of pitch, tonality, structure, sonority, texture, tempo, metre and rhythm, and dynamics
  - Musical contexts - the effect of purpose and intention and the effect of audience, time and place
  - Musical language - reading and writing of staff notation, chord and associated chord symbols, use of appropriate musical vocabulary



# Appraising Overview #2

- Students need to learn about the following, in order to critically appraise pieces of music
  - Form and structure
  - How and which musical elements are used
  - Appropriate musical vocabulary
  - Stylistic features
  - Conventions used in different times and places
  - How music relates to the context in which it was created
  - How to express and justify opinions and preferences
- Students need to demonstrate their knowledge and understanding of musical elements, contexts and language in relation to music they have studied





# AS and A level

- AS and A Level have been 'decoupled'
- Students can still sit AS exams at the end of Year 12 but the grade obtained does not contribute to the overall A Level grade
- A Level assessments are set at a higher level of demand than AS assessments



## Why offer AS?

- Breadth is important to students
- Some students may make final A Level decisions later
- AS gives a focus to Year 12 and allows teachers to track progress
- AS gives universities a true idea of a student's progress in a subject when they apply



## Session 2

# Planning for the new course

- Building interest and skills
- Teaching the qualifications together



## Building interest and skills

- This specification places emphasis on relating theories and concepts to real musical situations
- From the outset it is good practice to use music as a basis for introducing musical elements, contexts and language
- Encourage students to approach their performances and compositions analytically
- As well as musical skills the specification encourages transferable skills including:

Non-routine problem solving

Systems thinking

Critical thinking

Relationship-building skills

Adaptability

Self-management

Self-development

Communication



# AS and A level Co-teachability #1

We have designed the AS and A level qualifications, so they can be taught together:

## Performing:

- Students can use the same piece of music to perform at AS and A level
- They will need to add to their performance at A level due to the greater minimum time required at A level
- An AS piece must be re-performed and re-recorded for A level, as it must be recorded between 1<sup>st</sup> March and before submission (15<sup>th</sup> May) in the year of certification
- Work submitted for AS and A level will be marked to the different AS and A level standards



# AS and A level Co-teachability #2

## Composing:

- Compositions written in response to a brief are only valid for that brief and the given assessment year
- A free compositions developed in AS can either be resubmitted for A level or used as a starting point for further development at A level
- Work submitted for AS and A level will be marked to the different AS and A level standards
- You must ensure that the minimum times for compositions are met



# AS and A level Co-teachability #3

## Appraising:

- The same Areas of Study are used for AS and A level
- The AS set works are a subset of the A level set works
- The AS appraising content and year 1 of the A level appraising content can be the same
- In year 2 of the A level you will need to revisit the AS set works in greater depth as well as teaching the additional six set works





# Course planner: Year 12

## # Year One

<b>Autumn 1</b>	<ul style="list-style-type: none"><li>• Introduction to A level Music</li><li>• Performing</li><li>• Free composition exercises and task setting</li><li>• Vocal Music set works</li></ul>
<b>Autumn 2</b>	<ul style="list-style-type: none"><li>• Performing</li><li>• Free composition</li><li>• Vocal Music set works and wider listening</li></ul>
<b>Spring 1</b>	<ul style="list-style-type: none"><li>• Performing</li><li>• Free composition</li><li>• Preparation for composition to a brief assessing technique</li><li>• Instrumental Music set works</li></ul>
<b>Spring 2</b>	<ul style="list-style-type: none"><li>• Performing</li><li>• Free composition</li><li>• Preparation for composition to a brief assessing technique</li><li>• Instrumental Music wider listening</li><li>• Music for Film set works</li></ul>
<b>Summer 1</b>	<ul style="list-style-type: none"><li>• Performing</li><li>• Free composition</li><li>• Preparation for composition to a brief assessing technique</li><li>• Music for Film set works and wider listening</li></ul>
<b>Summer 2</b>	<ul style="list-style-type: none"><li>• Performing</li><li>• Free composition</li><li>• Preparation for composition to a brief assessing technique</li><li>• Popular Music and Jazz set works</li></ul>



# Course planner: Year 13

## Year Two

<b>Autumn 1</b>	<ul style="list-style-type: none"><li>• Performing</li><li>• Finish and record free composition</li><li>• Preparatory work for composition to a brief assessing technique</li><li>• Popular Music and Jazz wider listening</li><li>• Revision of areas of study from Year One</li></ul>
<b>Autumn 2</b>	<ul style="list-style-type: none"><li>• Performing</li><li>• Preparatory work for composition to a brief assessing technique</li><li>• Fusions set works and wider listening</li></ul>
<b>Spring 1</b>	<ul style="list-style-type: none"><li>• Performing</li><li>• Preparatory work for composition to a brief assessing technique</li><li>• New Directions set works and wider listening</li></ul>
<b>Spring 2</b>	<ul style="list-style-type: none"><li>• Performing</li><li>• Preparatory work for composition to a brief assessing technique</li><li>• Revision of all areas of study</li></ul>
<b>Summer 1</b>	<ul style="list-style-type: none"><li>• Record performance</li><li>• Complete and record composition to a brief assessing technique</li><li>• Revision of all areas of study</li></ul>
<b>Summer 2</b>	<ul style="list-style-type: none"><li>• Examination</li></ul>

<http://qualifications.pearson.com/content/demo/en/qualifications/edexcel-a-levels/music-2016.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FTeaching-and-learning-materials&filterQuery=category:Pearson-UK:Document-Type%2FCourse-planner>



# Discussion Topics

- Will linear assessment make a difference to our teaching?
- If so, how?
- What skills will we need to build in our students over the two year course?
- How often should we revisit work already covered during the course?
- How do we develop an analytical approach to performing and composing?
- How important is the integration of all elements of the A Level Music specification?



# Session 3: Component 1: Performing

- Summary of requirements
- Performance approaches
- Task setting
- Authentication
- Difficulty levels
- Activity: Applying the assessment criteria



# Performing Assessment #1

- First assessment: Summer 2017 (AS)  
Summer 2018 (A level)
- This component consists of 60 marks
  - 48 marks for the performance + 12 marks are available for the difficulty level (of the performance as a whole)
  - The performance is assessed as a whole, not piece by piece
- Students must perform publicly one or more pieces of music
  - The minimum performance time must be **6** minutes (AS)
  - The minimum performance time must be **8** minutes (A level)



## Performing Assessment #2

- Performance recordings must be completed between 1 March before submission (15<sup>th</sup> May) in the year of certification
- Performances can be worked on at any point in the student's course, before the submission period
- Centres must ensure that the performances submitted are valid for the series in which they are submitted
- All performances are externally assessed
- Centres must submit:
  - Recording of performance (as one unedited recording)
  - Score for performance (all pieces performed)
  - Authentication form



## Solo performing

- A solo performance is a piece in which the student's part plays a significant/leading role
- The performance may be on any instrument or voice in any style or genre
- Music written with an accompaniment must be performed with that accompaniment
- Accompaniment would usually be one other performer on a contrasting instrument but students are able to perform with a larger ensemble where there is a clear solo part
- Performances with backing tracks are acceptable





# Ensemble performing

- An ensemble performance must consist of two or more people performing undoubled, simultaneously sounding, independent parts, with or without additional backing or accompaniment
- When performing, students should pay attention to balance and the demands of the other parts as well as accuracy and other effective performance elements
- A solo with accompaniment is not acceptable as an ensemble unless the student being assessed is the accompanist
- Performances with backing tracks are acceptable



# Performing approaches

- There are a number of differing approaches to performance:
  - Performance using a score
  - Improvisation
  - Performing live over a sequenced backing
  - Rapping or beat boxing
  - Performance passed on by oral tradition
  - Own composition



# Performing task setting

- Students select the music they wish to perform
- The teacher should ensure that the performance is relevant and appropriate to the course, and also that the level of demand is appropriate to allow the student to present a personal and meaningful response
- If the student accompanies themselves, the specific role intended to be assessed must be indicated for the examiner



# Performing authentication

- At the start of the recording the student should introduce themselves
- The complete performance must be recorded live, unedited, and without interruption
- The performance must be in front of at least two people, one of whom is the teacher



## Recordings and scores

- Each centre's work is submitted on a single CD or USB stick, with the work of each student clearly labelled
- The recording must be supported by a score, commentary, stimulus, reference recording, or other evidence which contains sufficient detail to enable satisfactory assessment



# Assessment Criteria

- Performances are assessed as AO1: Interpret musical ideas through performing, with technical and expressive control and an understanding of style and context.
- Three grids assess:
  - Technical control
  - Technical control (Accuracy) and Expressive control (Fluency)
  - Expressive control



# Difficulty Levels

- Difficulty Levels are directly related to those set by the many bodies awarding practical grade examinations
- Grade 6 is standard at AS Level and Grade 7 is standard at A Level
- Guidance on Difficulty Levels is given in the Difficulty Levels Booklet and in the specification



# Component 1: Performing Exemplar materials

- Listen to the music and use the assessment criteria to mark the performances
- Feel free to discuss in your pairs/groups





# Developing performance skills

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- Culture of performance
- Continually practise performing
- Recordings that accurately reflect students' skills



# Session 4

## Component 2: Composing

- Summary of requirements
- Composing approaches
- Task setting
- Authentication
- Activity: Applying the assessment criteria



# Composing Assessment #1

- First assessment: Summer 2017 (AS)  
Summer 2018 (A level).
- This component consists of 60 marks
  - AS: 30 marks for each piece.  
one piece in response to a brief  
one piece free choice or to a different brief
  - A level:  
one piece free choice or to a brief (40 marks)  
one piece to a brief assessing technique (20 marks)



# Composing Assessment #2

- Briefs will be released:
  - AS and A level – 1st September for use in the following summer series, from September 2016 (the first AS briefs)
  - A level techniques – 1st April for use in the following summer series, from April 2018
- Centres must ensure that the compositions submitted are valid for the series in which they are submitted
- The minimum combined length of the two compositions must be:
  - 4 minutes 30 seconds (AS)
  - 6 minutes (A level)



## Composing Assessment #3

- AS and A level free composition and composing to a brief
  - Composing may take place over multiple sessions
  - A minimum of two hours of work and the final write-up and recording of the compositions must be in the centre under the teacher's supervision
- A level composition to a brief assessing technique
  - This composition must be completed 100% under controlled conditions, within a maximum time of six hours
- Centres must submit:
  - Recording of each composition
  - Score for each composition
  - Authentication form



# Composing Free Composition

- A free composition is one not related to a set brief
- Students can draw inspiration or starting points from the set works, wider listening, or their own interests
- The piece can be composed for any instrument or voice, or combination of instruments and/or voices, and in any style
- Each composition must be a minimum of 2 minutes (AS) and 4 minutes (A level) in duration
- Final write-up and recording of the composition must be in the centre under the teacher's supervision



# Composing Briefs #1

- Students must respond to the brief released on 1st September of the academic year of certification
- There will be six set briefs:
  - Each brief will contain details of the audience or occasion
  - The format of the briefs is listed in detail in the specification, but the content/context will change each year
- Students can compose for any instrument(s) or voice, in any style, **subject to** the specific requirements of the brief



## Composing Briefs #2

- The six briefs will link to the 6 Areas of Study
- Students can choose one of the following:
  - Vocal Music
  - Music for Film
  - Fusions
  - Instrumental Music
  - Popular Music and Jazz
  - New Directions
- Each composition must be a minimum of 2 minutes (AS) or 4 minutes (A level) in duration
- Final write-up and recording of the composition must be in the centre under the teacher's supervision





# Composing Briefs assessing technique (A level only) #1

- Students must respond to the brief released on 1st April of the academic year of certification
- There will be four briefs:
  - Each brief will contain details of the audience or occasion
  - The format of the briefs is listed in the specification, but the content/context will change each year
- Students can compose for any instrument(s) or voice, in any style, subject to the specific requirements of the brief



# Composing Briefs assessing technique (A level only) #2

- Students can choose one of the following four briefs assessing techniques:
  - Bach chorale
  - Two-part counterpoint
  - Arrangement
  - Remix
- The composition must be a minimum of 1 minute in duration
- This composition must be completed 100% under controlled conditions, within six hours



## Composing: Scores

- Students must submit a score or a written account for both of their compositions
- The score can be:
  - conventional staff notation
  - a lead sheet or chord chart
  - track sheets
  - written account
  - tables and diagrams
- A written account must contain similar information to a score, with appropriate music vocabulary
- Scores and written accounts must be clearly presented.



# Assessment Criteria

- Free compositions and those to a brief are assessed as AO2: Create and develop musical ideas with technical and expressive control and coherence.
- Three separate grids assess creating and developing musical ideas with:
  - Coherence
  - Expressive control
  - Technical control



## Component 2: Composing Exemplar materials

- Listen to the music and use the assessment criteria to mark the compositions
- Feel free to discuss in your pairs/groups



# Assessment Criteria

- A Level compositions to a brief assessing technique are assessed as AO2: Create and develop musical ideas with technical and expressive control and coherence.
- Three separate grids assess creating and developing musical ideas with:
  - Coherence
  - Expressive control
  - Technical control
- A fourth grid, specific to each brief, assesses the response to the brief itself.



# Composing to a brief assessing technique Exemplar materials

- Listen to the music and use the assessment criteria to mark the compositions
- Feel free to discuss in your pairs/groups



# Developing composition skills

- Understand the assessment criteria completely
- Demonstrate sophistication and imagination
- Use a variety of moods
- Idiomatic handling of forces and textures
- Set small composition tasks early on, and build these up into a complete composition





# Developing briefs assessing technique skills

- Preparation is vital
- Existing support and resources are available for the Baroque briefs
- Teach basic arrangement and remixes



# Session 4

## Component 3:

### Appraising

- Summary of requirements
- Areas of Study
- Set works
- Unfamiliar music and wider listening
- Assessment
- Activity: Applying the mark schemes



# Appraising content

- **Musical Elements** – pitch, tonality, structure, sonority, texture, tempo, metre and rhythm, dynamics
- **Musical Contexts** – the effect of purpose and intention, effect of audience, time and place, how music has changed over time
- **Musical Language** – reading and writing of staff notation, chord and associated chord symbols, use of appropriate musical vocabulary



# Appraising assessment objectives

- A03: Demonstrate and apply musical knowledge  
15% (AS) and 10% (A Level)
- A04: Use analytical and appraising skills to make  
evaluative and critical judgments about music  
25% (AS) and 30% (A Level)



# Appraising Areas of study

- There are six Areas of Study. These are the same at AS and A level, and all are compulsory
  - Each AoS has 2 Set Works at AS level
  - Each AoS has 3 Set Works at A level (2 of which are common to AS level)
- The Areas of Study are:

WCM requirement	Other	Other
Vocal Music	Music for Film	Fusions
Instrumental Music	Popular Music and Jazz	New Directions



# Set Works #1

Area of study	Set works
<b>Vocal Music</b>	AS and A level: <ul style="list-style-type: none"><li>• J. S. Bach, Cantata, Ein feste Burg, BWV 80: Movements 1, 2, 8</li><li>• Mozart, Die Zauberflöte: Act I no. 4 (The Queen of Night), 5 (Quintet)</li></ul> A level only: <ul style="list-style-type: none"><li>• Vaughan Williams, On Wenlock Edge: Nos. 1, 3 and 5 ('On Wenlock Edge', 'Is my team ploughing?' and 'Bredon Hill')</li></ul>
<b>Instrumental Music</b>	AS and A level: <ul style="list-style-type: none"><li>• Vivaldi, Concerto in D minor, Op. 3 No. 11</li><li>• Clara Wieck-Schumann, Piano Trio in G minor, Op. 17: Movement 1</li></ul> A level only: <ul style="list-style-type: none"><li>• Berlioz, Symphonie Fantastique: Movement I</li></ul>



## Set Works #2

Area of study	Set works
<b>Music for Film</b>	AS and A level: <ul style="list-style-type: none"><li>•Danny Elfman, Batman Returns: Main theme (Birth of a Penguin Part II), Birth of a Penguin Part I, Rise and fall from grace, Batman vs the Circus</li><li>•Rachel Portman, The Duchess: The Duchess and End titles, Mistake of your life, Six years later, Never see your children again</li></ul> A level only: <ul style="list-style-type: none"><li>•Bernard Herrmann, Psycho: Prelude, The City, Marion, The Murder (Shower Scene), The Toys, The Cellar, Discovery, Finale</li></ul>
<b>Popular Music and Jazz</b>	AS and A level: <ul style="list-style-type: none"><li>•Kate Bush, Hounds of Love: Cloudbusting, And dream of sheep, Under ice</li><li>•Courtney Pine , Back in the Day: Inner state (of mind), Lady Day and (John Coltrane), Love and affection</li></ul> A level only: <ul style="list-style-type: none"><li>•Beatles , Revolver: Eleanor Rigby, Here, there and everywhere, I want to tell you, Tomorrow never knows</li></ul>



# Set Works #3

Area of study	Set works
<b>Fusions</b>	AS and A level: <ul style="list-style-type: none"><li>•Debussy, 'Estampes': Nos. 1 and 2 ('Pagodes' and 'La soirée dans Grenade')</li><li>•Familia Valera Miranda, Caña Quema: Alla vá candela and Se quema la chumbambà</li></ul> A level only: <ul style="list-style-type: none"><li>•Anoushka Shankar, Breathing Under Water: Burn, Breathing Under Water and Easy</li></ul>
<b>New Directions</b>	AS and A level: <ul style="list-style-type: none"><li>•Cage, Three Dances for two prepared pianos: No. 1</li><li>•Kaija Saariaho, Petals for Violoncello and Live Electronics</li></ul> A level only: <ul style="list-style-type: none"><li>•Stravinsky, The Rite of Spring: Introduction, The Augurs of Spring, and Ritual of Abduction</li></ul>





# Unfamiliar music and wider listening

- Students must use knowledge and understanding of musical elements, musical contexts and musical language to analyse unfamiliar music (i.e. individual pieces of music that have not been stipulated within the specification)
- We have given details of wider listening for each AoS, these:
  - Allow students to analyse unfamiliar music
  - Show the common features of the set works in other music and further examples of music from the AoS
  - Provide a useful framework for a wider study
  - These pieces will not be examined



# Assessment

- This is an externally set and assessed examination
- First assessment: Summer 2017 (AS) and 2018 (A level)
- The exam is 1½ hours (AS) and 2 hours (A level)
- The exam is out of 80 marks (AS) and 100 marks (A level)
- Students must answer all questions
- The paper will include multiple choice, short open and extended writing questions
- Each student will have a CD containing the extracts of music relating to the exam, and will be in control of listening to the extracts relating to each question



# AS level Appraising Assessment

There are two sections in the examination:

- Section A: 45 marks
  - four questions
  - three questions, based on extracts from the set works
  - one question on dictation
- Section B: 35 marks
  - one essay question on an unfamiliar piece of music
  - one essay – students choose one of three questions, each on a different set work and how it relates to wider listening



# A level Appraising Assessment

There are two sections in the examination:

- Section A: 50 marks
  - four questions
  - three questions, based on extracts from the set works
  - one question on dictation
- Section B: 50 marks
  - one essay question on an unfamiliar piece of music
  - one essay – students choose one of three questions, each on a different set work and how it relates to wider listening



# Appraising Activity

- Look at the SAMs questions and mark schemes
- Feel free to discuss in your pairs/groups



# Developing appraising skills

- Understand in detail the appropriate musical elements, contexts and language for each set work
- Explore broader musical contexts to prepare students for unfamiliar listening
- Use wealth of classroom and textbook resources
- Build on GCSE dictation skills
- Practise with mock exams
- Judgements are required in essay questions

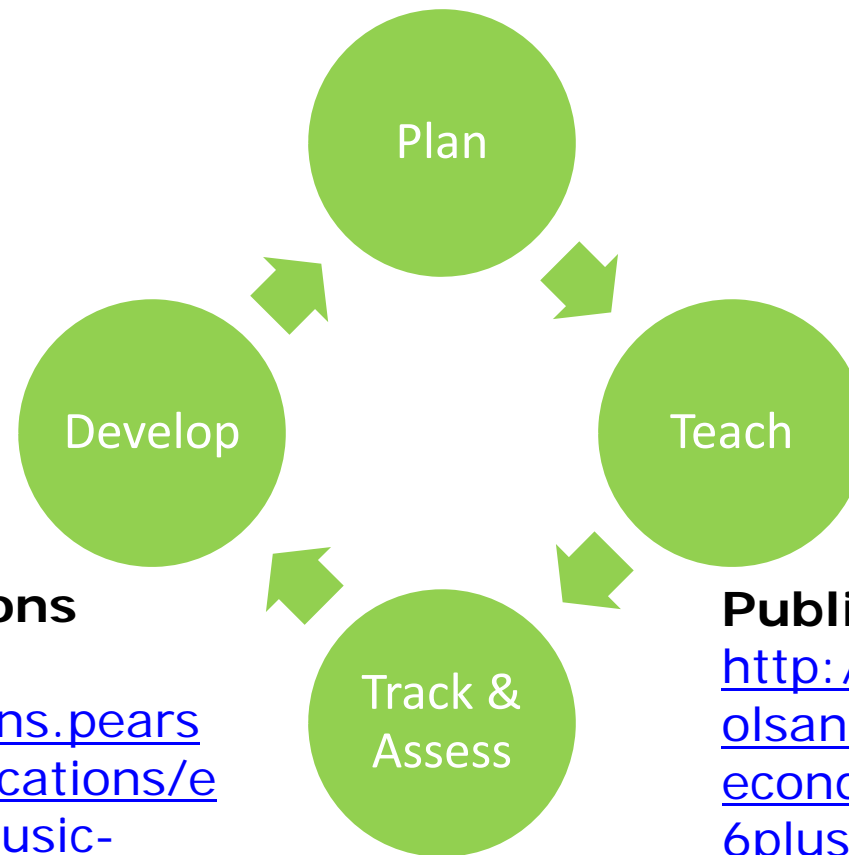


# Session 6: Support and Next Steps

- Ongoing support
- Next steps
- Questions
- Farewell!



# Supporting great Music teaching



**Free Qualifications Support:**  
<http://qualifications.pearson.com/en/qualifications/edexcel-a-levels/music-2016.html>

**Published resources:**  
<http://www.pearsonschoolsandfecolleges.co.uk/Secondary/Music/16plus/16plus.aspx>





# Support

- Getting started guide
- Exemplars
  - Performing and composing with commentaries to show how to apply the assessment grids
  - Appraising – responses to questions
- Course planners
- Schemes of Work
- Set work support guides
- Training



## ResultsPlus

- ResultsPlus provides the most detailed analysis available of your students' exam performance
- This free online service helps you identify topics and skills where students could benefit from further learning, helping them gain a deeper understanding of Music
- This is only available on the Appraising element



## Published Resources

- We are committed to helping teachers deliver our Edexcel qualifications and students to achieve their full potential
- Published resources will provide comprehensive support for the Edexcel GCSE and A level specifications. As well as providing engaging materials, the resources are aimed at helping your students tackle the new assessments
- Our new A Level resources\* include:
  - **Anthology\*\*** (containing all the sheer music for the new set works in one place)
  - **CD** (containing the majority of the audio in one place plus signposting to availability of remaining tracks)

\* You do not have to purchase any resources to deliver our qualification.

\*\* Published in partnership with Edition Peters and Faber Music.



## Other Published Resources\*

We are working with a range of publishers who are looking towards getting their resources endorsed:

- **Rhinegold** - Rhinegold Education's team of examiners and teachers is producing study guides, online listening tests, and teacher resources
- **ZigZag** - ZigZag Education's new-specification GCE range will include support for set works, wider listening and unheard music
- You do not have to purchase any resources to deliver our qualifications

\*These resources have not yet been endorsed. This information is correct as of 4<sup>th</sup> January 2016, but may be subject to change



# Free support for tracking and assessment

- Additional specimen papers so that you can get to grips with the format of the new papers and the level of demand as quickly as possible, and have extra papers to use with students in preparing for the exams
- Student exemplars with commentary for both theoretical and practical components
- Mock marking training



# GCSE Music is also changing

edexcel 

- Redeveloped for first teaching September 2016
- First assessment 2018
- Students study:
  - Performing
  - Composing
  - Appraising



## Contact Details

Contact the Music team:

- e-mail: [TeachingMusic@pearson.com](mailto:TeachingMusic@pearson.com)
- phone: 0844 463 2935
  
- webpage: [www.edexcel.com/music](http://www.edexcel.com/music)
- Sign up for Music e-mails to get the latest news



# Pearson is recruiting

- Pearson is recruiting for GCSE and GCE Music
- We have exciting opportunities to become an examiner for Music:
  - get closer to the qualification you are teaching
  - gain insight on National Standards
  - grow your career
- To find out more please visit:  
[www.edexcel.com/aa-recruitment](http://www.edexcel.com/aa-recruitment) or e-mail:  
[aaresourcing@pearson.com](mailto:aaresourcing@pearson.com)





## Next steps

- Before you go, please complete:
  - the evaluation form
  - the 'Intention to offer' form



# Questions?

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