

GCSE 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



Specification overview

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



Inspiring the next generation of musicians

- Engaging range of set works to nurture in-depth musical understanding
- Wider listening to build transferable appraising skills
- Clear performance and composition grids to help you understand the standard
- Supports progression for all



The GCSE reforms

- Updated content and assessment requirements from DfE and Ofqual
- Fully linear structure
- New 9-1 grading scale, with 9 the top level
- External examinations only, unless coursework or controlled assessment is the only valid option – there is 60% coursework and 40% exam for music
- No change to guided learning hours



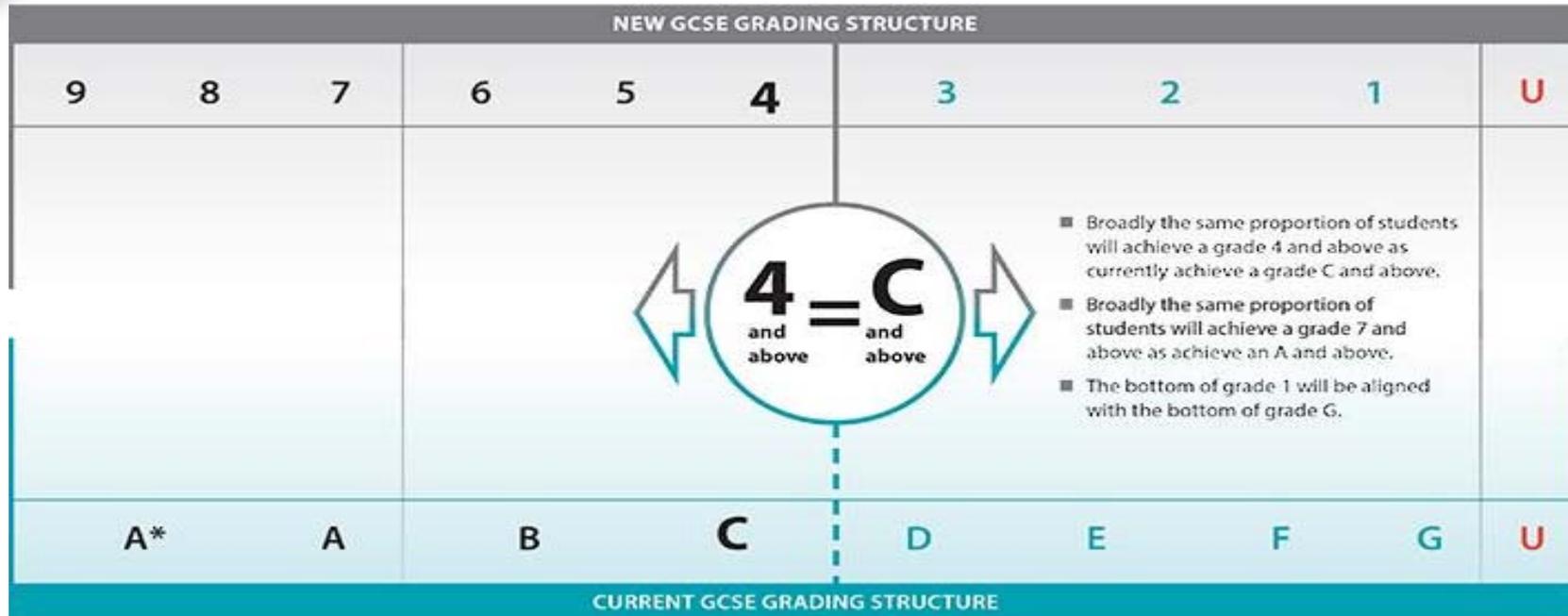
Timeline

	2015	2016	2017	2018
Current specification	Summer assessment	Summer series as normal	Final assessment	
New 2016 specification		First teaching of two-year GCSE		First assessment

- The last available assessment for the current GCSEs will be June 2017
- The reformed GCSEs will be reported in the 2018 performance tables



9-1 Grading



- Broadly the same proportion of students will achieve a grade 4 and above as currently achieve a grade C and above.
- Broadly the same proportion of students will achieve a grade 7 and above as currently achieve an A and above.
- The bottom of grade 1 will be aligned with the bottom of grade G.



Key Ofqual requirements for Music from 2016

Students are required to:

- develop and demonstrate their musicianship skills through performing, composing and appraising
- perform as part of an ensemble
- compose freely and to a set brief
- demonstrate knowledge and understanding of musical elements, musical contexts and musical language
- study a minimum of 4 areas of study (Western Classical Music and non-WCM)



Ofqual Requirements Assessment Objectives

	Assessment Objective	Weighting
AO1	Perform with technical control, expression and interpretation	30%
AO2	Compose and develop musical ideas with technical control and coherence	30%
AO3	Demonstrate and apply musical knowledge	20%
AO4	Use appraising skills to make evaluative and critical judgements about music	20%



Our approach

- Equally balanced performances (at least 1 solo and at least 1 ensemble)
- Equally balanced compositions (1 to a brief and 1 free)
- Musical elements, contexts and language are taught through Areas of Study and **set works** to show **real examples** of how these are used 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



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 specification

Component	Overview	Assessment
Component 1 Performing 30% NEA	2 performances at least 1 solo piece – min 1 min at least 1 ensemble piece – min 1 min Together total minimum of 4 min	30 marks solo and 30 marks ensemble Total of 60 marks
Component 2 Composing 30% NEA	2 compositions 1 to set brief – min 1 min 1 free composition – min 1 min Together total minimum of 3 min	2 pieces – 30 marks each Total of 60 marks
Component 3 Appraising 40% exam	4 Areas of Study with 2 set works <ul style="list-style-type: none">• Instrumental Music 1700–1820• Vocal Music• Music for Stage and Screen• Fusions	Exam 1hr 45mins Total 80 marks



Levels-based mark schemes

- First decide the correct level for the response
- Start at the middle of the level (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 at least 2 pieces, combined time minimum of four minutes
- One solo performance, of at least one minute in duration, which may comprise one or more pieces
- One ensemble performance, of at least one minute in duration, which may comprise one or more pieces
- Each performance will be out of 30 marks – 6 are available for the difficulty of the piece
- Internally marked and externally moderated
- Performances with a combined duration of less than four minutes will receive 0 marks



Composing: overview

- Students compose 2 pieces, combined time minimum of three minutes
 - One in response to a set brief, of at least one minute in duration
 - One free composition, of at least one minute in duration
- 5 hours of work (across both) including 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.
- Internally marked and externally moderated.
- Compositions with a combined duration of less than three minutes will receive 0 marks



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, chords 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 their opinions and preferences
- Students need to demonstrate their knowledge and understanding of musical elements, contexts and language in relation to music they have studied



Session 2: Planning for the new course



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



Course planner: Year 10

<ul style="list-style-type: none">• Introduction to GCSE• Instrumental Music 1700–1820 set works• Performing
<ul style="list-style-type: none">• Instrumental Music 1700–1820 wider listening• Vocal Music set works• Performing
<ul style="list-style-type: none">• Vocal Music set works• Vocal Music wider listening• Performing
<ul style="list-style-type: none">• Music for Stage and Screen set works• Free composition• Performing
<ul style="list-style-type: none">• Music for Stage and Screen set works• Music for Stage and Screen wider listening• Free composition• Performing
<ul style="list-style-type: none">• Music for Stage and Screen wider listening• Free composition• Performing



Course planner: Year 11

Revision of Year One areas of study

Fusions set works

Performing

Fusions wider listening

Composing to a brief

Performing

Composing to a brief

Performing

Revision of all set works

Complete composition to a brief

Record Performances

Revision of all set works

Practise wider listening

Submission of Performing and Composing coursework for moderation (by 15 May)

Written examination

<http://qualifications.pearson.com/en/qualifications/edexcel-gcses/music-2016.coursematerials.html#filterQuery=category:Pearson-UK:Category%2FTeaching-and-learning-materials>



Discussion topics

- 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 GCSE Music specification?



Session 3: Component 1: Performing

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



Performing Assessment #1

- **First assessment: Summer 2018.**
- This component consists of **60 marks**
 - **30 marks** for each performance
 - 6 marks of the 30 are available for the difficulty level
- Students must perform at least two pieces of music
 - All performances must be a **different piece** of music
 - Each performance must be a minimum of 1 minute
 - The combined performance time must be a **minimum of 4 minutes**
- More than one student may be assessed in the course of a single ensemble performance.



Performing Assessment #2

- Performance recordings must be completed in the academic year of certification
- Performances can be worked on at any point in the student's course, but must be submitted at the end of the course
- Centres must ensure that the performances submitted are valid for the series in which they are submitted
- Internally marked and externally moderated
- Centres must submit:
 - Recording of performances (solo and ensemble)
 - Score for each performance (solo and ensemble)
 - Authentication form



Performing approaches

There are a number of differing approaches to performance:

- Performing from 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 moderator



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 the teacher



Recordings and scores

- Each centre's work must be 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 similar which contains sufficient detail to enable satisfactory assessment



Assessment criteria

- Performances are assessed as AO1: Perform with technical control, expression and interpretation
- Three grids assess:
 - Technical control (Technique)
 - Expression and interpretation
 - Technical control (accuracy) and expression and interpretation (fluency)



Difficulty Levels

- Difficulty Levels are directly related to those set by the many bodies awarding practical grade examinations
- Grade 4 is standard at GCSE
- 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

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



Session 4: Component 2: Composing

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



Composing: Assessment

- First assessment: Summer 2018.
- This component consists of 60 marks
 - 30 marks for each piece
- Set briefs will be:
 - Released on 1 September for use in the following summer series
 - The first briefs will be released in September 2017 for assessment in 2018
- Centres must ensure that the compositions submitted are valid for the series in which they are submitted.



Composing: Response to a set brief #1

- Composition briefs will be released via the Pearson website on 1st September each year
- Students must respond to the brief released in September of the academic year of certification (yr 11)
- There will be four set briefs released:
 - 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 requirements of the selected composition



Composing: Response to a set brief #2

- The four briefs will link to the 4 Areas of Study
- Students can choose one of the following:
 - Instrumental music 1700-1820
 - Vocal music
 - Music for stage and screen
 - Fusions
- The composition must be a minimum of 1 minute in duration
- Final write-up and recording of the composition must be in the centre under the teacher's supervision



Composing: Free Composition

- Students produce one composition that is free, i.e. 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
- The composition must be a minimum of 1 minute in duration
- Final write-up and recording of the composition must be in the centre under the teacher's supervision



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.



Composing: Assessment

- Composing may take place over multiple sessions.
- Students must complete a minimum of 5 hours composing (across both pieces) including the final write-up and recording of the compositions in the centre under the teacher's supervision
- Internally marked and externally moderated
- Centres must submit:
 - Recording of compositions (set brief and free)
 - Score for each composition (set brief and free)
 - Authentication form



Assessment criteria

- Performances are assessed as AO2: Compose and develop musical ideas with technical control and coherence
- Three grids assess:
 - Developing musical ideas
 - Demonstrating technical control
 - Composing with musical coherence



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



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



Session 5: Component 3: Appraising

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



Appraising #1

- **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 #2

- AO3: Demonstrate and apply musical knowledge [20%]
- AO4: Use appraising skills to make evaluative and critical judgments about music [20%]



Appraising: Areas of study

- There are four Areas of Study, and two set works in each
- The Areas of Study are:
 - Instrumental music 1700-1820
 - Vocal music
 - Music for stage and screen
 - Fusions



Appraising: Set works

Area of study	Set works
Instrumental music 1700-1820	J S Bach: 3rd movement from Brandenburg Concerto no.5 in D Major L van Beethoven: 1st movement from Piano Sonata no.8 in C minor 'Pathetique'
Vocal Music	H Purcell: Music for a While Queen: Killer Queen (from the album 'Sheer Heart Attack')
Music for Stage and Screen	S Schwartz: Defying Gravity from 'Wicked' J Williams: Star Wars Episode IV: A New Hope - Main Title/Rebel blockade runner
Fusions	Afro Celt Sound System: Release (from the album 'Volume 2: Release') Esperanza Spalding: Samba Em Preludio (from the album 'Esperanza')



Appraising: 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 works:
 - 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 wider study
 - Will not be examined



Appraising: Assessment #1

- This is an externally set and assessed examination
- First assessment: May/June 2018
- The exam is 1 hour and 45 minutes
- The exam is out of 80 marks
- Students must answer all questions
- The paper will include multiple choice, short open and extended writing questions
- The extracts of the pieces of music will be played on CD to all candidates taking the exam paper. The number of times they will be played will be stated at the start of each question on the examination paper



Appraising: Assessment #2

- There are two sections in the examination
- Section A - 68 marks
- Total of 8 questions, broken into smaller parts
 - 6 questions based on extracts from the set works
 - 1 question on dictation
 - 1 question on a piece of unfamiliar music
- Section B - 12 marks
 - 1 essay comparison question on 1 set work and 1 unfamiliar piece of music



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 dictation skills
- Practise with mock exams
- Judgements are required in essay questions



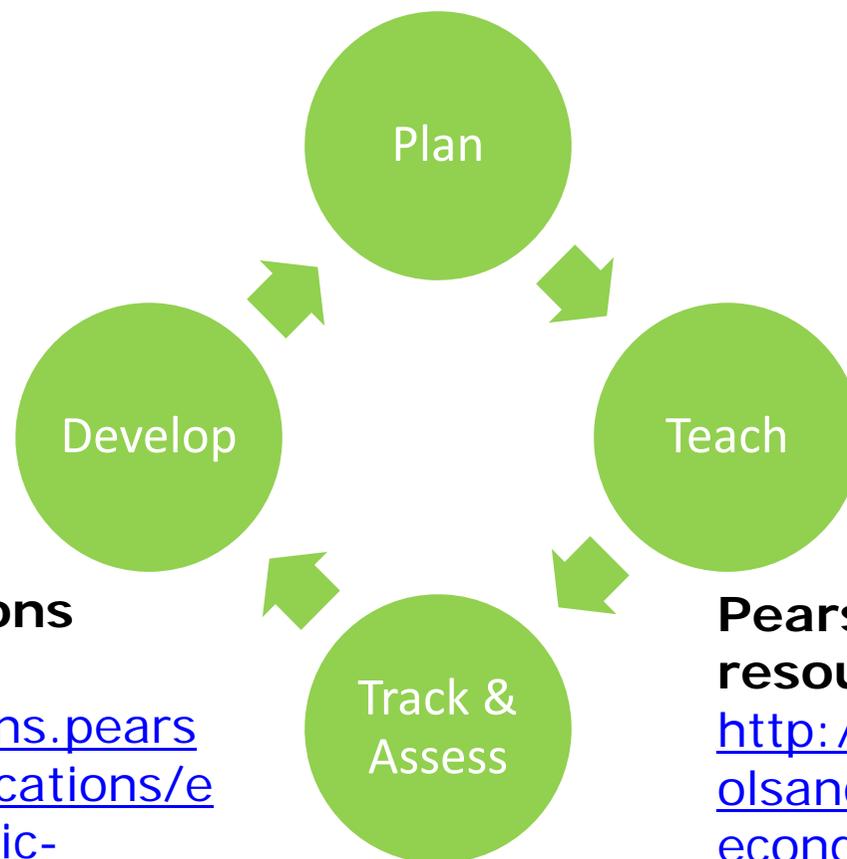
Session 6: Support and Next Steps

- Ongoing support
- Next steps
- Questions
- Farewell!



Supporting great Music teaching

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Free Qualifications Support:

<http://qualifications.pearson.com/en/qualifications/edexcel-gcses/music-2016.html>

Pearson paid-for resources:

<http://www.pearsonschoolsandcolleges.co.uk/Secondary/Music/14-16/14-16.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 – how to mark performance and composition



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 available only for the Appraising element



Published Resources

- Pearson's published resources will provide comprehensive support for the Edexcel GCSE and A level specifications. As well as providing engaging materials, the resources will help your students tackle the new assessment tasks.
- Our new GCSE resources* include:
 - Anthology and CD** (containing all the sheet music and audio for the new set works in one place)
 - Student Book (print and digital version)
 - Active Learn Digital Service: Teacher Guide including: an online version of the Student Book, support for the composing briefs, differentiated composing tasks, worksheets and activity sheets to support listening and appraising skills and a revision glossary.

*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 qualification.

*These resources have not yet been endorsed. This information is correct as of 4th 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



A level Music is also changing

- Redeveloped for first teaching September 2016
- First assessment AS – 2017, A level - 2018
- Students study:
 - Performing
 - Composing
 - Appraising



Contact Details

Contact the Music team:

- e-mail: TeachingMusic@pearson.com
- phone: 0844 463 2935
- webpage: www.edexcel.com/music
- Sign up for Music e-mails to get the latest news
- AS and A level Music have also been redeveloped for 2016



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
 - apply via the Pearson website:
www.edexcel.com/aa-recruitment or e-mail
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Next steps

- Please complete your evaluation form for today's event – in your pack
- Also complete the 'Intention to Offer' form
- Sign up to our updates:
email - teachingmusic@pearson.com
- Visit the website to download further copies of the specification and support materials:
www.edexcel.com/gcsemusic16
- Pre-order a free copy of our Edexcel GCSE (9-1) Music Evaluation to receive further info and a free copy of the Student Book



Questions?