

PLANNING FRAMEWORK



GCSE Music

GCSE Music

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Introduction

The purpose of this Planning Framework is to support the teaching and learning of GCSE Music. The Planning Framework is based on specification content but should not be used as a replacement for the specification. It provides suggestions for a range of teaching and learning activities which provide opportunities for students to develop their:

- Knowledge and understanding
- Subject specific skills
- The Cross-Curricular Skills
- Thinking Skills and Personal Capabilities

The Planning Framework is not mandatory, prescriptive or exhaustive. Teachers are encouraged to adapt and develop it to best meet the needs of their students.

Supporting the Development of Statutory Key Stage 4 Cross-Curricular Skills and Thinking Skills and Personal Capabilities

This specification builds on the learning experiences from Key Stage 3 as required for the statutory Northern Ireland Curriculum. It also offers opportunities for students to contribute to the aim and objectives of the Curriculum at Key Stage 4, and to continue to develop the Cross-Curricular Skills and the Thinking Skills and Personal Capabilities. The extent of the development of these skills and capabilities will be dependent on the teaching and learning methodology used.

Cross-Curricular Skills at Key Stage 4

Communication

Students should be able to:

- communicate meaning, feelings and viewpoints in a logical and coherent manner, for example through their performance for an audience on their chosen instrument and through their conversation with the visiting examiner about their chosen performance pieces;
- make oral and written summaries, reports and presentations, taking account of audience and purpose, for example the presentation of composition ideas through a score, lead sheet or written account;
- participate in discussions, debates and interviews, for example discussion with the visiting examiner about the choice of performance material;
- interpret, analyse and present information in oral, written and ICT formats, for example in response to questions on Areas of Study, familiar and unfamiliar music in the written examination, and in their summative information in their score, lead sheet, composition or written account; and
- explore and respond imaginatively and creatively to a variety of texts, for example the development of creative and imaginative ideas drawn from the stimulus material and applied to composition.

Using Mathematics

Students should be able to:

- use mathematical language and notation with confidence, for example in describing intervals and reading treble and bass clef;
- use mental computation to calculate, estimate and make predictions in a range of simulated and real-life contexts, for example in completing melodies from main themes;
- select and apply mathematical concepts and problem-solving strategies in a range of simulated and real-life contexts, for example creating chord sequences and melodies in composition;
- interpret and analyse a wide range of mathematical data, for example in identifying chords and cadences;
- assess probability and risk in a range of simulated and real-life contexts, for example in planning and creating a composition; and
- present mathematical data in a variety of formats which take account of audience and purpose, for example timing of performances.

Using ICT

Students should be able to make effective use of information and communications technology in a wide range of contexts to access, manage, select and present information, including mathematical information, for example:

- use technology in the research on the Areas of Study and on the materials selected for performance and composition;
- experience live and recorded music and understand the use of digital technology in the design and delivery of music;
- explore a range of music software such as Logic Pro and GarageBand or notation software such as Sibelius in the creation and presentation of their composition;
- explore the effects of multimedia and ICT on music;
- record performance work using digital technology; and
- create scores, lead sheets or written accounts.

Thinking Skills and Personal Capabilities at Key Stage 4

Self-Management

Students should be able to:

- plan work, for example research the Areas of Study and complete the score, lead sheet or written commentary for composition;
- set personal learning goals and targets to meet deadlines, for example compile a rehearsal schedule for performance;
- monitor, review and evaluate their progress and improve their learning, for example evaluate their progress when preparing for performance, and create a study plan for the written examination; and
- effectively manage their time, for example work individually to prepare performance pieces for the examination and complete compositions within the 25 hour time frame.

Working With Others

Students should be able to:

- learn with and from others through co-operation, for example through rehearsing and performing as part of an ensemble;
- participate in effective teams and accept responsibility for achieving collective goals, for example through the group rehearsal for the ensemble performance; and
- listen actively to others and influence group thinking and decision-making, taking account of others' opinions, for example through group negotiation of the choice of material for the ensemble performance.

Problem Solving

Students should be able to:

- identify and analyse relationships and patterns, for example identify links between the compositional styles studied and the creative element of the course;
- propose justified explanations, for example use research findings to justify decisions about the choice of materials for performance;
- reason, form opinions and justify their views, for example justify performance ideas to the visiting examiner, offer their own conclusions about their performance and demonstrate understanding of the background of their piece;
- analyse critically and assess evidence to understand how information or evidence can be used to serve different purposes or agendas, for example analyse how changing one piece of information affects the outcome for composition;
- analyse and evaluate multiple perspectives, for example analyse different set works from the Areas of Study;
- explore unfamiliar views without prejudice, for example in response to questions on unfamiliar music in the written examination;
- weigh up options and justify decisions, for example making decisions around the choice of additional criteria for composition; and
- apply and evaluate a range of approaches to solve problems in familiar and novel contexts, for example making decisions about instruments, form, structure and overall context when responding to questions on unfamiliar music in the written examination.

Although not statutory at Key Stage 4 this specification also allows opportunities for further development of the Thinking Skills and Personal Capabilities of Managing Information and Being Creative.

Key Stage 4 Statutory Skills and Personal Capabilities

Communication Skills	Comm – T&L (Talking & Listening) W (Writing) R (Reading)
Using Mathematics	UM
Using ICT	UICT
Problem solving	PS
Working with Others	WO
Self-Management	SM

Key Features

The Planning Framework:

- Includes suggestions for a range of teaching and learning activities which are aligned to the GCSE Music specification content.
- Highlights opportunities for inquiry-based learning.
- Indicates opportunities to develop subject knowledge and understanding and specific skills
- Indicates opportunities to develop the Cross-Curricular Skills and Thinking Skills and Personal Capabilities.
- Provides relevant, interesting, motivating and enjoyable teaching and learning activities which will enhance the student's learning experience.
- Makes reference to supporting resources.

Component 1

Planning Framework for GCSE Music

Component 1: Performing and Appraising

Unit/Option content	Learning Outcomes or Elaboration of Content	Suggestions for Teaching and Learning Activities	Supporting Cross Curricular Skills, Thinking Skills and Personal Capabilities
<p>Component 1: Performing and Appraising</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • create a solo and ensemble performance with technical accuracy; • interpret and communicate the composer's intentions with an appropriate sense of style; • create a solo performance that demonstrates understanding and applies stylistic features appropriate to the chosen programme; • create a solo performance that makes appropriate use of tempo, contrasting dynamics, articulation and phrasing; 	<p>Performing and solo performing</p> <p>Pre performance The teacher can disseminate the mark scheme and assessment criteria and information (Appendix 2) as well as the time limit, to any peripatetic or private teachers that are involved in the student's musical education</p> <p>Solo performance opportunities within the classroom Beginning with outlining the structure and time limit and assessment weighting for Component 1 of the course. Relaxed performance opportunities can be organised in the form of informal recitals in front of peers with a group discussion concerning preparation including any technical challenges and how these were overcome and effective personal practice.</p> <p>More formal performances may then be organised under 'exam conditions' for example with the Classroom set out in the way that it will be on the day of the performance, with a single chair and desk and with a short pause before the exam begins. Within these more formal performances the other students in the class can be given a simplified version of the assessment criteria to complete. This should form the basis for positive constructive discussion at the end of each performance.</p>	<p>SM</p> <p>PS WO SM</p> <p>PS WO SM</p>
<p>Component 1:</p>			

Unit/Option content	Learning Outcomes or Elaboration of Content	Suggestions for Teaching and Learning Activities	Supporting Cross Curricular Skills, Thinking Skills and Personal Capabilities
<p>Performing and Appraising (cont.)</p> <p>Component 1:</p>		<p>Suggested homework, personal study or classroom tasks</p> <p>When the pieces for any performance have been chosen the students might carry out the following activities;</p> <ul style="list-style-type: none"> • A brief composer project focusing on the musical period that the composer worked in and how the style of that period is exemplified in the piece chosen. This could be presented to the class using audiovisual aids and an interactive whiteboard. The student could also demonstrate musical examples themselves. • An interpretative listening exercise. Commenting on three different performances of their chosen piece in relation to their strengths and weaknesses in use of stylistic features and use of tempo, dynamics, articulation and phrasing. These can be found on the internet or recordings from teachers or libraries. 	<p>Comm</p> <p>PS</p> <p>SM</p> <p>UICT</p> <p>PS</p>

Unit/Option content	Learning Outcomes or Elaboration of Content	Suggestions for Teaching and Learning Activities	Supporting Cross Curricular Skills, Thinking Skills and Personal Capabilities
<p>Performing and Appraising (cont.)</p> <p>Component 1:</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • create an ensemble performance that demonstrates understanding and applies stylistic features appropriate to the chosen programme; • demonstrate a sense of ensemble in performance; • achieve appropriate balance between parts in an ensemble; • perform with a sense of balance between parts in an ensemble; • perform with a sense of dynamics in an ensemble; 	<p>Ensemble performing</p> <p>Pre performance The teacher will outline the ensemble task and the assessment criteria, if necessary disseminating this to any other peripatetic or private teachers involved in the preparation of the ensemble.</p> <p>Ensemble performances within the classroom Ensemble performance opportunities may be given in the classroom. Post performance discussions should focus on the skills needed for effective ensemble rehearsal including:</p> <ul style="list-style-type: none"> • demonstrating a sense of ensemble during performance; • the importance of leading the ensemble and the impact of body language upon this; • the need for positive communication skills when working with others to create an effective performance. <p>Students may need to be allowed to experiment with different formations of ensemble before choosing their most effective grouping.</p>	<p>PS</p> <p>SM</p>

Unit/Option content	Learning Outcomes or Elaboration of Content	Suggestions for Teaching and Learning Activities	Supporting Cross Curricular Skills, Thinking Skills and Personal Capabilities
<p>Performing and Appraising (cont.)</p> <p>Component 1:</p>		<p>Recording task: the group may record themselves in order to check that the appropriate parts of the ensemble are prominent, that the group is playing with an appropriate sense of ensemble and that the dynamics are clear and musical.</p> <p>Video task: the ensemble should film themselves playing to check performance practice issues such as body language and clear direction from any lead members of the ensemble.</p> <p>Interpretative exercise. To research similar ensembles and styles, focusing on three ensembles analysing the positive performance practice ideas they can bring to their performance.</p> <p>The students may complete a brief composer or and ensemble project focusing on the musical period that the Composers worked in and how the style of that period is exemplified in the piece chosen.</p>	<p>WO</p> <p>UIC</p> <p>PS</p>

Unit/Option content	Learning Outcomes or Elaboration of Content	Suggestions for Teaching and Learning Activities	Supporting Cross Curricular Skills, Thinking Skills and Personal Capabilities
<p>Performing and Appraising (cont.)</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> comment perceptively on the music they perform, including the stylistic conventions of the pieces; and appraise and discuss their performance. 	<p>Appraising</p> <p>Discussion (sometimes called viva) practice in the classroom</p> <p>Discussion of the various aspects of the students program both solo and ensemble may have taken place throughout the course. The teacher will first outline the task and the marks available and allow the students to mind map the points they want to make. It is helpful here to make a list of all subject specific vocabulary that is relevant for the student.</p> <p>The students can perform mock discussions in groups of two using a list of suggested questions and pointers. The ‘examiner’ can use a simplified version of the evaluative discussion criteria.</p> <p>Video or live task: The teacher or students can mock up discussions with themselves as candidates for others to mark.</p>	<p>Comm - T&L WO</p> <p>WO</p>

Component 2

Planning Framework for GCSE Music

Component 2: Composing

Unit/Option content	Learning Outcomes or Elaboration of Content	Suggestions for Teaching and Learning Activities	Supporting Cross Curricular Skills, Thinking Skills and Personal Capabilities
Component 2: Composing	<p>Students should be able to:</p> <ul style="list-style-type: none"> • create and develop musical ideas; • understand, control and make use of musical resources effectively; and • within a chosen style or genre make consistent and effective use of structure, harmony, texture, rhythm, timbre and music technology. 	<p>Continue a melody/rhythm</p> <p>The teacher explains the concept of adding a balanced answering melody or rhythm (see Composition B, Stimulus 1 & 2) including phrasing, pulse and use of motifs. Pupils improvise a two-bar rhythm (clapping or using untuned percussion) in response to one played by the teacher. This is continued as a melody exercise perhaps using the pentatonic scale, modes or the blues scale. This process may then be carried out in written form with the phrases lengthened to four bars.</p> <p>Create a melody from a given chord progression</p> <p>Beginning with just two chords (e.g. tonic/dominant) on piano, keyboard or guitar, pupils improvise a melody which fits with the given harmony (see Composition B, Stimulus 3). The number and complexity of the chords is gradually increased to four or eight. This skill can then be transferred to form an actual composition which is eventually preserved using notation or recording software.</p>	<p>Comm - T&L WO PS</p> <p>PS UICT</p>

Unit/Option content	Learning Outcomes or Elaboration of Content	Suggestions for Teaching and Learning Activities	Supporting Cross Curricular Skills, Thinking Skills and Personal Capabilities
Component 2: Composing (cont.)		<p>Harmonise a melody using primary triads</p> <p>The teacher demonstrates how to harmonise a simple four-bar melody stressing the importance of establishing the key, avoiding awkward dissonances and ending with a definite cadence. Pupils, either singly or in groups, experiment with two, four and eight-bar phrases using keyboard or guitar to improvise and then record or notate their accompaniment. An original melody may eventually be treated in this way.</p> <p>Set a text to music</p> <p>The essentials of setting words to music are explained to the students e.g. ensuring that stressed syllables occur on strong beats of the bar, choosing an appropriate metre and composing a suitable melody. Students then put this into practice using a text which they have selected or written themselves.</p> <p>Research instruments and voices</p> <p>Students may work together to establish the ranges and capabilities of orchestral, band or traditional instruments and also singers. They should share this information and then apply the knowledge gained in the choice of instruments/voices for their compositions.</p>	<p>PS WO SM</p> <p>Comm - T&L PS</p> <p>Comm - R UICT WO</p>

Unit/Option content	Learning Outcomes or Elaboration of Content	Suggestions for Teaching and Learning Activities	Supporting Cross Curricular Skills, Thinking Skills and Personal Capabilities
Component 2: Composing (cont.)		<p>Record a short piece using the Sibelius notation program.</p> <p>The teacher will introduce the basic functions of the software and demonstrate the various methods of inputting pitch and rhythm. Having entered their own work, students will then evaluate their compositions using the playback facility and save them for possible submission.</p>	Comm - T&L UICT SM
Resources	<p>Candidates should have access to acoustic instruments (e.g. piano or percussion) and electronic media (e.g. MIDI keyboards or computers) in an environment that allows them to develop their musical ideas but also permits the teacher to guide and supervise students. Notation software (e.g. Sibelius), sequencing software (e.g. Cubase) or multitracking software (e.g. GarageBand) should also be available in a location where students can work independently in accordance with the specification requirements.</p> <p>Good quality recording equipment (especially microphones) should also be provided where necessary.</p> <p>Recordings and (where appropriate) printed scores should be available so that candidates (without resorting to plagiarism) can compare how composers make use of the elements of music within various stylistic contexts.</p>		

Component 3

Planning Framework for GCSE Music

Component 3 Listening and Appraising

Unit/Option content	Learning Outcomes or Elaboration of Content	Suggestions for Teaching and Learning Activities	Supporting Cross Curricular Skills, Thinking Skills and Personal Capabilities
Component 3 Listening and Appraising	Students should be able to: <ul style="list-style-type: none"> listen to and appraise familiar and unfamiliar music from Area of Study 1 - Western Classical Music 1600-1910; 	<p>Students should be familiar with the musical features of the Baroque, Classical and Romantic periods of music. Students can build up a word bank/ spider diagram of the musical features relating to each period.</p> <p>The teacher will analyse each set work with candidates with reference to the set work analyses available on the CCEA Music Microsite. Students must listen carefully and be able to comment perceptively on the musical elements using music specific vocabulary.</p> <p>General Listening:</p> <p>Students can create a PowerPoint Presentation on a chosen musical period to include features of that period and research an unfamiliar piece. Students can present this to the class or share with a partner.</p> <p>Teacher can carry out regular unfamiliar listening quizzes. Students must apply their knowledge of musical periods to identify the period of music it belongs to, giving reasons why.</p>	Comm -T&L PS UICT WO PS
Resources	Resources: <ul style="list-style-type: none"> Set work analyses from CCEA Music Microsite Fact File on Western Classical Music 1600-1910 from CCEA Music Microsite Recordings of the set works: <ul style="list-style-type: none"> Handel, 'For unto us a child is born' from Messiah Mozart, 'Horn Concerto No. 4' Third Movement Berlioz, 'Symphonie Fantastique' (Fourth Movement) 		

Unit/Option content	Learning Outcomes or Elaboration of Content	Suggestions for Teaching and Learning Activities	Supporting Cross Curricular Skills, Thinking Skills and Personal Capabilities
Component 3 Listening and Appraising (cont.)	<ul style="list-style-type: none"> listen to and appraise familiar and unfamiliar music from Area of Study 2 – Film Music; 	<p>Students must have an understanding of Orchestral Film music from the 20th and 21st century. Students must have an understanding of the musical elements and features in relation to film music and should be aware of the context behind film music and the developments throughout the decades.</p> <p>The teacher will analyse each set work with candidates with reference to the set work analyses available on the CCEA Music Microsite. Students must listen carefully and be able to comment perceptively on the musical elements using music specific vocabulary.</p> <p>General Listening:</p> <p>Teachers should teach the Film Music area of study chronologically, providing examples and suggested listening from the Fact File found on the CCEA Music Microsite.</p> <p>Teachers can provide students with a famous film character and ask them to compose their own leitmotif for that character, explaining their reasons for composing that particular musical idea.</p> <p>Teachers can carry out regular unfamiliar listening quizzes. Students must apply their knowledge of film music to identify features associated with this area of study.</p>	<p>Comm - T&L PS</p> <p>PS</p> <p>PS</p>
Resources	Resources: <ul style="list-style-type: none"> Set work analyses from CCEA Music Microsite Fact File on Film Music from CCEA Music Microsite Recordings of the set works: <ul style="list-style-type: none"> Eric Coates, ‘The Dam Busters March’ 		

	<ul style="list-style-type: none">- John Williams, 'Superman Theme'- James Horner **
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Unit/Option content	Learning Outcomes or Elaboration of Content	Suggestions for Teaching and Learning Activities	Supporting Key Stage 4 Statutory Skills and Personal Capabilities
<p>Component 3 Listening and Appraising (cont.)</p>	<ul style="list-style-type: none"> • candidates must listen to and appraise familiar and unfamiliar music from Area of Study 3 – Musical Traditions of Ireland; and 	<p>Students must have an understanding of the Musical Traditions of Ireland by studying a range of familiar and unfamiliar music. Students should be able to demonstrate knowledge and understanding of Irish Traditional and Ulster-Scots music with reference to the appropriate musical elements.</p> <p>The teacher will analyse each set work with candidates with reference to the set work analyses available on the CCEA Music Microsite. Students must listen carefully and be able to comment perceptively on the musical elements using music specific vocabulary.</p> <p>General Listening:</p> <p>Teachers can begin by teaching students about traditional and non-traditional instruments of Ireland (the fiddle, tin whistle, uilleann pipes, harp, accordion, concertina, banjo, guitar, mandolin, bouzouki, fife, lambeg drum, bodhran and Scottish bagpipes). They can provide listening examples of each, which can be found in the Musical Traditions of Ireland Fact File.</p> <p>Teachers can discuss the different types of dances associated with Ireland with reference to time signatures, rhythm and tempo. Students can practice and perform some of the dance types e.g. Jig/ reel on the keyboard or their chosen instrument. This could be developed into group work by adding in rhythm and harmony.</p>	<p>Comm - T&L PS</p> <p>Comm - T&L</p> <p>WO</p>

Unit/Option content	Learning Outcomes or Elaboration of Content	Suggestions for Teaching and Learning Activities	Supporting Key Stage 4 Statutory Skills and Personal Capabilities
Component 3 Listening and Appraising (cont.)		<p>Teachers can discuss traditional and non-traditional features of Musical Traditions of Ireland through providing a range of listening examples. Teachers can discuss the vocal music and the modern fusion style that is heard in Traditional music of Ireland by providing musical examples.</p> <p>Teachers can carry out regular unfamiliar listening quizzes. Students must apply their knowledge of Musical Traditions of Ireland to identify features associated with this area of study.</p>	<p>Comm - T&L</p> <p>PS</p>
Resources	<ul style="list-style-type: none"> • Set work analyses from CCEA Music Microsite • Fact File on Film Music from CCEA Music Microsite • Recordings of the set works: <ul style="list-style-type: none"> – Beoga, ‘Prelude Polkas’: Prelude Polka, Paddy’s Polka No. 2 and Millstream Reel – Stonewall, ‘Fife medley’: Boys of Belfast and The Girl I Left Behind 		

Unit/Option content	Learning Outcomes or Elaboration of Content	Suggestions for Teaching and Learning Activities	Supporting Key Stage 4 Statutory Skills and Personal Capabilities
<p>Component 3 Listening and Appraising (cont.)</p>	<ul style="list-style-type: none"> listen to and appraise familiar and unfamiliar music from Area of Study 4 – Popular Music 1980-present day. 	<p>Students must have an understanding of the subgenres within Popular music (Punk Rock, New Wave, Alternative Rock, Brit Pop and Electronica) and the musical features associated with each genre.</p> <p>The teacher will analyse each set work with candidates with reference to the set work analyses available on the CCEA Music Microsite. Students must listen carefully and be able to comment perceptively on the musical elements using music specific vocabulary</p> <p>General Listening:</p> <p>Teachers should use the Popular Music Fact File from the CCEA Music Microsite to guide pupils chronologically through each genre within Popular music. Teachers should ensure candidates listen to a broad range of music from that genre – suggested listening is provided in the Fact File.</p> <p>Teachers can place candidates in groups to perform the set works or an unfamiliar song from a specific genre using their chosen instruments. Students must perform with an understanding of the musical elements.</p> <p>Teachers can carry out regular unfamiliar listening quizzes. Students must apply their knowledge of Musical Traditions of Ireland to identify features associated with this area of study.</p>	<p>Comm - T&L</p> <p>PS</p>

Resources	<ul style="list-style-type: none">• Set work analyses from CCEA Music Microsite• Fact File on Film Music from CCEA Music Microsite• Recordings of the set works:<ul style="list-style-type: none">- Eurhythmics, 'Sweet Dreams'- Florence and the Machine, 'Cosmic Love'- Ash, 'Burn Baby Burn' <p>Candidates should have access to the Fact Files and Set Work Analyses available on the CCEA Music Microsite. The classroom should be fitted with appropriate speakers with access to audio to listen to both the familiar and unfamiliar music. Suggested classroom instruments to aid in consolidating knowledge can include keyboards and tuned and untuned percussion. Candidates may also bring in their own instruments in order to carry out short performance tasks set by the teacher.</p>
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