

- Welcome
- Introduce yourself
- Housekeeping



## Agenda

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

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This is the agenda for today's training

- 10.00-10.30                      Session 1: Specification structure and content overview
- 10.30-11.00                    Session 2: Planning for the new course
- 11.00-11.10                    Tea and Coffee
- 11.10-12.30                    Session 3: Component 1: Performing
- 12.30-1.30                      Lunch
- 1.30-2.40                        Session 4: Component 2: Composing
- 2.40-3.45                        Session 5: Component 3: Appraising
- 3.45-4.00 Close:                Session 6: Free support, next steps, questions



## Learning aims

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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**

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- An overview of the new specification
- An overview of the content of all three components



## Specification overview

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

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Poll 1 – in order to get an idea of who is currently teaching Edexcel and who is thinking of moving. Judge how familiar they are with the new course. Worth checking if any have been to a launch event.



## Inspiring the next generation of musicians

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- 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

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### **The overarching proposition for Music is – inspiring great music teaching thus... Inspiring the next generation of musicians**

Our qualifications will support students in forming personal and meaningful relationships with music through the development of musical knowledge, understanding and skills.

#### **Engaging range of Set Works to nurture in-depth musical understanding**

Designed to allow you to teach engaging content through the context of our new Areas of Study and Set Works.

#### **Wider listening to build transferable appraising skills**

Includes wider listening that relates to the Areas of Study, helping you to prepare students for appraising unfamiliar music in the exam, and understanding the wider context of pieces.

#### **Clear performance and composition grids to help you understand the standard**

Our straightforward assessment grids enable you to understand what students need to achieve in their performance and compositions, ensure that you can apply the grids accurately, and will help you to track student progress throughout the course.

#### **Supports progression for all**

The course helps students develop their knowledge and skills of music, enabling them to progress from GCSE on to AS and A level Music and then on to undergraduate music or music-related degree courses.



## The GCSE reforms

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- 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

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This slide is about the GCSE reforms – these changes affect all GCSE qualifications.

- New content – changing in a phased approach (2015, 2016 and 2017)
- Linear – all assessment is at the end, so that if it is coursework, it must be submitted at the end
- New grading – it will no longer be A\*–G but instead 9–1, with 9 at the top. You will hear more about this later, including how the old and new systems compare
- Assessment should be by exam, unless the skills cannot be validly assessed by means of an exam (by which is meant an assessment in which everyone does the same task at the same time). In Music only 40% of the qualification is an exam
- Guided learning hours remain the same at 120



## Timeline

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	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

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If you look at the top row, you will see for a 2-year course on the present specification the last first-teaching date is September 2015, with final assessment in summer 2017. The new specification comes in for first teaching from 2016, with first assessment in summer 2018.

If you deliver a GCSE course over 1 or 3 years, the best way to plan is to look at the assessment date. If that is 2017 or sooner, then you need to offer the current specification. If the assessment year is 2018 or later, then you need to offer the new specification.





## 9-1 Grading

NEW GCSE GRADING STRUCTURE									
9	8	7	6	5	4	3	2	1	U
<ul style="list-style-type: none"><li>■ Broadly the same proportion of students will achieve a grade 4 and above as currently achieve a grade C and above.</li><li>■ Broadly the same proportion of students will achieve a grade 7 and above as achieve an A and above.</li><li>■ The bottom of grade 1 will be aligned with the bottom of grade G.</li></ul>									
CURRENT GCSE GRADING STRUCTURE									
A*	A	B	C	D	E	F	G	U	

- 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.

This chart gives you an overview of the new grading system. The first thing to note is that each letter grade does not equate precisely to a number grade.



## Key Ofqual requirements for Music from 2016

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### 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)

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Now let's go on to the rules for all GCSE Music qualifications – all Awarding organisations have to follow these same rules.

- GCSE Music qualifications have to include performing, composing and appraising
- Students must learn about musical elements as defined by Ofqual, musical contexts and musical language
- There must be at least 4 areas of study



## Ofqual Requirements Assessment Objectives

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	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%

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Note that there are now four, not three, assessment objectives – AO3 and AO4 are looking for slightly different things.



## Our approach

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- 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

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Based on the Ofqual requirements and research findings, we decided on the following approach:

- Using set works in each Area of Study (AoS), so that students can learn musical elements, contexts and language based on real pieces of music
- Use set works to enable students to conduct in-depth studies
- Wide range of Areas of Study and set works



## Our design principles

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- 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

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The new GCSE course is entirely linear, as the current GCSE became a few years ago. This linear structure enables students to develop knowledge and understanding as they progress through the course.

NEA = non-exam assessment (i.e. coursework).



## Overview of new specification

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Component	Overview	Assessment
Component 1 <b>Performing</b> 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 <b>Composing</b> 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 <b>Appraising</b> 40% exam	4 Areas of Study with 2 set works • Instrumental Music 1700–1820 • Vocal Music • Music for Stage and Screen • Fusions	Exam 1hr 45mins Total 80 marks

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## Levels-based mark schemes

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- 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

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Mark schemes for non-exam assessment (Performing and Composing) and for extended writing are now all levels- based.

When finding the correct level for a response, a ‘best fit’ approach is used to decide the level that most closely describes the quality of the response. Answers can display characteristics from more than one level and teacher, moderators and examiners must then use their professional judgment to decide the most appropriate level.

The top mark should be awarded for work that is as good as can be realistically expected within that level.

The bottom mark of the level is used for work that is the weakest that could be expected at that level.



## Components overview

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- Performing
- Composing
- Appraising





## Performing: overview

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- 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

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### **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



## Composing: overview

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- 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

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- 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

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- 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

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Alongside set works, which we will look at later, students must react in the examination to unfamiliar music.



## Session 2: Planning for the new course

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## 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

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

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A suggested overview plan for the first year of a two-year GCSE course (probably Year 10).



## Course planner: Year 11

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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

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Revision of all set works

Practise wider listening

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

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Written examination

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

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Similarly the second year (probably Year 11 of this course).

The detail of this plan and others can be found online at the link on the screen.





## Discussion topics

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- 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?

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Explain that the rest of the meeting will go through the specification in detail, but that before doing so we will break into discussion groups to consider the questions on the slide, and any others that emerge.

Do hold a plenary session where points discussed can be shared with the whole group.



## Session 3: Component 1: Performing

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

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- Summary of requirements
- Performance approaches
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- Difficulty levels
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## 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.

The Difficulty Level of the music is built into the assessment grid. Each 'performance' (solo and ensemble) is assessed as a whole – the assessment is not piece-by-piece, leading to an averaging process. In other words, if the solo performance consists of two pieces, the two together are awarded a single mark. Longer performances are acceptable, but a guided maximum of 6 minutes is advised. However, all submissions will be heard in full by the moderator. Performances under the time minimum will receive no marks (this is an Ofqual requirement). The timing does not include verbal introductions, tuning up or pauses between pieces.



## 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

Definitions of solo and ensemble performance can be found in the specification.



## Performing approaches

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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

You as teachers should help students understand rubrics and the assessment criteria. You should help students select their pieces and can make suggestions about style and technique.

If the student accompanies themselves they must choose what element of their performance is to be assessed. You as teacher can advise them about this.



## 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

The student's spoken introduction must include name, centre and candidate number, instrument and role in the performance.

You as teacher must authenticate the performance on the appropriate form. Performances can be re-recorded during the appropriate time period, but in this case the whole performance must be re-recorded, not just part of it. Recordings for submission are only valid in the academic year of certification – for most pupils this will be Year 11.



## Recordings and scores

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- 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

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Performances not supported with adequate documentation cannot be assessed.





## Assessment criteria

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- 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)

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Grid 1: Technical control (technique) assesses the student's control of their instrument, including such things as coordination, breathing, diction, pedalling etc.. It also includes intonation.

Note that there are caps on difficulty in this grid. Where it refers to Difficulty level it relates directly to practical exam board grades – meaning that Grade 2 pieces are capped at a maximum 6 marks, grade 1 at a maximum 4 marks, etc.

Grid 2: Expression and interpretation assesses the student's ability to communicate a musical performance through use of musical elements like tempo, dynamics, phrasing and articulation. The text in italics is to be applied to ensemble performances.

Grid 3: Technical control (accuracy) and expression and interpretation (fluency) – these are more or less self-explanatory! The text in italics is to be applied to improvised and/or ensemble performances as appropriate.

Take some time now to look at the three Performing assessment grids in detail (Specification, pp.16-18)



## Difficulty Levels

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- 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

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This means that a really outstanding performance of a Grade 4 standard piece will achieve 30/30. A really outstanding performance of a Grade 3 piece would achieve 24/30. However a Grade 5+ piece achieving **20/30** on the assessment criteria will get 30/30 after scaling.



## Component 1: Performing Exemplar materials

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

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Now it is time to listen to some student work marked using the new grids.



## Developing performance skills

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

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There is only one way to develop performance skills and that is through performing regularly, so teachers should encourage a culture of performance if they want their pupils to do well. These performances should very much build towards the style and length required for assessment: if the assessment is to be a solo performance then performing as a soloist should build towards this, rather than playing in an ensemble. The muscle movements and endurance required need to be developed by training in just the same way as athletes prepare for a race. Inexperienced performers often blame themselves: "I really can't perform" whereas performance is largely a matter of conditioning.

GCSE performance is moderated via a recording so it is important that pupils create a recording that accurately reflects their skills. It is worthwhile doing practice recordings throughout the course so that the pupil becomes aware of how well they communicate and how they can improve. Working on dynamic range, clarity of articulation, and the shaping of musical phrases will always help. Whilst the quality of recording submitted is not assessed it is clearly important for the pupil that the quality is good enough to reflect their achievements.

Explore venues for recording – what is the best space to use in your school?

Teachers can also help pupils in their choice of repertoire.

If time permits, a discussion about how teachers support performing could be useful.



## Session 4: Component 2: **Composing**

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

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



## Composing: Assessment

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- 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.

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As with the Performing component, failure to meet the minimum combined length for performances will result in no marks for this component. Each composition must be at least one minute long and the combined duration must be at least three minutes. The maximum guided length for a composing submission is five minutes but combined compositions beyond this length must still be marked and moderated in full. The guided maximum is simply intended to prevent students self-penalising by attempting too much.



## Composing: Response to a set brief #1

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- 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

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Students must produce one composition in response to a set brief. (The second composition is a free composition.)



## Composing: Response to a set brief #2

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- 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

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For details of what to expect in GCSE composing briefs, see p.24 of the specification.





## Composing: Free Composition

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- 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

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- 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.

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Having presented an overview of the Composing Component, you can now, if time permits, allow some minutes for discussion of topics such as these:  
Will the new specification make me change the way I currently teach composition?  
When should teachers start to prepare students for the composition brief?  
Other topics also may be raised.



## Composing: Assessment

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- 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

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Group compositions cannot be submitted although it is permissible for students to work together on their preliminary research. Compositions chosen for submission should be of sufficient length and complexity to showcase the ability of the student.

The student must introduce themselves and their composition at the start of the recording. This announcement (like the gaps between the compositions) does not count towards the combined total time for the composition submission.

All the recordings for a centre should be submitted on a single CD or USB stick, with each candidate's work clearly labelled.

Requirements for teacher supervision (as on the slide) are to aid authentication of the work as the student's own. Teachers must also monitor and authenticate preparatory work to ensure it is the student's unaided, personal, independent work. Teacher guidance during the composition period must be restricted to the availability and suitability of sources and materials, to the prevention of plagiarism, and to ensuring that the work is conducted in accordance with specification requirements and procedures. Teachers can help students to understand rubrics and assessment criteria. Teachers must not provide students with solutions.



## Assessment criteria

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- 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

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Grid 1: assesses the development of musical ideas and use of musical elements. It also assesses the response to the brief.

Grid 2: assesses the control of musical elements, and the use of devices and conventions, notably including the handling of forces and textures.

Grid 3: assesses the coherence and fluency of the composition, its structure, and the balance of repetition and contrast.

Take some time now to look at the three Composing assessment grids in detail (specification, pp.30-32).



## Component 2: Composing Exemplar materials

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

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Now it is time to listen to some student work marked using the new grids.



## Developing composition skills

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- 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

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To be successful in the GCSE examination, students must be fully aware of the demands of the assessment criteria. In essence the marks are awarded for:

The development and extension of musical ideas into structures which have a good balance between unity and variety. The very best compositions will show coherence and wholeness

The successful handling of all musical elements, to ensure that the music meets the intended purpose and audience. The very best compositions will demonstrate an assured response to the brief.

Idiomatic handling of appropriate forces, textures and stylistic conventions

Rather than having students embarking on long compositions at the start of the course, it would be sensible to set smaller composition goals initially.

This work may later feed into the final composition, but there would be no expectation that it had to. You might, for example, set tasks that invite students to conjure up a specific mood and atmosphere. Once some of these are completed, students might try linking them together into a convincing structure. When approaching a composition task, students should consider carefully the forces to be used, research their capabilities, and check that the music composed is playable.

All of the above will help to increase the chance of success with the final composition.

Remember that the free composition could be started in Year 10 (whereas the composition on a set brief cannot be started until Year 11, because the briefs are

not published until the start of this).



## 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

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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

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- **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

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Ofqual has defined in detail the knowledge of musical elements, contexts and language expected at GCSE. This is shown on pp.35-36 of the specification.

In essence, students must learn about:

- Form and structure in music
- Appropriate musical vocabulary
- Stylistic features of music, for example features of Baroque style
- Conventions used in different times and places
- How music relates to its context

In the exam, students will need to express and justify their opinions, including opinions on unfamiliar music



## Appraising #2

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

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These are new assessment objectives. The command word taxonomy in Appendix 5 of the specification (p.62) helps here. 'State' 'Name' etc. questions would be knowledge-based, and so are AO3, whilst 'Explain', for example, requires justification or extension, and so is AO4. Note that 'Compare' requires relative judgements, not just statements. Take some time to work through the different command words. Note that in places on the GCSE paper there will be a different emphasis on questioning than is currently required, with emphasis not only on what is happening but why.

Discussion topic, if there is time: Will these command words affect the way the set works are taught?



## Appraising: Areas of study

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- 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

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

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Exact versions of score and performance will be listed on the website ahead of first teaching – we are still clearing copyright.  
There will be a new print and audio anthology for easy access to the material.  
The set works have been chosen to provide students with the depth of knowledge of musical elements, language and context.  
Students should be encouraged to express their ideas about the set works using correct musical vocabulary.



## Appraising: Unfamiliar music and wider listening

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- 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

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Suggested wider listening works are listed in Appendix 4 of the specification, p.61.



## 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

Any scores required in the examination will be provided at the time in a source booklet.



## 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

Questions in Section A will be accompanied by music on a CD. The number of playings on the CD will be announced. The dictation question will be drawn from a set work. The 68 marks in Section A will be divided as is most appropriate between the questions.

The unfamiliar music will relate to one of the set works as explained in the specification (p.40) and a skeleton score will be provided.

Scores of the music in Section B will be provided and the music will be played.

All questions must be answered – there are no options.

Do draw attention to the Sample Assessment Materials (SAMs) as you discuss the questions.

If time permits, invite a discussion about how to develop wider listening.



## Appraising Activity

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

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Now it is time to look at some student work.





## Developing appraising skills

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- 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

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Pages 35-36 of the specification are essential reading when you are preparing for the appraising examination. They outline the knowledge of musical elements, contexts and language expected from a GCSE student. The set works have been chosen as a good starting point, supplemented by the wider listening, but it might be a successful strategy to spend some lessons exploring the broader concepts across a range of music. This will be particularly useful when faced with unfamiliar music in the examination. It should also inform students' choices when they are composing.

Many centres have a wealth of materials on their shelves related to existing or legacy GCE or GCSE specifications. Don't overlook these, and all the associated notes and other materials on hand, when planning a programme of wider listening. The existing Edexcel New Anthology of Music holds a wealth of pieces which are a good starting point for wider listening.

Dictation features in this examination and this skill will need to be practised regularly if students are to respond successfully. Carefully developing the notation of rhythmic ideas and pitch patterns, and then combining them in the notation of a melodic phrase, takes time, but is a good starter activity in lessons, bringing an immediate aural focus to an appraising session.

Note that the questioning now doesn't always just want students to identify musical features, it also sometimes wants them to state their effect and purpose. This style of response will require a slightly different teaching approach.



## Session 6: Support and Next Steps


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- Ongoing support
- Next steps
- Questions
- Farewell!

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Introduce this final section.



# Supporting great Music teaching

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

**Pearson paid-for resources:**  
<http://www.pearsonschoolsandcolleges.co.uk/Secondary/Music/14-16/14-16.aspx>

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This slide relates to our integrated proposition for providing centres with the full range of support to plan lessons, teach students, track & assess students and develop their students and themselves as teachers

The hyperlinks take you to the website for GCSE Music and also our paid for resources (which are not necessary to take the qual). But the benefits of these paid for resources will enable you to plan, teach, track & assess and develop.



## Support

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- 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

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It is very important to stress this aspect of the qualification. This is a real USP compared to other AOs.

Spend a while on this slide. Go through the support available and stress how useful it all is.

The 'Getting Started Guide', course planners, mapping documents and schemes of work are all available already on the website.

Exemplars for all components will be available from the website in May.

Set work support guides for each of the set works will be available after Easter, these will help students and teachers understand the key features of each of the set works.

Training on all aspects of the new specification will be available over the coming months.



## ResultsPlus

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- 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

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ResultsPlus is a free online results analysis tool for teachers that gives you a detailed breakdown of your students' performance in Edexcel exams. Widely used by teachers across the country, ResultsPlus provides the most detailed analysis available of your students' performance and helps you to identify topics and skills where your students could benefit from further learning, helping them gain a deeper understanding of their subject.



## 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.



Read through slide



## 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 4<sup>th</sup> January 2016, but may be subject to change.

Read through slide



## 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

Read through the slide





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## A level Music is also changing

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

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Talk about the changes to AS and A level for first teaching from Sept 2016.

Stress it has been designed and developed alongside the GCSE so the GCSE fully supports progression to this A level. Follows similar structure, use of three components, more set works. Fully engaging and demanding for the students.

They have to perform and compose two pieces each, but with greater minimum time. Exam for the appraising, more essays but they control the music.



## Contact Details

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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
- AS and A level Music have also been redeveloped for 2016



## Pearson is recruiting

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- 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](http://www.edexcel.com/aa-recruitment) or e-mail  
[aaresourcing@pearson.com](mailto:aaresourcing@pearson.com)

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Refer to the leaflet in pack if delegates want to know more.

You may have time to ask if anyone in the room is an examiner or moderator, so that delegates can discuss experiences.



## Next steps

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- 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](mailto:teachingmusic@pearson.com)
- Visit the website to download further copies of the specification and support materials:  
[www.edexcel.com/gcsemusic16](http://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

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Please make sure that delegates complete the evaluation and ITO forms. These help us to plan future events, and will enable us to keep them informed when new resources become available, etc.



## Questions?

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Finish by asking if delegates have any questions – it is worth reminding them about the free support materials that are available.

**Finish on time**

**(NB: do not over-run)**