

PCC UL Create Subject Overview

- Design and Technology / Food Technology
- Drama
- Art
- Music

Curriculum Overview – Design & Technology

Principles and Purpose of the Design & Technology Curriculum

The following principles have informed the planning of the United Learning curriculum across all subjects:

- **Entitlement:** All pupils have the right to learn what is in the United Learning curriculum, and schools have a duty to ensure that all pupils are taught the whole of it.
- **Coherence:** Taking the National Curriculum as its starting point, our curriculum is carefully sequenced so that powerful knowledge builds term by term and year by year. We make meaningful connections within subjects and between subjects.
- **Mastery:** We ensure that foundational knowledge, skills, and concepts are secure before moving on. Pupils revisit prior learning and apply their understanding in new contexts.
- **Adaptability:** The core content – the 'what' – of the curriculum is stable, but schools will bring it to life in their local context, and teachers will adapt lessons – the 'how' – to meet the needs of their own classes.
- **Representation:** All pupils see themselves in our curriculum, and our curriculum takes all pupils beyond their immediate experience.
- **Education with character:** Our curriculum - which includes the taught subject timetable as well as spiritual, moral, social, and cultural development, our co-curricular provision, and the ethos and 'hidden curriculum' of the school – is intended to spark curiosity and to nourish both the head and the heart.

Here we explore these principles in the context of the Design & Technology curriculum:

- **Entitlement:** The curriculum allows students to develop the confidence and skills in D&T to excel in a broad range of theoretical and practical activities, such as cooking, workshop skills and experience with CAD/CAM. The provisions of the school will be accessible and equitable for all pupils. It will actively seek to overcome any barriers to participation which young people may face because of their race, gender identity, economic background or any aspect of SEND.
- **Coherence:** The DT curriculum seeks to build aspects of pupils' character including resilience and risk taking, as well as skills in leadership, decision-making and problem-solving. Students will be able to make links and build upon previous skills as they move through the projects.
- **Mastery:** The curriculum is based on a mastery model, in which the ambition is that all pupils are taught and achieve the essential knowledge and skills in each of the years of the curriculum so that both knowledge and skills can be re-used effectively in future learning. This should achieve greater depth of learning and outcome across a range of disciplines.

- **Adaptability:** The curriculum framework can be adapted in order to accommodate for teaching staff, space and equipment available alongside other external factors. The curriculum also enables students to experience live briefs and competitions.
- **Representation:** The D&T curriculum in our school is unlikely to remain static for long periods of time. It needs to respond to the changing nature of society and technology. A curriculum that recognises developments in technology and current world issues, for example climate change and sustainability, will resonate with pupils.
- **Education with character:** The curriculum seeks to develop aspects of character such as building confidence in the new skills taught, fostering creativity in design ideas and also being able to take on and respond to feedback. D&T plays a vital role in giving students the opportunity to take part in activities that they may not be able to experience outside of school but will have a great positive impact on their independent and problem solving future self.

Roadmap/Table of the Design & Technology Curriculum

Design and Technology is an inspiring, rigorous and practical subject. It is one that gives students the opportunity to embed cross curricular skills from Maths, Science and The Arts, giving them real life applicability. It promotes independent learning in an arena where students can take ownership of their work to become resilient, risk-taking individuals. Using creativity and imagination, students design and make products and dishes that focus on their functional skills and enhance their practical abilities in the workshop and kitchen. These ‘traditional’ elements are developed in parallel with advancements in the subject, not only in relation to ever changing technologies, but also through reflection upon current social and environmental issues.

Projects are taught on a rotation basis with Art and so may appear a different times of the academic year for different classes.

Year 7			
Designing Our Tomorrow (single lessons)	CAD/CAM (single lessons)	Pull Along Toy (double lessons)	Food Technology – Intro to the Kitchen (double lessons)
<p>By the end of the unit you will be able to: Understand the world around you from another persons perspective</p> <p>Explain what a task analysis is</p> <p>Explain why user needs and wants are so important when designing</p>	<p>By the end of the unit you will be able to: Use a CAD application well enough to design a headphone wrap to be 3D printed</p> <p>Discuss elements of plastic and sustainability</p> <p>You will be assessed on: Your practical outcome and book work 50%/50%</p>	<p>By the end of the unit you will be able to: Understand the key elements of the design process</p> <p>Explain the importance of a design brief and specifications</p> <p>Name the different materials and tools used to make your pull along toy</p> <p>You will be assessed on:</p>	<p>By the end of the unit you will be able to: Understand the importance of health and safety in the kitchen and apply it</p> <p>Use common kitchen equipment safely - knives, hob, oven</p> <p>Work safely with a range of ingredients understanding the importance of food hygiene</p>

<p>Explain why feedback is so important when prototyping</p> <p>You will be assessed on: Your application of research towards a design idea</p>		<p>Your practical outcome and book work 50%/50%</p>	<p>You will be assessed on: Your application of H&S and food hygiene in the kitchen</p> <p>Your practical outcomes through self-evaluation</p> <p>Your booklet work 50%/50%</p>
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Year 8			
Context and Communication Challenge (single lesson)	Festival Graphics (single lesson)	Maze Game (Double lesson)	Food Technology – World Cuisines (double lesson)
<p>By the end of the unit you will be able to: Identify and investigate design possibilities</p> <p>Understand the importance of ergonomics and anthropometrics in design</p> <p>Use a range of drawing techniques to communicate ideas</p> <p>You will be assessed on: Your design idea and communication</p>	<p>By the end of the unit you will be able to: Understand the importance of advertising</p> <p>Use a CAD application well enough to design a suite of festival elements</p> <p>You will be assessed on: Your CAD skills and book work 50%/50%</p>	<p>By the end of the unit you will be able to: Understand the key elements of the design process</p> <p>Design for a specific target audience</p> <p>Show accurate planning</p> <p>You will be assessed on: Your practical outcome and book work 50%/50%</p>	<p>By the end of the unit you will be able to: Discuss dishes from an explored cuisine</p> <p>Demonstrate cooking techniques from a specific cuisine</p> <p>You will be assessed on: Your application of H&S and food hygiene in the kitchen</p> <p>Your practical outcomes through self-evaluation</p> <p>Your booklet work 50%/50%</p>

Year 9			
Design Ventura – Live Competition (single lesson)	Focus on a Designer – Drawing Skills (single lesson)	Chocolate Bar (double lesson)	Food Technology – Nutritional Needs (double lesson)
<p>By the end of the unit you will be able to:</p>	<p>By the end of the unit you will be able to:</p>	<p>By the end of the unit you will be able to:</p>	<p>By the end of the unit you will be able to:</p>

<p>Work towards a live brief</p> <p>Understand and apply user needs and wants to design ideas</p> <p>Work successfully as a design team</p> <p>You will be assessed on:</p> <p>Your ability to work to a brief including user wants and needs</p> <p>Your final design</p> <p>*The selected winning team from year 9 will be entered into the Design Ventura competition</p>	<p>Recall design eras, designers and artists</p> <p>Use primary and secondary research to influence your own design ideas</p> <p>Use a range of drawing techniques to communicate ideas</p> <p>You will be assessed on:</p> <p>Your knowledge of design eras, designers and artists</p> <p>Your drawing techniques</p>	<p>Use a CAD application well enough to design your wrapper</p> <p>Explain the properties of thermo and thermosetting plastics</p> <p>Understand the process of vacuum forming</p> <p>You will be assessed on:</p> <p>Your practical outcome</p> <p>Adobe Illustrator/Photoshop (CAD) ability</p> <p>Your book work 50%/50%</p>	<p>Understand the nutritional needs of a range of age groups</p> <p>Research and plan dishes suitable for the nutritional needs of certain age groups</p> <p>Produce dishes suitable for the nutritional needs of certain age groups</p> <p>You will be assessed on:</p> <p>Your ability to research, plan and demonstrate making dishes for specific age groups</p> <p>Your application of H&S and food hygiene in the kitchen</p> <p>Your practical outcomes through self-evaluation</p> <p>Your booklet work 50%/50%</p>
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‘Why This, Why Now?’

In our planning, we have asked ourselves 'why this, why now?'. Here we provide some examples of the curriculum choices we have made, and why the units have been placed in the order we have chosen:

- The curriculum framework is carefully sequenced to introduce students to progressively more challenging concepts in both D&T and Food Technology. Students build on skills from previous projects in order to undertake more complex tasks in a range of skill areas.
- The development of technical skills in Food Technology is progressive through KS3: in Year 7, essential skills and knowledge are developed including use of equipment and H&S, in Year 8 students are guided in the exploration of a cuisine and in Year 9 independent research and implementation becomes important.
- The majority of practical projects follow the same initial pattern of research, product analysis, design specifications leading to design ideas. This reflects the design process that forms 50% of the final GCSE – independent product design NEA.

Teaching the Design & Technology Curriculum

Students solve real and relevant problems within a variety of contexts, considering their own and others' needs, wants and values. They expand their awareness towards the wider world making them better informed consumers with responsibility for their own choices and actions.

The curriculum aims to ensure that all students are given the scaffolding needed to be able to participate successfully without fear of failure. Problems become opportunities as students are supported in performing iterations and learn the importance of being able to critically analyse and evaluate their own work and the work of others. They are encouraged to develop the expertise needed to perform everyday tasks confidently and to participate successfully in an increasingly technological world. They leave showing an understanding of the impact of technology on daily life and the wider society.

So, when you walk into a Design & Technology lesson, what should we expect to see?

- Lessons structured to support the I-We-You cycle with students having regular independent practice.
- Structured creativity, using scaffolds, models, and creative starting points.
- Opportunities for independent practical work encouraging risk taking and problem solving.
- Success exemplified by high-quality models which are practically explored by both the teacher and the class before independent work.
- Revisiting of key terminology and knowledge using 'Do Now' and 'Show Me' techniques

In Key Stage 4 Design & Technology/Food Technology lessons we particularly expect to see:

- Students exploring their own interests and strengths through independent projects that help them pick an area that they would like to focus on for their NEA.
- Regular practical sessions and use of a range of equipment, where students are accountable for their level of activity.
- An integrated curriculum where theoretical study is reinforced through engagement in practical elements.
- Responsible learning where students are guided in how to work independently through time management, organisation and acting on feedback.

In Key Stage 5 Design & Technology/Food Technology lessons we particularly expect to see:

- N/A

Assessing the Design & Technology Curriculum

Formative Assessment in Design & Technology

Students receive a piece of written feedback at least once every half term. This will include 'what went well' and a 'do now' activity for students to act on. Due to the nature of the subject, verbal feedback is given continuously throughout to help students progress through design and practical stages of the projects.

Summative Assessment in Design & Technology

Currently, there are no common assessments as part of the D&T curriculum. However, all of the projects provide opportunities for summative assessment. Just as the curriculum is a balance of knowledge and skills in technical,

constructive, and critical engagement in D&T, assessment should also reflect this balance. Students will be graded at the end of each project and also complete an assessment at particular points through the year set out in the school calendar (mid and end of year).

Recovery and Catch-up in Design & Technology

There has been significant disruption to the delivery of D&T during the covid pandemic. Access to specialist classrooms for delivery of lessons has constrained the curriculum (for example, equipment usage, food testing). As we move away from restrictions, we have had an opportunity to reset and ensure that their provision sufficiently addresses the full intent of the National Curriculum. Students will receive a creative and authentic learning experience which delivers their entitlement to a broad and inspiring curriculum, both in and beyond the classroom.

Progression in the Design & Technology Curriculum

The programmes of study are chosen in order to give students a holistic experience of the Design and Technology curriculum. These projects ensure students have the opportunity to work under a number of different disciplines and understand the depth of the subject. It allows them to make an informed decision on an area of interest that they may take into KS4. The projects are taught as introductions to the GCSE specifications and provide a foundation of core knowledge.

Students who wish to take Design and Technology or Food Technology at KS4 will benefit from additional exposure to the equipment and workspaces resulting in more advanced and challenging projects and outcomes.

In D&T, students have 2 dedicated lessons each week (3 periods). Year 10 is primarily focused on studying the theory required for the written exam. This is taught through practical applications within design and make projects. These may include a lamp and a user-centred iterative design project. Generally, specification order is followed as it builds upon the required knowledge sequentially, in a clear and logical way.

At the end of the summer term in year 10, students receive their design challenge from the exam board in order to begin the Non-exam Assessment (NEA) element of their GCSE. This is an independent project that will run until the middle of the spring term in year 11. Once handed in, students will begin revision of the theory covered in year 10 in preparation for their written exam.

In Food Technology, students follow the Hospitality and Catering specification and have a dedicated lesson each week (3 periods). Year 10 is primarily focused on studying the theory required for the written exam. This is taught through practical applications of food preparation tasks and visits to hospitality and catering establishments. Year 10 also gives time to introduce students to the coursework element of the qualification.

After the release of the coursework briefs in September of year 11, the autumn and spring term are mainly occupied with their completion and submission. The summer term is used to focus on revisiting the theory covered in year 10 in preparation for the written exam.

Progression to University and Careers

Design and Technology offers a large range of specialisms at university level including product design, engineering, fashion and digital productions. [Please see here for more up to date information.](#)

Food Technology/Hospitality and Catering also offers a number of specialisms to continue at a higher level including food science, nutrition, agriculture and food business management and marketing. [Please see here for more up to date information.](#)

There are also a range of apprenticeships available for both D&T and Food Technology related industries. [Please see here for more up to date information.](#)

The Design & Technology Curriculum Website

https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/239089/SECONDARY_national_curriculum_-_Design_and_technology.pdf

Curriculum Overview - Drama

Principles and Purpose of the Drama Curriculum

The following principles have informed the planning of the United Learning curriculum across all subjects:

- **Entitlement:** All pupils have the right to learn what is in the curriculum, and schools have a duty to ensure that all pupils are taught the whole of it.
- **Coherence:** Taking the National Curriculum as its starting point, our curriculum is carefully sequenced so that powerful knowledge builds term by term and year by year. We make meaningful connections within subjects and between subjects.
- **Mastery:** We ensure that foundational knowledge, skills, and concepts are secure before moving on. Pupils revisit prior learning and apply their understanding in new contexts.
- **Adaptability:** The core content – the 'what' – of the curriculum is stable, but schools will bring it to life in their local context, and teachers will adapt lessons – the 'how' – to meet the needs of their own classes.
- **Representation:** All pupils see themselves in our curriculum, and our curriculum takes all pupils beyond their immediate experience.
- **Education with character:** Our curriculum - which includes the taught subject timetable as well as spiritual, moral, social, and cultural development, our co-curricular provision, and the ethos and 'hidden curriculum' of the school – is intended to spark curiosity and to nourish both the head and the heart.

Here we explore these principles in the context of the Drama curriculum:

- **Entitlement:** All students will have one 50-minute session a week. The curriculum allows students to develop the confidence and skills in Drama to enable them to direct and perform in a broad range of styles and genres during practical activities.
- **Coherence:** The Drama curriculum seeks to build aspects of pupils' character including resilience and risk taking, as well as skills in leadership, decision-making and problem-solving. Progress and development are more assured as the curriculum content is sequenced with links made to previous learning. Students are encouraged to use skills and techniques in a variety of different ways to allow them to explore and analyse the different effects you can create. There are also many cross-curricular links with history, law, topical issues, which allow for discussion and debate. When students are developing characters the context knowledge is vitally important to maintain accuracy, so research skills are also developed.

- **Mastery:** In each year students still revisit key terminology and practical skills learnt previously as well as additional knowledge. As they progress through KS3 the links to prior learning become more advance and require more thought as they move to independence. Some modules covered will have direct links to each other to enable students to see how theatre has changed over time and what styles have influenced the theatre we see today.
- **Adaptability:** The curriculum can be adapted depending on the needs of the students. Although there is a large focus on practical performance the curriculum does allow for a small number of students to complete learning through theory and written tasks should they have exceptional needs.
- **Representation:** There is fair representation across the curriculum. We explore a range of world traditions and look at a breadth of character types, of which some, will not be as familiar for our students. Throughout the curriculum we look at a variety of topical issues and use them as an opportunity to discuss their impact on our play, characters and our own lives.
- **Education with character:** Students are provided the opportunity to work with outside professionals from the theatre industry through workshops and there are regular trips to the theatre, so students get the cultural experience of live theatre in person. During the curriculum students are expected to work alongside their peers and make sure they are polite and respectful of other’s contributions. Throughout the curriculum we have moral debates about character decisions and translate the issues, situations and options into the students' own lives.

Roadmap/Table of the Drama Curriculum

KS3

Year 7			
Introduction to Drama	Pantomime	Musical Theatre	The Ratz!

<p>By the end of the unit you will be able to:</p> <p>Name and use the 5 main drama techniques</p> <p>Identify and use basic Drama skills.</p> <p>Work effectively in a group to create a performance</p> <p>Draw and label the stage configuration of Theatre in the round</p> <p>Know the advantages and disadvantages of Theatre in the round</p> <p>You will be assessed on: Your Skills and techniques in the performance. (Devising)</p>	<p>By the end of the unit you will be able to:</p> <p>Know where traditional Pantomime originated from.</p> <p>Name and perform the Stock characters found in Pantomime</p> <p>Be able to direct a scene using elements of Blocking.</p> <p>To be able to identify and use the key features of a Pantomime.</p> <p>To be able to create one moment of slapstick comedy.</p> <p>You will be assessed on: Your practical performance (Script)</p>	<p>By the end of the unit you will be able to:</p> <p>Know the different types of Musicals.</p> <p>Name the three disciplines that make up Musical Theatre</p> <p>Identify current musical theatre influences.</p> <p>Know some of the different jobs involved in Musical Theatre.</p> <p>Stay in character throughout the performance with a few skills chosen to fit the character.</p> <p>Create a section of choreography with a prop.</p> <p>You will be assessed on: Your final performance (Script)</p>	<p>By the end of the unit you will be able to</p> <p>Develop a character using character development techniques</p> <p>Know the different roles within a production team</p> <p>Understand how the design process impacts the performance</p> <p>Use skills to show the journey of a character throughout a play</p> <p>Perform in Traverse theatre</p> <p>Work effectively as an ensemble.</p> <p>You will be assessed on: Your final performance (Script)</p>
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Year 8			
Evacuees	Theatre Around the World	Missing	Our Day Out
<p>By the end of the unit you will be able to:</p> <p>Know what a stimulus is and how it helps develop a piece of Drama.</p> <p>Name and use basic drama techniques to help develop a performance piece.</p>	<p>By the end of the unit you will be able to:</p> <p>Name the main theatre tradition for each of the following countries: Greece, Brazil, Italy, Japan and Britain.</p> <p>Recall some of the key features/characters for each countries theatre tradition.</p> <p>Explain how some of these historic traditions can be</p>	<p>By the end of the unit you will be able to:</p> <p>Use an existing case study to develop creative ideas for a performance</p> <p>Use character development techniques to help establish a strong character/emotions</p> <p>Perform a believable character</p>	<p>By the end of the unit you will be able to:</p> <p>Know the elements of blocking and work effectively as a director.</p> <p>Understand and identify the main features of a play text</p> <p>Know how to effectively use your skills to show power and status in a scene</p>

<p>Identify and use basic Drama skills to show a naturalistic character.</p> <p>Work effectively in a group to create a performance.</p> <p>Use research (historical context) to help create an accurate performance (Time period)</p> <p>You will be assessed on: Your Skills and techniques in a created performance. (Devising)</p>	<p>seen in today's theatre styles.</p> <p>Identify and use the key features of each country's traditions</p> <p>Create a short stage combat routine.</p> <p>You will be assessed on: Knowledge recall – Theatre traditions</p> <p>And</p> <p>Practical performance Italian - Commedia or British - Shakespeare theatre. (Devising)</p>	<p>Understand the role the media plays in criminal cases.</p> <p>Identify the roles within the court.</p> <p>Create a documentary style performance including some of the key elements of that style.</p> <p>You will be assessed on: Documentary style TV report scene. (Devising)</p>	<p>Explain the context of the play and use the knowledge to inform the characterisation. (Historical, Social, and Cultural)</p> <p>Use more advanced character development techniques (improv and writing in role)</p> <p>Maintain a strong character throughout a performance with good use of skills.</p> <p>Build tension in your scene effectively.</p> <p>You will be assessed on: Your final performance (Script)</p>
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Year 9			
Monologues	TEACHERS	Only the Brave - LTR	Devising – Enquiry Question
<p>By the end of the unit you will be able to:</p> <p>Define what a theatre practitioner is.</p> <p>Work in a naturalistic style.</p> <p>Identify key techniques of Stanislavski's 'Method' of acting. Given Circumstances, magic if, objectives, emotional memory.</p> <p>Work individually on a performance.</p> <p>Explore different ways of blocking a monologue</p>	<p>By the end of the unit you will be able to:</p> <p>Know basic facts about John Godber</p> <p>Understand the style of Godber's theatre.</p> <p>Add comedy effectively into a scene – skills, timing, movement.</p> <p>Use Godber's techniques effectively in a performance – narrated action, stereotypes, multi-role, exaggeration.</p> <p>Include set into the blocking of your scene and use it effectively</p>	<p>By the end of the unit you will be able to:</p> <p>Identify the key jobs within a production and know their responsibilities</p> <p>Recall the 5 key performance areas of a production</p> <p>Use new terminology linked to the 5 key areas – lighting, sound, costume, acting, set</p> <p>Know the difference between analysis and evaluation</p> <p>Make accurate statements about choices made in a performance and the</p>	<p>By the end of the unit you will be able to:</p> <p>Know how to fully explore an enquiry question</p> <p>Create appropriate dialogue using a range of techniques</p> <p>Evaluate work as your piece progresses to make improvements.</p> <p>Use your own experience to help develop ideas for a performance</p> <p>Understand how a link scene works</p>

<p>Give and respond to feedback to improve work.</p> <p>You will be assessed on: Characterisation and overall effectiveness (Script)</p>	<p>Explain how the context is reflected throughout the play and how the play is still relevant to today.</p> <p>You will be assessed on: Style, skills and overall performance (Script)</p>	<p>impact they have on an audience.</p> <p>Understand how to write a live theatre review using PEE paragraphs.</p> <p>You will be assessed on: Terminology and levels of analysis and evaluation (Written)</p>	<p>Use devising techniques to help develop performance ideas.</p> <p>You will be assessed on: Your final performance (Devised)</p>
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KS4

Year 10					
Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Practitioners – Style and genre	Devising in a practitioner style	Set text introduction Blood Brothers	Live theatre review and exam practice (section A & B)	Stimulus workshops and devising	OCR Devising
	Assessment: Devised performance	Assessment: Section A exam paper	Assessment: Full paper		Assessment: Final OCR NEA performance
Year 11					
Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
OCR Devising / Set text recap	Exam practice	OCR Presenting and performing		Exam preparation	
	Assessment: Mock exam – Full paper		Assessment: Final OCR NEA performance Mock exam – full paper	Assessment: Final written paper	

‘Why This, Why Now?’

In our planning, we have asked ourselves ‘why this, why now?’. Here we provide some examples of the curriculum choices we have made, and why the units have been placed in the order we have chosen:

- The sequence of units are ordered to allow students to develop basic skills and techniques before building upon existing knowledge to tackle more complex ideas as they progress through Key Stage 3. In year 7 very few students have had drama lessons so emphasis is on building basic skills and techniques with a lot of scaffolding and focused rehearsals. In year 8 and 9 previous skills are revisited and refined as well as more complex ideas explored. In year 9 the work is more independent.

- The further into the Key stage 3 curriculum there is more required of the students to help develop more complex character ideas and curriculum links. Not only does this develop their Drama knowledge it adds a breadth of study and skills development such as research and analysis skills.
- Students study both scripts and devising work as part of the curriculum as this reflects the performance industry into how shows are produced. There is more script work overall as this is more frequently used in industry. Scripts also provide students a clear framework of how stories develop and how dialogue can be used effectively which they can use as a framework for their devising later.
- The placement of some of the modules is down to the time of year and making them relevant to students. This is particularly evident in the year 7 curriculum with Pantomime being taught around Christmas and the musical theatre module taught as we take the students to see a musical in the West end. The devising unit in year 9 is completed last as it requires students to amalgamate all their knowledge to work independently, with a lot of creative freedom, to produce their own performance.
- As an introduction to the GCSE course, practitioners are introduced to students as although they do not feature as part of the exam board, they give students more creative ideas and broaden their knowledge of Drama. This then influences their devising performances and gives them more creativity.

Teaching the Drama Curriculum

Students develop their own self confidence as they rehearse and perform their own pieces of work. They are taught respect and the value of good communication in group work. Students are actively encouraged to make good use of their time during rehearsals as they work independently. The context surrounding the plays and themes we explore show students different ways of life making them aware of other ways of living and problems society has or are facing.

The curriculum aims to ensure that all students are given the scaffolding needed to be able to participate successfully without fear of failure. Problems become opportunities as students are supported in performing iterations and learn the importance of being able to critically analyse and evaluate their own work and the work of others. They leave showing an understanding of the wider society with a degree of empathy for others.

Many of the theory elements at KS4 are taught in a practical way so that students are constantly developing their skills. This approach also helps the less academic students be able to achieve better marks in the written paper as they have something to write about after they have explored it physically and shared ideas amongst more able students.

So, when you walk into a Drama lesson, what should we expect to see?

- Lessons start with Do Now tasks to revisit prior knowledge and key terminology. Do now tasks vary between physical warm –up tasks to prepare for practical work and ‘show me’ techniques to recall key information.
- Structured creativity, using scaffolds, models, and creative starting points.
- Lessons structured to support the I-We-You cycle with students having regular independent practice.
- Opportunities for independent practical work encouraging risk taking and problem solving.
- Success exemplified by high-quality models which are practically explored by both the teacher and the class
- Performances to peers and feedback given to help develop skills

In Key Stage 4 Drama lessons we particularly expect to see:

- Recall of key terminology and concepts through active participation and ‘show me’ techniques

- Practical exploration of the Set Text which then is reflected back into written work. There is a lot of integrated theory and practice.
- Independent rehearsals with feedback given to students from both teacher and peers to help development.
- Evaluation and analysis of existing professional work
- Scaffolds and model answers to help aid written work

In Key Stage 5 Drama lessons we particularly expect to see:

- N/A

Assessing the Drama Curriculum

Formative Assessment in Drama

Due to the practical environment, verbal feedback on their performances is given constantly to help aid development. When there is a clear target, working towards an assessment, the students will write the do now into their feedback book so they can look at it the following rehearsal. The teacher monitors these books and when evidenced it is ticked off.

Summative Assessment in Drama

Currently, there are no common assessments as part of the Drama curriculum. However, all of the units provide a performance outcome that can be used as an opportunity for summative assessment. Just like the curriculum, drama assessments show a balance of theoretical knowledge and performance skills. Students will be graded at the end of each unit, two of which fall in line with the assessment calendar for the school. After each summative assessment students receive written feedback of what went well and Do now. Level ladders are highlighted to outline what a student has been able to demonstrate. Emerging, is below expected level, Secure is expected and advanced shows excellence above where they should be for their year group.

Recovery and Catch-up in Drama

Covid has made the practical aspects of the Drama curriculum particularly challenging to teach. There has also been a negative impact of the students confidence level and ability to work with each other effectively. During lessons there is a big focus on rehearsal and performances making sure students feel supported enough to do their best and gain in confidence. There is no opt-out for students and instead support and guidance allows them to gradually perform bigger sections. The lockdowns have provided a good opportunity to get more theoretical knowledge of careers and design elements into the curriculum which will remain post covid. We also look forward to the theatrical opportunities that will arise as we get back to normality.

Progression in the Drama Curriculum

The drama curriculum is designed with a core focus on the development of basic skills and techniques whilst allowing students to explore the 2 main ways of developing drama in the industry – devising and scripts. In year 7 students are expected to take risks and challenge themselves to develop their basic skills so that a character can be maintained as well as develop in confidence. These core principles are built upon as students explore the curriculum with each unit demanding more knowledge and input from the students so they prepare for more independent working and creativity needed should they wish to opt for Drama in Key Stage 4.

KS4 requires students to use their knowledge to tackle more difficult concepts in all modules. Key concepts such as context and design elements need to be linked together by students, so they are able to justify decisions they've made and make accurate analytical statements to support work they have seen.

At KS4 the Set text and Live theatre are drip fed throughout both year 10&11. This is due to the availability of appropriate performances to analyse in the local area but also, to keep the recall of key concepts fresh. There are lots of opportunities to practice exam technique and for students to develop their confidence in their written paper.

Progression to University and Careers

Drama offers a range of different job prospects from both performance and design areas. Students can follow a pure acting route, acting for film, musical theatre plus many more design routes.

Students can follow a more academic route into Drama careers through university where there is a heavier focus on theory or alternatively there are conservatoires offering a more vocational route and training preparation for the industry.

More detailed information can be found [here](#)

The Drama Curriculum Website

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Curriculum Overview - Art

Principles and Purpose of the Art Curriculum

The following principles have informed the planning of the United Learning curriculum across all subjects:

- **Entitlement:** All pupils have the right to learn what is in the United Learning curriculum, and schools have a duty to ensure that all pupils are taught the whole of it.
- **Coherence:** Taking the National Curriculum as its starting point, our curriculum is carefully sequenced so that powerful knowledge builds term by term and year by year. We make meaningful connections within subjects and between subjects.
- **Mastery:** We ensure that foundational knowledge, skills, and concepts are secure before moving on. Pupils revisit prior learning and apply their understanding in new contexts.
- **Adaptability:** The core content – the 'what' – of the curriculum is stable, but schools will bring it to life in their local context, and teachers will adapt lessons – the 'how' – to meet the needs of their own classes.
- **Representation:** All pupils see themselves in our curriculum, and our curriculum takes all pupils beyond their immediate experience.

- **Education with character:** Our curriculum - which includes the taught subject timetable as well as spiritual, moral, social, and cultural development, our co-curricular provision, and the ethos and 'hidden curriculum' of the school – is intended to spark curiosity and to nourish both the head and the heart.

Here we explore these principles in the context of the Art curriculum:

- **Entitlement:** The curriculum allows students to develop the confidence in core Art skills and to refine and develop skills in a diverse range of mediums and practices. The provisions of the school will be accessible and equitable for all pupils. It will actively seek to overcome any barriers to participation which young people may face because of their race, gender identity, economic background or any aspect of SEND.
- **Coherence:** The Art curriculum seeks to build aspects of pupils' character including resilience, risk taking and critical thinking. Students will build upon previous skills and knowledge as they move through the projects.
- **Mastery:** The Art curriculum is designed to deliver core skills that are revisited and refined as the students' progress through their rotations. In this way, students are able to build upon and master skills and knowledge and can proceed confidently through to higher learning.
- **Adaptability:** The curriculum framework can be adapted in order to accommodate for teaching staff, space, equipment and individual needs alongside other external factors.
- **Representation:** The Art curriculum is designed to have both flexibility and fluidity allowing it to respond to culture, society, techniques and individuals. It is a global curriculum that recognises world issues and different cultures.
- **Education with character:** The curriculum is designed to build upon individual strengths as well as fostering new skills. Confidence is built in exploration of creativity and in core skills as they are refined throughout the school journey. Students are encouraged to explore their "sense of self" and to have faith in their convictions as they make creative choices with scaffolded direction.

Roadmap/Table of the Art Curriculum

Art is a creative subject that inspires exploration of the self and the world around us. It promotes independent learning, critical thinking, resilience and confidence. Students embark on a project led curriculum that is delivered on a rotation basis.

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Y 7	Formal Elements Basic skill development to achieve a common baseline		Formal Elements Basic skill development to achieve a common baseline	Impressionism Studying the movement and recreating mark making techniques.	Impressionism Studying the movement and recreating mark making techniques.	Impressionism Studying the movement and recreating mark making techniques.
Y 8	Natural Forms Observational drawing skills	Natural Forms	Natural Forms Observational drawing skills	Sculpture Exploring 3D form -	Sculpture Exploring 3D form - creating	Sculpture

	based on insects	Observational drawing skills based on insects	based on insects	creating a paper mâché mask	a paper mâché mask	Exploring 3D form - creating a paper mâché mask
Y 9	Portraiture Appropriation of Artistic Style and visual and critical analysis under the theme of Cubism	Portraiture Appropriation of Artistic Style and visual and critical analysis under the theme of Cubism	Portraiture Appropriation of Artistic Style and visual and critical analysis under the theme of Cubism	Sculpture Exploring 3D form. Mexican folk Art.	Sculpture Exploring 3D form. Mexican folk Art.	
Y 10	Course introduction and Portraiture Development and refinement of basic skills. Introduction to Portraiture	Portraiture Continuation of portraiture skills developing drawing and painting techniques.	Still Life Further development of technical skills with a focus on traditional painting techniques	Still Life Further development of technical skills with a focus on traditional painting techniques	Landscapes Further development of technical skills in a variety of mediums.	Landscapes Further development of technical skills in a variety of mediums.
Y 11	Sketchbook Refinement Review and refine sketchbook in preparation for final submission	Exam preparation	Externally Set Assignment Prepare, plan and complete external assignment.	N/A	N/A	N/A
Y 12	Identity Exploration of personal artistic style	Portraiture Developing drawing, printing and painting techniques	Sculpture Exploring 3D form	Personal Project Exploring 3D form	Personal Project Independent exploration	Comparative Study Academic element
Y 13	Comparative Study Academic assignment	Personal Portfolio Refinement	Exhibition and Curatorial Rationale	N/A	N/A	N/A

'Why This, Why Now?'

In our planning, we have asked ourselves 'why this, why now?'. Here we provide some examples of the curriculum choices we have made, and why the units have been placed in the order we have chosen:

- The curriculum framework is designed to introduce students to key skills and progressively more challenging techniques and materials. Students build upon skills from previous projects in order to undertake more complex tasks using a range of materials and techniques.
- The development of skills and techniques in Art is progressive through KS3: in Year 7 essential skills and knowledge are developed with particular focus on core skills. In Year 8 students build upon and refine core skills learned in Year 7. More complex skills, techniques and concepts are introduced and explored. In Year 9 previous skills are revisited and refined. Work is more independent. Exploration and scaffolded self-direction is encouraged and more complex skills and materials are mastered.
- Themed projects allow students to research, experiment and reflect as they create coursework and document their visual journey throughout the course to form 60% of their final GCSE.

Teaching the Art Curriculum

Core Art skills are gained and refined under the umbrella of themed projects that lend context to the Art created. Students learn about different materials, techniques and cultures through a wide variety of scaffolded schemes of learning.

The curriculum aims to promote independence and critical thinking as students create individual Art and learn to critically analyse and evaluate their work. Students are encouraged to develop confidence and excellence in all skills taught with a view to applying learned knowledge to self-directed work.

So, when you walk into an Art lesson, what should we expect to see?

- Lessons following the I-We-You cycle with regular independent practice.
- Scaffolded lessons that develop core skills and creativity.
- Students working independently from creative start points to create individual work.
- Key skills refined to create confidence in independent Art making.
- Revisiting of key terminology and knowledge using 'Do Now' and 'Show Me' techniques.

In Key Stage 4 Art lessons we particularly expect to see:

- Students revisiting and refining core skills.
- Independent Artist research influenced by individual interest with a view to personal artistic development.
- A curriculum where practical and independent study is documented through a visual journal.
- Self-led coursework where students are guided to work independently through time management, organisation and feedback.
- Practical sessions where students make full use of specialist equipment.

In Key Stage 5 Art lessons we particularly expect to see:

- Students working independently on self-directed tasks.
- Independent Artist research influenced by individual interest with a view to personal artistic development.
- Practical and independent study documented through a process portfolio.

- Self-led experimentation and development where students are guided to work independently through time management, organisation and feedback.
- Practical sessions where students make full use of specialist equipment.

Unit	Knowledge, concepts and skills	Learner Profiles	TOK Links
Process portfolio	Intuitive and aesthetic response to thematic stimulus.	Inquirers; knowledgeable; Thinkers; Communicators; Principled, Open-minded, Risk-takers, Balanced, Reflective.	Consider viewpoints and knowledge from a wide spectrum.
Exhibition	Curate, defend and articulate purpose and intention of work.	Inquirers; knowledgeable; Thinkers; Communicators; Principled, Open-minded, Risk-takers, Balanced, Reflective.	Consider viewpoints and knowledge from a wide spectrum.
Comparative Study	Independent critical and contextual investigation.	Inquirers; knowledgeable; Thinkers; Communicators; Principled, Open-minded, Risk-takers, Balanced, Reflective.	Consider viewpoints and knowledge from a wide spectrum.

Assessing the Art Curriculum

Formative Assessment in Art

Students receive a piece of written feedback at least once every half term. This will include ‘what went well’ and a ‘do now’ activity for students to act on. Due to the nature of the subject, verbal feedback is given continuously throughout to help students progress through design and practical stages of the projects.

Summative Assessment in Art

Currently, there are no summative assessments as part of the Art curriculum. However, all of the projects provide opportunities for summative assessment. Students will be graded at the end of each project.

Recovery and Catch-up in Art

The covid pandemic caused significant disruption to the delivery of the Art curriculum. Access to specialist equipment and a specialist workspace has been limited. This has restricted teaching and learning. Moving forwards and out of restrictions students are once again to access the full curriculum and interventions have been put in place to allow for catch up in KS4 and KS5.

Progression in the Art Curriculum

Progression is project led through themes designed to give the students an independent and holistic experience of Art and Design. Projects enable students to engage with a broad range of materials and techniques and to master disciplines in a greater depth. Projects are designed to familiarise students with key skills to ensure a smooth transition into GCSE.

Students who choose to study Art benefit from the specialist Art Studio and facilities within it and have the opportunity to master disciplines of personal interest.

Year 10 begins with an introduction to the GCSE course and a final refining of core skills before an introduction to more self-directed work. Students spend all of year 10 and the first part of year 11 working on their coursework.

After the release of the Edexcel paper in January of year 11 students begin preparing for their externally set assignment that culminates in a 10 hour exam.

Progression to University and Careers

Art offers a broad range of specialisms at university level including Fine Art, Illustration, Fashion, Graphic Design and Architecture. [Please see here for more up to date information.](#)

The Art Curriculum Website

https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/239062/SECONDARY_national_curriculum_-_Art_and_design.pdf

Curriculum Overview - Music

Principles and Purpose of the Music Curriculum

The following principles have informed the planning of the United Learning curriculum across all subjects:

- **Entitlement:** All pupils have the right to learn what is in the United Learning curriculum, and schools have a duty to ensure that all pupils are taught the whole of it.
- **Coherence:** Taking the National Curriculum as its starting point, our curriculum is carefully sequenced so that powerful knowledge builds term by term and year by year. We make meaningful connections within subjects and between subjects.
- **Mastery:** We ensure that foundational knowledge, skills, and concepts are secure before moving on. Pupils revisit prior learning and apply their understanding in new contexts.
- **Adaptability:** The core content – the 'what' – of the curriculum is stable, but schools will bring it to life in their local context, and teachers will adapt lessons – the 'how' – to meet the needs of their own classes.
- **Representation:** All pupils see themselves in our curriculum, and our curriculum takes all pupils beyond their immediate experience.

- **Education with character:** Our curriculum - which includes the taught subject timetable as well as spiritual, moral, social, and cultural development, our co-curricular provision, and the ethos and 'hidden curriculum' of the school – is intended to spark curiosity and to nourish both the head and the heart.

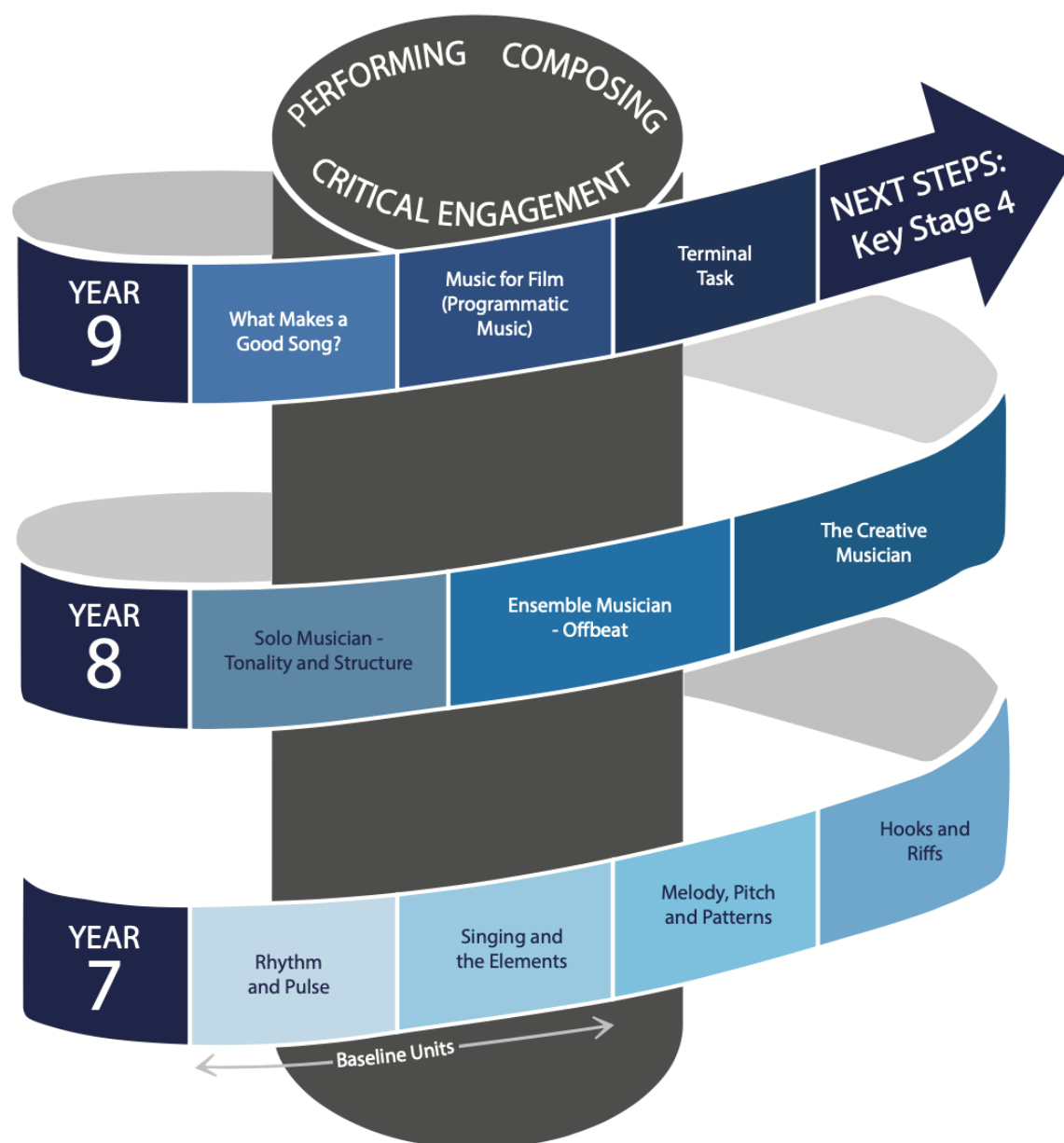
Here we explore these principles in the context of the music curriculum:

- **Entitlement:** Pupils should receive one hour of discrete music teaching each week at Key Stage 3. Where possible the curriculum should encompass activity from outside of the classroom and build on pupils' learning from beyond the classroom; progress in music comes from formal, non-formal and informal musical experiences.
- **Coherence:** It is more important for pupils to fully understand the key concepts presented than to cover lots of curriculum content. Progress and development are more assured as the curriculum content is sequenced. By working in this way, the dangers of a 'shallow musical odyssey', where pupils travel from genre to genre without making links between styles or building on their skills, are also avoided.
- **Mastery:** The curriculum is based on a mastery model, in which the ambition is that all pupils are taught and achieve the essential knowledge and skills in each of the years of the curriculum so that both knowledge and skills can be re-used effectively in future learning to achieve greater depth of musical learning and outcome. Students should begin to specialise as they progress through their school curriculum, choosing an instrument to 'master' over time.
- **Adaptability:** Our Parkside music offer is based on individual strengths of the teaching staff, space and resources available alongside other factors. It is important to continuously develop our strengths whilst also recognising the need for a curriculum that meets student needs.
- **Representation:** The music curricula in our school is unlikely to remain static for long periods of time. It needs to respond to the changing nature of the school and society. A curriculum that recognises the musical lives of children and young people, building on this prior learning and experience, will resonate with pupils.
- **Education with character:** Music plays a vital role in delivering a values-led education, aiming to:
 - **Give our pupils ambition:** to perform to a high standard, and to support others who also aim for high standards.
 - **Build confidence:** to perform in both small and large settings as a member of a wider ensemble, participating in memorable occasions that contribute to the school life and community.
 - **Foster creativity:** to compose and improvise with skill, building on prior experiences.
 - **Instil respect:** for each other in performance, and the artistry of musicians from all backgrounds.
 - **Drive enthusiasm:** to pursue musical talents and interests through an engaging curriculum and co-curriculum.
 - **Encourage determination:** to persevere and strive when refining and improving performance and composition.

Roadmap of the Music Curriculum

The roadmap diagram on the following page sets out the route that pupils take through our curriculum. Our spiral curriculum features the development of musical skills and knowledge at its core, through the development of technique (performance and music technology), construction (composing and improving) and critical engagement – all of which are woven into each unit of learning, revisited, and developed throughout. The curriculum sequence is determined by our overall curriculum and assessment framework. The unit titles are listed for each year, where we have indicated the theme of each unit.

Music – Key Stage 3



	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Y 7	Rhythm and Pulse Taiko Drumming: students will learning a piece as a class learning about the use of rhythm and	Singing and the Elements Singing: students will begin to	Singing and the Elements Singing: students will begin to learn about a range of musical elements	Melody, Pitch and Patterns Keyboard: students will begin	Melody, Pitch and Patterns UL MPP Scheme: students will	Hooks and Riffs UL HR Scheme: students will be exposed to a range of

	<p>pulse; whilst learning about the cultural origins of the style.</p>	<p>prepare a whole-year-group Christmas concert using their voices.</p>	<p>using their voices (e.g. dynamics, tempo, texture, etc).</p>	<p>learning about Western notation and apply their knowledge to the keyboard.</p>	<p>continue to use their knowledge of notation from the previous unit whilst analysing compositional techniques used. The students will have the opportunity to explore some of these techniques.</p>	<p>genres from classic pop hits to opera whilst learning about how hooks and riff work, how they are composed and why they draw the listener in.</p>
<p>Y 8</p>	<p>Solo Musician – Tonality and Structure UL Tonality and Structure Scheme: students will continue to expand their knowledge of tonality through listening activities whilst learning about common structures and performance techniques through classical music.</p>	<p>Solo Musician – Tonality and Structure Blues Music: students will learn about the origins, harmony and improvisation of blues. They will apply this knowledge through performance both in ensemble and solo settings.</p>	<p>Ensemble Musician – Off-Beat Reggae: students will learn about the origins, rhythms and stylistic features of reggae. They will apply this knowledge through performance in an ensemble setting.</p>	<p>Ensemble Musician UL Ensemble Musician Scheme: students will build on prior instrumental skills through active music making. They will continue to expand their knowledge of key terms such as: swing; syncopation and harmony.</p>	<p>The Creative Musician Carnival: students will begin to learn about the origins, rhythms and stylistic features of samba music whilst experimenting with compositional ideas throughout.</p>	<p>The Creative Musician UL Creative Musician Scheme: students will learn about the development of black music from America. They will do this through performance and improvisation in a range of styles building on previously learnt material.</p>

Y 9	<p>What makes a good song?</p> <p>UL WMAGS Scheme: students will learn a range of compositional techniques whilst covering music from the 1960s through until present day. This will include: structure; harmony; texture; hooks; riff; and rhythm.</p>	<p>What makes a good song?</p> <p>POP Song Composition : students will take the knowledge gathered from the previous unit to compose their own pop song with an emphasis on the use of a DAW (digital audio workstation).</p>	<p>Music for Film (Programmatic Music)</p> <p>Film Music: students will learn about film music through a mixture of listening and composition tasks. We will explore the musical elements throughout alongside learning key terms such as: diegetic; leitmotif; programmatic etc.</p>	<p>Music for Film (Programmatic Music)</p> <p>Film Music Continued : students will continue to learn through the mixture of performance and composition with an emphasis on the use of a DAW (digital audio workstation).</p>	<p>Terminal Task</p> <p>Ensemble Performance : pupils will work in groups to produce a public-ready performance through musical-future-esque instrumental lessons.</p>	<p>Terminal Task</p> <p>Ensemble Performance Continued: pupils will polish their performances in preparation for their performance opportunity.</p>
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	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Y 10	Musical Elements (Intro to Course Content)	Music for Stage and Screen Set Work 1 Composition	Music for Stage and Screen Set Work 2 Composition	Vocal Music Set Work 3 Composition	Vocal Music Set Work 4 Performance	Instrumental Music Set Work 5 Performance
Y 11	Instrumental Music Set Work 6 Composition	Fusion Music Set Work 7 Composition	Fusion Music Set Work 8 Composition	Dictation Performance	Listening and Revision Performance	Final Exam Preparation

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	Musical Elements (Intro to Course Content)	Presenting 1 Ensemble	Experimentation 1	Exploration 1	Experimentation 2	Presenting 2 Solo

Y 1 2						
Y 1 3						

‘Why This, Why Now?’

In our planning, we have asked ourselves ‘why this, why now?’ Here we provide some examples of the curriculum choices we have made, and why the units have been placed in the order we have chosen:

- The roadmap is aligned to the United Learning music curriculum framework and is carefully sequenced to introduce students to progressively more challenging concepts. Year 7 is a baselining year where students experiment with patterns, repetition and contrast including simple melody. Moving into Year 8, pupils develop an understanding of the construction of musical structures over time such as melody, tonality, and large-scale structure (the horizontal) whilst Year 9 content includes more complex concepts such as harmony and texture (the vertical).
- The development of technical skill is progressive through the roadmap: in Year 7, essential skills are developed for ensembles, in Year 8 students develop individual technique, and in Year 9 leadership and direction becomes important.
- Whilst there is a unit focusing on singing in Year 7, singing is weaved into all units and is a core part of developing musicianship and understanding of internalised pitch.
- Year 7 begins with a unit on rhythm and pulse, this builds a unified sense of ensemble with classes, setting expectations for further work in large and small groups. The second unit of Year 7 also provides an opportunity to form a holistic view of pupils’ musical starting points, continuing baselining in the first term.
- The final unit of each year includes an extended composition or improvisation as a ‘terminal task’. In Year 9 this is more flexible and builds on the content of the entire Key Stage.
- The taught sequence also links to other United Learning subjects. For example:
 - o In Year 9, students will be developing leadership skills through school sport.
 - o In Year 8, students will also be studying the transatlantic slave trade in history.

Teaching the Music Curriculum

Every unit has an overview that details the objectives, teaching sequence, key vocabulary, and terminology. In every unit, key vocabulary and terminology are displayed, defined, and continually revisited. Students are routinely tested on new vocabulary and terminology in ‘Memory Platforms’ and end of lesson reviews. Students are required to apply new vocabulary and terminology in their responses to music, both oral and written.

Extended tasks demonstrate whether students are accurately embedding the key knowledge through the core of technical, constructive, and critical engagement. For example, through the ‘Hooks and Riffs’ performing and composing tasks in Year 7, and through a ‘head’ arrangement in Year 8.

Lessons are structured to support the I-We-You cycle, and students have regular independent practice. High quality modelled examples are an integral part of lessons, many of which are provided as videos on-screen or as narrated guides for teachers. Extended tasks are often followed by a fully developed model to exemplify the standards students should demonstrate.

Great music teaching is rooted in the language of the subject: musical sound. All learning should centre around the music itself. The subject area can draw extensively on recent understanding in cognitive science to ensure that teaching and learning is impactful. We would expect to see the application of the Rosenshine Principles through

- ‘Play me/show me’ used in teaching alongside ‘tell me’; so, students can demonstrate embodied musical understanding.
- Teachers always being a musician in the room.
- Whole class modelling is used alongside teacher and pre-prepared models.
- The music department has a culture of practice: both in lessons and beyond the curriculum, and the teaching environment is conducive to effective practice.
- Limitations placed on creativity, using scaffolds, models, and creative starting points.
- The co-curricular musical experiences of pupils being evident in the classroom.

More guidance on the Rosenshine Principles in Performing Arts can be found [here](#).

So, when we walk into any music lesson, what should we expect to see?

- Learning that results from exposure to musical sounds.
- Opportunities for practical music-making and/or structured listening.
- A very brief ‘Memory Platform’ which revisits fingertip knowledge from the taught curriculum.
- Success exemplified by high-quality models which are practically explored by both the teacher and the class before independent work.
- We do not expect to see students working in practice rooms without clear structure, roles, and accountability.

In addition, in Key Stage 4 lessons we particularly expect to see:

- Students working to their musical strengths in both performance and composition.
- Regular student performances and use of practice diaries, where students are accountable for their level of activity.
- An integrated curriculum where set works and areas of study are explored through critical engagement: listening, performing, and composing.

In Sixth Form music lessons we particularly expect to see:

- Frequent opportunities for independent responses to music; listening should be frequent and allow students to draw on a wide range of high quality and relevant stimuli in their own analysis and creative work.
- Regular student performances and use of practice diaries where appropriate.
- High academic expectations alongside effective support for students at different levels.

Unit	Knowledge, concepts and skills	Learner Profiles	TOK Links	Connections to other	Connections beyond the classroom
Exploring music in context	Students select samples of their work for a portfolio submission. Students submit: a) written work demonstrating engagement	An exploration portfolio: Written work demonstrating engagement with, and understanding of, diverse musical material,	Students will learn how to engage with a diverse range of music that will broaden their musical horizons and provide stimuli to expand	Engagement with these areas of inquiry takes place across three contexts— personal, local and global. These contexts invite students to move	The new course seeks to be inclusive of students with wide-ranging personal and cultural musical backgrounds. In place of

	with, and understanding of, diverse musical material b) practical exercises in creating and performing	along with practical exercises in creating and performing	their own music-making. They will demonstrate diversity and breadth in their exploration by engaging with music from the areas of inquiry in personal, local and global contexts.	beyond familiar musical material (personal context), to experience music from the culture or community around them (local context), as well as engaging with previously unfamiliar music (global context). Combined with the contexts, the areas of inquiry offer a “matrix” onto which students can plot the variety of their musical encounters.	prescribed musical content, students and teachers in the new course have the agency to personalise unique approaches to musical forms, genres and pieces. The exploration of diverse musical material is focused through the lenses of four areas of inquiry. Music for sociocultural and political expression Music for listening and performance, Music for dramatic impact, movement and entertainment Music technology in the electronic and digital age
Experimenting with music	Experimenting with music Students submit an experimentation report with evidence of their musical processes in creating and performing in two areas of inquiry in a local and/ or global context. The report provides a rationale and commentary for	An experimentation report: Written work in the form of a rationale and commentary that supports practical musical evidence of experimentation in creating and performing A musical presentation: Finished works in creating and performing, supported by	Students connect theoretical studies to practical work and gain a deeper understanding of the music they engage with. Through this theoretical and practical work as researchers, creators and performers, they will learn to experiment with a range of	All musical encounters are experienced in the roles of researcher, creator and performer, and are related through teaching and assessment to the processes of exploring, experimenting and presenting music. Academic rigour is assured through the requirement for	Engagement with these areas of inquiry takes place across three contexts—personal, local and global. These contexts invite students to move beyond familiar musical material (personal context), to experience music from the culture or community around them (local context), as

	<p>each process. Students submit:</p> <p>a) a written experimentation report that supports the experimentation</p> <p>b) practical musical evidence of the experimentation process in creating and performing</p>	<p>programme notes. In addition, HL students will submit the following project. A collaborative project: A continuous multimedia presentation documenting a real-life project, containing evidence of the project proposal, the process and evaluation, and the realized project, or curated selections of it.</p>	<p>musical material and stimuli from the areas of inquiry across local and global contexts.</p>	<p>students to critically analyse the music with which they engage, drawing information and conclusions which they then apply to their own practical music making through creating and performing.</p>	<p>well as engaging with previously unfamiliar music (global context). Combined with the contexts, the areas of inquiry offer a “matrix” onto which students can plot the variety of their musical encounters. This new flexibility is not only about choice in the learning, teaching and assessment—it is also about forging deep, life-long connections between students’ passions and interests and the wider world of music and music-making. All musical encounters are experienced in the roles of researcher, creator and performer, and are related through teaching and assessment to the processes of exploring, experimenting and presenting music.</p>
Presenting music	<p>Presenting music</p> <p>Students submit a collection of works demonstrating</p>	<p>The aims of the music course are to enable students to: explore a range</p>	<p>Students learn to practise and prepare finished pieces that will be performed or</p>	<p>This new flexibility is not only about choice in the learning,</p>	<p>Academic rigour is assured through the requirement for students to</p>

	<p>engagement with diverse musical material from four areas of inquiry. The submission contains: a) Programme notes b) Presenting as a creator: composition and/or improvisation c) Presenting as a performer: solo and/ or ensemble</p>	<p>of musical contexts and make links to, and between, different musical practices, conventions and forms of expression acquire, develop and experiment with musical competencies through a range of musical practices, conventions and forms of expression, both individually and in collaboration with others evaluate and develop critical perspectives on their own music and the work of others</p>	<p>presented to an audience. In working towards completed musical works, they expand their musical identity, demonstrate their level of musicianship, and learn to share and communicate their music as researchers, creators and performers.</p>	<p>teaching and assessment—it is also about forging deep, life-long connections between students’ passions and interests and the wider world of music and music-making.</p>	<p>critically analyse the music with which they engage, drawing information and conclusions which they then apply to their own practical music making through creating and performing.</p>
<p>The contemporary music-maker</p>	<p>The contemporary music-maker (HL only) Students submit a continuous multimedia presentation documenting their real-life project which evidences: a) the project proposal b) the process and evaluation c) the realized project, or curated selections of it.</p>	<p>A new set of assessment tasks that link directly to the processes and roles experienced in the curriculum have been developed. These robust tasks address the concept of holistic musical development by removing optionality (and thereby the possibility to specialize in one skill at the expense of</p>	<p>Music at higher level (HL) builds on the learning of musical competencies and challenges students to engage with the musical processes in settings of contemporary music-making. For the HL component, students plan and collaboratively create a project that draws on the</p>	<p>There are three common components at SL and HL, with a discrete HL extension component which invites students to work within the parameters of real-life music industry practices.</p>	<p>The aims of the music course are to enable students to: z explore a range of musical contexts and make links to, and between, different musical practices, conventions and forms of expression z acquire, develop and experiment with musical competencies through a range of musical practices,</p>

		others) and incorporating practical music-making into all tasks. Assessment tasks are now presented as coursework, balanced between internal and external assessment.	competencies, skills and processes in all of the musical roles of the music course and is inspired by real-life practices of music-making.		conventions and forms of expression, both individually and in collaboration with others z evaluate and develop critical perspectives on their own music and the work of others.
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Our curriculum is designed to provide a challenge for all learners. Teachers are expected to adapt resources for the needs of their students. Schemes of lesson are reviewed before teaching with other music teachers withing our cluster, so that all teachers are confident with the content of units and strategies for delivery. Time is well spent on both co-planning, for lessons to be adapted as necessary for the individual needs of learners, and practising elements of lesson delivery such as practical models.

Homework in the subject at Key Stage 3 is a good opportunity to review fingertip knowledge that opens the curriculum to all pupils, such as through the review of knowledge organisers. In Key Stage 4 and Key Stage 5 we would expect students to be accountable for their level of continued independent practise as part of their homework, alongside revision of classwork and flipped learning exercises such as reading and composition planning.

Assessing the Music Curriculum

Formative Assessment in Music
 This will include 'what went well' and an 'do better' section to help students progress through design and practical stages of the project.

Summative Assessment in Music

Currently, there are no common assessments as part of this music curriculum. However, all the units provide opportunities for summative assessment. Just as the curriculum is a balance of knowledge and skills in technical, constructive, and critical engagement in music, assessment should also reflect this balance. The summative assessment will be held towards the end of each unit of work and halfway through the year. The results of these assessments will be provided on TEAMS and the criteria will be made available to students early in the unit of work.

Recovery and Catch-up in Music

There has been significant disruption to the delivery of music during the covid pandemic. Access to specialist classrooms for delivery of lessons and the guidance for practical music in schools have constrained the curriculum (for example, equipment usage, singing and work in groups). Additionally, guidance was published very last minute and has changed during the pandemic, causing confusion, and negatively impacting the confidence of staff and students.

As we move away from restrictions, schools have an opportunity to reset and ensure that their provision sufficiently addresses the full intent of the National Curriculum. Students will then receive a creative and authentic learning experience that will help them to recover musically and deliver their entitlement to a broad and inspiring curriculum.

Progression in the Music Curriculum

The Parkside curriculum reviews and builds on the Key Stage 2 primary curriculum so that lessons are suitably stretching and age appropriate. The experiences of students in primary schools are likely to vary hugely. Whilst some

pupils will have benefitted from regular curriculum provision, a rich co-curricular experience and input from visiting music teachers or 1-2-1 lessons in the community, there will be a continuum of exposure to the subject. We also work with our local hub, Cambridge Music Service who provide opportunities to learn a range of instruments through peripatetic teachers.

Pupils who wish to take Music at Key Stage 4 will benefit from additional musical experiences provided through enrichment and visiting music teacher programmes as mentioned above; their participation is encouraged and facilitated.

For the few students who progress to Level 3 courses, they will take the IB that will allow them to continue to grow as musicians. Successful Key Stage 5 students should develop their own voice, both through performance and composition; wider listening from Key Stage 4 and continued engagement of the wider musical life of the school and community is a key part of this development.

Progression to University and Careers

Music offers a variety of specialisms to choose from including musical performance, composition, and production. The most up to date information on courses and grade requirements can be found [here](#).