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Programme for Music – Years 1-7 Secondary

**APPROVED BY THE JOINT TEACHING COMMITTEE ON 4 & 5 FEBRUARY 2010
IN BRUSSELS**

Entry into force in September 2010 for Years 1 till 6

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1 INTRODUCTION

The mission of the European Schools is to provide a multilingual, multicultural and multi-denominational education for nursery, primary and secondary level students, in order to foster mutual understanding and respect for diversity in a multicultural setting. The curriculum for music builds on the ideas explored and developed by music teachers from the European Schools during the in-service training in October 2007.

The European Schools provide a balanced and broadly based curriculum that promotes the spiritual, moral, cultural, cognitive and physical development of learners at the school and within society, and prepares learners at the school for the opportunities, responsibilities and experiences of adult life. The curriculum for music follows the general objectives of the European Schools and is embedded within the European Framework of Key Competences as agreed in the Lisbon Strategy. These include supporting young peoples': ability to think laterally, development as independent learners, social and civic competence, cultural awareness and initiative taking and entrepreneurship.

Subject curricula in the European Schools are underpinned by recent developments in quality care and self evaluation at the level of the system, the individual school and the individual teacher resulting in the development of important documents to guarantee a good teaching and learning process: 'Quality Assurance and Development in the ES', 'Common Framework for Inspections in nursery, primary and secondary cycles' and 'Guidelines for nursery/primary and secondary transitions'. One major element in this context is that the secondary curriculum starts where the primary curriculum ends. This means that the primary curriculum for music has been taken account of in the revision of the secondary curriculum. The development of the music curriculum has also been informed by the outcomes of joint inspections.

This curriculum document is based upon the existing format for programme documentation but modified to take account of the particular needs of music as a subject. However the document is easily amendable to meet future requirements for the formulation of such documents.

1.1 General Objectives (identical for all subjects)

The secondary section of the European Schools performs the dual task of providing formal, subject-based education and of encouraging students' personal development in the wider social and cultural context. Formal education involves students in acquiring knowledge and understanding of concepts and skills within each subject area and the ability to describe, interpret, judge and apply these in a range of contexts.

Personal development of students takes place in a range of spiritual, moral, social and cultural contexts, and includes developing their awareness of appropriate behaviour, an understanding of the environment in which they work and live, and the promotion of individual identity. Students' social, educational and personal development take place within the context of a heightened awareness of their roles as citizens of the European community, the characteristic feature of which is the richness of European cultures. The awareness and the experience acquired as a result of shared European life develops in students a respect for the traditions of each individual country in Europe, while at the same time preserving their individual and national identities.

1.2 Subject Objectives

The music curriculum supports young people's musical development through providing them with a range of challenging and enriching musical encounters which lead to increasingly sophisticated and meaningful relationships with music as composers, performers and listeners. Music and (visual) Art have the responsibility for delivering one of the key objectives of the European Schools which is to provide young people with opportunities for creative endeavour and to promote an understanding of a common European heritage. Music shares with the visual arts a belief that through engaging with artistic practice people develop a sense of identity, find the means for expressing ideas, concepts, feelings and thoughts and come thus to a richer and more meaningful understanding of the world in which they live. Music and Art also develop creative and lateral thinking skills which have a positive impact on other areas of learning. Most importantly, both Music and Art are practical subjects where young people gain most when they are enabled to act as artists and musicians.

The music curriculum will foster students':

Cultural understanding	Understanding musical traditions and the part music plays in national, European and global culture and the construction of personal identity.
	Exploring how ideas, experiences and emotions are conveyed in a range of music from different times and cultures.
Critical understanding	Engagement with a wide range of music, developing views and justifying opinions. Drawing on experience of a wide range of musical contexts and styles to inform judgements.
Creativity	Ability to use existing musical knowledge, skills and understanding for new purposes and in new contexts. Exploring ways music can be combined with other art forms and other subject disciplines.
Communication	Explorations into how thoughts, feelings, ideas and emotions can be expressed through music.

2 RESOURCES

Adequate resourcing is a precondition for meeting the musical learning needs of all young people in European Schools and ensuring that there is parity of opportunity across the European Schools system. Rich and meaningful musical experience and high musical achievement is dependent upon access to *high quality* resources including music technology/ICT, instruments and audio equipment. Young people cannot produce high quality musical work from low-quality resources. The following list is considered to be a basic minimum:

- teaching space which allows for a range of individual, group and whole class musical activities to take place
- a range of good quality acoustic and electronic instruments, including percussion, electronic keyboards, pop and rock instruments and instruments from non-western cultures as well as amplifiers and microphones
- good quality audio-visual and recording equipment, including MP3, CD and DVD
- access to the world wide web within the music teaching rooms
- a range of computer-based music technology and software
- a range of published curriculum resources
- opportunities for teachers to share ideas and resources via e-communication and the Learning Gateway.

3 CURRICULUM RATIONALE

The curriculum is underpinned by a belief that every pupil is entitled to a rich musical education that meets his or her needs, interests and aspirations.

Music is a unique form of communication that influences the way students feel, think, act and understand their world. Music forms part of each young person's identity both as an individual and as a European citizen. Positive interaction with music develops students' competence as learners and increases their self-esteem. It brings together intellect and feeling and enables personal expression, reflection and emotional development. Music can help foster personal development and maturity, engender a sense of achievement and self-worth, and develop the ability to work with others. Music learning develops students' critical skills: their ability to listen, to value a wide variety of music, and to make judgements about musical quality. It also increases self-discipline, creativity, aesthetic sensitivity and fulfilment.

Music is an integral part of (European) culture, past and present, and helps students understand themselves, relate to others, and develop their cultural understanding, forging important links between the home, the European school and the wider world. Music education should encourage active involvement in different forms of music making, both individual and communal and in and out of school, helping to develop a sense of group identity and togetherness.

The curriculum for Years 1-7 builds upon the learning that it is expected will have taken place in primary schools. It also acknowledges that many young people bring to their musical learning in school a range of musical experiences and interests and aspirations from their daily lives outside of school. Music teachers have to meet the challenge of providing for the needs and aspirations of this diverse group of learners and this curriculum aims to provide a framework of support to enable them to meet the needs of all young people.

The curriculum is built upon five key principles. These are that music teaching and learning and the assessment of musical learning should:

1. involve young people in rich and meaningful musical experiences
2. *integrate* composing, performing and listening activities
3. provide for the musical needs of all young people
4. recognise and value the many ways in which young people demonstrate musical understanding and development
5. reflect and value the rich diversity of music and musical practices in society and particularly contemporary European society and enable students to gain an insight into the way in which historical, cultural and social influences and differences have determined music's content, meaning and form.

Teaching and learning which is built upon these principles will demonstrate the following characteristics:

Principles <i>The music curriculum should:</i>	Characteristics of Teaching and Learning
<ul style="list-style-type: none"> involve young people in rich and meaningful musical experiences 	<p>Music teaching, learning and assessment will reflect music as it is understood and practised in the outside world. Young people should recognise what they are being asked to do as being the kinds of things that 'real' composers, performers and listeners would do.</p>
<ul style="list-style-type: none"> <i>integrate</i> composing¹, performing and listening activities 	<p>The richest musical learning occurs when composing/improvising, listening and performing are brought together within lessons, focusing on a common set of learning aims.</p>
<ul style="list-style-type: none"> provide for the needs, aspirations and interests of all young people in the European Schools 	<p>Young people bring to their musical learning a wide range of musical experiences and understanding from both inside and outside of school. Good teachers will know their young people and teach music in ways which connects to their experiences, reflects their aspirations and interests and moves them forward.</p>
<ul style="list-style-type: none"> recognise and value the many ways in which young people demonstrate musical understanding and development 	<p>Young people develop and learn musically in different ways as composers, performers and listeners. Some are strong aural learners, others depend on notation. Others may demonstrate their musical understanding particularly effectively through the skills and knowledge that are promoted through a specific musical style or tradition. Music teaching and learning and its assessment should provide opportunities for students to demonstrate musical learning and understanding in a wide range of contexts. Teachers will adapt their teaching to reflect the range of learning strategies young people bring to their development as musicians.</p>
<ul style="list-style-type: none"> reflect and value the rich diversity of music and musical practices in society and particularly contemporary European society 	<p>Contemporary society is rich in musical styles, genres and practices. These provide different models of musical learning and musical engagement which teachers can draw on. The music classroom should reflect and build upon the richness of music in society and the different ways in which people engage with music and gain fulfilment from it.</p>

¹ Throughout the document 'composing' is to be understood in its widest sense as meaning anything which involves 'creating music' and thus encompasses activities such as improvising and arranging.

4 THE OVERALL AIMS OF THE MUSIC CURRICULUM

Teaching and learning in music will address the subject objectives and curriculum rationale by fostering the development of young people's musical skills, knowledge and understanding. This will be achieved through young people engaging with and responding to music from a wide range of genres, styles, traditions and cultures as composers, improvisers, performers and discriminating listeners.

Students will develop a knowledge and understanding of the following through an integrated approach to *composing, performing, and listening and responding to music*.

Musical Learning	Activities and Processes
<ul style="list-style-type: none"> • Composing Developing and shaping musical elements into expressive ideas and structures for a range of mediums and purposes. Demonstrating an increasing awareness of style, genre and tradition. 	<ul style="list-style-type: none"> • Work collaboratively on musical performances, compositions and improvisations recognising and valuing the contributions made by others to the musical processes and outcomes • Create, develop and extend musical ideas within musical structures (both in composing and improvising activities) • Create, develop and extend musical ideas within the conventions of a range of musical styles and genres (both in composing and improvising activities) including using music ICT (Music technology) • Make expressive use of musical elements, devices, tonalities and structures in composing and improvising including using music ICT (Music technology) • Employ a range of means of recording their compositions including using notations, ICT and recording technology
<ul style="list-style-type: none"> • Performing Perform and improvise fluently and expressively both in groups and individually with an increasing awareness of style, genre and tradition. 	<ul style="list-style-type: none"> • Sing and perform on a range of instruments with musical expression in solo or group contexts underpinned by secure vocal and instrumental techniques • Perform with an awareness of musical style and context • Work collaboratively on musical performances, recognising and valuing the contributions made by others to the musical processes and outcomes • Develop an understanding of different musical practices through performing music from a range of musical traditions and cultures including popular and traditional musics • Perform by ear and from a range of notations
<ul style="list-style-type: none"> • Listening and responding Listen and respond to music from a wide range of styles, traditions and cultures. 	<ul style="list-style-type: none"> • Listen with discrimination to music from a wide range of traditions and genres • Respond to music through composing, improvising and performing

5 CURRICULUM YEARS 1-3

The curriculum for Years 1-3 builds upon the skills, knowledge and understanding that have developed in the Primary Years and reflects the principles and the rationale set out earlier in this document, particularly that young people's musical learning should take place through musical encounters involving performing, composing, and listening and responding to music.

The aim of the curriculum in Years 1-3 is to provide pupils with a secure foundation of musical knowledge, skills, and understanding. This will be achieved through a broad-based approach which addresses:

The characteristics and properties of music materials and elements including

- *Pitch*: melodic shape; expressive possibilities inherent in melodic and harmonic intervals and combinations; scales and modes
- *Duration*: rhythm, pulse metre
- *Timbre*: quality of sound produced using ICT, voices and instruments
- *Texture*: musical sonorities, solo, melody, accompaniment, polyphonic and harmonic
- *Dynamics*: gradations of volume, accents
- *Structure*: phrase, repetition/contrast, variation, simple forms e.g. round, verse/chorus, call and response, rondo (ABA)
- *Silence*.

A range of musical styles, traditions and genres and the role that music plays in different cultures and societies, including

- Popular music, particularly current popular musical forms and styles and performers
- Jazz and rock music
- Traditional music, particularly that of young people's 'home' countries
- Non-western music
- Music from the western classical tradition.

How in their music-making to

- use a range of conventional, technological and ICT resources when listening to, composing and performing music
- use of a range of notations as appropriate to their music-making
- reflect upon, evaluate and discuss music using appropriate language and terminology
- demonstrate awareness of the historical and social context of music in society
- make connections between their musical experiences in and outside of school
- make links between their music-making and other subjects.

6 CURRICULUM YEARS 4-5

The curriculum for Years 4-5 is topic-based and builds upon the skills, knowledge and understanding that pupils have developed in Years 1-3. It reflects the principles and the rationale set out earlier in this document, particularly that young people's musical learning should take place through musical encounters involving creating, performing and listening to music.

In Years 4-5 students are asked to develop further their musical knowledge, skills and understanding in the context of in-depth studies of a range of musical genres, styles and traditions. This approach is based upon the belief that to gain a meaningful understanding of music one needs to be aware of its context, its history and its potential for future development. Topics included reflect the breadth and variety of music genres and traditions across the world and particularly a focus on European music in all its diversity.

Five topics and a final project

Over the course of the two years students will study *five topics* from the list below (approximately one per term). In addition there is a *final project* (approximately 25 hours of study time) which takes place in the second semester of Year 5. The content, form and organisation of this project should be negotiated with each student and personalised to meet and reflect his or her particular needs, interests and aspirations.

- Music for film
- Contemporary musical styles and cultures
- Music for dance
- Music for particular occasions
- Musical theatre
- European folk traditions
- Music and voice
- Programme music in the 19th Century
- Composing during the last 100 years

Music for film:

This topic will allow students to explore the means by which composers achieve appropriately dramatic effects through their deployment of musical materials and resources within a particular context. Students consider music from different films and genres and compose music for a short film extract. This topic provides an excellent opportunity to develop students composing skills using music technology.

Contemporary styles and cultures:

This topic will allow students to engage with contemporary music styles and cultures over the last decade. Knowledge of the antecedents of styles, which have persisted and developed over the period, will be helpful in increasing the students' understanding of contemporary popular music. Students will gain insight into the cultural fusions inherent in popular song. They must demonstrate knowledge of the distinctive characteristics of music from different world traditions, of the way that popular song has sought to blend them, and of the impact of music technology on the popular song. The topic should involve students in performing songs/music of the period and composing their own music in contemporary styles.

Music for dance:

This topic will allow students to investigate, create and perform various forms and styles of social dance music, exploring how sounds are organised and produced for various types of dance, and the contextual influences affecting its creation, performance and audience.

Music for particular occasions:

This topic will allow students to explore the ways in which composers and other musicians have responded to briefs and commissions to produce music suitable for a variety of particular events or social functions or contexts for example, celebrations, festivals and commemorations, work. The outcome of this topic might be a composition for a particular occasion or to meet the requirements of a brief set by the teacher.

Musical theatre:

This topic will allow students to explore the ways in which musical theatre has developed its various forms and styles, and how composers, choreographers, designers, directors and performers co-operate to respond to the challenges of this multi-disciplinary genre. Young people should be given the opportunity to listen to and perform music from a wide range of music theatre as well as compose their own examples of musical theatre songs.

European folk traditions:

This topic will allow students to study some examples of traditional music in Central and Eastern Europe, and investigate the use of folk elements in European music of the 19th and 20th Century, also to explore the meaning of folk music for national culture(s) and understanding. Students might be encouraged to integrate aspects and characteristics of traditional music into their own compositions as well as perform examples of traditional music.

Music and voice:

This topic will allow students to investigate and perform various forms and styles of singing (solo and choral) in Romantic and popular music from 1850 up to the present day. They will explore different types of song, and the contextual influences affecting its creation, performance and audience.

Programme music in the 19th Century:

This topic will allow students to engage with 19th Century music of a narrative or descriptive kind. Students are challenged to explore the attempts to depict objects and events in music, and investigate the relationship of music to external texts or sources.

Composing in the last 100 years:

This topic will allow students to explore some of the major composing styles from the last 100 years as the basis for their own composing. They will analyze the characteristics of these styles and representative works from them, and use the understanding that is developed from this study to produce their own compositions and improvisations.

Final Project: portfolio presentation of personal musicianship:

This project should be chosen by the student, personalised and focus particularly on individual students' musical interests, aspirations and strengths. It should bring together the musical knowledge, skills and understanding developed during Years 4 and 5. Where appropriate, the final project may serve as means of enabling effective transition from Year 5 to Years 6-7. The project may take form of preparing an individual or group performance, composition, multi-media presentation or a combination of these.

7 CURRICULUM YEARS 6-7

The framework and rationale for the Music Baccalaureate programme and examination reflects and builds upon the principles of good practice contained in the curriculum document for Years 1- 5. The programme provides a framework within which the experiential approach to music learning, where pupils act as performers, composers and discerning and critical listeners, can be sustained throughout Years 6-7.

The European Baccalaureate Music course is intended to be stimulating and enriching for students and teachers alike. Throughout the two-year course students will be engaged in the core musical disciplines of **performing, composing, and listening and responding** in such a way as to highlight their interdependence. Students are provided with opportunities to engage with a wide range of music from folk, jazz, popular and classical traditions, and of western and non-western origin. Throughout the course students are encouraged to develop skills in using music technology and to draw upon knowledge from other subject areas where appropriate.

A central aim of the Baccalaureate in music is to provide access for all students who demonstrate the musical skills and understanding necessary to gain from such a programme of study irrespective of the musical style or tradition in which they make music. A key aspect of the Baccalaureate's inclusive approach is the value it places on the music and musical practices from diverse musical and cultural backgrounds and most especially the musical skills and understanding that students bring to the programme.

Students bring their own musical identities to the course of study which then need to be built upon, developed and extended. The examination framework is designed to offer teachers the flexibility to meet the needs and aspirations of students within a balanced approach to musical learning. The revised programme of study for Music thus enables candidates and their teachers to choose a path best suited to each student and which will prepare them for range of opportunities beyond the programme itself. These might take the form of further study at university, college or conservatoire, entry into the music industry or simply a life-long engagement with music.

Finally, the European Baccalaureate Music course recognises that it has a responsibility to reflect, and to enable young people to critically engage with, the rich and diverse nature of music in contemporary society.

Prior Learning/Attainment Requirements

The essential prerequisite knowledge, skills and understanding are those acquired through engaging with music as performer, composer and discerning and enquiring listener. These should be at a level of attainment, which equates to that needed for successful completion of the Years 4-5 programme of study in Music. However an appropriate foundation may equally have been laid down within the context of other national systems or through the experience gained in Years 1-3 supplemented by extra-curricular participation in musical activities or by following graded performance syllabuses. Equally the necessary skills and understanding may have been acquired through wholly informal means. Access to the course should be discussed with the teachers concerned and suitable arrangements made to accommodate students with particular needs.

Years 6-7 Programme Aims

The aims of the programme are to:

- develop students' musical skills, knowledge and understanding through an integrated approach to the core musical activities of composing, performing and critical, discerning listening and responding
- enable students to adopt a reflective and self-critical approach to their development as musicians and, with support from teachers and others, identify what they need to do to make progress
- develop students' individual strengths and interests, encouraging life-long musical learning and engagement including providing access to music-related further/higher education and careers in music and related industries
- promote personal, social, spiritual and cultural development, and foster creativity and imagination
- encourage independent learning.

These aims will be achieved through teaching and assessment, and an examination structure which provide students with opportunities to achieve the following:

Learning Outcomes

- participate as active, independent and responsible learners, developing their critical judgements about music, its performance and composition
- compose, perform and critically analyse music to a high standard from a broad range of musical styles, genres and cultures
- engage critically and reflectively with the rich diversity of contemporary musical culture
- extend their appreciation and understanding of the diverse and dynamic heritage of music, and particularly western art music, from the Renaissance to the present day
- develop the theoretical, analytical, cultural and historical knowledge of music necessary to support an informed and rich relationship with music through the core musical activities of composing, performing and critical listening
- deepen appreciation of the relationships between different aspects of the subject and its links to other subjects.

Programme Years 6-7

The curriculum for Years 6-7 promotes and supports students' continuing development as composers, performers and listeners. It adopts an approach which encourages independent learning including research, focuses on individual needs and aspirations, and lays the foundation for long-life engagement with music.

The curriculum and examination will focus on students' achievements in the core areas of:

- performing
- composing
- listening and responding

and the extent to which these are informed by:

- ability to apply musical knowledge in a critical and discerning way
- aural awareness and score reading
- analytical skills
- knowledge and understanding of musical styles, genres and traditions
- appropriate and relevant knowledge and understanding of music theory.

Programme for the 2-hour course

The 2-period option provides a valuable opportunity for students to develop their individual musical interests and skills through the production of a portfolio. This portfolio will take format similar to that required for the 4-hour course.

Assessment is continuous with no set examination.

The *portfolio* contents:

Section 1: Musical Diary/Log

This will contain:

- i. a short personal statement by the student which describes their musical interests, background and aspirations and notable musical achievements and experiences prior to beginning the Bac
- ii. an ongoing reflective and evaluative log which provides evidence of critical self-reflection on their progress as musicians including how the submitted evidence demonstrates evidence of this progress
- iii. critical reviews of concerts/recordings- for example published on internet/school magazine- which show evidence of developing critical awareness
- iv. evidence of innovative ways in which they have engaged with music such as the creative use of music technologies or use of social networking sites for exchanging ideas and discussing music-related issues
- v. if desired, records of assessment including certificates, teacher assessments and reports.

Section 2: Performing and composing

- i. Performances from across the course including at least two from Year 6 and two from Year 7. Performing occasions can be from outside or inside school and may include solo and ensemble work
- ii. Compositions from across the course including at least two from Year 6 and two from Year 7
 - based on a range of stimuli/commissions
 - recorded examples of compositions
 - composer's notes and, as appropriate, scores or analytical commentaries.

The portfolio should be submitted by the end of the course.

Programme and Examination Structure for the 4-hour course

The Baccalaureate in music will maintain the present structure of a Part A, pre-Baccalaureate Examination assessed by teachers (40%) and an externally assessed Part B (60%).

Both examinations will be contextualised within the production of a portfolio which will provide evidence of a student's musical achievement and learning throughout the course and for which half of the marks for Part B are allocated. (See Fig 1). Further details of the portfolio are outlined below.

Allocation of the marks:

Part A: 40% Teacher marked

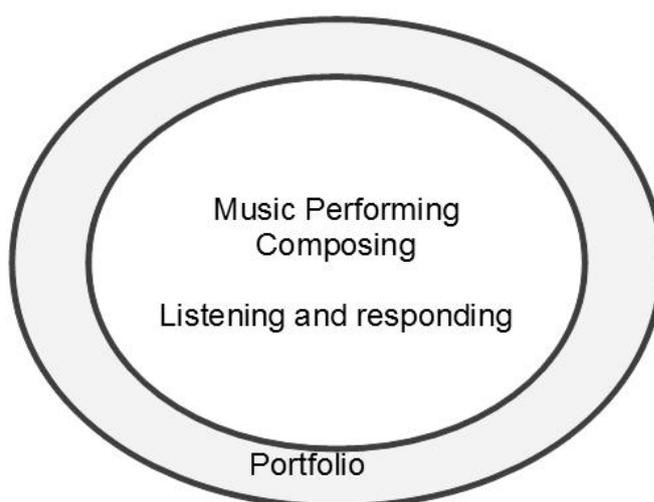
Part B: 60% Teacher marked and externally marked (30% examination / 30% portfolio)

The Part A examination will consist of performing and composing elements (30% overall) which the candidate will be able to 'weight' towards their particular specialism and a compulsory small-scale research project (10%).

The overall structure of the examination is therefore:

Part A 40% of the overall mark	Performing and Composing (weighted to specialism): 30% Research project linked to performing and composing: 10%
Part B 60% of the overall mark	Listening and Responding Examination: 30% Portfolio: 30%

Fig. 1



The Portfolio

A key element of the music baccalaureate exam is the student's portfolio. The portfolio is worth 30% of the overall mark and is linked to Part B of the examination.

The development of the portfolio will be the main focus of students' work in Years 6-7 and will provide the context within which they develop the musical knowledge, skills and understanding they will need to meet the requirements of both Parts A and the Listening and Responding examination of Part B. The purpose of the portfolio is to provide evidence of the range and quality of the student's musical achievement across all the three core areas of musical practice and the progress that they have made during the two years of the course. Importantly, the development of the portfolio allows students to take ownership of their musical learning and development, teachers to adopt an individualised approach to teaching, and to be maintained the integrated approach to music teaching and learning which has underpinned teaching in Years 1-5.

The portfolio can contain evidence of the student's music-making both within and beyond school.

The portfolio can take a number of forms, including:

- a conventional ring or box file
- a CD/DVD Rom
- a dedicated web space where students store their work and to which they allow teachers and examiners access as appropriate.

The portfolio contents:

Section 1: Musical Diary/Log

This will contain

- i. a short personal statement by the student which describes their musical interests, background and aspirations and notable musical achievements and experiences prior to beginning the Bac
- ii. an ongoing evaluative log which provides evidence of critical self-reflection on their progress as musicians. This evidence might include examples of:
 - critical reviews of concerts/recordings- for example published on internet/school magazine- which show evidence of developing critical awareness
 - evidence of innovative ways in which they have engaged with music, such as the creative use of music technologies or use of social networking sites for exchanging ideas and discussing music-related issues
 - a record of students' listening and appraising including additional analyses as appropriate to student's individual needs
 - records of assessment including certificates, teacher assessments and reports.

Section 2: Performing and Composing

- i. Performances from across the course including at least two from Year 6 and two or three from Year 7 (these include those submitted for part A of the examination). Performing occasions can be from outside or inside school and should include solo and ensemble work. Credit will be given for performances from across a range of styles and traditions and where the portfolio provides evidence of achievement in more than one instrument.
- ii. Compositions from across the course including at least two from Year 6 and two or three from Year 7 (these include compositions submitted for Part A) which demonstrate the student's progression and development as a composer
 - for different instruments/groups of instruments including voice and ICT
 - for different occasions and based on range of stimuli/commissions
 - recorded examples of compositions
 - composers notes and, as appropriate, scores or analytical commentaries.
(As per the requirements for Part A).

Part A Examination

Part A, 40% of the overall Baccalaureate mark, teacher assessed.

The examination is in three parts. Prior to the examination students will, with the support of their teachers, have decided whether they wish to specialise as performers or composers. The mark scheme is as follows:

- 20%: Composing or performing (according to specialism)
- 10%: Composing or performing (non-specialism weighting)
- 10%: Research Assignment which should be related to the student's composing and/or performing activities.

Content:

Performing

Students will prepare two contrasting pieces where performing is their specialism and one where it is not. Pieces should last between three and four minutes each and present challenge appropriate to the student, the examination and the musical style.

Requirements:

- Where possible, performances should take place in front of an audience
- Performances should be recorded and submitted with the portfolio
- One of the pieces must be a solo performance
- Performances may be 'cover' versions of popular songs
- Performances may be of students' compositions
- Both performances must be on the same instrument or voice
- The candidate should provide programme notes for the music they perform
- Candidates should provide a short written commentary outlining the challenges presented by the music and their approach to its performance
- The teacher responsible for assessment must attend the performance occasion.

Composing

Candidates will prepare two contrasting compositions where composing is their specialism and one where it is not. Compositions should be approximately three minutes long.

Requirements:

- Compositions should be recorded or be in digital form
- Students may perform their own compositions
- Compositions may be digitally produced using music technology
- Candidates should provide scores or a written commentary outlining their approach to the compositions including reference to style, structure, use of compositional techniques, intent etc.

Research Project

This is a compulsory element and provides the opportunity for the student to deepen their knowledge base through researching an aspect of music which supports their development as a performer and/or composer. Students may for example research an aspect of performance practice relating to their instrumental/vocal study or the background of a composer or musical tradition in which they are particularly interested or analyse a piece they are to perform. Other examples might include investigating the potential of a piece of composing software or looking into a particular musical tradition which they might wish to draw upon in their composing. The project should take the form of a written paper of approximately 1500 words which can be supported by a variety of multi-media resources.

Therefore **the structure of Part A** is as follows:

Performing Specialism:

Two performances lasting 6-8 minutes in total 20%	One Composition lasting 3 minutes 10%	Research Project 10%
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Composing Specialism:

Two compositions lasting approx. 3 minutes each 20%	One performance lasting 3-4 minutes approx. 10%	Research Project 10%
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Part B Examination

Part B: 60% of the overall Bac mark, internally and externally marked

	LISTENING & RESPONDING EXAMINATION
30% of the overall marks	Three hours in length
	Important Note: The means should be found for the extracts to be downloaded onto an MP3 player or computer allowing students to listen to the extracts as many times as they like within the three hour period of the examination.
A 10%	SECTION A: Musical styles and traditions Candidates will listen to 10 short audio extracts of music from the Renaissance through to the present day, focusing on musical styles, genres, traditions, techniques, processes etc. Five will be from twentieth and twenty-first century music. <i>Responses to this question will be based purely on listening and not related to a score.</i>
B 20%	SECTION B: Contextual musical analysis. (20%) Four extracts, approximately five minutes each. One from each of the following categories ² : 1: Western art music 2: European traditional (folk)music 3: Contemporary popular music (including musical theatre) 4: Non-western musics. The purpose of this examination is to assess a student's: <ul style="list-style-type: none"> • Ability to analyse music both aurally and with reference to a score • Musical knowledge and understanding of a range of musical and performance practices, styles and cultures • Ability to apply musical knowledge and understanding in a critical and discerning way. At least one extract will require the student to read a staff-notated score. Other extracts may rely purely on aural perception or be supported by visual or text sources or other graphical or symbolic representations. One question will require comparative analysis focusing for example on two different performance of the same music, different workings of the same or similar musical material or two different realisations of the same stimuli (for example the setting of the same words by two different composers).
	PORTFOLIO
30%	As detailed above.

² Defined topic areas within each category will be identified at the beginning of Year 6 for each cohort. For example: the traditional music of a particular country or a specific genre within western classical music.

8 CONCLUSION

The purpose of this curriculum document is to support teachers in developing with their students a vibrant and musical curriculum which meets each young person's musical needs and interests. There are many ways in which this can be achieved and this document seeks to provide a framework of principles within which teachers can respond creatively to meet the needs of their particular pupils. The common thread that should bind together all students' experiences in music in whatever European School they attend, it is that music lessons are occasions when they are allowed to be composers, performers and critical, discriminating listeners.

Teachers are encouraged to make use of the *Learning Gateway* to discuss this document, the ways in which its aims might be realised and ideas and resources for lessons and topics.

The curriculum will come into force from September 2010 onwards, with the first Baccalaureate in 2012.

The Joint Teaching Committee approved the curriculum on 4 and 5 February 2010 under the condition that the option of an oral examination in music will be retained for the Bac 2012 only. Details for this option are given in appendix 5.

At the In-Service Training in October 2010 the implementation of the new programme will be discussed and a written evaluation is foreseen at the end of the school year 2011-2012.

APPENDICES AND ADDITIONAL DOCUMENTS

Appendix 1.

Assessment Guidance and Principles for Years 1-7 and Baccalaureate Examination

Appendix 2.

Oral Examination 2012

The following documents are available via the Learning Gateway:

1. Mark criteria for the BAC
2. Yearly mark schemes for the BAC
3. Guidelines for establishing progress and attainment Years 1-5
4. Guidelines for the research project
5. Pro-forma for the research project
6. Pro-forma for the portfolio
7. Listening exam exemplar with model answers

Assessment Guidance and Principles for Years 1-7 and Baccalaureate Examination

Introduction

The purpose of this document is to establish a framework for assessing young people's progress in music across Years 1-7 which reflects the principles and content of the *Programme for Music- Years 1-7* implemented in September 2010. The principles set out in this document apply to the assessment of young people's music making from Years 1-7 and also underpin the documents 'Guidelines for Establishing Progress and Attainment Years 1-5' and the mark criteria and yearly mark schemes for the Baccalaureate Examination all of which can be found on the Learning Gateway.

The document is in three sections:

1. General Principles of Music Assessment
2. Principles underpinning the assessment of performing, composing and listening and responding across Years 1-7
3. Principles relating to assessment elements specific to Years 6-7 and the Baccalaureate Exam: particularly the 'Research Project' and 'Portfolio'.

1 General Principles of Music Assessment

Assessment should support, enhance, and reinforce learning and make learning outcomes transparent. Assessment in music should be viewed as a continuous, integral part of learning and understanding rather than as an interruption of learning. Assessment should itself be a learning experience, and it should not be conducted or viewed as separate from the learning process. Assessment should involve pupils in the assessment process

Assessment is fundamentally about helping teachers get to know better those they teach both as musicians and musical learners: to know their needs as musical learners and their interests and aspirations as musicians.

Importantly, teachers need to frame assessment in such a way that students perceive it as supportive rather than as a source of fear or anxiety.

1.1 Two purposes of assessment

Assessment can be used for two main purposes. Traditionally its focus has been on assessing learners' achievement at a fixed point- for instance at the end of a term or academic year. An example of this kind of assessment is the European Baccalaureate exam itself but also examinations that are set by teachers which assess learners' musical skills and understanding at the end of a module or project. This kind of assessment is known as *summative assessment* and, at a particular point in time, looks back over what has been achieved.

Another kind of assessment which teachers use on a more informal ongoing basis, mainly during lessons, is *formative assessment*. This form of assessment is designed to support young people's musical learning and development and to let teachers know how effective their teaching is. At its best, it involves the pupils in assessing

their own and each other's work (*self and peer-assessment*) thus giving them a deeper understanding of their own strengths and weaknesses and helping them identify what they need to do to improve. Assessment that involves the learner is also more likely to be seen by them as valuable and legitimate.

Assessment can therefore be categorised into two main types:

- formative – assessment for learning
- summative – assessment of learning.

Informal Assessment	Formal Assessment
<i>Formative assessment:</i> questioning, feedback, target setting, discussing criteria with pupils, 'closing the gap' activities, self assessment, , e.g. in relation to performance and composition, portfolio assessment;	<i>Summative assessment:</i> performance examination, written examination, aural examinations, end of term projects, portfolio assessment.

Both kinds of assessment (but particularly formative assessment) help teachers to get to know their pupils better as musicians and musical learners and consequently help teachers to plan musical learning experiences that address their students' needs, interests and aspirations.

1.2 Assessment Practice

Fundamental to effective assessment in music is that it should:

- assess *musical* learning and understanding in its broadest sense
- provide opportunities for all students to demonstrate their achievements in musical learning and understanding
- involve pupils in evaluating their work through discussion and self and peer assessment
- help teachers to evaluate the effectiveness of their teaching and support them in future planning for students' musical learning

The music curriculum for Years 1-7 establishes a clear set of principles and beliefs about the nature of music teaching and learning, the kinds of musical knowledge and understanding which young people should develop and the musical activities and experiences that they need to have the opportunity to engage with in order to develop as fully rounded musicians. If assessment is to be useful and legitimate, it is important that its practice and what it seeks to assess reflects these principles and beliefs.

In order that assessment reflects and supports musical learning and assessment it should:

- take place primarily through musical activity
- reflect the full range of musical learning, knowledge and experience gained through composing, performing and listening
- be integrated into the learning process
- provide feedback which supports pupils in reflecting upon their learning and developing understanding of what they need to do to improve
- involve self and peer-assessment
- assess the knowledge and understanding that the lesson, module or project is aiming to achieve
- also value musical learning that takes place beyond the lesson and outside of school

1.3 Recording and Reporting Assessment Information

When assessing pupils' musical progress and attainment, it is important that the assessment information that is used is that which relates to pupils *being musicians*: assessment of them making music, performing music and listening and responding to music. It is this evidence that should be used when writing reports or developing grades or marks. Teachers may find it helpful to have recorded examples of their pupils' musical achievements which can be drawn upon if they are asked to justify or account for their assessment and grading of pupils musical progress and attainment.

2 Principles for the assessment of performing, composing and listening and responding years 1-7

In this section we consider underpinning principles of assessment which relate to the core musical activities of composing, performing and listening and responding.

2.1 Composing

When assessing students as composers teachers will assess the extent to which, within their chosen musical tradition, genre or style, their compositions demonstrate

- an imaginative use of sound
- a sense of musical coherence through the effective deployment of balance, form and structure
- the ability to develop musical ideas creatively and innovatively
- an effective use of resources, including ICT
- an ability to work within and exploit the characteristics of the particular musical style within which they are working
- an understanding of the potential and limitations of the instruments/voices/software with which they are working
- fulfil the intention or brief
- perceptive listening when responding to music through improvising and composing

2.2 Performing

Performing music involves a range of skills and teachers should therefore adopt a holistic approach in assessing student performances, taking into account the impact of the performance as a whole. In doing so they will take account of:

- Technical competence and accuracy
- Sensitivity, communication and musical understanding
- Artistic awareness of genre and style

When assessing students as performers teachers will assess the extent to which, within their chosen musical tradition, genre or style, their performances demonstrate:

- secure technical control and musical fluency
- an awareness of 'audience' and ability to communicate and express musical intentions
- an understanding of the musical style of the music being performed

- convincing musical decisions relating to aspects such as tempo, articulation, timbre etc.
- A willingness to perform music which is technically and musically challenging
- perceptive listening when responding to music through improvising and performing

2.3 Listening and Responding

Listening and responding is central to all aspects of music making and experience. When assessing students listening and responding teachers will assess the extent to which they demonstrate the ability to:

- apply appropriate musical knowledge and understanding when responding to music from different styles and traditions
- critically analyse music both aurally and with reference to different forms of notation
- evaluate different musical realisations of similar musical material or stimuli
- draw upon appropriate language, including technical language, when describing and analysing music
- listen perceptively when responding through improvising and performing

3 Assessment Guidelines: Years 6-7 and Baccaulaureate Examination

3.1 Assessment Structure

Details of the content and procedures for these components to assess and their learning aims and outcomes can be found in Section 7 of the *Programme for Music-Years 1-7*. Assessment and grading criteria and mark schemes relating to the content of the examination for a particular year can be found on the Learning Gateway.

The components to assess in the curriculum of years 6-7 and the Baccaulaureate examination in music are:

Part A: 40% of the overall Baccaulaureate mark, teacher assessed.

- Performing examination
- Composing examination
- Research Project

Prior to the examination students will, with the support of their teachers, have decided whether they wish to specialise as performers or composers. The revision of the 40% will be as follows:

- 20%: Composing or performing (according to specialism)
- 10%: Composing or performing (non-specialism weighting)
- 10%: Research Assignment

Part B: 60% of the overall Baccaulaureate mark, internally and externally assessed

- Listening Paper- 30% of the overall mark
- Portfolio - 30% of the overall mark

3.2 Assessment of composing, performing, listening and responding in Years 6-7 and the Baccalaureate Examination

Students progress and attainment *as composers* are assessed summatively in Part A of the examination and formatively and summatively through the portfolio.

Students progress and attainment *as performers* are assessed summatively in Part A of the examination and formatively and summatively through the portfolio.

Students progress and attainment *as listeners and responders* are assessed summatively in Part B of the examination and formatively and summatively through the portfolio. Teachers will also informally assess student's listening and responding through their performing and composing activities.

Assessment of composing, performing and listening and responding should be rooted in the principles of assessment for these areas of musical learning set out above in Section 2. The additional principles of assessment set out below relate to the assessment elements specific to Years 6-7 and the Baccalaureate examination: The Research Project in Part A of the Examination and the Portfolio the development of which takes place throughout Years 6-7 and whose summative mark contributes to Section B of the examination.

3.3 Research Project

Students are required to submit a research project as part of the requirements for Part A of the examination. Students may also elect to undertake additional research or adopt research approaches and methods as part of their portfolio evidence. In assessing the quality of student's research work, teachers will assess the extent to which the research:

- Articulates a clear research question to be addressed which relates to the student's musical practice
- Draws upon appropriate research methods and approaches which relate to the research question
- Draws on a range of resources and data
- Has a clear and coherent structure which addresses the research question
- Effectively integrates text, recorded extracts, tables, illustrations and multi-media
- Results in convincing conclusions which are related to personal musical practice- what does it mean for the them and what are the implications for their future musical development?

3.4 The Portfolio

The development of the portfolio will be the main focus of students' work in Years 6-7 and will provide the means by which they can:

- demonstrate the progress they have made as musicians
- develop the musical knowledge, skills and understanding they will need for success in Part A and the Listening and Responding examination of Part B. of the Baccalaureate examination.

It follows from this therefore that assessment of the portfolio needs to fulfil two functions:

1. Provide formative assessment information which informs teacher feedback and student progress
2. Provide a summative assessment mark at the end of the course which contributes to the overall Baccalaureate mark.

Teachers should therefore:

- Monitor the progress of the portfolio at three points during the course prior to the final assessment: typically, in January and June of Year 6 and January of Year 7
- Using the proforma available on the Learning Gateway they should write a brief report on the progress made in the key areas of musical development (as composers, performers, critical, reflective listeners) as evidenced through the portfolio
- Identify targets and areas for development relating both to musical progress and the portfolio content to be addressed by the following assessment point
- Make a summative assessment of the portfolio using the mark scheme available on the LG

In both their formative and summative assessment of the portfolio, teachers will assess the degree to which its contents provide evidence of a student's:

- Development as a self-evaluative, reflective and autonomous musical learner, including the extent to which they can
 - identify their own musical strengths, weaknesses and learning needs
 - make explicit their musical interests and aspirations
 - critically reflect upon their learning
 - understand and decide how to make further progress in their musical development
 - take ownership of their musical learning
 - demonstrate insights into their own learning processes
 - adopt original and creative approaches to their learning
- Musical progress and attainment, including their
 - development as open-minded, reflective and self-critical musicians
 - willingness and ability to engage in innovative and creative approaches to music making
 - progress in the areas of composing, performing and listening and responding
 - attainment in composing, performing and listening and responding
 - involvement in a broad range of musical activities and experiences in and beyond school

The 30% of the overall mark allocated to the portfolio will be distributed as follows:

Development as autonomous and reflective learners	10%
Musical progress and attainment	15%
Quality of portfolio presentation	5%

Mark criteria for both the Research Project and the Portfolio can be found on the Learning Gateway.

Oral Examination 2012

In developing the oral examination appropriate regard has been paid to the **Arrangements for Implementing the Regulations for the European Baccalaureate** and particularly sections 6.4.2.-6.4.5. The Oral examination has been designed to assess all parts of the Syllabus (Part B) i.e. the listening examination and portfolio.

As at present, the oral examination will consist of two elements, with ten minutes allocated to each part but the preparation time being for Part 1 only.

Part 1: Unseen Analysis (twenty minutes preparation) (Ten Minutes examination)

This part of the oral examination will examine candidates ability to analyse a five minute recorded extract from within the defined topic areas for that year from one of the following categories:

1. Western art music
2. European traditional music
3. Contemporary popular music (including music theatre)
4. Non-western music.

The purpose of this examination will be to assess students'

- Ability to analyse music both aurally and possibly with reference to a score
- Musical knowledge and understanding of a range of musical and performance practices, styles and cultures
- Ability to apply musical knowledge and understanding in a critical and discerning way.

Students will select questions in line with regulations 6.4.4.5-6.4.4.7. The number selected will correspond to a particular recorded sound file, focused questions about that sound file and, where appropriate, a score.

Examiners will be given access to the questions and sound files in line with regulation 6.4.3.5.

Part B: Portfolio (10 minutes examination)

Examiners will be given access to the portfolios in line with regulation 6.4.3.5.

Candidates will discuss their portfolios with the examiner and be prepared to answer questions on:

- Their progress across the course in the three key areas of composing, performing and listening/analysis;
- Specific issues relating to their attainment in their 'specialist' area of performing and composing
- General musical questions relating their particular interests and specialism,

Assessment criteria for Part 2 of the Oral Examination

Assessment Aspects

- Quality of their musical knowledge and understanding
- Quality of approaching the question:
 - Clearness, Appropriateness, Concreteness, Depth of musical understanding
- Quality of discussing with the examiners issues arising from the question.
 - Use of music-related vocabulary
- Demonstration(s) of original, critical and independent thinking.
 - Conceptual knowledge

Mark	Criteria
10	<ul style="list-style-type: none"> • Demonstrates sophisticated and detailed musical knowledge and understanding. • Addresses questions and discussion issues very clearly and in response draws appropriately on wide-ranging and relevant examples which demonstrate detailed and rich musical understanding. • Is able to discuss with the examiners issues confidently in a free-flowing conversational manner. • Demonstrates through discussion with the examiners significant evidence of original thought and the ability to think independently.
9	<ul style="list-style-type: none"> • Demonstrates very good musical knowledge and understanding • Addresses questions and issues very clearly and in response to them draws appropriately on wide-ranging and relevant examples which show very good musical understanding. • Is able to discuss with the examiners confidently in a free-flowing, conversational manner. • Gives evidence of original thought and ability to think independently and originality of thought.
8	<ul style="list-style-type: none"> • Demonstrates good musical knowledge and understanding • Draws appropriately on musical examples • For the most part is able to discuss with the examiners issues in a free-flowing conversational manner. • Demonstrates through discussion some evidence of originality of thought and ability to think independently.
7	<ul style="list-style-type: none"> • Demonstrates secure musical knowledge and understanding • Addresses questions and issues clearly and draws appropriately on relevant musical examples to support their response. • For the most part is able to discuss with the examiners issues arising from the question in a free-flowing conversational manner. • Is able to demonstrate some capacity for independent thinking.
6	<ul style="list-style-type: none"> • Demonstrates satisfactory musical knowledge and understanding • Responds to questions clearly and draws on musical examples to support responses; thought not all are relevant or appropriate. • Is able in a limited way to able to discuss with the examiners issues arising from questions raised. • Limited evidence of independent thought.
5	<ul style="list-style-type: none"> • Demonstrates limited musical understanding • Can draw on a small number of appropriate and relevant musical examples in support of responses to issues and questions. • Can only respond to issues raised in discussion through reference to prepared notes. • Very limited evidence of independent thought.

4	<ul style="list-style-type: none"> • Demonstrates limited musical understanding. • Can draw on a few appropriate and relevant musical examples in support of responses to questions • Limited ability to engage in discussion. • No evidence of independent thought
3	<ul style="list-style-type: none"> • Demonstrates limited and superficial musical knowledge and understanding • Draws on a very limited range of examples to support responses • Responses are restricted to notes used as a script. • Is unable to discuss issues raised by the examiners. • No evidence of independent thought
2	<ul style="list-style-type: none"> • Demonstrates very limited and superficial musical knowledge and understanding • Is able to draw on only one or two musical examples and these are of limited relevance and appropriateness. • Is unable to engage in discussion. Notes are used as a script • No evidence of independent thought
1	<ul style="list-style-type: none"> • Very limited and superficial musical knowledge. • Is unable to draw on examples from the music in response to the questions. • Is unable to enter into meaningful discussion with examiners. • No evidence of independent thought

