








YEAR 13Aut2 TERM

'An ambitious curriculum that meets the needs of all'

Medium Term Planning - Topic: Development of the Symphony – Romantic Period

Curriculum Intent	In addition to working further on objectives from Year 12, pupils will be taught, following National Curriculum guidelines, the following this term:
Skills/Assessment Objective Links	<p>Study of symphonic writing in the Romantic Period. Focus on selected Landmark Symphonies Berlioz – Symphonie Fantastique, Mahler 2 (Resurrection) and a number of Symphonic Poems including Liszt's Les Preludes and Strauss Don Juan.</p> <p>Learners are required to study the development of the symphony from its emergence in the early classical period to the close of the romantic period, 1750 to 1900. This will initially involve a general study of both set works. This will provide a basis for a wider study of the social, cultural and historical context. Learners will gain an understanding of how the symphonic genre developed, using a number of examples from different composers and different periods. Learners must then select one of the set works for more detailed analysis.</p> <p>Learners must demonstrate knowledge and understanding of:</p> <ul style="list-style-type: none"> • how musical elements are used in the symphony, including: <ul style="list-style-type: none"> ○ structure (e.g. sonata form, slow movement forms, minuet and trio, scherzo, sonata rondo, variation forms, cyclic forms and programmatic forms) ○ tonality (e.g. related keys and their function within structure) ○ texture (e.g. monophony, complex combinations of musical lines such as homophony and polyphony, imitation, counterpoint and fugue) ○ melody and thematic development (e.g. phrase structure, melodic devices such as sequence, figuration, ornamentation, augmentation and diminution of thematic material, expansion/fragmentation of the theme, combinations of themes, transposition, re-harmonisation and re-orchestration of the theme) ○ sonority (e.g. contrast and variety of instrumental tone-colours and techniques, and combination of timbres) ○ harmonic language (e.g. typical harmonic progressions, use of cadences, use of the dominant 7ths, secondary and diminished 7ths, circle of 5ths, Neapolitan chords, augmented 6th, chromaticism, modulation and tonicisation) ○ tempo, metre and rhythm (e.g. use of accents, simple and compound time-signatures, characteristic rhythms such as dotted rhythms, hemiola, triplets and other divisions of the beat, syncopation and performance directions) ○ expressive use of dynamics
Spiritual, moral, social, and cultural development	<p>SMSC: Students will learn about the social context of Mendelssohn's Symphony 4 and understand the influence of other composers on its development. Students will make value judgements about the effectiveness of the piece</p> <p>PSHE/British Values:</p> <p>Skills Builder:</p> <div>         </div>
Numeracy	Students will need to apply numeracy to various theoretical concepts around rhythm, metre and intervals
Literacy	<p>Vocabulary Tier 2: Describe, Analyse, Compare, Contrast, Explain</p> <p>Vocabulary Tier 3: Programmatic, Symphonic Poem, Sonata Rondo Form, Scherzo, Waltz, Landler, Cyclic form,</p> <p>Reading: Students will read the analysis of the piece. They will need to find precise details from within a large document.</p>

	<p>Writing: This part of the course is assessed in essay form. Students will learn how to write precise succinctly and practice writing paragraphs on a range of possible essay topics.</p> <p>Oracy: Students will discuss in class aspects of the piece, and work collaboratively to create effect to essay questions.</p>				
Becoming future ready	Careers/Employability: Team work, Focus on detail, Precision,				
Adaptation	Throughout this topic, quality first teaching will provide differentiation:				
QFT/SEND Provision	By product:				
	By resource:				
	By Intervention: by providing different levels of supervision and support				
	By Progressive Questioning: exploring pupils’ understanding through interactive dialogue.				
	By Grouping: according to prior attainment, gender, social preference, preferred learning style.				
	By Task: Pupils should be involved in the identification of targets which are meaningful to them and in the selection of an appropriate task from the given range.				
	By Offering Optional Activities: In class or as homework, to extend learning.				
	This QFT/SEND provision will be explicit within the lesson-by-lesson schemes of work.				
Implementation Curriculum Delivery	To be able to:				
Learning Outcomes (Knowledge)	<ul style="list-style-type: none">• Understand the context of Berlioz Symphonie Fantastique• Describe some sections of Berlioz Symphonie Fantastique• Write relevant paragraphs about Berlioz Symphonie Fantastique in Development of the Symphony essays• Understand the context of Symphonic Poems• Describe some sections of Symphonic Poems• Write relevant paragraphs about Symphonic Poems in Development of the Symphony essays• Understand the context of Mahler 2• Describe some sections of Mahler 2• Write relevant paragraphs about Mahler 2 in Development of the Symphony essays• Develop dictation skills – working towards q11• Develop error recognition skills – working towards q11				
Current learning to be developed in the future within:	As students approach their final exams, they will practice writing essays more regularly, and in timed exam conditions.				
Assessment	Refer to assessment maps for formative and summative assessment opportunities.				
	AUT 2				
	Summative/Formative	Key Marking Piece	Feedback type given	H/WK or Classwork	Date deadline
	Formative (teacher 2)	Composition 1 - interim	Verbal & Whole class feedback (no written feedback for NEA)	CWK & HWK	End of Nov
	Summative (teacher 1)	Performance	A Level Performance Feedback Sheet	CWK	18.11.22
	Summative (teacher 1 & teacher 2)	Mock Exam	Whole class feedback and individual NOW tasks	CWK	18.11.22
Impact	Attainment and Progress – Refer to assessment results / data review documentation.				