

Guidance on co-teaching

This resource gives you some ideas for co-teaching our AS and A-level Music specifications (7271, 7272) which are designed to sit very comfortably together. The specifications are structured in such a way that:

- AS and A-level students both cover the compulsory Area of study 1 (Western classical tradition 1650–1910)
 - AS students choose one of two strands (Baroque solo concerto, the operas of Mozart)
 - A-level students choose two of three strands (Baroque solo concerto, the operas of Mozart, piano music of Chopin, Brahms and Grieg)
- AS students cover one other area of study (which can be carried forward to A-level) and prepare a performance of at least six minutes duration.
- A-level students cover two other areas of study, and prepare a performance of at least 10 minutes duration.

For composition, AS and A-level students both create two compositions with a combined duration of at least 4.5 minutes, one to an externally set brief and one free composition, so the composition techniques taught to AS students will also benefit A-level students.

Co-teaching AS and A-level

Year 1

AS 1 year/A-level year 1	Autumn term	Spring term	Summer term
Component 1: Appraising music	AS and A-level Area of study 1 (Western classical tradition 1650–1910) Introduction to one of two strands and associated set work	AS and A-level Continued in depth study and analysis of one strand and set work. Reference to other movements/arias of set work for context for AS and for	AS Complete analysis of set work for one strand and knowledge of unfamiliar repertoire for both strands.

	<p>with exploration of musical elements, musical context and musical language.</p> <p>Listening to unfamiliar music from one strand.</p>	<p>preparation for A-level.</p> <p>Listening to unfamiliar music from both strands.</p>	<p>A-level</p> <p>Continued study of additional movements/arias.</p>
	<p>AS and A-level</p> <p>Introduction to one optional Area of study and knowledge of musical elements and musical contexts for unfamiliar repertoire of all named artists/composers in the Area of study:</p> <p>AS</p> <p>Selection for in-depth study of two artists/composers.</p> <p>A-level</p> <p>Selection for in-depth study of three artists/composers.</p>	<p>AS and A-level</p> <p>AS</p> <p>Continued in-depth study of two artists/composers and knowledge of at least two works per artist/composer.</p> <p>A-level</p> <p>Continued in-depth study of three artists/composers and knowledge of at least two works per artist/composer.</p>	<p>AS</p> <p>Completion of study of two artists/composers and two works; sit externally set exam (May/June).</p> <p>A-level</p> <p>Continued study of three artists/composers, consideration for second optional Area of study.</p>
Component 2: Performance	<p>AS and A-level</p> <p>Discussion of repertoire and practice goals.</p>	<p>AS</p> <p>Refinement of material and timings of performance.</p> <p>Practice of performance.</p> <p>A-level</p> <p>Continued study, exploration and development of repertoire.</p>	<p>AS</p> <p>Recording of complete performance of at least six minutes (1 March – 31 May).</p> <p>A-level</p> <p>Continued refinement of repertoire.</p>

Component 3: Composition	AS Selection of externally set brief (released on or as near as possible to 15 September) for composition 1 and discussion of aims. A-level – selection of an AS brief.	AS Continued development of composition 1; work on composition 2 (free composition).	AS Completion of two compositions of at least 4.5 minutes with written evidence. Recording of compositions by 31 May.
		A-level Continued work on AS composition 1 and development of ideas for composition 2 (free composition).	A-level Completion of composition 1 (AS brief) and continued work on composition 2.

Year 2

A-level year 2	Autumn term	Spring term	Summer term
Component 1: Appraising music	Area of study 1 (Western classical tradition 1650–1910): Selection of second strand and associated set work; continued study of strand one with additional movements/arias; further development of musical elements, context and language for both strands. Further listening to unfamiliar repertoire for both strands.	Continuation of in depth analysis of two strands and development of knowledge and understanding of musical elements, context and language.	Completion of analysis of two strands and set works. Revision of musical elements, context and language.
	Continued study of first optional Area of study and selection of second optional	Continued in-depth study of two optional Areas of study and three artists/	Completion of study of two optional Areas of study; sit

	<p>Area of study and associated three artists/composers.</p> <p>Listening to unfamiliar repertoire for artists/composers in both Areas of study.</p>	composers and their works.	externally set exam (May/June).
Component 2: Performance	Continued refinement of repertoire.	Decision on repertoire and practice of performance and recordings.	Recording of complete performance of at least 10 minutes (1 March–31 May)
Component 3: Composition	Selection of externally set brief for composition 1 (released on or as near as possible to 15 September).	Continued work on composition 1 including teacher feedback.	Completion of two compositions of at least 4.5 minutes with written evidence.
	Continued work on composition 2 – free composition.	Refinement of composition 2. Consider recording composition 2.	Recording of compositions completed by 31 May.

Teaching a two-year AS course

AS year 1	Autumn term	Spring term	Summer term
Component 1: Appraising music	<p>Area of study 1 (Western classical tradition 1650–1910):</p> <p>Introduction to one strand and part of associated set work with exploration of musical elements, musical context and musical language.</p> <p>Introduction of unfamiliar repertoire for one strand.</p>	<p>Continued study and analysis of one strand and set work with any additional arias/movements introduced.</p> <p>Introduction of optional Area of study and selection of one artist/composer and one work of two to be</p>	<p>Continued study of selected strand and optional Area of study.</p> <p>Further listening to unfamiliar repertoire of selected strand and named artists/composers in selected Area of study.</p>

		studied. Listening to unfamiliar repertoire for named artist/composer and other named artist/composer in selected Area of study.	
Component 2: Performance	Discussion of repertoire and practice goals.	Continued practice of repertoire.	Refinement of repertoire.
Component 3: Composition	Selection of an externally set brief for composition 1 to practice learning compositional techniques and discussion of aims.	Continued development of composition 1 including teacher feedback. Consideration for ideas for free composition.	Completion of practice composition to an externally set brief. Continued work on free composition.

AS year 2	Autumn term	Spring term	Summer term
Component 1: Appraising music	Revision of Area of study 1 and one strand. Continued in-depth study of set works and addition of second chosen artist/composer and their work for selected optional Area of study. Continued listening to unfamiliar repertoire for both strands of Area of study 1 and all named artists/composers for	Completion of in-depth study and analysis of set work for strand of Area of study 1. Completion of in-depth study for two selected artists/composers and at least two of their works for selected optional Area of study. Continued listening to unfamiliar repertoire for both strands of Area of study 1 and all	Revision of work and sitting of paper (May/June).

	selected optional Area of study.	named artists/ composers for selected optional Area of study.	
Component 2: Performance	Revision of repertoire and timings for performance.	Practice for recording of performance.	Recording of complete performance of at least six minutes (1 March–31 May)
Component 3: Composition	Selection of externally set brief to be assessed and continued work on free composition.	Refinement of free composition and recording. Continued development of externally set brief composition.	Completion of 2 compositions of at least 4.5 minutes with written evidence. Recording of compositions completed by 31 May.