Curriculum Statement - EXPRESSIVE ARTS

Our Intent:	
What is the vision (big picture) for your subject?	To provide the opportunity to be creative using the mediums of Dance, Drama and Music, whilst inspiring self-worth, purpose and engagement. Learning how to work independently and collaboratively to develop performance, creating and analytical skillls whilst connecting to the historical, social and cultural elements of performance genres.
What are the key concepts that underpin your subject?	Within each of the three art forms the key concepts are: performance, creating, analytical and evaluative skills
Which key themes are repeated over time?	Within each of the three art forms the key themes that are repeated are: acurate and confident performance styles. Original and creative responces to a number of different stimuli and set texts/works. Frequent analytical and evaluative processes in both written and oral format.
What knowledge and skills will students have at the end of each key stage?	KS2: All students should be enabled to participate in and gain knowledge, skills and understanding associated with the artist practices of Dance , Drama and Music
	KS3: All students will develop performance, creating and analytical skills in preperation for KS4. Understanding key vocabulary and subject specific terminology.
	KS4: Students will further develop their performance, creating, analytical and evalutive skills through both practical and theoretical aspects in preperation for KS5. Confidently using key vocabulary and accurate understanding of subject specific terminology.
	KS5: Advanced development of their performance, creating , analytical and indepth evaultaive skills through rigous practical and theatrical aspects in preperation for further education/next step. Fluently using key vocabulary and thorough understanding and use of extended subject specific terminology.
Does your curriculum intent match or exceed the breadth of the National Curriculum/Subject specification?	Our curriulum intent exceeds that of the national curriculum specification through our in depth specialised schemes, particulary as all three subjects are taught independently and not merged or on rotaion with other subjects.
How do you ensure that learning is sequenced effectively over time in your subject?	KS3: Topics are delivered on a termly basis, with each term looking at a different skills that sequence and build upon complexity and prior knowledge.
How do you ensure that learning is sequenced effectively over time in your subject?	KS4&5: Topics are delivered on a half termly basis focussing on different aspects of the specification and sequenced to build upon prior learning, knowledge and understanding.
How have you decided what knowledge and skills you want students to learn in your subject?	Knowledge and skills are taken from the A-Level and GCSE specifiations for each subject area. These are made into topics and the language used is suitable for the amount of lessons over the fortnight for each of the key stages.
How do you plan to cater for cultural capital e.g. trips, visits, enrichment, careers, applied learning, real word application & power skills development?	We plan to enrich the cultural capital through delivering oppertunites such as workshops run by industry professionals/alumni, trips, shows, enrichment, intervention, music lessons, 1-1 sessions, interschool competitions, university visits/links.
What are your main instruments of the curriculum used to implement, deliver, and assess your curriculum effectively? (Materials should privilege thinking over task completion - memory is the residue of thought)	Centralised bank of lessons, resoures, homework/non-participant tasks and assessments, ensures a consistant and high quality learning experience accross all year groups. Lessons are carefully structured to maintain academic rigour while allowing for effective differentiation.
How is homework used to encourage, enthuse and develop pupils' skills and understanding?	Key Stage 3: Quiz format, termly for Dance, Music and Drama (Autumn/Spring) Dance Key terminology (summer) GCSE: Dance and Drama: 6 mark exam type questions to secure knowledge from classwork and rehearse practical aspects. Music half termly performance assessments and listening tests. A-Level: Exam type questions and research and presentations on key practitioners and works and rehearsals for recitals/practicals.
How are you ensuring that each teacher has the requisite subject knowledge to teach effectively?	Learning walks, centralised resources for those teaching the same year group (KS3), regular meetings with staff.
Our Implementation:	
What will we see when we drop into your subject lessons and why?	Well structured, creative and engaging lessons with students actively particpiating with the active lesson objectives. 1-1 support is always given as teachers circulate classrooms.
How do you adapt or tailor your curriculum to meet the needs of students with different starting points (KS2 data)?	Year 7 begin with a baseline assessment to establish the prior learning. This allows targets to be created and students abilites to be assessed so that adaptions to the curriculum can be made where necessary.
How do you stretch students who are high prior attainment?	Key Stage 3: Dance most able will be selected to perform in Key stage 4 examination work. Music more able will be given more complex versions of the simplified music to perform to stretch and challange. Drama most able will share exemplar work to their peers. Key Stage 4: Dance the most able will be selected to perform in KS5 examination work. Music most able are directed to more complex works for performances and use the advanced compositional techinques in their work. Drama most able will have more complex script, style and devices. Key Stage 5: Dance/Music/Drama most able are put forward to be course mentors
How do you support and scaffold (visual, verbal & written) for students who are SEND?	Teacher takes the role of cherographer, composer, perfomer to effectively demonstrate outcomes to SEND students to allow them to access the lesson objectives. For written work we offer scaffolded writing frames to support the students with extended writing paragraphs. Verbal scaffolding is embedded in practical classroom activities with teacher modelling.
How do you support students who are disadvantaged?	In our curriculum, we provide targeted support for disadvantaged students by addressing potential barriers to learning and ensuring that all students have equal oppertunities to suceed. We offer a wide variety of inclusive extra-curriuclar activities, interschool competitions, performances in shows and discounted workshops and trips to allow equal oppertunity for all.
Our Impact:	
How are you monitoring implementation in your subject area?	We monitor the the impact of our curriculum via a thorough quality assurance process consisting of structured learning walks ensuring consistency across classes and effective use of teaching strategies. We also undertake regular work scrutiny with a specific focus ensuring that tasks given are challenging but are also accessible to all.
How do you check the rigour in planning and resourcing in your subject area?	All resources are kept in a central base for staff to access including lesson presentations, non-participant tasks, lesson by lesson break down and homework tasks. Staff who teach the same subject area meet once a fortnight to check process within the scheme, discussing any minor changes required within the curriculum for speciofic teaching groups depending on their learning needs.
How do you use assessment in your subject area?	**KS3** - students have assessments every term (lessons are once a fortnight). If there are enough lessons in the term, classes in Dance also complete a pre assessment and then are able to watch back peformances noting WWW/EBI and selecting targets for improvement focusing on the set of dance skills they are focusing on in the term. Within the year of study students are able to try and improve upon their grades in the Summer Term (Autumn Term = choreography skills, Spring Term = performance skills, Summer Term = choreography and performance skills). **KS4/5** - students have two assessment every half term, where possible these are one practical and one theory assessment focusing on specific areas with the GCSE and A Level specifications.
How do assessments identify gaps in students' knowledge and their ability to apply that knowledge fluently and accurately?	**KS3** - practical assessments clearly show when students are missing key skills and by having the pre assessment opportunity it allows students to be able to identify these gaps themselves and rectify them. Staff circulate groups when working practically, constantly giving vaulable individual verbal feedback. **KS4/5** - via thorough and effective questioning staff are able to identify any gaps in students knowledge and when circulating the class in practical lessons they can personalise the feedback for the individaul knowing their learning needs and challenge them further if necessary. During theory tasks, thorough marking helps identify any gaps in knowledge which can then be repeated in low-stakes tasks like entrace activities until the knowledge is secure.
How is knowledge remembered in your subject?	**KS3** - low-stakes entrance tasks are based around the key skills for the scheme/term and the key skills are repeated throughout KS3 so a thorough use of repetition within the term using written, verbal and practical tasks as well as the opportunity to improve sets of skills during the KS3 curriculum. **KS4/5** - repetition is key for our subject areas and so all tasks students are taught, relate to either a practical or theoretical aspect of the GCSE/A Level specifications. Students are able to reflect on learning via teacher feedback (verbal and written), watching/listening to performances and then making reasonable adjustments for when completing the next assessment within the same focus area. For knowledge retrieval, different practical and theoretical tasks are created to check stduents understanding. These could be in the form of a card selection/organisation, wordwall activities, quiz, game like activities and revisiting key focus areas before moving onto different aspects

Curriculum Overview: EXPRESSIVE ARTS

BUDMOUTH ACADEMY WEYMOUTH

	Dance	Drama	Music
Year 7	**Autumn Term: Sport Dance** Focusing on choreography skills **Spring Term: Matrix Dance** Focusing on performance skills **Summer Term: Around the World** Focusing on choreography and performance skills	**Autumn Term: The Plane** Working with a script- Introduction to Realism **Spring Term: Darkwood Manor** Physical Theatre **Summer Term: The Tempest** Page to Stage	**Autumn Term: Graphic Scores** und. Lets create a graphioc score to represents the sounds we create. **Spring Term: Rhythm** nd the musical notes and to keep a steady beat when performing. **Summer Term: Learning to play** Learning to read the notes of the musical treble clef stave.
Year 8	**Autumn Term: Contact Dance** Focusing on choreography skills **Spring Term: Swansong Dance** Focusing on performamce skills **Summer Term: Street Dance** Focusing on choreography and performance skills	**Autumn Term: Our Teacher is a Troll** Working with a script - Introduction to Brechtian techniques **Spring Term: Let Him Have It** Devising drama - Introduction to a stimulus. **Summer Term: Romeo and Juliet'** Page to Stage.	**Autumn Term: Sonority City** he orchestra, how they create sound and what they look like. **Spring Term: The Blues** Learning how blues is influenced by the slave trade and performing the 12 bar blues chord progression to support understanding of In the Mood. **Summer Term: Offbeats (Reggae)** Learning about the histroy of Reggae music and looking into the musican Bob Marley, focussing on his song 3 little birds for an ensemble performance.
Year 9	**Rotation 1: Emancipation of Expressionism** Focusing on performance skills **Rotation 2: Use of Stimulus** Focusing on choreography skills	**Rotation 1: Devising Theatre** Naturalism and Brechtian Theatre **Rotation 2: Blood Brothers** Naturalisitc scripted	**Rotation 1: Film Music.** usic for a clip of film using their knowledge of instruments and time. **Rotation 2: Popular Song performance** Students will put together a performance of a chosen pop song in small ensembles to ensure listening and performance skills are developed.

		Autumn Term 1	Autumn Term 2		Spring Term 2	Summer Term 1	Summer Term 2
AQA GCSE Dance	**Year 10**	**SAT:** Set Phrase 'Scoop' **ANM:** Choreography focus looking at the choroegraphic process, responding to a stimulus and creating/developing/ structuring motifs **:** Introduction to course, key terminology, Section A, introducing professional anthology work 'Within Her Eyes'	**SAT:** Duo/trio performance based on set anthology work 'Within her Eyes' and developing actions from the set pharse 'Scoop' **ANM:** Choreography focus looking at the choroegraphic process, responding to a stimulus and creating/developing/ structuring motifs **Theory:** Continuing to analyse professional anthology work 'Within Her Eyes' looking at features and connecting undertsanding to 6 mark exam style questions	**SAT:** Set Phrase 'Flux' **ANM:** Duo/trio performance based on set anthology work 'Infra' and developing actions from the set pharse 'Scoop' and 'Flux' **Theory:** Analysing professional anthology work 'Infra' looking at features and connecting understanding to 6 mark exam style questions	**SAT:** Choreography focus recapping the choroegraphic process, responding to a stimulus and creating/developing/ structuring motifs **ANM:** Duo/trio performance based on set anthology work 'Infra' and developing actions from the set pharse 'Scoop' and 'Flux' **Theory:** Analysing professional anthology work 'Emancipation of Expressionism' looking at features and connecting understanding to 6 mark exam style questions	**SAT:** Set Phrase 'Shift' (actual set phrase required for exam in Year 11) **ANM:** Whole class performance based on set anthology work 'Shadows', using duo/trio marking criteria for performing skills **Theory:** Analysing professional anthology work 'Shadows' looking at features and connecting understanding to 6 mark exam style questions.	**SAT:** Whole class performance based on set anthology work 'A Linha Curva', using duo/trio marking criteria for performing skills **ANM:** Whole class performance based on set anthology work 'Shadows', using duo/trio marking criteria for performing skills **Theory:** Analysing professional anthology work 'A Linha Curva' looking at features and connecting understanding to 6 mark exam style questions.
	Year 11	**SAT:** Set Phrase 'Shift' **ANM:** Choreography focus looking at previous exam questions, recapping the choreographic process, responding to a stimulus and creating/developing/structuring motifs **Theory:** Analysing professional anthology work 'Artificial Things' looking at features and connecting understanding to 6 mark exam style questions	**SAT:** Set Phrase 'Breathe' **ANM:** Choreography focus looking at the exam stimuli sent from AQA and experimenting suitable ideas/responses whilst recapping the choreographic process **Theory:** Analysing professional anthology work 'A Linha Curva' looking at features and connecting understanding to 6 mark exam style questions	**SAT:** Revisit duo/trio performances from Year 10 based on set anthology work 'Within her Eyes' and developing actions from the set pharse 'Scoop' and 'Flux' **ANM:** Continued choreography focus constantly recapping at the choroegraphic process, responding to a stimulus and creating/developing/ structuring motifs and connecting practical with Section A type exam style questions **Theory:** Section B type questions, 6 marker, looking at structuring answers. Physical skills, mental skills, technical skills, safe practice	**SAT:** Choreography 1:1 support **ANM:** Choreography 1:1 support **Theory:** Section C type questions recapping key features from all 6 professional anthology works, wordwall activities, different verbal/written tasks to check understanding (taken for misconceptions from mock papers and from discussion with students) **PRACTICAL GCSE EXAM IS ALWAYS BEFORE THE EASTER HOLIDAYS**	**ALL LESSONS ARE THEORY FOCUSED** **SAT:** Continue with Section C revision activities **ANM:** Section A and Section B type questions recapping knowledge and understanding **AFTER MAY HALF TERM STUDENTS RETURN TO A STRUCTURED REVISION TIMETABLE**	**REVISION SESSION IN MAY HALF TERM FOR YEAR 11 STUDENTS TO ATTEND** **SAT & ANM:** Looking at all sections of the written paper (Section A, B and C) looking at timings for sections, how to use extra paper effectively, misconceptions from previous mock papers, any predictions of exam questions and any areas discussed with students that are reported as weaker **(2026 Written paper sceduled for 12th June - PM)**
AQA A Level Dance	**Year 12/13**	**SAT(practical):** Solo Performance in the style of a specific practitioner **ANM (practical):** Performance in a quartet **SAT (theory):** Analysing professional work 'Rooster' by Christopher Bruce sections 1-4 **ANM (theory):** Begin to analyse the development of Rambert Dance Company, focusing on artistic directors and works from key practitioners. Focusing on Marie Rambert, Norman Morrice, John Chesworth and Robert North.	**SAT(practical):** Choreography focus looking at the exam stimuli sent from AQA and experimenting with suitable ideas/responses whilst recapping the choreographic process **ANM (practical):** Performance in a quartet **SAT (theory):** Analysing professional work 'Rooster' by Christopher Bruce sections 5-8 **ANM (theory):** Continue to analyse the development of Rambert Dance Company, focusing on artistic directors and works from key practitioners. Focusing on Richard Alston and Christopher Bruce.	**SAT(practical):** Choreography focus looking at the exam stimuli sent from AQA and experimenting with suitable ideas/responses whilst recapping the choreographic process **ANM (practical):** Performance in a quartet and solo performance **SAT (theory):** Introduce the ICDS concept, focusing on Matthew Bourne and analysing his work 'Nutcracker' in relation to the ICDS features and connecting knowledge and understanding to exam style questions **ANM (theory):** Introduce Sidi Larbi, his dance style, training, collaborations etc and then begin analysing Larbi's work 'Sutra'	**SAT(practical):** Choreography focus looking at the exam stimuli sent from AQA and experimenting with suitable ideas/responses whilst recapping the choreographic process **ANM (practical):** Performance in a quartet and solo performance **SAT (theory):** Recap the ICDS overall concept, focusing on Matthew Bourne and analysing his work 'Sleeping Beauty' in relation to the ICDS features and connecting knowledge and understanding to exam style questions **ANM (theory):** Continue to analyse the set work 'Sutra' looking at different sections.	**SAT(practical):** Choreography focus looking at the exam stimuli sent from AQA and experimenting with suitable ideas/responses whilst recapping the choreographic process **ANM (practical):** Performance in a quartet and solo performance **SAT (theory):** Continue the ICDS focus area, focusing on Akram Khan and analysing his work 'Zero Degrees' in relation to the ICDS features and connecting knowledge and understanding to exam style questions (same questions as used for Matthew Bourne to help with repetition and securing knowledge from previous misconceptions in mock) **ANM (theory):** Continue focusing on Sidi Larbi, his dance style, training, collaborations etc and then begin analysing Larbi's work 'Babel' **A LEVEL PRACTICAL EXAM IS IN THE SECOND WEEK BACK FROM THE EASTER HOLIDAYS** (with an external examiner visiting the Academy) **2026 Written paper sceduled for 19th May - AM**	**YEAR 12 STUDENTS ONLY** **SAT(practical):** Siobhan Davies group dance, using the quartet marking criteria **ANM (practical):** Jazz dance group dance, using the quartet marking criteria **SAT (theory):** Continue the ICDS focus area, focusing on Akram Khan and analysing his work 'Rush' in relation to the ICDS features and connecting knowledge and understanding to exam style questions (same questions as used for Matthew Bourne to help with repetition and securing knowledge). Collating all knowledge and understanding of ICDS for timed essay questions ensuring that answers are relating to the AO3 and AO4 marking criteria. **ANM (theory):** Using knowledge and understanding of Larbi's 'Sutra' and 'Babel' to answer exam style questions, looking at how to structure answers to ensure AO3 and AO4 aspects are being discussed.
Eduqas Drama	**Year 10**	**Performance/Evaluation:** C2 Assessment Criteria Practitioner introduction Stanislavski performance, scripted naturalisitic style. Written task evaluate performance	**Performance/Coursework:** C1 assessment criteria. Practitioner Introduction Splendid/Frantic Assembly.	**Noughts and Crosses** C3 written paper exam script. Reading as a whole group. Understanding themes and issues of the play through practical and written tasks	**Noughts and Crosses** C3 section A written exam preperation. Responding to practical exploration through exam questions	**Devising/practical/courswork** Responding to EDUQAS stimulus for C1 exam	**Devising/practical/coursework from chosen** stimulus practical work and coursework development. Group chosen and practically working together for C1 exam.
	Year 11	**Performance/coursework:** Devising from stimulus C1 performance finalised. Evaluationpreperation for timed assessment.	**Evaluation/Coursework/Noughts and Crosses:** C1 timed assessment and coursework deadline. Allocation of C2 groups and scripts. Noughts and Crosses re cap mocks.	**Performance/Noughts and Crosses** C2 Final rehearsal and performance. Exam practice for section A and B C3	**Noughts and Crosses/Evaluation** C3 Exam practice Section A and B	**Noughts and Crosses/Evaluation** C3 Exam practice Section A and B	
	Year 12	**Performance/Evaluation** Introduction to Practitioners C1/C2 Stanislavski Monologue/Group	**Workshop practical** C1/C2 Introduction practitioners: Splendid Brecht Berkoff C3 Analysis of C3 Texts new for 2025 start	**Analysis** Introduction and Analysis of C3 Texts new for 2025 start Intro to practitioners C1/C2 Wise Children	**Analysis/evaluation** C3 texts linking to practical exploration	**Performance/Coursework** C1-Theatre Workshop decison on text and groups. Rehearsal process. Coursework to be formulated. Introduction to the third text for C3	
	Year 13	**Performance C1** Assessment interanlly examined externally moderated. Final rehearsal process and refining of coursework.	**C1 Coursework completion/C3 written response.** Analysis and evaluation for the 3 40 marker questions. Working towards mocks.	**C3 Written** responding to mock outcomes. **C2 introduction** to stimuli and script.	**C2 Performance/Coursework** Students will be refining their two performances external examiner. Coursework will be getting checked weekly ready to send off to the examiner. **C3 section C** Working through examiners reports and exemplar materials.	**C3 Revision and regular assessment for section a, b and c Exam practice**	
Eduqas Music	**Year 10**	**Performance:** Students to prepare a solo performance for assessment in week 5 **Composition:** Students will begin to learn about the ort this coursework element. **Listening:** Students will begin to learn the required terminoloy associated with the musical elements. This leads into Area of Study 1: Music forms and devices.	**Performance:** Students to prepare another solo performance for assessment at the end of term. **Composition:** Students will begin to work on their free compositions starting with chord progressions and melodic writing. **Listening:** Students will continue studying Area of Study 1 - Musical Forms and Devices which looks at musical delvelpoments from the classical period (1750) until 1900.	**Performance:** Students to prepare another solo performance for assessment at end of half term **Composition:** Students will continue to work on their free tions, creating basslines. **Listening:** Students will begin studying Area of Study 2- Music for ensembles which incorperates Musical Theatre, Blues, Jazz and different musical ensemble combinations.	**Performance:** Students to prepare a solo performance for assessment at the end of term. **Composition:** Students will continue to work on their free compositions developing melodic phrases and adding ermelodies. **Listening:** Students will continue to study Area of Study 2- Music for ensembles which incorperates Musical Theatre, Blues, Jazz and different musical ensemble combinations.	**Performance:** Students to prepare a solo performance for assessment which will be reorded in the recording studio. **Composition:** Students will continue to work on their free compositions developing the chosen genre in the cted way. **Listening:** Students will begin studying Area of Study3 - Music for film, looking at how music enhanced silent film and how techniology chaged music within the film industry.	**Performance:** Students will contiue to be reorded in the recording studio throughout the term to prepare for the work deadlines. **Composition:** Students will continue to work on their free compositions developing the chosen genre in the cted way. **Listening:** Students will continue to study Area of Study 3 - Music for Film. End of year exam will focus on area of study 1-3 and current performances /compositions.
	Year 11	**Performance:** Students to complete their recordings of their solo performance. Students to begin recording their ensemble performanecs. **Composition:** Students will begin their chosen breif npositions. **Listening:** Students will begin studying Area of Study 4 - Popular music. Mock exam will take place around half term.	**Performance:** Students to continue recording their ensemble performanecs - deadline Christmas. **Composition:** Students will continue working on their eif compositions. **Listening:** Students will analysis J.SBach's Badinerie.	**Performance:** Final chance to complete recordings of this ement ready for marking. **Composition:** Students will continue working on their chosen eif compositions. **Listening:** Students will analysisToto's Africa	**Performance:** This coursework element will be npleted. **Composition:** Students will finalise their breif composiotions and complete the composition log ready ission of work. **Listening:** Students will continue to take mock listening questions in lessons and develop their ways of revising.	**Performance:** This coursework element will be npleted. **Composition:** This coursework element will be mpleted. **Listening:** Students will continue to take mock listening questions in lessons and develop their ways of revising.	Lessons will be focussed on revision until the examination.
	Year 12	ourse in 1 year. **Performance:** Students to finalise preparing a solo recital for assessment by an external examiner. **Composition:** Students will begin to plan their free composition writing a brief and begining to create chrod and melodic ideas. **Listening:** Students will begin to study Area of study A - Western Classical Tradition, looking at the historical context of works, Analysis of Haydns London Symphony Movements I and II	**Performance:** Students to begin preparing a solo recital for assessment by an external examiner. **Composition:** Students will continue to compose their free composition writing a brief and begining to create chrod progressions and melodic ideas. Students will sition and begin sketching ideas. **Listening:** Students will continue to study Area of study A - Western Classical Tradition, looking at the set work - Mendelssohns Italian Symphony.	**Performance:** Students to continue preparing a solo recital (10 for assessment by an external examiner. **Composition:** Students will continue to compose their free and brief composition developing chord progressions and melodic ideas. **Listening:** Students will continue to study Area of study A - Western Classical Tradition, looking at the set works Haydn's London Symphony and Mendelssohns Italian Symphony.	**Performance:** Students to continue preparing a solo recital for assessment by an external examiner with all pieces chosen. **Composition:** Students will continue to work on their basslines and countermelodies. **Listening:** Students will begin to study Area of study C (Musical Theatre).	**Performance:** Visiting examiner march/April - this unit will be completed. **Composition:** Students to complete their brief and free compositions within their chosen genres, developing the techniques required to be successful. Upload is the 15th ay 2026 **Listening:** Students will begin to study Area of study B (Popular Music) or C(Musical Theatre). This is dependant upon students preference. AS Exam 12th May 2026	**AS Course will be finished**
	Year 13	**Performance:** Students to begin preparing a solo recital for assessment by an external examiner. **Composition:** Students will begin to plan their Brief composition set by the exam board on 1st September and progressions and melodic ideas. **Listening:** Students will begin to study Area of study E - 20th Century Music. Looking at Expressionism, NeoClassicism, Impressioniam. Set works are Poulenc's 'Trio for Oboe, Bassoon and Piano' and Debusseys 'Nuages'. Mock Exam will take place in November	**Performance:** Students to finalise their solo recital for assessment by an external examiner. **Composition:** Students will continue to create chord progressions, sturcutre and melodic ideas of their brief nposition. **Listening:** Students will begin to study Area of study E - 20th Century Music. Looking at Expressionism, NeoClassicism, Impressioniam. Set works are Poulenc's 'Trio for Oboe, Bassoon and Piano' and Debusseys 'Nuages'.	**Performance:** Students to begin preparing a solo recital for assessment by an external examiner who will visit the Academy -April. **Composition:** Students will begin to Fianlising their ideas and orchestrating the tracks. Addition of artciulation and dynamic marking. Students will also complete the composition log to ort their submission. **Listening:** Students will continue to study Area of study E - 20th Century Music. Looking at Expressionism, NeoClassicism, Impressioniam. Set works are Poulenc's 'Trio for Oboe, Bassoon and Piano' and Debusseys 'Nuages'. Mock Exam will take place in February	**Performance:** Should be completed March/April - the examiners visist. **Composition:** Students will Begin finalising tboth compsoitions and ensure musical ideas are developed the mark scheme. **Listening:** Students will begin to study Area of study E - 20th Century Music. Looking at Expressionism, NeoClassicism, Impressioniam. Set works are Poulenc's 'Trio for Oboe, Bassoon and Piano' and Debusseys 'Nuages'. Mock Exam will take place in November	**Performance:** Students to begin preparing a solo recital an external **Composition:** Students will begin to Fianlising their ideas and orchestrating the tracks. Addition of artciulation and nic marking. **Listening:** Students will focus on revision of the three areas of study - A = Western Classical Tradition, B = Rock and Pop and F = music of the 20th century.	Lessons will be focussed on revision until the examination. Listening exam 8th June 2026