MYP Programme of Inquiry		6 UNIT 1: Music, Math, Coding bit.ly/Music_MathCoding
	Context of Study	Musical Literacy through Structure.
Key Concepts		**Communication**
Related Concept 1		Composition
Related Concept 2		Structure
Global Context		**Scientific and Technical Innovation**
	Set Works (Composers, Artists)	• Reich *Clapping Music*, Glass *Etude 1*, (Bach, Shostakovich, Ravel) • Traditional Indonesian, Indian Raga & Tala, Sephardic
	Conceptual Understanding	Communication involves structure and deliberate thought.
	Statement of Inquiry	*Human interaction reveals structures of language and innovation.*
	Transdisciplinary Connection	Mathematics, Design, Science
Inquiry Questions	**Factual**	• Who were Pythagoras, and Fibonacci? • What is cryptology? or a cryptogram? • What are repeated patterns called?
	Conceptual	• How do we write sound? Or patterns of sound? • Can repeating patterns communicate ideas or expression? • How does a cipher connect math with music?
	Debatable	• Are Mathematics and Music the same? • Do traditional cultures have a purer form of music? • Is Music a language coded into everyone?
NSW Music Outcomes: **Stages 4 - 5** **MYP 1 - 3** These outcomes are applied per unit.	**Performing**	4.2 performs music using different forms of notation and different types of technology across a broad range of musical styles
	Composing	4.5 notates compositions using traditional and/or non-traditional notation
	Listening	4.8 demonstrates an understanding of musical concepts through aural identification and discussion of the features of a range of repertoire
Assessable Tasks: Each task in each category represents a deliberate focus to scaffold student skills. The goal is to build confident musicianship. ABRSM grade targets match the MYP Stages 1 - 3 - 5.	**Evaluative** ABRSM + Microkosmos	• Ear Training - intervals, dictation, sight-singing (Bartok). • Music Theory - Quiz, Bennett Score activities. • Khan Academy - Music modules and iTunesU course.
	Formative Performing, Creating, Analysing	• Fibonacci creative performance 1, 2, 3. • Tala Clapping, Tala Identification. • Gamelan Performance(s) 1, 2, 3 incl. singing.
	Summative Project Based extensions of formative skills with ICT and Literacy concepts.	• Mathematical creative performance(s) (group). • Gamelan Composition(s). • Coded composition (Sonic Pi or Microbit). • Reflective Task in video (CLIPS or Keynote). • Extension: Encoded piano work in style of Ravel/Glass.
Assessed Objectives All strands of A>B>C>D are assessed of in each unit with a variety of task types from Analysing, Creating, Performing. The bold numerals represent targeted strands per unit.	**A - Knowledge & Understanding**	**A - Year 1 - Strands i,** ii, iii
	B - Developing Skills	**B - Year 1 - Strands i,** ii
	C - Thinking Creating	**C - Year 1 - Strands i,** ii, iii
	D - Responding	**D - Year 1 - Strands i, ii, iii**
ePortfolio		iTunesU + Notation Book
Learner Profile		**Inquirers**

	Communication	**I. Communication**	Explicit in Communication
	Social	**II. Collaboration**	☑
	Self-management	**III. Organization**	☐
		IV. Affective	☑
		V. Reflection	☐
	Research	**VI. Information literacy**	☐
		VII. Media literacy	☐
	Thinking	**VIII. Critical thinking**	☐
		IX. Creative thinking	☑
		X. Transfer	☐

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MYP Programme of Inquiry	6 UNIT 2: When Doves Cry http://bit.ly/WhenDovesCry6
Context of Study	Musicianship through Performing & Singing.
Key Concepts	**Identity**
Related Concept 1	Genre
Related Concept 2	Structure
Global Context	**Identities and Relationships**
Set Works (Composers, Artists)	• Prince *When Doves Cry*, Bowie *Space Oddity*, ELO *Mr. Blue Sky* • Shadows *Apache*, Beatles *Eleanor Rigby, My Guitar Weeps*
Conceptual Understanding	We classify musical objects and group them according to function and style.
Statement of Inquiry	*Classifying objects reveals roles and model forms that define style.*
Transdisciplinary Connection	Design (Process), Literature (lyrics), History (Genres, Movements)

Inquiry Questions		
	Factual	• What is a style/genre/form of music? • What is harmony? • What are the musical building blocks?
	Conceptual	• How do we identify style? • How do repeating patterns connect and harmonise? • What musical symbols exist to create music?
	Debatable	• Can there be any new music? • Can music be classified like a science experiment? • Are Rock and Pop real genres of music?

NSW Music Outcomes: Stages 4 - 5 MYP 1 - 3 These outcomes are applied per unit.	**Performing**	4.1 performs in a range of musical styles demonstrating an understanding of musical concepts
	Composing	4.4 demonstrates an understanding of musical concepts through exploring, experimenting, improvising, organising, arranging and composing
	Listening	4.7 demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas

Assessable Tasks: Each task in each category represents a deliberate focus to scaffold student skills. The goal is to build confident musicianship. ABRSM grade targets match the MYP Stages 1 - 3 - 5.	**Evaluative** ABRSM + Microkosmos	• Ear Training - intervals, chords, dictation, sight singing (Bartok). • Portfolio - presenting of work in notation & GarageBand. • Listening Journal - BookCreator reflection & peer assess.
	Formative Performing, Creating, Analysing	• Prince classroom performance (choral). • David Bowie chord progression, Shadows, ELO. • Beatles Melody writing with given models.
	Summative Project Based extensions of formative skills with ICT and Literacy concepts.	• Prince GarageBand remake with harmony, rhythm and riffs. • Interstellar ensemble remake in GarageBand. • David Bowie chord progression performance and remix. • Beatles Melody writing with added triads. • Extension. Modal & Chord writing with The Beatles.

Assessed Objectives All strands of A>B>C>D are assessed of in each unit with a variety of task types from Analysing, Creating, Performing. The bold numerals represent targeted strands per unit.	**A - Knowledge & Understanding**	**A - Year 1 - Strands i, ii, iii**
	B - Developing Skills	**B - Year 1 - Strands i, ii**
	C - Thinking Creating	**C - Year 1 - Strands i, ii, iii**
	D - Responding	**D - Year 1 - Strands i, ii, iii**

ePortfolio	BookCreator + Notation Book
Learner Profile	**Knowledgeable**

Communication	**I. Communication**	Explicit in Communication
Social	**II. Collaboration**	☐
Self-management	**III. Organization**	☐
	IV. Affective	☐
	V. Reflection	☑
Research	**VI. Information literacy**	☑
	VII. Media literacy	☐
Thinking	**VIII. Critical thinking**	☐
	IX. Creative thinking	☐
	X. Transfer	☑

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MYP Programme of Inquiry		6 UNIT 3: Kung Fu Panda http://bit.ly/KungFuPandaProject
	Context of Study	Film Music & Traditional Chinese.
Key Concepts		**Aesthetics**
Related Concept 1		Interpretation
Related Concept 2		Narrative
Global Context		**Globalisation and Sustainabilty**
	Set Works (Composers, Artists)	• Hans Zimmer's 3 scores with John Powell • Traditional Chinese to Western adaptations of Avatar & Kora
	Conceptual Understanding	Storytelling helps interpret symbol into sound, within a globally connected worldview.
	Statement of Inquiry	*Opportunities exist within an interconnected world to interpret symbols and stories.*
	Transdisciplinary Connection	Design, PE, English, Literature, EAL, I&S,
Inquiry Questions	Factual	• What is a foley? score? soundtrack? • What is diagetic and non-diagetic music? • How is music notated around the world?
	Conceptual	• What is the role of sound in stories? • How can composers mix traditional and contemporary music? • What techniques exist to connect sound and stories?
	Debatable	• Are all stories formulaic? • Has globalisation destroyed traditional storytelling? • Can stories be effective without sound or narration?
NSW Music Outcomes: Stages 4 - 5 MYP 1 - 3 These outcomes are applied per unit.	Performing	4.3 performs music demonstrating solo and/or ensemble awareness
	Composing	4.6 experiments with different forms of technology in the composition process
	Listening	4.10 identifies the use of technology in the music selected for study, appropriate to the musical context
Assessable Tasks: Each task in each category represents a deliberate focus to scaffold student skills. The goal is to build confident musicianship. ABRSM grade targets match the MYP Stages 1 - 3 - 5.	Evaluative ABRSM + Microkosmos	• Ear Training - intervals, chords, dictation, sight singing (Bartok). • Portfolio - presenting of work in notation & GarageBand. • Listening Journal - BookCreator reflection & peer assess.
	Formative Performing, Creating, Analysing	• Singing of Pentatonic scales and works (Lebanon, Africa, China). • Identify & document Chinese inst's, motifs, scales, rhythms. • Kung Fu Panda 3 intro titles scoring tasks in GarageBand.
	Summative Project Based extensions of formative skills with ICT and Literacy concepts.	• Kung Fu Panda 1, 2, 3 introduction scoring. • Kung Fu Panda 1 Foley Stage recording. • Thematic composition of own character's theme(s) in Notation. • Singing of own theme in Solfeggio. • Extension: orchestration of original theme (notation and/or audio).
Assessed Objectives All strands of A>B>C>D are assessed of in each unit with a variety of task types from Analysing, Creating, Performing. The bold numerals represent targeted strands per unit.	A - Knowledge & Understanding	**A - Year 1 - Strands i, ii, iii**
	B - Developing Skills	**B - Year 1 - Strands i, ii**
	C - Thinking Creating	**C - Year 1 - Strands i, ii, iii**
	D - Responding	**D - Year 1 - Strands i, ii, iii**
ePortfolio		BookCreator + Notation Book
Learner Profile		**Thinkers**
Communication	I. Communication	☐
Social	II. Collaboration	☐
Self-management	III. Organization	☐
	IV. Affective	☐
	V. Reflection	Explicit in Reflections
Research	VI. Information literacy	☐
	VII. Media literacy	✔
Thinking	VIII. Critical thinking	☐
	IX. Creative thinking	✔
	X. Transfer	☐

MYP Programme of Inquiry		7 Unit 1: Musical Building Blocks bit.ly/MusicBuildingBlocks
	Context of Study	Literacy of musical progressions and patterns.
Key Concepts		**Identity**
Related Concept 1		Interpretation
Related Concept 2		Expression
Global Context		**Personal and Cultural Expression**
	Set Works (Composers, Artists)	• Robert Johnson, Louis Armstrong, Charles Mingus, Taylor Swift • *Oliver*, *Little Shop Horrors*, *Aida*, *Wicked*, *Hamilton*
	Conceptual Understanding	Rhythmic & Melodic patterns include detailed musical information for style and expression.
	Statement of Inquiry	*Personal and cultural expression can be expressed within different stylistic forms.*
	Transdisciplinary Connection	English Literature or Language studies.
Inquiry Questions	Factual	• What is a melody made of? • What is a homophonic texture? • What is a musical? How is it different to an Opera?
	Conceptual	• How do artists interpret culture into musical expression? • How do different artists compose with rhythm and pitch? • What defines a style historically?
	Debatable	• Is context important for discussing music? • Has rhythm and blues made any impact on styles of music? • Are musicals modern-day Operas?
NSW Music Outcomes: **Stages 4 - 5** **MYP 1 - 3** These outcomes are applied per unit.	Performing	4.2 performs music using different forms of notation and different types of technology across a broad range of musical styles
	Composing	4.4 demonstrates an understanding of musical concepts through exploring, experimenting, improvising, organising, arranging and composing
	Listening	4.7 demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas
Assessable Tasks: Each task in each category represents a deliberate focus to scaffold student skills. The goal is to build confident musicianship. ABRSM grade targets match the MYP Stages 1 - 3 - 5.	**Evaluative** ABRSM + Microkosmos	• Ear Training - intervals, chords, dictation, sight singing (Bartok). • Music Theory - Quiz, Bennett Score activities. • Listening Journal - BookCreator reflection & process videos.
	Formative Performing, Creating, Analysing	• Sequence and notate recognisable patterns from set works. • Demonstrate listening and notation skills in analysing set works (Taylor Swift, Vivaldi, Corelli) for Bass Clef and Figured Bass.
	Summative Project Based extensions of formative skills with ICT and Literacy concepts.	• Remix Taylor Swift re-writing Bass, Structure, Rhythm, Texture. • Singing of different parts (bass, chords, drums) from works. • Complete a Baroque figured bass using Vivaldi/Taylor Swift. • Writing melodies from Musical chord progressions 1, 2, 3. • Extension: Write a rap with scansion from Hamilton's model.
Assessed Objectives All strands of A>B>C>D are assessed of in each unit with a variety of task types from Analysing, Creating, Performing. The bold numerals represent targeted strands per unit.	**A - Knowledge & Understanding**	**A - Year 3 - Strands i, ii**, iii
	B - Developing Skills	**B - Year 3 - Strands i**, ii
	C - Thinking Creating	**C - Year 3 - Strands** i, **ii, iii**
	D - Responding	**D - Year 3 - Strands i, ii, iii**
ePortfolio		BookCreator + Notation Book
Learner Profile		**Inquirers**
Communication	I. Communication	☐
Social	II. Collaboration	☐
Self-management	III. Organization	Explicit in Portfolio
	IV. Affective	☐
	V. Reflection	☐
Research	VI. Information literacy	☐
	VII. Media literacy	☐
Thinking	VIII. Critical thinking	☑
	IX. Creative thinking	☑
	X. Transfer	☐

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MYP Programme of Inquiry			7 Unit 2: Satie & Minecraft http://bit.ly/SatieMinecraft
		Context of Study	French Impressionist Piano performance and composition.
Key Concepts			**Change**
Related Concept 1			Composition
Related Concept 2			Innovation
Global Context			**Fairness and Development**
		Set Works (Composers, Artists)	• C14's recordings and piano transcriptions plus Erik Satie, *Gymnopedie*, *Gnossiene*, Je Te Veux, *Avant-Dernieres Pensées*
		Conceptual Understanding	Games are a process of challenge, change and choice. Models for originality are a combination of these concepts.
		Statement of Inquiry	*Transferring ideas from one form to another is a process that leads to originality and creativity.*
		Transdisciplinary Connection	Gamification, Film, English (Transformation), Design, Geography
Inquiry Questions		Factual	• What is Gamification? • What makes the genre of Game Music different to other styles? • Who was Erik Satie?
		Conceptual	• How do we define impressionist music? • How are Games and Music linked? • What does it mean to be original? or creative?
		Debatable	• Does innovation require change? • Is imitation truly allowed with music? Is it fair? • Can playing or composing for games make a better world?
NSW Music Outcomes: Stages 4 - 5 MYP 1 - 3 These outcomes are applied per unit.		Performing	4.1 performs in a range of musical styles demonstrating an understanding of musical concepts
		Composing	4.6 experiments with different forms of technology in the composition process
		Listening	4.10 identifies the use of technology in the music selected for study, appropriate to the musical context
Assessable Tasks: Each task in each category represents a deliberate focus to scaffold student skills. The goal is to build confident musicianship. ABRSM grade targets match the MYP Stages 1 - 3 - 5.		Evaluative ABRSM + Microkosmos	• Ear Training - intervals, chords, dictation, sight singing (Bartok). • Portfolio - presenting of work in notation, GarageBand, video. • Listening Journal - BookCreator reflection & process videos.
		Formative Performing, Creating, Analysing	• Research & reflection on Gamification & learning. • Satie manuscript 'complete the melody' comparisons to C418. • C418 Minecraft Orff movement and performance activities.
		Summative Project Based extensions of formative skills with ICT and Literacy concepts.	• Minecraft Game score No.1 with self assessment. • Minecraft Game Score No. 2 with peer assessment. • Minecraft Game Score No. 3 with reflection & incl. of feedback. • Reflection Video on process of learning through 'play.' • Extension: Score sketches notated as miniatures like Satie.
Assessed Objectives All strands of A>B>C>D are assessed of in each unit with a variety of task types from Analysing, Creating, Performing. The bold numerals represent targeted strands per unit.		A - Knowledge & Understanding	**A - Year 3 - Strands** i, ii, **iii**
		B - Developing Skills	**B - Year 3 - Strands** i, **ii**
		C - Thinking Creating	**C - Year 3 - Strands i,** ii, iii
		D - Responding	**D - Year 3 - Strands i, ii,** iii
ePortfolio			BookCreator + Notation Book
Learner Profile			**Knowledgeable**
	Communication	I. Communication	☐
	Social	II. Collaboration	☐
	Self-management	III. Organization	Explicit in Portfolio
		IV. Affective	☐
		V. Reflection	☐
	Research	VI. Information literacy	☐
		VII. Media literacy	☑
	Thinking	VIII. Critical thinking	☐
		IX. Creative thinking	☐
		X. Transfer	☑

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MYP Programme of Inquiry		7 Unit 3: The Russian Five bit.ly/StoriesRussian5
	Context of Study	Musical discovery of Russian idioms for Storytelling.
Key Concepts		Communication
Related Concept 1		Boundaries
Related Concept 2		Composition
Global Context		Orientation in Space and Time
	Set Works (Composers, Artists)	• Korsakov *Fairytale, Easter Ov, Scheherazade*, Balakirev *The Lark*, Mussorgsky *Pictures*, *Bald Mountain,* Cui *Preludes,* Glinka *Ruslan*
	Conceptual Understanding	Communities and cultures have distinct qualities of imagination, the supernatural, folktales, culture that are communicated in Music.
	Statement of Inquiry	*The organisation of a message communicates intent and context.*
	Transdisciplinary Connection	English, Languages, History
Inquiry Questions	Factual	• Who were the 'Five' in Russian Music? • What is folk-music? • What is a musical idiom? (e.g. Whole tone, Octatonic scale)
	Conceptual	• How is culture communicated? • Which idioms in Music can communicate messages? • How does context determine a message's intent?
	Debatable	• Is there such a thing as traditional music anymore? • Were the Five successful in their goal(s)? • Are intended messages always heard the same way?
NSW Music Outcomes: Stages 4 - 5 MYP 1 - 3 These outcomes are applied per unit.	Performing	4.3 performs music demonstrating solo and/or ensemble awareness
	Composing	4.6 experiments with different forms of technology in the composition process
	Listening	4.7 demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas
Assessable Tasks: Each task in each category represents a deliberate focus to scaffold student skills. The goal is to build confident musicianship. ABRSM grade targets match the MYP Stages 1 - 3 - 5.	Evaluative ABRSM + Microkosmos	• Ear Training - intervals, chords, dictation, sight singing (Russian). • Portfolio - presenting of work in notation, GarageBand or video. • Listening Journal - Analysis diagrams on Five's set works.
	Formative Performing, Creating, Analysing	• Musical dictations, singing and melodic writing from set works. • Correct identification of stylistic patterns (intervals, phrases). • Score reading of piano and orchestral works 1, 2, 3.
	Summative Project Based extensions of formative skills with ICT and Literacy concepts.	• Russian melodic writing 1, 2, 3, 4, 5 using identified intervals. • Performance of works on Orff Schulwerk instruments. • Reflection on the music of each composer with score example. • Singing of traditional Russian folksong as ensemble. • Extension: piano performance of Mussorgsky or Balakirev.
Assessed Objectives All strands of A>B>C>D are assessed of in each unit with a variety of task types from Analysing, Creating, Performing. The bold numerals represent targeted strands per unit.	A - Knowledge & Understanding	A - Year 3 - Strands i, ii, iii
	B - Developing Skills	B - Year 3 - Strands i, ii
	C - Thinking Creating	C - Year 3 - Strands i, ii, iii
	D - Responding	D - Year 3 - Strands i, ii, iii
ePortfolio		BookCreator + Notation Book
Learner Profile		Courageous/Risk Takers
Communication	I. Communication	✔
Social	II. Collaboration	☐
Self-management	III. Organization	☐
	IV. Affective	☐
	V. Reflection	☐
Research	VI. Information literacy	☐
	VII. Media literacy	☐
Thinking	VIII. Critical thinking	☐
	IX. Creative thinking	✔
	X. Transfer	Explicit in Portfolio

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MYP Programme of Inquiry		8 Unit 1: World Rhythms http://bit.ly/WorldRhythmsGr8
	Context of Study	Hands-on rhythmic performances and compositions.
Key Concepts		**Identity**
Related Concept 1		Genre
Related Concept 2		Structure
Global Context		**Identities and Relationships**
	Set Works (Composers, Artists)	• Traditional Korean, Brazilian Music (with scores from *Rio & Rio 2*) • Traditional Egyptian and Eastern rhythms
	Conceptual Understanding	The identities of cultural music can be seen through their structures.
	Statement of Inquiry	*Genres of expression can be identified by their structures.*
	Transdisciplinary Connection	Visual Arts (interdisciplinary), Dance, Languages, English, History.
Inquiry Questions	Factual	• What is an ostinato? • What is a complimentary layer? • Which cultures have created their own structures for rhythm?
	Conceptual	• Why do some cultures have different rhythms? • How is rhythm communicated or notated? Is there a connection? • What identifies one group or pattern from another?
	Debatable	• Does everyone have innate rhythm? • Is rhythm found only in Music? • Is rhythm necessary within certain cultures?
NSW Music Outcomes: **Stages 4 - 5** **MYP 1 - 3** These outcomes are applied per unit.	Performing	4.3 performs music demonstrating solo and/or ensemble awareness
	Composing	4.5 notates compositions using traditional and/or non- traditional notation
	Listening	4.8 demonstrates an understanding of musical concepts through aural identification and discussion of the features of a range of repertoire
Assessable Tasks: Each task in each category represents a deliberate focus to scaffold student skills. The goal is to build confident musicianship. ABRSM grade targets match the MYP Stages 1 - 3 - 5.	**Evaluative** ABRSM + Microkosmos	• Ear Training - intervals, chords, dictation, sight singing (Bartok). • Music Theory - Quiz, Bennett Score activities. • Listening Journal - Keynote reflection & process videos.
	Formative Performing, Creating, Analysing	• Cajon classroom peer performances (from YouTube). • Analysis and notation of patterns from various world styles. • Listening test to identify rhythms, errors, notation in set styles.
	Summative Project Based extensions of formative skills with ICT and Literacy concepts.	• Korean Janggu notation, composition and performance. • Brazilian rhythm performances: conga, cajon, tumbao, tamborim. • Samba ensemble performance: Samba Reggae, Maracatu. • Vocal performance of folksong (Cuban, Brazilian, Cumbia). • Extension: Egyptian rhythm notation and performance(s).
Assessed Objectives All strands of A>B>C>D are assessed of in each unit with a variety of task types from Analysing, Creating, Performing. The bold numerals represent targeted strands per unit.	**A - Knowledge & Understanding**	**A - Year 3 - Strands i, ii,** iii
	B - Developing Skills	**B - Year 3 - Strands i, ii**
	C - Thinking Creating	**C - Year 3 - Strands i,** ii, iii
	D - Responding	**D - Year 3 - Strands i, ii,** iii
ePortfolio		Keynote + Notation Book
Learner Profile		**Courageous/Risk Takers**
	Communication	I. Communication	☑
	Social	II. Collaboration	☑
	Self-management	III. Organization	Explicit in Portfolio
		IV. Affective	☐
		V. Reflection	☐
	Research	VI. Information literacy	☐
		VII. Media literacy	☐
	Thinking	VIII. Critical thinking	☐
		IX. Creative thinking	☐
		X. Transfer	☐

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MYP Programme of Inquiry	8 Unit 2: Clocks http://bit.ly/ClocksTime
Context of Study	Continued study of rhythm through texture in Western music.
Key Concepts	**Change**
Related Concept 1	Expression
Related Concept 2	Innovation
Global Context	**Personal and Cultural Expression**
Set Works (Composers, Artists)	• Haydn *Clock Symphony*, Coldplay *Clocks,* MUSE, Imagine Dragons • White-stripes, Metallica, Eliza Kats-Chernin *Clocks* plus Philip Glass
Conceptual Understanding	Using a simple object like a clock, concepts of music can be analysed, structured and discussed.
Statement of Inquiry	*A change of basic elements can result in the ordinary being transformed and developed.*
Transdisciplinary Connection	Science, Design, Literature, History, Dance

Inquiry Questions	Factual	• What does it mean to arrange? • What rhythmic features do 'clocks' provide? • What are the musical concepts?
	Conceptual	• How can clocks be 'written' into music? • How is 'time' pictured in Art, Music or Literature? • What new discoveries created new sounds?
	Debatable	• Is there a limit to an instruments tone-colour? • Should rhythm be a dominant factor in music making? • Is arranging just copying someone else ideas?

NSW Music Outcomes: Stages 4 - 5 MYP 1 - 3 These outcomes are applied per unit.	Performing	4.2 performs music using different forms of notation and different types of technology across a broad range of musical styles
	Composing	4.4 demonstrates an understanding of musical concepts through exploring, experimenting, improvising, organising, arranging and composing
	Listening	4.9 demonstrates musical literacy through the use of notation, terminology, and the reading and interpreting of scores used in the music selected for study

Assessable Tasks: Each task in each category represents a deliberate focus to scaffold student skills. The goal is to build confident musicianship. ABRSM grade targets match the MYP Stages 1 - 3 - 5.	Evaluative ABRSM + Microkosmos	• Ear Training - rhythmic/melodic dictation, sight singing, ABRSM. • Portfolio - presenting of work in notation + Keynote. • Arranging - students think of tone colour and arranging parts.
	Formative Performing, Creating, Analysing	• Vocal and body percussion arrangements (*Time is Running Out*). • Ukulele/Guitar gamified performance (7 Nation Army, Nothing Else). • Musical depiction of scores as sketch notes (listening diagrams).
	Summative Project Based extensions of formative skills with ICT and Literacy concepts.	• Haydn *Clock Symphony* Quiz (graphic outline + performance). • Coldplay, Imagine Dragons, Led Zeppelin, analyses in Keynote. • Hans Zimmer 'Time,' and Guitar Gamified performances. • Elena Kats-Chernin, Eliza, Clocks, performance and presentation. • Extension: Philip Glass ensemble compositions/performances.

Assessed Objectives All strands of A>B>C>D are assessed of in each unit with a variety of task types from Analysing, Creating, Performing. The bold numerals represent targeted strands per unit.	**A - Knowledge & Understanding**	**A - Year 3 - Strands i, ii, iii**
	B - Developing Skills	**B - Year 3 - Strands i, ii**
	C - Thinking Creating	**C - Year 3 - Strands i, ii, iii**
	D - Responding	**D - Year 3 - Strands i, ii, iii**

ePortfolio	Keynote + Notation Book
Learner Profile	**Knowledgeable**

	Communication	I. Communication	☑
	Social	II. Collaboration	☐
	Self-management	III. Organization	Explicit in Portfolio
		IV. Affective	☐
		V. Reflection	☐
	Research	VI. Information literacy	☐
		VII. Media literacy	☐
	Thinking	VIII. Critical thinking	☐
		IX. Creative thinking	☑
		X. Transfer	☐

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MYP Programme of Inquiry	8 Unit 3: Song-Writing http://bit.ly/SongWritingAV
Context of Study	Song-writing with word painting and model studies (Art & Pop).
Key Concepts	**Communication**
Related Concept 1	Audience
Related Concept 2	Presentation
Global Context	**Orientation in Space and Time**
Set Works (Composers, Artists)	• Sia to The Beatles plus remakes on YouTube bit.ly/iOSremakes • YouTube Series on Song Writing bit.ly/HolisticSinging
Conceptual Understanding	Songs are narrative presentations made in different times for different audiences.
Statement of Inquiry	*Presenting a personal message involves a transfer of self to engage an audience.*
Transdisciplinary Connection	English, Languages, Dance,

Inquiry Questions		
	Factual	• Who is the audience? • What is scansion? • What are the 6-steps for song-writing?
	Conceptual	• Can words depict sound and sound words? • What does a change in harmony communicate to an audience? • What inner emotion does language/rhythm present?
	Debatable	• Do all songs affect people the same way? • Is there an affective formula for song-writing? • Do musical styles/preferences play in how we interpret music?

NSW Music Outcomes: Stages 4 - 5 MYP 1 - 3 These outcomes are applied per unit.	**Performing**	4.3 performs music demonstrating solo and/or ensemble awareness
	Composing	4.5 notates compositions using traditional and/or non- traditional notation
	Listening	5.7 demonstrates an understanding of musical concepts through the analysis, comparison, and critical discussion of music from different stylistic, social, cultural and historical contexts

Assessable Tasks: Each task in each category represents a deliberate focus to scaffold student skills. The goal is to build confident musicianship. ABRSM grade targets match the MYP Stages 1 - 3 - 5.	**Evaluative** ABRSM + Microkosmos	• Ear Training - rhythmic/melodic dictation, sight singing, ABRSM. • Portfolio - presenting of work in notation + Keynote. • Mapping Tonal Harmony - students transfer ideas to portfolios.
	Formative Performing, Creating, Analysing	• Vocal. body percussion, Guitar arrangements of works. • Scansion of poems and lyrics 1, 2, 3, with suggested chords. • Musical depiction of songs as sketch notes (listening diagrams).
	Summative Project Based extensions of formative skills with ICT and Literacy concepts.	• Lior, Katie Noonan, Lourdes, Sia song analyses in Keynote. • Writing own songs from Mapping Tonal Harmony, with melodies. • The Beatles chord modulations and modal harmony (as game). • Re-Production of works for iOS 1, 2 from YouTube. • Extension: produce own song in full structure.

Assessed Objectives All strands of A>B>C>D are assessed of in each unit with a variety of task types from Analysing, Creating, Performing. The bold numerals represent targeted strands per unit.	**A - Knowledge & Understanding**	**A - Year 3 - Strands i, ii, iii**
	B - Developing Skills	**B - Year 3 - Strands i, ii**
	C - Thinking Creating	**C - Year 3 - Strands ii, iii**
	D - Responding	**D - Year 3 - Strands i, ii, iii**

ePortfolio	Keynote + Notation Book
Learner Profile	**Communicators**

	Communication	**I. Communication**	☐
	Social	**II. Collaboration**	☐
	Self-management	**III. Organization**	Explicit in Portfolio
		IV. Affective	☑
		V. Reflection	☐
	Research	**VI. Information literacy**	☐
		VII. Media literacy	☐
	Thinking	**VIII. Critical thinking**	☐
		IX. Creative thinking	☐
		X. Transfer	☑

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MYP Programme of Inquiry		9 Unit 1: Mozart & Remixing http://bit.ly/MozartRemixing
	Context of Study	First Viennese School towards contemporary Motivic Development.
Key Concepts		**Identity**
Related Concept 1		Boundaries
Related Concept 2		Composition
Global Context		**Fairness and Development**
	Set Works (Composers, Artists)	• Mozart *Clarinet Quintet K581*, Dice Game, *String Quartet 21 K575* • Clean Bandit's singles plus bit.ly/EdSheeranLawSuit
	Conceptual Understanding	Remixing is a process of identifying ideas that can be reworked, reutilised and developed creatively.
	Statement of Inquiry	*Is Imitation the sincerest form of flattery? (Oscar Wilde)*
	Transdisciplinary Connection	Literature, English, Languages, Art, Math
Inquiry Questions	Factual	• What is Motivic Development? • Who was Mozart and how did he compose? • What is a Cantus Firmus? or Contrafact?
	Conceptual	• What are the building blocks of a Mozart-esque work? • What does it mean to compose with aleatoric music? • Can a melody be defined? Can Harmony?
	Debatable	• Should musicians be sued for imitation? • Is motivic development the answer to sounding original? • Does our learning improve through remixing another's work?
NSW Music Outcomes: Stages 4 - 5 MYP 1 - 3 These outcomes are applied per unit.	Performing	5.1 performs repertoire with increasing levels of complexity in a range of musical styles demonstrating an understanding of the musical concepts
	Composing	5.4 demonstrates an understanding of the musical concepts through improvising, arranging and composing in the styles or genres of music selected for study
	Listening	5.8 demonstrates an understanding of musical concepts through aural identification, discrimination, memorisation and notation in the music selected for study
Assessable Tasks: Each task in each category represents a deliberate focus to scaffold student skills. The goal is to build confident musicianship. ABRSM grade targets match the MYP Stages 1 - 3 - 5.	Evaluative ABRSM + Microkosmos	• Ear Training - intervals, chords, dictation, sight singing (Bartok). • Music Theory - Quiz, Bennett Score activities. • GarageBand - editing, recording, layering, cutting, warping.
	Formative Performing, Creating, Analysing	• Score reading, annotation and description of scores *Gamified*. • Listening Journal with harmonised melodies to chords (J.Powell). • Court case of plagiarism (Led Zeppelin, Minaj, Coldplay, Webber).
	Summative Project Based extensions of formative skills with ICT and Literacy concepts.	• Mozart melodic development tasks (as 1st V.School) *Gamified*. • Thematic writing transferred to Mozart's Dice Game. • Clean Bandit inspired remix in GarageBand/Logic. • Melodic writing with Cantus Firmus & Harmony. • Extension: Mozart to Pop Chordal and Melody arrangment.
Assessed Objectives All strands of A>B>C>D are assessed of in each unit with a variety of task types from Analysing, Creating, Performing. The bold numerals represent targeted strands per unit.	A - Knowledge & Understanding	**A - Year 5 - Strands i, ii, iii**
	B - Developing Skills	**B - Year 5 - Strands i, ii,**
	C - Thinking Creating	**C - Year 5 - Strands i, ii, iii**
	D - Responding	**D - Year 5 - Strands** i, **ii, iii**
ePortfolio		Keynote + Notation Book
Learner Profile		**Courageous/Risk Takers**
Communication	I. Communication	Explicit in Portfolio
Social	II. Collaboration	☐
Self-management	III. Organization	☐
	IV. Affective	☐
	V. Reflection	☐
Research	VI. Information literacy	☐
	VII. Media literacy	☑
Thinking	VIII. Critical thinking	☑
	IX. Creative thinking	☐
	X. Transfer	☐

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MYP Programme of Inquiry			9 Unit 2: Art of Improvisation http://bit.ly/ArtofImprov
		Context of Study	Improvising as a transfer of Motivic Development in all art forms.
Key Concepts			**Communication**
Related Concept 1			Structure
Related Concept 2			Expression
Global Context			**Personal and Cultural Expression**
		Set Works (Composers, Artists)	• Oscar Peterson, Bobby McFerrin, Dizzy Gilespie, Charles Mingus • Erik Satie, Santana, Traditional Indian
		Conceptual Understanding	Improvisation involves detailed structures to assist creative expression.
		Statement of Inquiry	*Processes and systems in language, express pattern and design.*
		Transdisciplinary Connection	Literature, Drama, Art, English, German (poetry), Science
Inquiry Questions		Factual	• What is improvisation? • What is motivic (transformative) development? • What patterns are common in improvisation?
		Conceptual	• How do we improvise? • How do other artists improvise? • What patterns connect artists' styles?
		Debatable	• Is improvisation really spontaneous? • If music made up is always different is it original? • Can improvisation have recognisable patterns?
NSW Music Outcomes: Stages 4 - 5 MYP 1 - 3 These outcomes are applied per unit.		Performing	5.2 performs repertoire in a range of styles and genres demonstrating interpretation of musical notation and the application of different types of technology
		Composing	5.5 notates own compositions, applying forms of notation appropriate to the music selected for study
		Listening	5.10 demonstrates an understanding of the influence and impact of technology on music
Assessable Tasks: Each task in each category represents a deliberate focus to scaffold student skills. The goal is to build confident musicianship. ABRSM grade targets match the MYP Stages 1 - 3 - 5.		Evaluative ABRSM + Microkosmos	• Ear Training - rhythmic/melodic dictation, sight singing ABRSM • Portfolio - presenting of work in notation, GarageBand or iBook • GarageBand - recording, midi editing, quantising, automation
		Formative Performing, Creating, Analysing	• Reflection on different types of improvisation (from given works) • Pleated Skirt Jazz puzzle piece task (sung and performed) • Notating 12 bar blues with a pentatonic/blues lick
		Summative Project Based extensions of formative skills with ICT and Literacy concepts.	• Nat. Minor improvisation activity (notated from a performance) • Satie Scale improvisation activity (recorded performance G.Band) • *Sunshine of Your Love, Oye Como Va, Hijaz* improv. activities • Haitian Fight Song (C.Mingus) composition (notated & recorded) • Extension: Composition of Jazz chart by given harmony chart
Assessed Objectives All strands of A>B>C>D are assessed of in each unit with a variety of task types from Analysing, Creating, Performing. The bold numerals represent targeted strands per unit.		A - Knowledge & Understanding	**A - Year 5 - Strands** i, ii, iii
		B - Developing Skills	**B - Year 5 - Strands** i, ii,
		C - Thinking Creating	**C - Year 5 - Strands** i**, ii,** iii
		D - Responding	**D - Year 5 - Strands** i**, ii,** iii
ePortfolio			GarageBand + Notation Book
Learner Profile			**Open-Minded**
	Communication	I. Communication	☐
	Social	II. Collaboration	☑
	Self-management	III. Organization	☐
		IV. Affective	☐
		V. Reflection	Explicit in Reflections
	Research	VI. Information literacy	☐
		VII. Media literacy	☐
	Thinking	VIII. Critical thinking	☐
		IX. Creative thinking	☐
		X. Transfer	☑

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MYP Programme of Inquiry		9 Unit 3: Psycho Strings http://bit.ly/PsychoStrings
	Context of Study	Motivic Development with Herrmann's scores & unique tone-colours.
Key Concepts		Aesthetics
Related Concept 1		Innovation
Related Concept 2		Presentation
Global Context		Identities and Relationships
	Set Works (Composers, Artists)	• Bernard Herrmann *Psycho*, *Mrs Muir, Vertigo* to John Hunter • Ligeti *Atmospheres & Ricercare*, Zimmer, Price, Murray Gold
	Conceptual Understanding	The expression of emotion can be presented very differently depending on context and the approach to colour.
	Statement of Inquiry	*Creativity is a combination of physical and technical skill.*
	Transdisciplinary Connection	Literature, History, Languages
Inquiry Questions	Factual	• What is a Leitmotif? • What is orchestration? • What are diagetic and non-diagetic scores?
	Conceptual	• What is creativity? Originality? Inspiration? • How do composers construct meaning with music? • How does the concept of motivic development apply to film music?
	Debatable	• Is film music just copied music? • Is innovating sound original? • By studying scores can we enhance our emotions?
NSW Music Outcomes: Stages 4 - 5 MYP 1 - 3 These outcomes are applied per unit.	Performing	5.1 performs repertoire with increasing levels of complexity in a range of musical styles demonstrating an understanding of the musical concepts
	Composing	5.6 uses different forms of technology in the composition process
	Listening	5.9 demonstrates an understanding of musical literacy through the appropriate application of notation, terminology, and the interpretation and analysis of scores used in the music selected for study
Assessable Tasks: Each task in each category represents a deliberate focus to scaffold student skills. The goal is to build confident musicianship. ABRSM grade targets match the MYP Stages 1 - 3 - 5.	Evaluative ABRSM + Microkosmos	• Ear Training - rhythmic/melodic dictation, sight singing, ABRSM. • Portfolio - presenting of work in notation, GarageBand or Keynote. • GarageBand - scoring, key switches, effects, smart/world inst.
	Formative Performing, Creating, Analysing	• 15second Harp & Instagram composition projects. • Hitchcock & Herrmann score studies 1, 2, 3. • String writing activities with Cantus Firms and Bass Lines.
	Summative Project Based extensions of formative skills with ICT and Literacy concepts.	• Bernard Herrmann style-study and film score segment. • Sherlock BBC style-study and film score segment. • Ligeti, Berio, Berg, Boulez blended activities (Harp, Strings). • Reflection: video and written reflection on theme writing. • Extension: Cloverfield movie scoring final projects.
Assessed Objectives All strands of A>B>C>D are assessed of in each unit with a variety of task types from Analysing, Creating, Performing. The bold numerals represent targeted strands per unit.	A - Knowledge & Understanding	A - Year 5 - Strands i, ii, iii
	B - Developing Skills	B - Year 5 - Strands i, ii,
	C - Thinking Creating	C - Year 5 - Strands i, ii, iii
	D - Responding	D - Year 5 - Strands i, ii, iii
ePortfolio		GarageBand + Notation Book
Learner Profile		Reflective
Communication	I. Communication	☐
Social	II. Collaboration	☐
Self-management	III. Organization	☐
	IV. Affective	☑
	V. Reflection	Explicit in Reflections
Research	VI. Information literacy	☐
	VII. Media literacy	☐
Thinking	VIII. Critical thinking	☐
	IX. Creative thinking	☑
	X. Transfer	☐

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MYP Programme of Inquiry		10 Unit 1: Minimalism
	Context of Study	Focus on performance, arranging and notation from listening.
Key Concepts		**Change**
Related Concept 1		Boundaries
Related Concept 2		Expression
Global Context		**Orientation in Space and Time**
	Set Works (Composers, Artists)	• Cage, Reich, Glass, Einaudi, Skempton, Adams, Whitacre, Price • Universal Edition Ligeti, Bartok + Silk Road, Gypsy, Turkish music
	Conceptual Understanding	Minimalism expresses change through repetition and defined structures that are altered slightly.
	Statement of Inquiry	*Change is incremental. Change has boundless expression.*
	Transdisciplinary Connection	Literature, History, Languages
Inquiry Questions	**Factual**	• What is Minimalism? • What are tone-clusters? Modes? Chords? • What are the characteristics of experimental music?
	Conceptual	• How do events mark out defining changes in History/Music/Art? • How do we as listeners describe sound? • How are tone-colours changed through repetition?
	Debatable	• Is music organised? What is 'Music?' • Is experimentation a feature of good/new music? • Do musicians need to know theory/harmony to be successful?
NSW Music Outcomes: **Stages 4 - 5** **MYP 1 - 3** These outcomes are applied per unit.	**Performing**	5.3 performs music selected for study with appropriate stylistic features demonstrating solo and ensemble awareness
	Composing	5.6 uses different forms of technology in the composition process
	Listening	5.10 demonstrates an understanding of the influence and impact of technology on music
Assessable Tasks: Each task in each category represents a deliberate focus to scaffold student skills. The goal is to build confident musicianship. ABRSM grade targets match the MYP Stages 1 - 3 - 5.	**Evaluative** ABRSM + Microkosmos	• Ear Training - rhythmic/melodic dictation, sight singing, ABRSM. • Portfolio - Presented in Music Diary, Logic X or Keynote. • Performance - students regularly perform as a soloist or ensemble.
	Formative Performing, Creating, Analysing	• Minimalist research & video presentation via YouTube (Viva Voce). • Score studies from classroom performances 1, 2, 3. • Canon, Phase, Complementary Modal tasks 1, 2, 3.
	Summative Project Based extensions of formative skills with ICT and Literacy concepts.	• *Technology and its Influence on Music* iBook creation. • Create: Phase/Counterpoint with live and electronic mediums. • Performance(s): of solo or ensemble pieces as a journal a, b, c. • Reflection: video and/or written reflection on *creating* minimalism. • Extension: Ensemble composition with score (incl. electronic).
Assessed Objectives All strands of A>B>C>D are assessed of in each unit with a variety of task types from Analysing, Creating, Performing. The bold numerals represent targeted strands per unit.	**A - Knowledge & Understanding**	**A - Year 5 - Strands i, ii, iii**
	B - Developing Skills	**B - Year 5 - Strands i, ii,**
	C - Thinking Creating	**C - Year 5 - Strands i, ii, iii**
	D - Responding	**D - Year 5 - Strands i, ii, iii**
ePortfolio		Evernote + Music Diary
Learner Profile		**Inquirers**
	Communication	**I. Communication**	☐
	Social	**II. Collaboration**	☑
	Self-management	**III. Organization**	Explicit in Portfolio
		IV. Affective	☐
		V. Reflection	☐
	Research	**VI. Information literacy**	☐
		VII. Media literacy	☐
	Thinking	**VIII. Critical thinking**	☐
		IX. Creative thinking	☐
		X. Transfer	☑

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MYP Programme of Inquiry	10 Unit 2: The Influence of Jazz
Context of Study	Exploring and playing Latin Jazz, Cuban styles and Bebop.
Key Concepts	**Identity**
Related Concept 1	Genre
Related Concept 2	Structure
Global Context	**Identities and Relationships**
Set Works (Composers, Artists)	• Buena Vista, Dizzy, Arturo, Jobim, Parker, Mingus, Cowboy Bebop • Trad. Latin American, A.Piazzolla, A.Ginastera, Villa Lobos, J.Morel
Conceptual Understanding	Latin and Jazz forms use structure to identify key/phrase/harmonic and rhythmic relationships.
Statement of Inquiry	*From a position of knowledge and experience, relationships are built between genres and cultures.*
Transdisciplinary Connection	English, Dance, Theatre, Business, I&S (Geography)

Inquiry Questions		
	Factual	• What is a Contrafact? • What are the rhythms of Latin America? • What is folk music?
	Conceptual	• How does Geography help create/foster culture? style? • How does appropriation work in the Jazz world? • How does repetition structure new ideas?
	Debatable	• Is improvisation real? • Is folk music simple; just for functional ceremonies? • Can chord progressions be copyrighted?

NSW Music Outcomes: **Stages 4 - 5** **MYP 1 - 3** These outcomes are applied per unit.	**Performing**	5.1 performs repertoire with increasing levels of complexity in a range of musical styles demonstrating an understanding of the musical concepts
	Composing	5.4 demonstrates an understanding of the musical concepts through improvising, arranging and composing in the styles or genres of music selected for study
	Listening	5.8 demonstrates an understanding of musical concepts through aural identification, discrimination, memorisation and notation in the music selected for study

Assessable Tasks: Each task in each category represents a deliberate focus to scaffold student skills. The goal is to build confident musicianship. ABRSM grade targets match the MYP Stages 1 - 3 - 5.	**Evaluative** ABRSM + Microkosmos	• Ear Training - rhythmic/melodic dictation, sight singing, ABRSM. • Portfolio - Presented in Music Diary, Logic X or Keynote. • Performance - students regularly perform as a soloist or ensemble.
	Formative Performing, Creating, Analysing	• Traditional Latin performances 1, 2, 3. • Score studies from classroom performances 1, 2, 3. • Rhythmic, Melodic and Harmonisation Tasks 1, 2, 3.
	Summative Project Based extensions of formative skills with ICT and Literacy concepts.	• Portfolio: Class notes, activities, independent research entries. • Create: *Sinfonietta Book* S.Quartet/Piano/Guitar latin-style works. • Performance(s): of solo or ensemble pieces from set works. • Paper: example analysis paper of two unprepared + 1 set work. • Extension: Viva Voce on Latin Folk Music comparison to Jazz.

Assessed Objectives All strands of A>B>C>D are assessed of in each unit with a variety of task types from Analysing, Creating, Performing. The bold numerals represent targeted strands per unit.	**A - Knowledge & Understanding**	**A - Year 5 - Strands i, ii, iii**
	B - Developing Skills	**B - Year 5 - Strands i, ii,**
	C - Thinking Creating	**C - Year 5 - Strands i, ii, iii**
	D - Responding	**D - Year 5 - Strands i, ii, iii**

ePortfolio	Evernote + Music Diary
Learner Profile	**Courageous/Risk Takers**

	Communication	**I. Communication**	☑
	Social	**II. Collaboration**	☐
	Self-management	**III. Organization**	Explicit in Portfolio
		IV. Affective	☐
		V. Reflection	☑
	Research	**VI. Information literacy**	☐
		VII. Media literacy	☐
	Thinking	**VIII. Critical thinking**	☐
		IX. Creative thinking	☐
		X. Transfer	☐

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MYP Programme of Inquiry	10 Unit 3: Early Global Music
Context of Study	A look into earlier musical forms and Counterpoint studies.
Key Concepts	**Communication**
Related Concept 1	Audience
Related Concept 2	Role
Global Context	**Personal and Cultural Expression**
Set Works (Composers, Artists)	• Hildegard, Troubadours, Tallis, Palestrina, Purcell, Dowland, Machaut • Traditional Kunqu (MOOC), Tan Dun *Hero*, *Mao's Last Dancer* film
Conceptual Understanding	Performing and experimenting with traditional forms gives new ways of communicating ideas to different audiences.
Statement of Inquiry	*The audience understands its role because of a culturally defined paradigm.*
Transdisciplinary Connection	English, Languages, Science, History

Inquiry Questions		
	Factual	• What is a Troubadour? or Chorus? • What are Heterophonic layers? • What is Counterpoint? or a Stanza?
	Conceptual	• How are audiences today different to those of the Renaissance? • How can one culture understand the art of another? • How do song-writers differ from those of Dowland's time?
	Debatable	• Has the role of the audience truly changed? (Think: Opera to Film) • Is the current trend of 'remixing' new? • Is Rap a 20th century adaptation of early Operatic styles?

NSW Music Outcomes: **Stages 4 - 5** **MYP 1 - 3** These outcomes are applied per unit.	**Performing**	5.2 performs repertoire in a range of styles and genres demonstrating interpretation of musical notation and the application of different types of technology
	Composing	5.5 notates own compositions, applying forms of notation appropriate to the music selected for study
	Listening	5.9 demonstrates an understanding of musical literacy through the appropriate application of notation, terminology, and the interpretation and analysis of scores used in the music selected for study

Assessable Tasks: Each task in each category represents a deliberate focus to scaffold student skills. The goal is to build confident musicianship. ABRSM grade targets match the MYP Stages 1 - 3 - 5.	**Evaluative** ABRSM + Microkosmos	• Ear Training - rhythmic/melodic dictation, sight singing, ABRSM. • Portfolio - Presented in Music Diary, Logic X or Keynote. • Performance - students regularly perform as a soloist or ensemble.
	Formative Performing, Creating, Analysing	• Dowland, Machaut + other vocal performances 1, 2, 3. (like Sting). • Score studies from classroom performances 1, 2, 3 with journaling. • Rhythmic, Melodic and Harmonisation Tasks 1, 2, 3.
	Summative Project Based extensions of formative skills with ICT and Literacy concepts.	• Portfolio: Class notes, activities, independent research entries. • Create: *Sinfonietta Book* Counterpoint activities & studies. • Performance(s): of solo or ensemble pieces from set works. • Paper: example analysis paper of two unprepared + 1 set work. • Extension: Final performance(s) both solo and as an ensemble.

Assessed Objectives All strands of A>B>C>D are assessed of in each unit with a variety of task types from Analysing, Creating, Performing. The bold numerals represent targeted strands per unit.	**A - Knowledge & Understanding**	**A - Year 5 - Strands i, ii, iii**
	B - Developing Skills	**B - Year 5 - Strands i, ii,**
	C - Thinking Creating	**C - Year 5 - Strands i, ii, iii**
	D - Responding	**D - Year 5 - Strands i, ii, iii**

ePortfolio		Evernote + Music Diary
Learner Profile		**Communicators**
Communication	**I. Communication**	☐
Social	**II. Collaboration**	☐
Self-management	**III. Organization**	☐
	IV. Affective	☐
	V. Reflection	☐
Research	**VI. Information literacy**	Explicit in Communication
	VII. Media literacy	☐
Thinking	**VIII. Critical thinking**	☐
	IX. Creative thinking	☑
	X. Transfer	☑

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