

KS3 PROGRESSION - how pupils' learning is building over time – using the Kings' Assessment Criteria (A-E) at KS3

	Year 7	Year 8	Year 9	Predicted GCSE Grade YR10/11
A	<p>(Understanding) An 'A' grade year 7 pupil can identify and explain the impact of key stylistic features and musical devices that are commonly used in Sea Shanties, African drumming and music from China. Pupils are able to comment on the impact of venue, occasion and purpose and how on a performance and adjust their compositional ideas accordingly.</p> <p>(Music Making) An 'A' grade pupil can incorporate and manipulate a number of musical devices into multiple compositional tasks based on sea shanties, African drumming and a dragon dance celebration for Chinese New Year. They are able to edit and manipulate the use of the devices and can identify the effect and stylistic impact of doing so. They make a significant contribution when performing in an ensemble and they take on a number of different roles within performing and composing activities, demonstrating a range of individual skills while doing so.</p> <p>(Musical Thinking) An 'A' grade pupil can evaluate, using appropriate descriptive musical vocabulary (e.g. elements of music), the use of specific musical devices and can explain their value and impact from their use. They can express their own response to another group's practical work and justify their response using appropriate musical vocabulary, referring to specific examples or points to support their comments. They can also refine and improve their work without teaching prompting to take into account venue, occasion and purpose.</p>	<p>(Understanding) An 'A' grade year 8 pupil understands how the different processes of making music lead to it being created in different ways across different styles, genres and traditions. They also understand how the different ways that musicians work reflects their different cultural contexts.</p> <p>(Music Making) An 'A' grade year 8 pupil can perform with fluency and confidence. They can make subtle adjustments to fit their own part within an ensemble to improve the overall quality. They can also develop and sustain musical ideas when composing to successfully achieve the intended outcomes.</p> <p>(Musical Thinking) An 'A' grade year 8 pupil can evaluate the impacts of different styles, genres and traditions in their own and others' work. They can identify and assess how the way pieces are composed and realised reflects their contexts and origins. They can improve their own and others' work (through self and peer appraisal) in relation to its intended purposes and functions.</p>	<p>(Understanding) An 'A' grade pupil understands how to discriminate between and analyse the characteristics and expressive potential of a range of musical resources, and how to make connections and cross-cultural references across a range of styles</p> <p>(Music Making) An 'A' grade pupil has learned how to create performances and compositions that have musical direction and shape; that use and challenge musical conventions to create original music that fulfils its brief or intention, and can organise and deploy resources confidently within extended performances or compositions</p> <p>(Musical Thinking) An 'A' grade pupil has learned how to think musically by evaluating and justifying their own and others' work in relation to musical conventions and expectations. They can use their understanding of a wide range of others' work to develop their own performances and compositions. They can review, analyse and assess their own strengths and potential for improvements in their own and others' work, using a variety of critical approaches. This is demonstrated through completion of a detailed "music passport" document that uses a wide range of musical vocabulary that explain and comment on the use and impact of a range of musical devices.</p>	<p>9, 8</p> <p>A pupil in this grade boundary can perform with confidence, accuracy and fluency with good technical control appropriate to the demand of the music. Practical work is communicated musically and stylishly using conventions that are appropriate to the genre. A high level of musical detail is evident. The choice of repertoire is more complex, which involves sustained control with more intricate technical demands in terms of an extended range and control of tempo, dynamics, articulation and phrasing. The pupils' compositional work shows imaginative development of musical ideas that show a strong sense of style and musicality. There is a wide variety and advanced use of musical elements which demonstrate a high level of musical understanding. Compositions are well written and effective for the instrument. The pupil has a comprehensive understanding of the various styles, genres and traditions covered throughout the key stage and can aurally identify multiple musical devices used by composers. The pupil can aurally recognise stylistic and expressive features and using a wide ranging vocabulary, pupils can comment on their use and impact within a particular context.</p>

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B	<p>(Understanding) A pupil demonstrates an understanding of how and why sets of musical devices (notably harmony, call & response, ostinato, polyrhythms and repetition) are used in different types of music. They also understand and can aurally recognise and comment on a number of musical features and characteristics of Sea shanties, African Djembe Drumming and Music from China. They are able to understand how venue, occasion and purpose affect the way music is created, performed and heard throughout the various units of work in Year 7.</p> <p>(Music Making) They make a significant contribution when performing in an ensemble and can take different roles within performing and composing activities, demonstrating a range of individual skills while doing so. They take into account venue, occasion and purpose when composing a Sea Shanty, African Drumming, Music from China and between these three pieces, the pupil can make use of a number of appropriate musical devices.</p> <p>(Musical Thinking) The pupil can justify the musical devices selected to convey their ideas in their own and others' work (self and peer appraisal). They can aurally identify and explain the use of musical devices (notably harmony, call & response, ostinato, polyrhythm and repetition) in context. They are able to refine and improve their own work, taking into account venue, occasion and purpose.</p>	<p>(Understanding) A pupil in this grade boundary demonstrates an understanding of how and why musical devices are used in different types of music (e.g. call and response and harmony are used in both Sea shanties (from yr 7) and Gospel) and can comment on their impact. There is also understanding of the importance of venue, occasion and purpose and how it can affect the way music is created, performed and heard.</p> <p>(Music Making) A pupil achieving a 'B' in year 8 can make a significant contribution when improvising (e.g. in Blues) and performing in an ensemble, including as a class group. They take different roles within performing and composing activities, demonstrating a range of individual skills while doing so, and can compose music for a specific purpose making use of appropriate musical devices.</p> <p>(Musical Thinking) A pupil can justify the musical devices used to convey ideas in their own and others' work. They can refine and improve their work, taking into account venue, occasion and purpose.</p>	<p>(Understanding) A pupil achieving a 'B' in year 9 demonstrates an understanding of how specific musical conventions are developed into a modified, coherent style that is distinctive to a composer or group of musicians. This includes an understanding of how and why a style, such as Reggae, changes over time.</p> <p>(Music Making) A pupil in this grade boundary can perform stylistically, reflecting the distinctive character of the music. They can draw on internalised sound to manipulate musical ideas and make use of traditional notation. They can produce coherent, varied Reggae, Film and Disco compositions that explore musical conventions and musical devices of each of these styles / genres (use of syncopation, hooks, bass riffs, dotted rhythms and ostinato patterns).</p> <p>(Musical Thinking) A pupil can evaluate the use of musical conventions and how different contexts are reflected in their own and others' music (self and peer appraisal). They can make critical judgements when listening and can identify strategies for refining their own work. They can suggest appropriate refinements to others' work, using appropriate musical vocabulary.</p>	<p>7, 6</p> <p>A pupil in this grade boundary can perform with technical control adequate to the demand of the music. There are some errors but these do not disrupt the overall flow of the music. Intonation (where relevant) and tone production are generally secure. The pupils' performances communicate some appropriate dynamics and articulation and there is an attempt to shape the music. Compositions contain some stylistic development. There is a range of musical elements that show musical understanding and the end result is a musically coherent piece with a well organised structural framework. The pupil has a sound understanding of the various styles, genres and traditions covered throughout the key stage and can aurally identify multiple musical devices used by composers. The pupil can aurally recognise most stylistic and expressive features and comment on their use and impact within a particular context.</p>

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C	<p>(Understanding) A pupil demonstrates an understanding of how musical ideas relate to each other within musical structures and how different parts fit together. They can also understand and recognise the main musical features and characteristics of Sea shanties, African Djembe Drumming and Music from China. They are able to understand how venue, occasion and purpose affect the way music is created, performed and heard, particularly through the practical work in the Programme Music and Fairytales units in the Summer term.</p> <p>(Music Making) A pupil can sing in tune and play music in parts with a reasonable sense of ensemble. They can create patterns of melodic and rhythmic ideas within defined musical structures, including some simple use of polyrhythms (within the context of African Drumming, for example).</p> <p>(Musical Thinking) A pupil in this grade boundary is able to identify and explain how different dimensions or devices have been combined to create a particular style, genre or tradition. They can evaluate (through some use of descriptive musical vocabulary) how well their composing and performing intentions have been achieved and can offer suggestions for improvement.</p>	<p>(Understanding) A pupil in this grade boundary shows some understanding of the musical devices used in a number of different types of music, but may not yet be able to explain how or why they are used or how they differ from other styles or genres of music. There is recognition about the influence of venue, occasion and/or purpose but may not yet be able to comment fully on how it can affect the way music is created, performed and heard.</p> <p>(Music Making) A pupil achieving a 'B' in year 8 can make some contribution when improvising (e.g. in Blues) and performing in an ensemble. They tend to take the same or similar role within performing and composing activities, which tend not to be a leading or conducting role. Pupils make a reasonable attempt at composing music for a specific purpose (e.g. for a fanfare) but are not always able to select / make use of appropriate musical devices.</p> <p>(Musical Thinking) A pupil can justify the musical devices used to convey ideas in their own and others' work. They require teacher support to help them refine and improve their work.</p>	<p>(Understanding) A pupil in this grade boundary shows some understanding of the musical devices used in different types of music, and offer some basic insight as to how or why they are used. They may not be able to compare them with from other styles or genres of music. There is recognition about the influence of venue, occasion and/or purpose but may only make simplistic references regarding how it can affect the way music is created, performed and heard.</p> <p>(Music Making) There is some ability to performing in an ensemble (e.g. Reggae performance of a Bob Marley song). The pupil tends to take a 'backseat' role within a group and would benefit from taking a more leading role at times. They make some attempt at composing music within the appropriate context but it lacks stylistic features, expression and/or an understanding of venue, purpose or function.</p> <p>(Musical Thinking) A pupil in this grade boundary is sometimes able to identify and explain how different dimensions or devices have been combined to achieve a specific intention. They can evaluate (through use of non-musical vocabulary) how well their composing and performing intentions have been achieved.</p>	<p>5, 4 (C/D)</p> <p>A pupil in this grade boundary performs with some fluency with mostly correct rhythms and pitches, however there is often hesitation and technical errors that disturbs the general flow of the music. Intonation (where relevant) is only partially secure. There is limited use of dynamics and articulation. The piece chosen may be quite simple with limited rhythmic and/or melodic range. Compositions have some development of musical ideas that uses a small range of simple compositional devices. There is some success in the use and combination of a range of musical elements. The pupil has a limited understanding of the various styles, genres and traditions covered throughout the key stage. The pupil can, on occasion, aurally identify some musical devices used by composers. The pupil can aurally recognise some stylistic and expressive features but finds it difficult to comment on their use and impact within a particular context.</p>

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T	<p>(Understanding) A pupil in this grade boundary is starting to understand how sounds are combined and used expressively and how to use sound to create an intended effect.</p> <p>(Music Making) Through engaging with the practical processes of music making and thinking in context, a pupil in this grade boundary has learned how to sing a sea shanty melody with some attempt at expression and they are able to perform a simple part with an awareness of its' effect. They understand the principles of structure and layering of sounds (e.g. polyrhythms in the African Drumming unit) to create a particular intended effect.</p> <p>(Musical Thinking) A pupil in this grade boundary is still in the process of learning to identify the effects achieved when musical dimensions are combined. They have some awareness of how to improve their work. They are not yet able to use musical vocabulary to describe their own or others' practical work.</p>	<p>(Understanding) A pupil in this grade boundary shows some understanding of how musical ideas relate to each other within musical structures and how different parts fit together. This includes how to use sound to create an intended effect.</p> <p>(Music Making) Through engaging with the practical processes of music making and thinking in context, a pupil in this grade boundary has learned how to sing a Gospel melody with some attempt at expression and they are able to perform a simple part with an awareness of its' effect. They understand the principles of verse/chorus structure, call and response and texture (layering of sounds - e.g. harmony in Gospel) to create a particular intended effect.</p> <p>(Musical Thinking) A pupil in this grade boundary is still in the process of learning to identify the effects achieved when musical dimensions are combined. They have some awareness of how to improve their work and can use some limited musical vocabulary to help them do this.</p>	<p>(Understanding) A pupil demonstrates an understanding of how musical ideas relate to each other within musical structures and how different parts fit together. They also begin to understand how music can reflect a specific intention.</p> <p>(Music Making) A pupil can make a reasonable attempt to sing and play music in parts with a sense of ensemble, though there will be various fluency and accuracy errors and a general absence of expression and articulation. They are beginning to create patterns of melodic and rhythmic ideas within defined musical structures.</p> <p>(Musical Thinking) Pupils' evaluation of their own and others' practical work is very basic and lacks detail, with little, if any, use of descriptive musical vocabulary or awareness of how stylistic features were combined to achieve an intended effect. The responses to what could be improved are basic or absent.</p>	<p>3, 2, 1 (E/F/G)</p> <p>A pupil in this grade boundary performs with very limited accuracy and fluency. Intonation may be very poor (where relevant). There is absence of (or very limited attention to) dynamics, articulation, or expression in general. Their practical work attempts to communicate a piece in a very simple way but there is only little success. Compositions have very limited (or no) development of musical ideas. The use of musical elements is very basic and there is little or no sense of coherence or musical structure. A pupil in this grade boundary struggles with any form of factual recall and only uses a very small range of musical vocabulary. The pupil finds it challenging to aurally identify musical devices or recognise a particular style, genre or tradition.</p>