

NEW: AIMING FOR A/A* - ACHIEVING HIGH GRADES IN A LEVEL MUSIC TECHNOLOGY

CODE 8015

ABOUT THIS COURSE

This course will demonstrate how to guide your best students to achieve Grades A and A* in future Pearson/Edexcel A Level Music Technology examinations. Led by expert music technology teacher and examiner, James Reeve, the course will demonstrate exam-focused teaching and learning ideas for all components which will stretch and challenge able students and develop their higher level skills.

With feedback from an experienced examiner, this course will outline what is expected of high ability students and explore ways to build your teaching practice around this, and in order to secure those sought after A/A* grades for your most able students.

PROGRAMME

TIME

Stretch and challenge for able students in A Level Music Technology

10.00 - 10.50am

- The key attributes of Grades A and A* students in the classroom
- Challenging complacency in the most able learners – teaching strategies to enthuse and inspire students to go beyond what is on the page in front of them.
- Avoiding potential hazards: what can cost a student their A/A* grade?
- Higher education – where do the most able learners progress to? What skills are these institutions expecting them to have?

Discussion: coffee break

10.50 - 11.10am

Component 1: Recording: Stretching and Challenging High Ability Students

11.10 - 11.45am

- What are the characteristics of A/A* recordings and exemplar work? How teachers can support the best students in manipulating sounds with technical control and style to produce excellent recordings that achieve top band marks in the capture, dynamic processing, EQ and FX mark scheme headings
- Getting the instrumental requirements right – additional instruments and playing time.
- Aiming for excellence: how can students use the logbook to draw the examiner's attention to the A/A* grade processes in their recording?

Component 2: Technology-Based Composition: Key Challenges for Grade A/A* students

11.45 - 12.30pm

- Planning for and supporting students in the greater emphasis on original sound design in this task for A/A* grades
 - Successful approaches to style and coherence in responding to the brief
 - Balancing lo-fi approaches with legibility in sampling and recording
- Moving from B to A/A* – what the examiner wants to see/hear in synthesis, sampling and creative effects.

Lunch and informal discussion

12.30 - 1.30pm

Component 3: Listening and Analysing: the written examination: Key challenges for high ability students

1.30 - 2.20pm

- Practical strategies to support high ability students in writing a top band extended response questions
- Listening with criticality: building, supporting and extended higher level critical listening skills in the most able students to maximise their exam achievement
- Musical effect and the recording eras – working with more able students to quickly move from stating facts to commenting on musical effect and intention
- Avoiding complacency – making every mark matter. Targeted A/A* grade feedback from previous exam series that shows how easy it is for students to drop important marks and practical strategies to avoid!

Component 4: Producing and Analysing: How to Gain Grades A/A* in the written and practical examination

2.20 - 3.30pm

- Aiming for A/A* – what are the most complicated production techniques and how can we ensure students are comfortable in applying them in an exam context?
- What is the examiner looking to see in a top band extended response and how can we build and consolidate students' higher level skills in evaluation and critical judgement? Addressing AO4 to achieve top band answers.
- The shorter questions: what are the potential pitfalls for A/A* grade students and what is the examiner looking for?

Q&A, evaluation and close

3.30 - 3.40pm

LOCATION/DATE

Online

Wednesday 23 June 2021

COURSE LEADER

James Reeve is an experienced teacher of Music and Music Technology, and is currently Subject Leader for Visual and Creative Arts at a sixth form college in the North West of England. As part of this role he is responsible for the leadership and management of both Music courses, Art, Drama and Dance.

WHO SHOULD ATTEND?

- Heads of Music and Music Technology Departments
- Teachers of Music Technology
- Teachers of A level Music Technology returning to teach the course

BENEFITS OF ATTENDING

- Focused on identifying the demands of the grades A and A* and providing strategies and materials to help teachers prepare students effectively
- A detailed look at the different demands of assessment and questions across the components and papers, linked to the challenges student aiming for higher grades face
- Take away effective methods to develop students' critical listening, comparison and evaluation skills for the written papers to maximise the credit they achieve in the exam
- Take away approaches to aim for full marks in students' non-examined assessment work