

# Star Award

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Star Award is a new qualification being developed by Croydon Music and Arts (CMA) . It offers an opportunity for students to receive an award through learning with others and being assessed individually by a teacher in school or in an out of school class. The award aims to:

- Encourage young artists to make progress across Key Stages 2 and 3 which can lead to specialist vocational accreditation and training and GCSE
- Provide a common assessment framework for school teachers and those leading out of school activity to support the development of young artists

Star Award has five levels, Stars 1 to 5.

The progression strands used for Star Award are:

- **Performing and Creative Skills**, which are developed through artistic practice
- **Conceptual Knowledge**, the learning which underpins and derives from artistic practice
- **Evaluation**, the vital process which connects, embeds and deepens artistic learning within and across the other strands, and promotes artistic engagement, curiosity and creativity
- **Personal Development**, outcomes through children and young people applying their learning to express themselves and contribute to the cultural life of their schools and communities

There are criteria across the strands of the framework for each progression level. Performance / presentation skills, creative / design skills and conceptual knowledge have subject specific criteria for drama, music and dance. (Art and design will be added in 2021). There is additional guidance for different choices made by young artists in Croydon out of school classes. Evaluation criteria and personal development outcomes are common across all art forms.

Analysing the arts into different progression strands helps teachers, pupils and parents to understand different strengths and areas for development. It is **not** a way to describe different activities in learning. The arts in education should reflect the arts in society, which is a synthesis of the different strands coming together to enable the artist to communicate through presenting their art.

The framework can be used by teachers for planning, assessment of attainment, providing student feedback, monitoring progress, reporting to parents and passing on profiles to the next teacher.

## Achieving a Star Award

An award is achieved by a young artist completing assessment tasks and meeting assessment criteria for that level. The teacher submits:

- A record of the young artist having met the criteria for **Performing and Creative Skills** and **Conceptual Knowledge**
- A record of the young artist completing **Assessment Tasks** which provide evidence for meeting **Evaluation** criteria and **Personal Development** outcomes.
- An audio or video recording of a final performance which is sent to CMA for moderation.
- An audio or video recording of a small improvisation or composition (with or without a backing track) sent to CMA for moderation.

## Assessment Tasks

One activity can meet more than one assessment task at the same level.

Tasks	Star 1	Star 2	Star 3	Star 4	Star 5
<b>Working independently</b>	Following your teacher's guidance work independently to improve an aspect of your arts practice	Identify an aspect of your arts practice to improve independently	Learn and / or create something independently to present to your teacher	With support from your teacher set targets for your development as an artist	Propose targets to your teacher for your development as an artist
<b>Working with others</b>	With your teacher's guidance, work in a group to develop a performance / presentation	Without the help of a teacher, work in a group to develop a performance / presentation	Work with others, taking leadership and support roles, to create a performance / presentation of your work	Work with others, taking leadership and support roles, to create and present / perform your work	Work with others, taking leadership and support roles, to plan, create and present / perform your work
<b>Making a contribution</b>	Contribute to a presentation / performance to other young artists	Contribute to a presentation / performance for friends or family	Contribute to a presentation / performance at an event for parents and carers	Contribute to a presentation / performance in the community	Contribute to a presentation / performance in the community alongside young artists from other schools
<b>Exploring practice to find own artistic voice</b>	Research and share arts practice from your family heritage	Research and share practice from popular art	Research and share practice from a formal arts tradition	Research and share practice incorporating different traditions	Research and share practice from a contemporary artist

## Evaluation Criteria

Evaluation is about making connections:

- Connections between artistic **concepts** and how they contribute to artistic intentions to enable the young artist to develop their own artistic voice
- Connections between the presentation and performance of the arts and its cultural **context** to enable the young artist to be able to identify, compare and use features of artistic practice from different traditions and for different purposes
- Connections between creating and appraising in the arts to enable young artists to identify features which are strengths and suggest **improvements**

Evaluation	Star 1	Star 2	Star 3	Star 4	Star 5
<b>Concepts</b>	How use of artistic choices create an effect	How artistic concepts are used to create an effect	How artistic concepts are used to reflect different intentions	How artistic conventions are used to realise different intentions	Develop own artistic voice
<b>Context</b>	Features of a presentation / performance for different purposes	How venue and occasion influence a presentation / performance	How artistic practice reflects time and place	How artistic practice has been influenced by combining traditions	How artistic practice reflects contemporary Britain
<b>Improvements</b>	Able to improve own work	Able to suggest improvements for own and others work	Able to comment on how intentions have been achieved	Able to make judgements about the use of artistic conventions	Able to justify own decisions and judgements

## Subject Specific Criteria and Specialisms

The subject specific tables show key criteria where significant new learning is introduced. The criteria are cumulative. Previous criteria will continue to be refined according to the context of the learning. Teachers can map the subject specific criteria to their own scheme of work, using specific examples where progression is described by introducing a set number of skills in a category. Tables are included where this has been done for specialisms available in CMA out of school classes.

Submitted video recordings should demonstrate significant coverage of the criteria for that assessment level within the candidate's chosen medium. This can be for a subject (e.g. Music, Drama), or for a specialism within a subject (e.g. Violin, Spoken Word), or a specialism across more than one subject (e.g. singing and acting for Musical Theatre, music and drama performance with lyric writing for Rap). Not all criteria in a subject will be relevant where a candidate is specialising. This will include young artists with SEND who will be assessed against the criteria relevant to them.

## Criteria for Drama Star Levels

Drama	Star 1	Star 2	Star 3	Star 4	Star 5
<b>Performing Skills</b> - Vocal and Physical  - Developing technical control, <i>to be able to communicate through performance</i>	<ul style="list-style-type: none"> <li>• Intonation, tone and volume</li> <li>• Two contrasting emotions using facial expression</li> <li>• Two contrasting postures or gestures</li> <li>• Use sound to support expression or posture</li> </ul>	<ul style="list-style-type: none"> <li>• Diction and projection</li> <li>• Three contrasting emotions using facial expression</li> <li>• Gesture/posture combined with sound to convey two contrasting emotions</li> <li>• Use physicality to create an environment</li> </ul>	<ul style="list-style-type: none"> <li>• Articulation</li> <li>• Emotion or feeling with two levels of intensity</li> <li>• Physical and vocal skills to create and sustain a character</li> <li>• Combine physicality and sound to create an environment</li> </ul>	<ul style="list-style-type: none"> <li>• Changes in articulation and tone</li> <li>• Sustain a character using dialogue and suitable emotions, vocal technique and physicality</li> </ul>	<ul style="list-style-type: none"> <li>• Variation of pitch, pace and tone</li> <li>• Different ways of moving</li> </ul>
<b>Creative Skills</b> - Role play, Writing and Designing  - Improvising, creating, organising and refining use of voice and movement, using design devices and script structures as appropriate, <i>to be able to create own original drama.</i>	<ul style="list-style-type: none"> <li>• Free exploration of sound and movement to create an effect</li> <li>• Create a still image</li> <li>• Participate in storytelling within a structure</li> </ul>	<ul style="list-style-type: none"> <li>• Role play to explore characters</li> <li>• Improvisation using own ideas</li> <li>• Create a sequence of three still images</li> <li>• Use own ideas in storytelling</li> </ul>	<ul style="list-style-type: none"> <li>• Role play using improvisation with simple staging considerations (audience, exits and entrances)</li> <li>• Simple use of a device (e.g. status scale, thoughts aloud, tableaux, rewind)</li> </ul>	<ul style="list-style-type: none"> <li>• Create a role play using a prop, piece of set or piece of costume to support storytelling</li> <li>• Create a scene using a visual storyboard or basic script</li> <li>• A characterisation device (e.g. flashback, hot seat, status scale, thoughts aloud)</li> <li>• Use pace and action to create mood and atmosphere</li> </ul>	<ul style="list-style-type: none"> <li>• Create a multi scene role play using design elements to support storytelling</li> <li>• Create a written or visual scene order</li> <li>• Characterisation devices (e.g. flashback, hot seat, status scale, thoughts aloud, role on the wall, inner monologue, motivation)</li> </ul>
<b>Conceptual Knowledge</b> - Sound, Movement, Language and Structure  - Understanding the elements and theoretical ideas of drama, <i>to be able to communicate and realise artistic intentions</i>	<ul style="list-style-type: none"> <li>• Volume</li> <li>• Tone</li> <li>• Intonation</li> <li>• Action</li> <li>• Stage directions</li> <li>• Two part structure (beginning and end)</li> </ul>	<ul style="list-style-type: none"> <li>• Vocal techniques to enhance meaning</li> <li>• Character</li> <li>• Three part structure (beginning, middle and end)</li> </ul>	<ul style="list-style-type: none"> <li>• Names of devices / techniques used</li> <li>• Key moments within a narrative</li> </ul>	<ul style="list-style-type: none"> <li>• Stage directions from a script</li> <li>• Scene</li> </ul>	<ul style="list-style-type: none"> <li>• Audience configurations</li> <li>• Multi scene</li> </ul>

## Croydon Sample Specialist Criteria

Specialism	Star 1	Star 2	Star 3
<b>Lyric Writing</b> <b>(for Spoken Word, Rap and Songwriting)</b>	<ul style="list-style-type: none"> <li>• Free writing</li> <li>• Perfect rhymes</li> <li>• Repetition</li> <li>• Rhythmic consistency</li> <li>• Simple structure: e.g. Haiku, Blues</li> </ul>	<ul style="list-style-type: none"> <li>• Imperfect rhymes</li> <li>• Non-visual perfect rhymes</li> <li>• Alliteration</li> <li>• Structuring lyrics e.g. Rule of 4</li> </ul>	<ul style="list-style-type: none"> <li>• Rhythmic dexterity</li> <li>• Clarity of written intonation</li> <li>• Metaphor / imagery</li> </ul>

### For school generalist classroom teachers:

Storytelling and the use of language is at the heart of the performing arts. In drama the added ingredients are the expressive use of sound and movement. Sound is developed further through music, and movement through dance. The young artist makes progress through being able to use a wider range of technical and expressive resources when creating and performing. Those resources are deployed through simple, then more complex, structures. By becoming familiar with the criteria for Stars 1 and 2 you will be able to use the performing arts to help children explore topics across the curriculum and in particular to deliver Relationships Education. You will also be able to recognise children who would benefit from additional specialist arts activity.

## Criteria for Dance Star Levels

Dance	Star 1	Star 2	Star 3	Star 4	Star 5
<b>Performing Skills</b> <b>- Rhythm and Movement</b>  - Developing technical control, <i>to be able to communicate expressively through performance</i>	<ul style="list-style-type: none"> <li>• Clap simple rhythms</li> <li>• Basic posture and alignment</li> <li>• Basic actions</li> <li>• Focus during performance</li> </ul>	<ul style="list-style-type: none"> <li>• Walk simple rhythms</li> <li>• Balance and coordination</li> <li>• Combining actions and some spatial content</li> <li>• Fast / slow</li> <li>• Facial expression</li> </ul>	<ul style="list-style-type: none"> <li>• Perform simple rhythms</li> <li>• Flexibility, mobility and control</li> <li>• Flowing / abrupt</li> <li>• Spatial awareness</li> <li>• Relationships</li> </ul>	<ul style="list-style-type: none"> <li>• Perform complex / syncopated rhythms</li> <li>• Strength and stamina</li> <li>• Dynamics</li> <li>• Communicating an idea and mood</li> </ul>	<ul style="list-style-type: none"> <li>• Extension and isolation</li> <li>• Facial expression and projection to portray an emotion or feeling</li> </ul>
<b>Creative Skills</b> <b>- Choreography</b>  - Improvising, creating, organising and refining rhythmic movement using choreographic principles and structures as appropriate, <i>to be able to create own original dance.</i>	<ul style="list-style-type: none"> <li>• Improvise to create at least 8 counts of simple action content.</li> </ul>	<ul style="list-style-type: none"> <li>• Plan simple routines focusing on action and spatial principles.</li> </ul>	<ul style="list-style-type: none"> <li>• Create a simple motif based on a theme.</li> </ul>	<ul style="list-style-type: none"> <li>• Create well thought out motif and develop it using simplistic choreographic devices (mirroring, canon, levels)</li> </ul>	<ul style="list-style-type: none"> <li>• Choreograph longer dances using more complex devices such as retrograde, fragmentation, embellishment</li> <li>• Choreograph using communicative skills</li> </ul>
<b>Conceptual Knowledge</b> <b>- Action, Dynamics, Space and Relationships and form</b>  - Understanding the elements and theoretical ideas of dance, <i>to be able to communicate and realise artistic intentions</i>	<ul style="list-style-type: none"> <li>• Action principles (jump, turn, gesture, travel, stillness or balance)</li> </ul>	<ul style="list-style-type: none"> <li>• Space principles (pathways, level, direction, size of movement, patterns, spatial design)</li> <li>• Fast / slow</li> <li>• Two part structure (beginning and end)</li> </ul>	<ul style="list-style-type: none"> <li>• Relationship principles (lead and follow, mirroring, action and reaction, contact, formations)</li> <li>• Flowing / Abrupt</li> <li>• Three part structure (beginning, middle and end)</li> </ul>	<ul style="list-style-type: none"> <li>• Dynamics principles (sudden / sustained, acceleration / deceleration, strong / light, direct / indirect)</li> <li>• Structure taken from the music such as verse, bridge and chorus</li> </ul>	<ul style="list-style-type: none"> <li>• Dance forms (narrative ABC, episodic, binary AB, ternary ABA, transitions)</li> </ul>

### For school arts specialist leaders and teachers:

Mapping your Scheme of Work against the Star Award criteria will provide evidence for the Ofsted requirement to demonstrate that your “curriculum is coherently planned and sequenced towards cumulatively sufficient knowledge and skills for future learning and employment”. Where progression is described by introducing a set number of skills in a category you can use the specific examples in your own teaching. The framework can be used to track pupil progress and for reporting to parents and carers and for identifying young artists with skills and enthusiasm who would benefit from taking part in extra-curricular activity.

You can become a teacher assessor and enter young artists directly for Star Award, or your young artists can gain a Star Award through CMA. CMA will not charge an assessment fee for Pupil Premium students. Young artists taking part in CMA activity will also have their progress tracked against the framework and you will be able to use their out of school activity as evidence for meeting the Ofsted requirement for pupils to “develop and discover their interests and talents” and to provide “these rich experiences in a coherently planned way, in the curriculum and through extra-curricular activities”.

### For leaders of out of school arts activity:

You can use the framework for session planning and for tracking the development of your young artists, using specific examples from your own specialism where the framework has generic descriptions. Your young artists can gain a Star Award through CMA’s Digital Programme. CMA will not charge an assessment fee for Pupil Premium students from Croydon state schools.

## Criteria for Music Star Levels

Music	Star 1	Star 2	Star 3	Star 4	Star 5
<p><b>Performing Skills</b> - Singing (technique and range)</p> <p>- Developing technical control, <i>to be able to perform musically with authenticity</i></p>	<ul style="list-style-type: none"> <li>Basic posture with relaxed shoulders</li> <li>Dynamic contrasts</li> <li>Breathing to show phrases</li> <li>Range of an octave, mostly by step</li> <li>By ear and with notation</li> </ul>	<ul style="list-style-type: none"> <li>Open mouth, relaxed jaw and clear pronunciation</li> <li>Dynamic variation</li> <li>Range of an octave with leaps</li> <li>Changes in tempo</li> </ul>	<ul style="list-style-type: none"> <li>Even tone across the dynamic range with clear open vowels</li> <li>Range beyond an octave in major and minor keys</li> </ul>	<ul style="list-style-type: none"> <li>Animated facial expression</li> <li>Changes in articulation including staccato and accents</li> <li>Range appropriate to voice</li> </ul>	<ul style="list-style-type: none"> <li>Breathing without interrupting the musical line</li> </ul>
<p><b>Performing Skills</b> - Playing an Instrument (technique and range) (see additional guidance for specialist instrumental learning)</p> <p>- Developing technical control, <i>to be able to perform musically with authenticity</i></p>	<ul style="list-style-type: none"> <li>Basic posture</li> <li>Clear tone</li> <li>Dynamic contrasts</li> <li>First five or six notes / chords</li> <li>Rhythms played by ear</li> <li>Rhythms (using notation) with more than one note length</li> </ul>	<ul style="list-style-type: none"> <li>Dynamic variation</li> <li>Articulation, staccato and legato</li> <li>Phrasing</li> <li>Range about an octave / chords in more than one key</li> <li>Rhythmic playing with at least three note lengths and changes in tempo</li> </ul>	<ul style="list-style-type: none"> <li>Freedom of movement which facilitates technical development</li> <li>Articulation, slurs</li> <li>Range beyond an octave in major and minor keys (<b>or</b> more limited range with major, minor and dominant seventh chords)</li> </ul>	<ul style="list-style-type: none"> <li>Changes in articulation including accents</li> <li>Increased range of notes and keys (<b>or</b> more limited range and including other seventh chords)</li> </ul>	<ul style="list-style-type: none"> <li>Tonal variation</li> <li>Chromatic range (<b>or</b> chromatic range and including suspended chords)</li> </ul>
<p><b>Creative Skills</b> - Improvising and Composing</p> <p>- Improvising, creating, organising and refining rhythmic and melodic patterns and harmonies, using textures and structures as appropriate, <i>to be able to create own original music.</i></p> <p><b>Aural and Theoretical Knowledge</b> - Rhythm, Melody, Harmony, Form and Expression</p> <p>- Aural development by responding to music and by recognising features in music, <i>to be able to use and exploit appropriate musical features.</i></p> <p>- Understanding the vocabularies and grammars of music, their notations and theoretical ideas, <i>to be able to realise musical intentions and to be able to notate musical intentions.</i></p>	<ul style="list-style-type: none"> <li>Free exploration of pitch and rhythm to create an effect</li> <li>Improvise a 1 bar rhythm</li> <li>Improvise a 1 bar melodic phrase (3 pitches)</li> <li>Explore layering of rhythmic and / or melodic phrases</li> <li>4/4, bars and bar lines (strong and weak beats)</li> <li>Simple rhythmic patterns aurally (identify / repeat)</li> <li>Crotchets and rests</li> <li>Quaver pairs or minims and minim rests</li> <li>Four note melody</li> <li>Melody and accompaniment</li> <li>Phrase (breathing points)</li> <li>Dynamics (loud and soft)</li> <li>Timbre of different instruments</li> </ul>	<ul style="list-style-type: none"> <li>Improvise an ostinato/riff (e.g. for an accompaniment)</li> <li>Improvise a melodic phrase (up to 5 pitches) within a structure</li> <li>Use chords I, V</li> <li>Indicate tempo</li> <li>Use dynamic variation</li> <li>3/4, 2/4</li> <li>Crotchets, quaver pairs, minims, semibreves, dotted rhythms, ties and rests</li> <li>More than one key signature and major scale</li> <li>Chords I, V</li> <li>Simple structure (e.g. introduction, verse and chorus)</li> <li>Dynamic variation (cresc and dim)</li> <li>Articulation (staccato / legato)</li> </ul>	<ul style="list-style-type: none"> <li>Improvise and refine a melodic phrase (e.g. for intros, bridges and outros for songs)</li> <li>Harmonise using chords I, IV, V(7)</li> <li>Specify instruments</li> <li>Use tempo variation</li> <li>Use articulation contrasts</li> <li>Semiquavers and rests</li> <li>Variation of tempo</li> <li>All notes on a clef, including accidentals</li> <li>Common major and minor keys signatures</li> <li>Chords I, IV and V(7)</li> <li>Simple melodic structure (e.g. AABA)</li> <li>Articulation (slurs)</li> </ul>	<ul style="list-style-type: none"> <li>Create and notate a melody / song</li> <li>Harmonise using chords I, IV, V(7), VI</li> <li>Use articulation variation</li> <li>Use tonal and texture choices</li> <li>Compound / swung time / rhythms</li> <li>Key signatures up to two sharps and flats</li> <li>Chords I, IV, V(7), VI and different tonality (e.g. blues)</li> <li>Common musical structures (e.g. head and solos, popular song) and flow directions (DC, DS, Coda, Fine)</li> <li>Changes in articulation including accents</li> <li>Tonal contrasts</li> </ul>	<ul style="list-style-type: none"> <li>Create and notate an extended instrumental piece / song</li> <li>Create a two part melody / song</li> <li>Harmonise using wider range of chords</li> <li>Use tonal variation</li> <li>Irregular time (e.g. 3+3+2)</li> <li>Key signatures up to three sharps and flats</li> <li>Seventh and suspended chords</li> <li>Extended musical structures across genres</li> <li>Tonal variation</li> </ul>

### For instrumental / vocal teachers:

You can use the framework for medium term planning and for tracking the progress and development of your young musicians, using specific examples from your specialism where the framework has generic descriptions. Your young musicians can gain a Star Award through CMA or through their school if the school member of staff is a teacher assessor. CMA will not charge an assessment fee for Pupil Premium students from Croydon state schools.

## Croydon Sample Specialist Criteria for Music Star Levels

Specialism	Star 1	Star 2	Star 3
<b>Guitar (and Ukulele)</b>	<ul style="list-style-type: none"> <li>Instrument hold</li> <li>Alternate finger picking G-D (C-G)</li> <li>Bass notes with thumb</li> <li>Minims, crotchets and rests</li> <li>Dynamic contrasts</li> <li>Three string guitar (full ukulele) chords: Em, G, C, G7, Am, D7</li> <li>Down-up syncopated strumming</li> <li>Move between chords / single notes</li> </ul>	<ul style="list-style-type: none"> <li>Dotted notes and quavers</li> <li>Dynamic variation</li> <li>Legato and staccato</li> <li>Full chords C, G, D, Dm, A, Am, E, Em</li> <li>Notes in first position in keys up to one flat and two sharps</li> <li>Melody with simple bass</li> </ul>	<ul style="list-style-type: none"> <li>Left hand slur</li> <li>Tie</li> <li>F, C7, G7, A7, E7</li> <li>Some notes out of first position, keys up to one flat and three sharps</li> <li>Free stroke arpeggio patterns</li> </ul>
<b>Keyboard (and Melodica)</b>	<ul style="list-style-type: none"> <li>Hand and arm attitude to keyboard</li> <li>RH five finger pattern G-D</li> <li>LH bass notes</li> <li>Melody with bass</li> <li>RH two note chords (using D, E, F#, G) with bass</li> <li>Minims, crotchets and rests</li> <li>Dynamic contrasts</li> <li>(Melodica breath control, tonguing)</li> </ul>	<ul style="list-style-type: none"> <li>Dotted notes and quavers</li> <li>Legato and staccato</li> <li>Dynamic variation</li> <li>Notes in keys up to one flat and two sharps</li> <li>Thumb under in scale passages</li> <li>Stretch fingers</li> <li>Bass with three note RH chords</li> <li>Moving hand position</li> </ul>	<ul style="list-style-type: none"> <li>Notes in keys up to one flat and three sharps</li> <li>Melody with three note LH chords</li> <li>Melody with LH accompaniment patterns</li> </ul>
<b>Percussion</b>	<ul style="list-style-type: none"> <li>Sticks held correctly</li> <li>Alternate sticking</li> <li>Dynamic contrasts</li> <li>Kit (chair drumming): kick bass, snare, hi hat, crotchets and quavers</li> <li>Tuned: G-D, minims, crotchets and rests</li> <li>Hand drumming: correct L – R technique, bass tone and slap</li> </ul>	<ul style="list-style-type: none"> <li>Syncopated rhythms</li> <li>Dynamic variation</li> <li>Snare: single, double and paradiddle strokes</li> <li>Kit: basic rock beat, one bar fill, moving from hi hat to ride</li> <li>Tuned: beyond an octave keys up to two flats and two sharps</li> <li>Hand drumming: basic rhumba and nyabingi</li> </ul>	<ul style="list-style-type: none"> <li>Drum Kit <ul style="list-style-type: none"> <li>rock beat (quavers)</li> <li>basic disco</li> <li>bass drum and hi hat with rudiments</li> <li>fills around the kit</li> </ul> </li> <li>Tuned percussion <ul style="list-style-type: none"> <li>chromatic range</li> <li>two note chords</li> </ul> </li> <li>Hand drumming <ul style="list-style-type: none"> <li>devise own rhythms and share</li> </ul> </li> </ul>
<b>Music Technology (Soundtrap)</b>	<ul style="list-style-type: none"> <li>Create beats, bass and melody tracks</li> <li>Play melody using keyboard (G-C)</li> <li>Tempo choice</li> </ul>	<ul style="list-style-type: none"> <li>Create loops and three note chords</li> <li>Play octave range, two note chords</li> <li>Keys up to one flat and two sharps</li> <li>Dynamic contrasts and balance</li> </ul>	<ul style="list-style-type: none"> <li>Effects</li> <li>Audio input</li> <li>Keys up to one flat and three sharps</li> </ul>
<b>Winds</b>	<ul style="list-style-type: none"> <li>Instrument hold</li> <li>Embouchure</li> <li>Tonguing</li> <li>Simple slurs</li> <li>Semibreves, minims, crotchets and rests</li> <li>Dynamic contrasts</li> </ul>	<ul style="list-style-type: none"> <li>Dotted notes and quavers</li> <li>Legato and Staccato</li> <li>Dynamic variation</li> </ul>	<ul style="list-style-type: none"> <li>Ties</li> </ul>
Instrument groups and key for first notes / melodies - Flute, Oboe, Bassoon, French Horn Star 1 in G - Clarinet (Chalumeau), Trumpet, Trombone WCET and Star 1 Class in Bb	Flute F-C	Flute E-G, two flats to two sharps	Flute E-C, three flats to two sharps
	Oboe F-C	Oboe E-F#, two flats to two sharps	Oboe E-Bb, three flats to two sharps
	Bassoon B-F	Bassoon F-F#, two flats to one sharp	Bassoon F-Bb, three flats to two sharps
	French Horn C-G (with F#)	French Horn A-A, one flat to two sharps	French Horn A-C, two flats to three sharps
	Clarinet C-G	Clarinet A-A, up to two sharps	Clarinet A-A, up to three sharps
	Chalumeau C-C	Saxophone E-G, up to two sharps	Saxophone E-C, up to four sharps
All instruments together Stars 2-3 Classes	Trumpet C-G	Trumpet A-A, up to two sharps	Trumpet A-A, up to three sharps
	Trombone Bb-F (with Eb)	Trombone G-G, two flats to one sharp	Trombone Bb-Bb, two flats to one sharp
<b>Strings</b>	<ul style="list-style-type: none"> <li>Instrument and bow hold</li> <li>Open strings pizzicato and arco</li> <li>Dynamic contrasts</li> <li>Crotchets, minims, rests and repeated quavers</li> <li>First finger pattern(violin 0 1 23, cello 0 1 34, bass 0 1 4) on D string for melody</li> <li>0 1 (bass 0 12) on other strings for harmony / bass</li> </ul>	<ul style="list-style-type: none"> <li>Dotted notes, running quavers</li> <li>Dynamic variation</li> <li>Legato and staccato</li> <li>Notes on all strings adding: <ul style="list-style-type: none"> <li>Violin 4 and low 2</li> <li>Cello 2 and forward extension</li> <li>Bass half position</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Slurs</li> <li>Ties</li> <li>Adding notes with: <ul style="list-style-type: none"> <li>Violin high 3 and low 1</li> <li>Cello low 1 and 1 in fourth position</li> <li>Bass 1 4 in third position</li> </ul> </li> </ul>

## Supporting Schools

CMA will meet the costs of Star Award for students taking part in Music Education Hub and Youth Performance Partnership funded activity. This includes:

- Students in Croydon Young Musicians *Star Classes* and *Star Workshops*
- Pupil Premium students in CMA instrumental lessons in schools
- Pupil Premium students in CMA Digital Programme, Locality Studios and Central Studio
- Pupil Premium students entered by state schools in Croydon

Through CMA's partnership with UCL Institute of Education schools will be able to use the evaluation of their students' Star Award achievements and development as artists as evidence for:

- Meeting the personal development criteria in the new Ofsted framework
- Narrowing the attainment gap

CMA will:

- Provide assessment guidance for different specialisms which are available beyond the school classroom
- Provide a communication platform for young artists to track their progress against Star Award criteria and to facilitate communication between their teachers in the classroom and in out of school classes
- Provide initial teacher-assessor training
- Soft-touch monitoring of delivery through quality assurance of resource materials
- Maintain secure hosting of video recordings and related data in accordance with GDPR regulations
- Provide clear information and support regarding moderation

For more information please contact:

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