






Curriculum Map 2021/2022

YEAR 11 MUSIC

	<p>Autumn 1</p> <p><i>Promoting and managing the development of a music product. Continued development of Rehearsal Techniques and understanding target audiences</i></p> 	<p>Autumn 2</p> <p><i>Extending Compositional ideas using theoretical devices, realising the music product and effective diary entries</i></p> 	<p>Spring 3</p> <p><i>Augmentation and completion of extended compositions.</i></p> 	<p>Spring 4</p> <p><i>Evaluations of the completed Music Product by research, evaluation and presentations and all collated evidence</i></p> 	<p>Summer 5</p> <p><i>Completion of Composition Final pieces and Final Performance Audits and professional profiles</i></p> 	
<p>CONTENT</p> <p><i>Declarative Knowledge – 'Know What'</i></p>	<p>Managing a music product: Managing the professional recording of the winners/contestants (Criteria A) Completion of written records and evidence to support the music product unit</p> <p>Introducing Music Performance</p> <ul style="list-style-type: none"> Performance skills Opportunities for individual practice Self-evaluation/targeting) <p>UNIT 1 RESITS: Students not entered, missed or not achieved target grades in</p>	<p>The Music Industry (2nd Examination Candidates)</p> <ul style="list-style-type: none"> Metacognition Exam techniques and thinking skills/planning <p>Introducing Composition</p> <ul style="list-style-type: none"> Creating extended ideas for 4x briefs Starting points and techniques Pentatonic starting point 	<p>The Music Industry</p> <ul style="list-style-type: none"> Examination preparation (2nd Examination Candidates only) Unit 1 Final Exam Re-sit opportunity <p>Introducing Music Composition</p> <ul style="list-style-type: none"> Complete the ostinato-based compositions Completion of /extended ideas with compositional 	<p>Managing a music product:</p> <ul style="list-style-type: none"> Complete/publish and evaluate music product. (Criteria B/C) Final presentations based on effective team and effective individual contributions to a successful product <p>Introducing Music Performance</p>	<p>Introducing Music Performance</p> <ul style="list-style-type: none"> Final Performance audits Final diary submissions <p>Introducing Music Composition</p> <ul style="list-style-type: none"> Opportunities for resubmission of diary log book and 7 recordings per student Electronic Press Kit: Creating a professional Musician profile/EPK 	

	<p>UNIT 1 will be introduced/re-introduced to the content of the section A of the unit. – this will involve more ‘lecture-style’ sessions whereby students have a great deal of content to learn and examination models/exemplars and mocks to complete in preparation. Longer answer papers begin in preparation next half term.</p>	<ul style="list-style-type: none">• Ostinato/layering starting points <p>Introducing Performance</p> <ul style="list-style-type: none">• Preparation for Audit 2 and Diary entry milestone evidence <p>Managing a Music Product: (Criteria B)</p> <ul style="list-style-type: none">• – realisation of actual CD and recording, editing, mastering, duplicating.	<p>techniques and ‘augmentation’</p> <ul style="list-style-type: none">• Completion of log book to support extension and highlight compositional devices used to extend work <p>Introducing Music Performance</p> <ul style="list-style-type: none">• Continuation of performance diary and rehearsals building from last audit <p>Managing a Music Product</p> <ul style="list-style-type: none">• Continue to manage and produce the music festival and a recording of the winners/contestants• Team skills• Leadership skills• Introduction to the evaluation of final product	<ul style="list-style-type: none">• Continued collation of evidence to support performance briefs• Continued rehearsal towards final audit	<p>for moving on into the ‘real’ world of the industry.</p>
<p>Skills</p> <p><i>Procedural Knowledge – ‘Know How to’</i></p>	<ul style="list-style-type: none">• Identify important factors when considering live and/or recorded performance projects• Creative workflow/how to best write/record initial ideas in composition based on a brief• Consider how to refresh the music festival – how to continue to develop a live performance event <p>LINKS: Drama & Business (Event Planning). Business (advertising & promotional Material). ART: (Visual).</p>	<ul style="list-style-type: none">• Metacognition/thinking about thinking/how do we approach planning for examination long answer question?• Know how to make effective plan for long answer with a balance of pros/cons and a conclusive argument• How to develop a composition using productive workflow <p>ENGLISH LANG: (Exam questions). DESIGN &</p>	<ul style="list-style-type: none">• Know how to extend work using specific compositional devices such as augmentation/modulation and sequence• Know how to complete Simple scoring tasks using		

			BUSINESS (Workflow). IT (Music Software).		Logic/Sibelius/Muscore to effectively document your original work and to satisfy the brief, whilst allowing other musicians to perform your work effectively and accurately. IT (Music Software). Drama (Direction).
Key Questions	<p>How do the job roles and responsibilities in the music industry connect?</p> <p>What is the point of written music?</p> <p>What are industry standard commissions actually looking for?</p> <p>What are the restrictions of Tradition Notation?</p>		<p>How can I use less music but actually have more impact?</p> <p>How do ostinato and sequence effect the mood of a composition? How can they be used to best represent movement</p> <p>Why are some composers so much more successful than others?</p> <p>How does my input directly effect the outcome of a team?</p>		<p>What are the most important factors when performing to a camera?</p> <p>How can we develop performance skills?</p> <p>What can we learn from the evaluation of our work? What can we suggest/give to the next generation of managers?</p>
Assessment	Managing a Music Product (Criteria A) Completion of written records and evidence to support the music product unit: Copies of Promotional materials, meeting minutes, posters, art design, production decisions and rationales, health and safety considerations etc.)	Managing a music product (Criteria B) Recording process – realisation of actual CD and recording, editing, mastering, duplicating.	Managing a music product (Criteria C) – completion of evaluation of the processes and execution of the music product task. Internally Assessed and externally moderated. Extended composition: (derived from 1 of 4 previous starting points) –	Continued collation of evidence to support both performance and composition briefs. Managing a music product: (folder of evidence supporting the creation/minutes/design and planning elements of the festival culminating in a final CD recording)	BTEC L2 Final Audit (Performance solos recorded – can be used for actual coursework in year 10) Final performance audits and final extended composition with full recordings and scores and

			full score/mp3 and/or commentary. (Internally assessed) Final performance audit		supporting evidence.
Extended Learning /Extension Activities	<ul style="list-style-type: none"> • 'Memory revision' homework set for entirety of the first term to support Unit 1 (re-sit only) examination in January • Memory Homework continues to support unit 1. • Performance diary and practice is updated weekly and assessed at audit points across the course. (expected rehearsal at least 3x45 min rehearsals as H/W) • Memory Homework continues to support unit 1. • Music product homework tasks are research based and involve ICT/marketing/health and safety summarising and formal writing skills and creating display for impact • Practice and rehearsals weekly with diary entries to support evidence collation. • Music product homework tasks are research based and involve ICT/marketing/health and safety summarising and formal writing skills and creating display for impact. • Practice and rehearsals weekly with diary entries to support evidence collation. • Use of Google classroom to set differentiated an targeted work 				
Supporting Listening And Appraisal	<p>Every lesson begins with a related 'DO NOW' task. These are listening exercises designed around pieces of music by the Great Composers and pieces of historical significance. All questions relate to the St Mary's weekly themes and are directly connected to Themes used in Collective Worship across the school. To create further cross-curricular connections, there are visual art works also relating to themes attached to this listening. To encourage further understanding and appreciation, they are displayed on screens around the building each week in preparation for triangulated discussion.</p>				