



Music Department Year 11 Curriculum and Assessment Map

	Term 1	Term 2	Term 3
Year 11	Composition Genre study or revision dependent on student selection	Ensemble Rehearsal and development	Areas of Study Revision and examination Preparation
Fundamental Knowledge	AO1 – Musical Forms and Devices (incl. prepared extract EKN) <ul style="list-style-type: none"> • Binary form • Ternary form • Minuet and trio form (set work EKN)- minuetto de capo • Rondo form • Variation form • Strophic form • Dotted rhythm • Conjunct and disjunct melodic line • Alberti bass • Regular phrases • Perfect, imperfect, interrupted and plagal cadences. • Anacrusis 	AO2 – Music for Ensemble <ul style="list-style-type: none"> • Blues and early Jazz • Bebop (1940s) • Cool Jazz (end of 1940s) • Free jazz (1950s) • Jazz rock (1960s-70s) • Scat singing • Lead instruments • Musical theatre • Opera and operetta • Chamber music (duet, trio, quartet, quintet, sextet, septet, octet) • Musical textures – monophonic, homophonic, polyphonic (round and canon) counter melody, layered. 	Developing aural recognition of stylistic features associated with each of the four areas of study. Knowledge of full list of GCSE terminology and accurate application of musical elements and associated Italian terms in response to listening and appraising tasks.

	<ul style="list-style-type: none"> • Imitation • Syncopation • Pedal, drone and ostinato • Sequence and arpeggio • Ornamentation – acciaccatura, mordent, turn, appoggiatura. <p>AO3 – Film Music</p> <ul style="list-style-type: none"> • Leitmotif and thematic transformation • Effect of dynamic contrast • Specific application of sonority • Using texture to enhance mood • Using musical features to create a mood • Minimalism and musical cells <p>AO4 – Popular Music (incl. prepared extract SYBG)</p> <ul style="list-style-type: none"> • Pop and Rock • Fusion and Bhangra • 2 bar song form • Strophic form • Twelve bar blues • Verse and chorus • Riff • Middle eight • Bridge • Fill • Instrumental break • Intros and outros • Improvisation • Loops and samples • Panning and phasing • Driving Rhythms 	<ul style="list-style-type: none"> • Basso continuo • Sonata <p>- Detailed understanding of the set work Eine Klene Nachtmusik and ability to identify and recall key features of the instrumentation, stylistic features associated with the relevant style, keys and structure etc.</p> <p>-Awareness of stylistic features associated with orchestral and choral music traditions.</p> <p>-Understanding how to develop harmonies to include additional vocal parts e.g. 3rds, octaves etc.</p> <p>-Understanding how to compare different versions of the same tracks focussing on the specific elements of music e.g. Somewhere over the Rainbow original version verses Eva Cassidy’s interpretation and how to communicate these differences in well-articulated responses.</p> <p>-How to compile a well-articulated account of the compositional process for both free choice and set brief compositions.</p> <p>-Understanding of how to add dynamic markings, articulation, performance directions etc using Sibelius software to properly demonstrate their intentions as a composer.</p> <p>-Understanding of rhythms</p> <p>Practical Skills and Application</p> <p>-Ability to respond with confidence to questions associated with the set works.</p> <p>-Ability to structure model answers and frameworks for responding to comparison examination questions.</p> <p>-Ability to compile a compositional process account for submission with clarity to access</p>	
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	<ul style="list-style-type: none"> • Primary and secondary chords and typical chord progressions • Lead and Backing vocals and backing tracks • Melismatic and syllabic writing <p>Practical Skills and Application</p> <ul style="list-style-type: none"> - The ability to read and follow a score with the ability to recognise the above techniques and devices. - Understanding of and ability to apply the following terms to listening and appraising tasks. - Apply performance directions, dynamic markings, ornamentation and articulation appropriately to their performance as indicated by the score. - The ability to respond with confidence to questions associated with the set works. - The ability to apply knowledge of chords to <p>Set Brief composition demonstrating awareness of appropriate pop song structure and purposeful use of a variety of chords and formations evidencing progression and development in composition in line with Component 2 GCSE assessment framework for the higher bands.</p>	<p>higher grade bands against GCSE assessment criteria.</p> <ul style="list-style-type: none"> -Ability to compose with direction, structure, development and clear purpose and intention. <p>- Continuous application of and reference to terms covered in term 1.</p> <ul style="list-style-type: none"> -The ability to apply performance directions, ornamentation and articulation to compositions with full understanding of their role and effect on the final sound. - The ability to apply knowledge of chords to Set Brief composition demonstrating awareness of appropriate pop song structure and purposeful use of a variety of chords and formations evidencing progression and development in composition in line with AO2 GCSE assessment framework for the higher bands. -The ability to respond to choral and orchestral works with confidence. -Knowledge of rhythms, key signatures and melodic writing to inform compositions. 	
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Learning Checkpoint Tasks	Teacher observations Written responses to wider listening tasks	Teacher observations Written responses to wider listening tasks	Written responses to wider listening tasks
Common Assessment Task	CA1: Performance Assessment Music Theory Assessment – Trust	CA2: Composition Assessment Music Theory Assessment – Trust	Mock Examination and Centre Assessed moderate tasks
Mock Exam (if applicable)	2018 Eduqas GCSE paper	2019 Eduqas GCSE paper	2020 Eduqas GCSE paper
Interleaved Knowledge	All aspects of vocabulary underpin performance and composition as well as listening and appraising tasks. Regular focussed workshops reinforce continuous study and repetition of key terminology and use of it in practical, spoken and written outlets. Terminology is also reinforced on entry to the classroom by rote making use and understanding of a breadth of vocabulary habitual and therefore more familiar.	All aspects of vocabulary underpin performance and composition as well as listening and appraising tasks. Regular focussed workshops reinforce continuous study and repetition of key terminology and use of it in practical, spoken and written outlets. Terminology is also reinforced on entry to the classroom by rote making use and understanding of a breadth of vocabulary habitual and therefore more familiar.	All aspects of vocabulary underpin performance and composition as well as listening and appraising tasks. Regular focussed workshops reinforce continuous study and repetition of key terminology and use of it in practical, spoken and written outlets. Terminology is also reinforced on entry to the classroom by rote making use and understanding of a breadth of vocabulary habitual and therefore more familiar.