

Now that the revised curriculum has been taught, please consider the Implementation and Impact of the curriculum you taught.
 What changes might need to be made to the Curriculum Intent (See Curriculum Map and Overviews) in light of this year's experiences?

Year 11 Overview 2024-25 – Music					
Date	Wk	Week	Units Studied & Learning Outcomes	Key Concepts & Assessment	
2-Sep	A	1	<p>LISTENING (Film Music)</p> <p>Students will revisit music that has been composed specifically for a film, music from the Western Classical Tradition that has been used within a film and music that has been composed as a soundtrack for a video game, securing knowledge of resources that are used to create and perform film and video soundtracks, including the use of technology, and the names of composers of film and video game music. They will practise how to hear and understand how composers use music dramatically and expressively through a variety of musical elements and compositional devices.</p> <ol style="list-style-type: none"> Content and language for learning (4 lessons) Deliberate listening and exam technique (10 lessons) <p>GW: Students identify and describe musical features of film music</p> <p>BI: Students draw conclusions about extracts of film music and make comparisons between extracts of film music</p> <p>EW: Students appraise audio musical extracts related to film music and respond with evaluative and critical judgements which demonstrate knowledge and</p>	<p>NEA (PERFORMING) (ongoing)</p> <p>Students will record and submit two performance pieces; one as a solo and the other as an ensemble, which allow them to demonstrate appropriate skill and technique to access the highest possible band in the marking criteria. (NB performing NEA can only be recorded in year 11)</p> <p>NEA (COMPOSING) (ongoing)</p> <p>Students will compose one piece of music as a response to an OCR set brief, which allows them to demonstrate appropriate skill and technique to access the highest possible band in the marking criteria.</p> <p>GW: Students practice a variety of pieces that develop their skills and produce a variety of short pieces that develop their compositional skills</p> <p>BI: Students demonstrate an understanding of performing with accuracy and fluency and technical control. They understand how to extend and manipulate musical ideas and devices to develop a composition</p> <p>EW: Students be able to perform confidently and stylishly and with appropriate expression and interpretation. They will be able to combine and</p>	<p>AOS4: Music for film – answer questions on unfamiliar music, using gained knowledge. NEA: Performing (worth 20%)</p> <p><u>Assessment of Progress:</u> Monthly listening test (dates published separately.) ST1 listening exam Teacher marking of recorded performances. (FINAL DEADLINE DEC 24)</p> <p><u>Vocabulary:</u> General elements of music eg rhythm, melody etc. Language specific to the film / video game genre eg, instruments and repetition, ostinato, sequence and imitation, ornamentation, motif, leitmotif, hit-point.</p> <p>History: Integral part of cultural life and a huge worldwide multi-billion dollar industry. Wide ranging genres and aural canvasses. Commands sophisticated and discerning, deliberate listening and appreciation skills.</p>
9-Sep	B	2			
16-Sep*	A	3			
23-Sep	B	4			
30-Sep	A	5			
7-Oct	B	ST2			
14-Oct	A	ST2			
21-Oct	B	ST2			

			<p>understanding of all elements of music.</p> <table border="1"> <thead> <tr> <th>Prior (Y10)</th> <th>Now (Y11)</th> <th>Next (Y12)</th> </tr> </thead> <tbody> <tr> <td>Demonstrate the ability to understand and recall key terms pertaining to film music and be able to apply these when listening to film music when prompted.</td> <td>To apply knowledge of key terms in context and be able to 'hear' those key terms within a piece of film music.</td> <td>Increasingly confident and sophisticated responses to questions. Develop the ability to write extended / essay answers after in-depth study of prescribed pieces of film music.</td> </tr> </tbody> </table> <p>LISTENING TEST – 1 ½ hours, testing AoS1-5 NEA INTERIM ASSESSMENT – PERFORMING / COMPOSING</p>	Prior (Y10)	Now (Y11)	Next (Y12)	Demonstrate the ability to understand and recall key terms pertaining to film music and be able to apply these when listening to film music when prompted.	To apply knowledge of key terms in context and be able to 'hear' those key terms within a piece of film music.	Increasingly confident and sophisticated responses to questions. Develop the ability to write extended / essay answers after in-depth study of prescribed pieces of film music.	<p>develop various musical elements successfully, using an appropriate structure to create a coherent piece that shows an understanding of the style, audience and/or occasion</p> <table border="1"> <thead> <tr> <th>Prior (Y10)</th> <th>Now (Y11)</th> <th>Next (Y12)</th> </tr> </thead> <tbody> <tr> <td>Demonstrate the ability to perform music with some fluency, attention to dynamics and articulation and a clear sense of direction.</td> <td>To apply past feedback to perform music musically and stylishly using conventions that are appropriate to the genre. The performance is confident, accurate and fluent with good technical control appropriate to the demand of the music.</td> <td>Increasingly confident and sophisticated performances / recitals which are longer in duration and musically more complex. Performances are communicated musically and stylishly using conventions that are appropriate to the genre. A high level of musical detail is evident.</td> </tr> </tbody> </table>	Prior (Y10)	Now (Y11)	Next (Y12)	Demonstrate the ability to perform music with some fluency, attention to dynamics and articulation and a clear sense of direction.	To apply past feedback to perform music musically and stylishly using conventions that are appropriate to the genre. The performance is confident, accurate and fluent with good technical control appropriate to the demand of the music.	Increasingly confident and sophisticated performances / recitals which are longer in duration and musically more complex. Performances are communicated musically and stylishly using conventions that are appropriate to the genre. A high level of musical detail is evident.	
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Half-Term

4-Nov	A	9	<p>LISTENING (Conventions of pop) Students will revisit music spanning from rock n roll, taking in the Beatles, rock anthems of the 1980s, pop ballads and solo artists up to the present day, securing knowledge of styles and techniques that are used to create and perform pop music through the decades; including the use of technology, and the names of artists who are typical of these styles. They will practise how to hear and understand how composers and singers use lyrics, conventions and a variety of musical elements and compositional devices to create original and fulfilling music for the</p>	<table border="1"> <thead> <tr> <th>Prior (Y10)</th> <th>Now (Y11)</th> <th>Next (Y12)</th> </tr> </thead> <tbody> <tr> <td>Demonstrate the ability to combine a range of musical elements. There is some development using mostly appropriate compositional techniques. The piece is extended within a defined structure mostly</td> <td>To apply past feedback to produce a musically successful piece with a strong sense of style. There is a variety of musical elements that show a good level of musical understanding.</td> <td>Highly musical, stylish and effective piece with a wide variety and/or advanced use of musical elements which demonstrate a high level of musical understanding. Excellent development of</td> </tr> </tbody> </table>	Prior (Y10)	Now (Y11)	Next (Y12)	Demonstrate the ability to combine a range of musical elements. There is some development using mostly appropriate compositional techniques. The piece is extended within a defined structure mostly	To apply past feedback to produce a musically successful piece with a strong sense of style. There is a variety of musical elements that show a good level of musical understanding.	Highly musical, stylish and effective piece with a wide variety and/or advanced use of musical elements which demonstrate a high level of musical understanding. Excellent development of	<p><u>Curriculum areas:</u> AOS5: Conventions of pop – answer questions on unfamiliar music, using gained knowledge. NEA: Composing (worth 20%)</p> <p><u>Assessment of Progress:</u> Monthly listening test (dates published separately.) Teacher feedback of ongoing composition. (FINAL COMPOSING DEADLINE EASTER 24)</p> <p><u>Vocabulary:</u> General elements of music eg</p>
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11-Nov	B	10									
18-Nov	A	11									
25-Nov	B	12									
2-Dec	A	13									
9-Dec	B	14									
16-Dec	A	15									

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		<p>public to consume.</p> <ol style="list-style-type: none"> 1. Content and language for learning (2 lessons) 2. Deliberate listening and exam technique (5 lessons) 3. ST1 listening exam (2 lessons) <p>GW: Students identify and describe musical features of different conventions of pop music</p> <p>BI: Students draw conclusions about extracts of pop music and make comparisons between extracts</p> <p>EW: Students appraise audio musical extracts related to pop music and respond with evaluative and critical judgements which demonstrate knowledge and understanding of all elements of music</p> <table border="1" data-bbox="347 901 1052 1316"> <thead> <tr> <th>Prior (Y10)</th> <th>Now (Y11)</th> <th>Next (Y12)</th> </tr> </thead> <tbody> <tr> <td>Demonstrate the ability to understand and recall key terms pertaining to pop music and be able to apply these when prompted.</td> <td>To apply knowledge of key terms in context and be able to 'hear' those key terms within a piece of pop music.</td> <td>Increasingly confident and sophisticated responses to questions. Develop the ability to write extended / essay answers after in-depth study of prescribed pieces of pop music.</td> </tr> </tbody> </table>	Prior (Y10)	Now (Y11)	Next (Y12)	Demonstrate the ability to understand and recall key terms pertaining to pop music and be able to apply these when prompted.	To apply knowledge of key terms in context and be able to 'hear' those key terms within a piece of pop music.	Increasingly confident and sophisticated responses to questions. Develop the ability to write extended / essay answers after in-depth study of prescribed pieces of pop music.	<p>appropriate to the style.</p>	<p>There is development of ideas appropriate to the style showing understanding of several compositional techniques. The piece demonstrates good understanding of stylistic and structural conventions.</p>	<p>ideas using compositional techniques applied in an entirely appropriate way. The piece demonstrates excellent understanding of stylistic and structural conventions.</p>	<p>rhythm, melody etc. Language specific to the pop music genre eg, acoustic, electric, bassline, riff. Technology including amplification and recording techniques</p> <p><u>History:</u> Names of solo artists and groups who composed and/or performed in each genre. The changing nature of song structure. The historical and social context of the named genres of popular music. The growth and importance of the popular music industry.</p>
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Demonstrate the ability to understand and recall key terms pertaining to pop music and be able to apply these when prompted.	To apply knowledge of key terms in context and be able to 'hear' those key terms within a piece of pop music.	Increasingly confident and sophisticated responses to questions. Develop the ability to write extended / essay answers after in-depth study of prescribed pieces of pop music.										

6-Jan	B	16	<p>LISTENING (Rhythms of the world)</p> <p>Students will revisit and will continue to develop an understanding of the characteristic rhythmic features of: Indian Classical Music and traditional Punjabi Bhangra, Traditional Eastern Mediterranean and Arabic folk rhythms, with particular focus on traditional Greek, Palestinian and Israeli music, traditional African drumming and traditional Calypso and Samba.</p> <p>They will further develop their understanding of the following for each geographical region: Characteristic rhythms and metres, the origins and cultural context of the traditional music, the musical characteristics of the folk music, the impact of modern technology on traditional music, the names of performers and groups and ways in which performers work together.</p> <p>LISTENING TEST – 1 ½ hours, testing AoS1-5 (ST2)</p> <ol style="list-style-type: none"> 1. Content and language for learning (2 lessons) 2. Deliberate listening and exam technique (4 lessons) 3. ST2 listening exam (3 lessons) <p>GW: Students identify and describe musical features of music from specified areas of the world</p> <p>BI: Students draw conclusions about extracts of music from around the world and make comparisons between extracts of world music</p> <p>EW: Students appraise audio musical extracts related to film music and respond with evaluative and critical judgements which demonstrate knowledge and</p>	<p>NEA (COMPOSING)</p> <p>Continues, as described above.</p> <p>Also, necessary ‘mop up’ re-recording, resubmission of performing NEA to improve quality.</p>	<p><u>Curriculum areas:</u></p> <p>AOS2: The concerto through time - answer questions on unfamiliar music, using gained knowledge. NEA: Composing (worth 20%)</p> <p><u>Assessment of Progress:</u></p> <p>Monthly listening test (dates published separately.) Also, now a WEEKLY listening question, based on another AoS. Teacher marking of recorded performances and composition (FINAL DEADLINE EASTER 25)</p>
13-Jan	A	17			
20-Jan	B	ST3			
27-Jan	A	ST3			
3-Feb	B	ST3			
10-Feb	A	21			

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Demonstrate the ability to understand and recall key terms pertaining to music from specified areas of the world and be able to apply these when prompted.	To apply knowledge of key terms in context and be able to 'hear' those key terms within a piece of world music.	Increasingly confident and sophisticated responses to questions. Develop the ability to write extended / essay answers after in-depth study of prescribed pieces of world music.									
Half-Term			6 weeks (?? lessons) (29 Days)								
25-Feb	B	22	<p>LISTENING (The concerto through time)</p> <p>Students will develop their understanding of the concerto and its development from 1650 to 1910 through revisiting and revising what a concerto is and the way it has developed through time, the instruments that have been used for the solo part in the concerto and how they have developed through time, the growth and development of the orchestra through time, the role of the soloist(s), the relationship between the soloist(s) and the orchestral accompaniment, how the concerto has developed through time in terms of length, complexity and virtuosity, the characteristics of Baroque, Classical and Romantic music as reflected in the concerto.</p> <p>1. Content and language for learning (2 lessons) 2. Deliberate listening and exam technique (5</p>	<p>NEA (COMPOSING)</p> <p>Continues, as described above.</p> <p>Also, necessary 'mop up' re-recording, resubmission of performing NEA to improve quality.</p>	<p><u>Curriculum areas:</u> AOS2: The concerto through time - answer questions on unfamiliar music, using gained knowledge. NEA: Composing (worth 20%)</p> <p><u>Assessment of Progress:</u> Monthly listening test (dates published separately.) Also, now a WEEKLY listening question, based on another AoS. Teacher marking of recorded performances and composition (FINAL DEADLINE EASTER 25)</p>						
3-Mar	A	23									
10-Mar	B	24									
17-Mar	A	25									
24-Mar	B	26									
31-Mar											
	A	27									

lessons)

GW: Students **identify** and describe musical features of the concerto from specified periods in musical history

BI: Students draw conclusions about extracts of concerti and make comparisons between concerti from different eras and by different composers

EW: Students appraise audio musical extracts of concerti and respond with evaluative and critical judgements which demonstrate knowledge and understanding of all elements of music and of Baroque, Classical and Romantic features.

Prior (Y10)	Now (Y11)	Next (Y12)
Demonstrate the ability to understand and recall key terms pertaining to music from a particular genre and from particular periods in the history of music and be able to apply these when prompted.	To apply knowledge of key terms in context and be able to 'hear' those key terms within a concerto and to discern via the recall of key terms, the period in the history of music to which a particular concerto belongs.	Increasingly confident and sophisticated responses to questions. Develop the ability to write extended / essay answers after in-depth study of prescribed pieces of orchestral music.

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Easter Holiday					
22-Apr	B	28	<p>The 'run in' (6 Weeks – 16 lessons)</p> <p>Film music (2 lessons) Conventions of pop (2 lessons) Rhythms of the world (2 lessons) The concerto through time (2 lessons)</p> <p>Practice questions / targeted revision (4 lessons)</p> <p>Final practice paper and feedback (4 lessons)</p>	<p>NEA (PERFORMING AND COMPOSING) Final adjustments, recording, marking and paperwork as necessary.</p> <p>FINAL OCR SET DEADLINE 15th MAY</p>	<p><u>Curriculum areas:</u> AOS2: the concerto through time AOS3: rhythms of the world AOS4: film music AOS5: conventions of pop</p> <p><u>Assessment of Progress:</u> As explained left</p> <p><u>Vocabulary:</u> See above</p> <p><u>History:</u> See above</p>
28-Apr	A	29			
5-May	B	30			
12-May	A				
19-May					
	B				
<p>Half-Term 7 weeks (?? lessons) (34 Days)</p>					
2-Jun	A	33	GCSE Exams		
9-Jun	B	34			
16-Jun	A	35			
23-Jun	B	36			
30-Jun	A	37			
7-Jul	B	38			
14-Jul	A	39			
(Total: 189 Days)					