

½ TERM	TAUGHT CURRICULUM	TAUGHT SKILLS	SUMMATIVE ASSESSMENT TITLE/TYPE	ASSESSMENT CRITERIA	LEARNED CURRICULUM
<b>TOPIC</b>					
<b>Term 1</b>	Component 1 Delivery	<p>A) Demonstrate an understanding of styles of music.</p> <p>B) Apply understanding of the use of techniques to create music.</p>	<p>Mock: Non-exam internal assessment set by Pearson, marked by the centre and moderated by Pearson.</p> <p>A) In response to Task 1, learners will compile a portfolio of evidence that demonstrates their understanding of four different styles of music using musical examples related to a theme.</p> <p>B) In response to Task 2, learners will create three 30–60-second examples of ideas for music products related to a theme, using a range of realisation techniques.</p>	<p>AOS A: To achieve a distinction: Comprehensive knowledge and understanding of how musical elements have been used to create compositional features that typify the styles of music. There will be minor errors that do not detract from being able to demonstrate secure explanations of almost all concepts.</p> <p>Almost all of the points made are supported by relevant Examples. Comprehensive knowledge and understanding of how musical elements have been used to create sonic features that typify the styles of</p>	<p><a href="#">Music styles - GCSE Music Revision - BBC Bitesize</a></p> <p><a href="#">List of Musical Techniques and Their Meanings - UreMusic Articles</a></p> <p><a href="#">Music theory - GCSE Music Revision - Eduqas - BBC Bitesize</a></p>
	Component 3 Delivery	<p>Explore the techniques in: Performing stylistically accurate cover versions. Creating original music using existing stylistic frameworks and traits. Stylistic use of a DAW and associated hardware to create an original piece</p>			

**Curriculum Assessment Map****Year: Year 10****Subject: BTEC Music and Music Technology**

		<p>of music from a given starting point. Creative intentions and purpose of product:</p> <ul style="list-style-type: none"><li>o target audience</li><li>o commercial</li><li>o collaborative</li><li>o experimental.</li></ul> <p>Aim, purpose and requirements of the brief. Nature of the specific area of the industry. Understand the target audience. Understanding and linking to the company's vision.</p>		<p>music. There will be minor errors that do not detract from being able to demonstrate secure explanations of almost all concepts. Almost all of the points made are supported by relevant Examples. Effective creative choices based on in-depth understanding of the techniques used to create music and use of perceptive appreciation skills. A thoroughly considered and holistic use of pertinent musical elements in the creation of music. AOS B: Effective application of experimental techniques and processes used in the realisation of music in response to the brief. Perceptive exploration of creative opportunities. Perceptively developed ideas based on secure application of musical realisation techniques and resources in</p>	
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				<p>response to the brief.</p> <ul style="list-style-type: none"> <li>• Ideas for music products show cohesive use of pertinent elements of music that thoroughly fulfil intentions</li> </ul>	
<b>Term 2</b>	Component 1 Assessment		Summative Assessment	Same as above.	
<b>Term 3</b>	Component 3 Delivery	<p>Continued depending on the selected pathway:</p> <p><b>Performing</b> stylistically accurate cover versions.</p> <p><b>Creating</b> original music using existing stylistic frameworks and traits.</p> <p><b>Stylistic use of a DAW</b> and associated hardware to create an original piece of music from a given starting point.</p> <p><b>C1:</b> How investigation and exploration can inform response. Understanding the rationale behind the selection of musical material. Investigating musical styles. Researching relevant material to support meeting the brief. The human and physical</p>	Preparation and mock assignment for the summative task set and marked by Pearson completed under supervised conditions.	<p>AO1 Understand how to respond to a music brief</p> <p>AO2 Select and apply musical skills in response to a music brief</p> <p>AO3 Present a final musical product in response to a music brief</p> <p>AO4 Comment on the creative process and outcome in response to a music brief</p>	<p><a href="#">Compositional Techniques</a></p> <p><a href="#">Writing your own music - starting points - Writing your own music - Edexcel - GCSE Music Revision - Edexcel - BBC Bitesize</a></p> <p><a href="#">How to make a cover of a song</a></p> <p><a href="#">Introduction to DAWs - Music software - Edexcel - GCSE Music Revision - Edexcel - BBC Bitesize.</a></p>

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		<p>resources required. Proposing structure, version and arrangement. Timeline for development, including:</p> <ul style="list-style-type: none"><li>o working out individual parts</li><li>o establishing a personal practice routine</li><li>o learning and memorising material if appropriate.</li></ul> <p>Format and scope of the final response. Creative constraints:</p> <ul style="list-style-type: none"><li>o technical requirements of the final response – format, material and purpose</li><li>o available resources</li><li>o feasibility of own ideas</li><li>o standing out from similar work.</li></ul> <p>Personal intentions:</p> <ul style="list-style-type: none"><li>o personal skills development</li><li>o building on own strengths.</li></ul> <p><b>C2:</b></p> <p>Working with and interpreting the brief. Organisation skills:</p> <ul style="list-style-type: none"><li>o identifying priorities</li><li>o setting targets</li><li>o using planning tools and technology.</li></ul> <p>Prepare for a project:</p>			
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		<p>o health and safety o checking resources and facilities are adequate o taking measures to safeguard work and having a contingency by backing up data, anticipating issues, creating multiples and planning alternatives. Consider constraints of the brief by: o working within the constraints of the brief o using suitable materials and techniques for the audience o addressing quality issues – technical, finish and function. Learners should be able to: o apply skills in a creative process o apply industry approaches relevant to a project o refine musical skills and techniques for a musical product in relation to a chosen context or style. Create original music: o applying melodic and rhythmic ideas o use of chords and chord progressions o use of textures/sound palettes</p>			
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		<ul style="list-style-type: none"><li>o musical devices, canon, riffs, imitation, sequences</li><li>o musical structures, verse, chorus, middle-eight, AABA, riff-based</li><li>o use of composition software if appropriate.</li></ul> Perform (if appropriate): <ul style="list-style-type: none"><li>o selecting material</li><li>o working out individual parts</li><li>o exploring feels and grooves</li><li>o stylistic investigation</li><li>o defining structure, version and arrangement</li><li>o establishing a personal practice routine</li><li>o establishing a group practice routine (where applicable)</li><li>o learning and memorising material if appropriate.</li></ul> <p><b>C3:</b> Present and justify the product according to the brief.</p> <p><b>C4:</b> Evaluate and justify suitability to the brief.</p>			
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<b>Term 1</b>	MUSPRA Live Music Performance MOCK CORE EXTERNAL	<p>Describe personal aims in relation to the live performance including your own image, repertoire and audience expectation.</p> <p>Produce a production plan for the Live performance to meet the needs of an agreed brief.</p> <p>Produce a rehearsal plan Describe Health &amp; Safety issues in the context of performing live music.</p> <p>Undertake the rehearsal process produced in 1.3 Make appropriate modifications to the set of music through the rehearsal process.</p> <p>Present a performance to a target audience Review their performance in the light of feedback Suggest ways to improve future performances.</p>	<p>Students will be given a mock assignment brief for their live performance. This will be formatively assessed throughout and at the end of the assignment deadline students will receive feedback.</p>	<p>To achieve a distinction, learners should:</p> <p>1.1 Describe comprehensive personal aims in relation to the live performance.</p> <p>1.2 Produce a rigorous production plan to meet the needs of an agreed brief.</p> <p>1.3 Produce a comprehensive rehearsal plan.</p> <p>1.4 Describe Health &amp; Safety issues comprehensively in the context of a live performance.</p> <p>2.1 Undertake a highly effective rehearsal process, based upon the plan produced in 1.3.</p> <p>2.2 Make original and progressive modifications to the musical set during the rehearsal process</p> <p>3.1 Present an engaging performance to a target audience.</p> <p>4.1 Produce an astute, wide and encompassing</p>	<p><a href="#">A Beginner's Guide To Making Your Live Stage Performance Unforgettable - Hypebot</a></p> <p><a href="#">Risk Assessment for musicians: Templates and advice for RA / RAMS</a></p> <p><a href="#">15 Simple Tips for a Successful Band Rehearsal</a></p>

**Curriculum Assessment Map****Year: Year 11****Subject: RSL Music Practitioner**

				review of their performance 4.2 Suggest a range of perceptive ways to improve future performances.	
<b>Term 2</b>	MUSPRA Live Music Performance CORE EXTERNAL Assessment	This is the same criteria as above. However, the assignment brief will be set by the exam board.	This is a summative and external assessment exam. Students will be monitored under controlled conditions and must submit assignments on the deadlines given on the assignment brief (released in January 2023)	The same criteria as above.	
<b>Term 3</b>	Re-sit/ Resubmissions/ Revisions.				