

OCR GCSE: Year 10 Curriculum Map 2021-22

Half term	Unit Title Hyperlink to SOW	Description	Skills & content covered	Assessments / criteria	Skills & content revisited	Links to GCSE skills and content	How work will be standardised or moderated	PERFORMANCE OPPORTUNITY
10.1	The Concerto Through Time	Learners should study The Concerto and its development from 1650 to 1910 through: the Baroque Solo Concerto, the Baroque Concerto Grosso, the Classical Concerto, and the Romantic Concerto.	Listening and Appraising: Learners should study and develop an understanding of: 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. Pupils will also learn how composers of concertos use musical elements and compositional devices in their concertos, the names and intentions of composers who wrote concertos in each period, the historical and social context of the concerto in each period, the need for a larger venue over time as the genre expanded and developed, and the changing nature of commissioner and audience over time. Composition: Pupils will have the chance to compose Baroque, Classical and Romantic works for chamber ensembles using Logic or Sibelius software.	Small formative assessments within each of the genres with a longer listening and appraising summative assessment at the end of the topic. Formative assessments regarding Baroque, Classical and Romantic compositions.	Revising elements of music knowledge from last year.	Direct link to Area of Study 2: <i>The Concerto Through Time</i> . Pupils will also have the chance to create their own Baroque, Classical and Romantic pieces to develop their instrumental and compositional skills.	Sampled at department meetings and standardised for set year group.	Chance to compose and potentially perform Baroque, Classical and Romantic works.
10.2	Composition to a Set Brief	Pupils will be provided with an example set brief from an OCR practice paper. They will create their own composition using one of the provided stimuli and thus develop their compositional skills and deepen their knowledge of the elements of music.	Composition-based module: pupils will learn how to compose appropriately to a defined brief set by OCR, showing an understanding of the appropriate style, audience and/or occasion. Pupils will also learn how to extend and manipulate musical ideas and devices in order to develop a composition and be able to combine and develop various musical elements successfully within the composition using an appropriate structure to create a coherent piece. The stimuli which pupils can choose between are as follows: a choice of two rhythmic phrases, a choice of two note patterns, a four line stanza of words, a chord sequence, a short story or an image.	Formative assessments throughout the lessons and summative assessment of submitted composition which will be graded by their teacher according to OCR criteria.	We will be revising the elements of music, film music, pop music and Baroque/Classical/Romantic music with various listening starters and plenaries. Pupils will also be utilising their knowledge of the elements of music and song components (such as melodies, chord sequences, basslines and drumlines) when experimenting with their compositions.	Composition to a Set Brief is 15% of pupils' GCSE grade, with composition in general forming 30%. Developing compositional skills is vital to ensuring pupils achieve the best possible grade for this area of their learning.	Sampled at department meetings and standardised for set year group.	Composition-based module. May have the opportunity to perform some compositions back at the end of the scheme of work.
10.3	Rhythms of the World: The Indian Subcontinent and African Music	Learners will study and develop an understanding of the characteristic rhythmic features of: Indian Classical Music, traditional Punjabi Bhangra and Traditional African drumming.	Listening and appraising: Learners should study and develop an understanding of the following for each geographical region including: 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; ways in which performers work together. Pupils will also learn how the elements of music are used and combined in traditional music, techniques of performing traditional drums, traditional rhythm patterns (including regular and irregular metres, syncopation and cross rhythms), how texture builds with added parts, and improvised melodic lines based on traditional scales (including modal and microtonal melodic ideas). Composition: Pupils will have the chance to compose Bhangra and Indian Classical music using IT software. Performance: Students will have access to our Djembe African drums and we will perform together as a whole-class drumming ensemble.	At the end of each topic there will be a summative assessment in the form of a small-group performance or paired composition. There will also be a summative written paper concerning the key terms learned in this module.	Mostly new content, however there will be many references to the elements of music and comparisons to instruments of the orchestra covered in the <i>Concerto Through Time</i> module.	Direct link to Area of Study 3: <i>Rhythms of the World</i> . Pupils will also have the chance to create their own Indian Classical, Bhangra and African Drumming pieces to develop their instrumental and compositional skills.	Sampled at department meetings and standardised for set year group.	We will be using the Djembe drums to create a whole-class drumming ensemble.
10.4	Rhythms of the World: Eastern Mediterranean and the Middle East and Latin American Music	Learners should study and develop an understanding of the characteristic rhythmic features of: traditional Eastern Mediterranean and Arabic folk rhythms, with particular focus on traditional Greek, Palestinian and Israeli music, and traditional Calypso and Samba.	Listening and appraising: Learners should study and develop an understanding of the following for each geographical region including: 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; ways in which performers work together. Pupils will also learn how the elements of music are used and combined in traditional music, techniques of performing traditional drums, traditional rhythm patterns (including regular and irregular metres, syncopation and cross rhythms), how texture builds with added parts, and improvised melodic lines based on traditional scales (including modal and microtonal melodic ideas). Composition: Pupils will have the chance to compose traditional Eastern Mediterranean and Calypso music using IT software. Performance: Students will have access to our Samba Band instruments and we will perform together as a whole-class Samba ensemble.	At the end of each topic there will be a summative assessment in the form of a small-group performance or paired composition. There will also be a summative written paper concerning the key terms learned in this module.	Mostly new content, however there will be many references to the elements of music and comparisons to instruments of the orchestra covered in the <i>Concerto Through Time</i> module.	Direct link to Area of Study 3: <i>Rhythms of the World</i> . Pupils will also have the chance to create their own Eastern Mediterranean, Calypso and Samba pieces to develop their instrumental and compositional skills.	Sampled at department meetings and standardised for set year group.	We will be using the Samba band to create a whole-class Samba ensemble.
10.5	Free Composition and Area of Study Revision	Pupils will start to experiment with ideas for their free compositions, alongside revising music theory and all four areas of study required for the exam.	Composition-based module: pupils will create a composition of their choice which will be assessed according to the OCR grading criteria. Students will learn: how to compose appropriately for a range of instruments/voices/technology; how to extend and manipulate musical ideas and devices in order to develop a composition; how to effectively note the techniques and capabilities of their chosen instrument(s)/voice(s) or technology; be able to combine and develop various musical elements successfully within the composition using an appropriate structure to create a coherent piece. Listening and appraising: There will also be revision activities every lesson concerning one of the Areas of Study (Film Music, Pop Music, Concerto Through Time, Rhythms of the World).	Formative assessments throughout the lessons and summative assessment of submitted composition which will be graded by their teacher according to OCR criteria.	Revisiting Area of Study lesson content and compositional skills developed throughout the course so far.	Free Composition forms 15% of pupils' GCSE grade, with composition in general forming 30%. Developing compositional skills is vital to ensuring pupils achieve the best possible grade for this area of their learning. Direct link to the Listening and Appraising paper with the Area of Study revision.	Sampled at department meetings and standardised for set year group.	Composition-based module. May have the opportunity to perform some compositions back at the end of the scheme of work.
10.6	Solo and Ensemble Performance	Pupils will put all of their musical skills to the test in this module, as they will select an ensemble piece of music to perform in groups of their choosing alongside a solo performance. This will also be a research project, as pupils will be guided through finding their own music, working out the individual parts, and rehearsing effectively as a group and as individuals until they are performance ready!	Listening and appraising: There will be multiple revision starters and plenaries focused around the skills learned this year, such as listening activities focused around the elements of music, the concerto through time, rhythms of the world, film music and pop music. Performance: Pupils will be responsible for creating solo and small group performances, including selecting and rehearsing the repertoire themselves.	At the end of this scheme of work each soloist and small group will share back their performances and be assessed on these according to the OCR criteria. They will also be formatively assessed on their contribution to the rehearsal process and any leadership qualities shown.	Revisiting instrumental learning as both a soloist and ensemble musician. Revising topics learned this year in starters and plenaries, including the elements of music, the concerto through time, rhythms of the world, film music and pop music.	Solo and ensemble performance forms 30% of the GCSE course, so dedicating plenty of practice to pupils' performance skills is very useful in developing their musicianship, confidence and promoting a dedicated work ethic.	Recordings will be taken of performances, and sampled at department meetings to ensure standardisation.	Pupils will be creating a performance of their choice as both a solo musician and in small groups.