Curriculum Map

Subject:

Year group: Year 12

Time period	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Content *Declarative Knowledge – 'Know What'*	**Component 3 Listening and analysing:** Teaching will focus on the eras of recording and production technology and the styles of question used in the exam. Pairs/groups of students will explore digital technology through a research task. Sample questions will also consolidate mixing knowledge covered in Component 1. **Component 4 Producing and analysing:** Teaching will focus on the handling and mixing of audio within the context of prescribed practical tasks found in the exam. Sample questions will also consolidate knowledge underpinning practical skills covered in Components 1 and 2.	**Component 3 Listening and analysing:** Through research and taught workshops, students will explore analogue technology and its association with music production and subsequent commercial release. In specimen questions there will be a focus on vocal production techniques and how these have developed through the various eras of recording and production technology. **Component 4 Producing and analysing:** `Taught content and specimen questions will focus on MIDI/sequencing theory, including correctly importing a MIDI file from the materials provided for the exam and choosing a suitable instrument. Further written and practical tasks will focus on more advanced processes not yet covered, e.g. noise gating and distortion.	**Component 3 Listening and analysing:** Students will learn about the question types contained within the Component 3 exam paper as well as the command-word taxonomy used. This study will also include a range of musical styles and key attributes in terms of their use of technology. A research task and specimen essay questions will follow, with a specific focus on longer-response questions and analogue/electric instruments. **Component 4 Producing and analysing:** Students will learn about the question types contained within the Component 4 exam paper as well as the command-word taxonomy used. A range of specimen questions will assess theoretical knowledge and practical skills learned to date, including	**Component 3 Listening and analysing:** Students will learn about and compare a range of analogue and digital effects as well as comparing production techniques from each of the eras of recording and production technology outlined in the specification. **Component 4 Producing and analysing:** Specimen questions for this component will focus on all knowledge and content studied to date, with the addition of effects not already covered by past sample questions.	**Component 3 Listening and analysing:** Students will learn about and compare a range of analogue and digital effects as well as comparing production techniques from each of the eras of recording and production technology outlined in the specification. **Component 4 Producing and analysing:** Specimen questions for this component will focus on all knowledge and content studied to date, with the addition of effects not already covered by past sample questions.	**Component 3 Listening and analysing:** A review of the mock exam paper will take place at this time. Following this, focus will shift to the difference between the AS and A level Component 3 papers. **Component 4 Producing and analysing:** A review of the mock exam paper will include peer marking for the practical tasks within the paper.

			the manipulation of pitch, rhythm and frequency response. Taught content on longer-response questions (essays) will focus on the mark scheme and evaluating the use of technology.			
Skills *Procedural Knowledge – 'Know How'*	**Component 1 Recording and Producing**: Students will know a range of recording techniques.They will be familiar with key hardware and software and it's uses within music production. They will have know how to apply the principles of mixing in a small scale mixing task. **Component 2 Technology Based Composition:** Students will be introduced to the composition task and learn about the core functions of their DAW software. A focus on sample manipulation techniques will allow students to produce a short piece for submission.	**Component 1 Recording and Producing**: Taught workshops will focus on the rhythm section within a small band recording – the acoustic and bass guitar. Students will learn how to use microphones and DI to capture successful takes and use intermediate mixing skills to edit and blend the tracks. A small-scale recording project will be set to allow students to practise capturing and mixing these instruments prior to starting their longer, brief-based recording. During the final few weeks of term, as well as receiving feedback on practice work, all students will begin research/preparation for the AS-level brief published by Pearson. **Component 2 Technology Based Composition:** Students will explore MIDI functions found within their DAW and put these into practice.	**Component 1 Recording and Producing**: Students will listen to and analyse recordings produced by past students to help them understand the demands of the mark scheme criteria. Percussion and keyboard recording workshops will complete taught content on tracking instruments. More demanding mixing tasks will be set using material provided by the teacher, to included detailed corrective EQ, compression and gating. Start work towards the AS brief published by Pearson for the extended practice piece. **Component 2 Technology Based Composition:** Students will listen to and analyse compositions produced by past students (e.g. legacy A-level work) in order to understand the demands of the mark scheme. Starter activities will consider each of the mark scheme criteria in turn.	**Component 1 Recording and Producing**: Mixing workshops will also take place during this time, e.g. students undertaking peer review on peers' practice projects. The final steps of the production process will be investigated in a series of short workshops on mastering. Continue work towards the brief extended practice piece. **Component 2 Technology Based Composition:** Starter activities will be used at the start of each lesson to cover each aspect of the mark scheme criteria. Continue work towards the AS brief practice piece.	**Component 1 Recording and Producing**: Mixing workshops will also take place during this time, e.g. students undertaking peer review on peers' practice projects. The final steps of the production process will be investigated in a series of short workshops on mastering. Continue work towards the brief extended practice piece. **Component 2 Technology Based Composition:** Starter activities will be used at the start of each lesson to cover each aspect of the mark scheme criteria. Continue work towards the AS brief practice piece.	**Component 1 Recording and Producing**: Students will take part in drum-recording workshops and complete an associated recording task during independent study. Following publication of the A-level recording brief, students will undertake research into the difficulty and viability of each song/artist prescribed. **Component 2 Technology Based Composition:** Students will focus on the A-level briefs prescribed by Pearson and initially produce a short 'sketch' based on each of these to assist with their choice of brief.

	There will be a focus on subtractive synthesis, and this will culminate in a short, practice composing task which focuses on the creation of sounds using synthesis techniques. During the final few weeks of term, as well as receiving feedback on practice work, all students will begin research/preparation for the AS-level published brief.	Start work towards the AS brief published by Pearson for extended practice piece.			

Key Questions	**Listening and Analysing:** How was a piece of music produced? As knowledge develops - how was it captured? how do the electronic instruments work? How were the dynamics processed? What effects are there? - what are their settings? How do those effects work? Are they typical of this genre? **Producing:** How do I set up microphones to best capture a performance? How do I manage the performance to get the best materials? How can I edit the performance to get the next results? What processing is best for my recording? What effects will work well? How best can I mix my performance to achieve balance and blend between instruments? How can I master my track to sound effective? **Composing:** How can I combine my analytical skills, knowledge of music production and musical conventions to respond to a brief in a music technology composition?

Assessment	Microphone video assessment and feedback. Regular low-stakes quizzing, regular extended response question home based learning.	Practice past AS C3 paper and excerpts from AS C4 paper at end of term. Regular low-stakes quizzing, regular extended response question home based learning.	Students complete a Practice C1 task started in Autumn 2 to AS specs which is assessed against the exam board criteria. Regular low-stakes quizzing, regular extended response question home based learning.	Students complete a C2 task starting in Spring 1 using the AS brief and submit for assessment. Regular low-stakes quizzing, regular extended response question home based learning.	Students complete a C1 NEA practice to A Level specs. Regular low-stakes quizzing, regular extended response question home based learning.	Students complete an A level mock exam for component 2&3. Students complete a C2 NEA practice brief to a Level specs. Regular low-stakes quizzing, regular extended response question home based learning.

Literacy/Numeracy/ SMSC/Character	**Technical numeracy:** Parameters settings and associated units of measurement: levels in decibels; frequency in Hertz; delay time in milliseconds/note values; tempo in bpm; synthesiser octave settings in feet; coarse tuning in semitones; fine tuning in cents; feedback and effects mix percentages. Understanding Binary, formulas and logarithms and how they are used in music technology. **Literacy:** Be familiar with a wide range of technical terms used in Music Technology and understand how they must be used correctly. **SMSC:** Understand the cultural and social context of music studied, particular in relation to the ethics around early blues music and 50s and 60s development of african american music. **Character:** Be able to justify and empathise with a range of artistic choices and debate the merits of subjective elements of music production. To show perseverance in the NEA tasks.

Curriculum Map

Subject:

Year group: Year 13

Time period	E.g. Autumn 1/ Unit 1 (Include months)	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Content *Declarative Knowledge – 'Know What'*	**Component 3 Listening and analysing:** Second look at genres in detail with essay task based on a technology in the genre. **Component 4 Producing and analysing:** A range of specimen written and practical tasks will verify students' knowledge of MIDI techniques and the manipulation of more advanced plug-in parameters. **Component 3 Listening and analysing:** **Component 4 Producing and analysing:**		**Component 3 Listening and analysing & Component 4 Producing and analysing:** Students complete and review their trial exams. Focus of lessons is based on areas for improvement coming out of the trial exam results.	Retrieval practice and practice exam papers. More complex concepts (advanced MIDI - db scales) are consolidated. Additional revision sessions offered as needed.		*Links to University prep reading and tasks shared with students.*
Skills *Procedural Knowledge – 'Know How'*	**Component 1 Recording and Producing**: Listening to/marking recordings from past students. Students will explore multiple mic techniques, investigating how polar patterns are used, e.g. in the context of stereo pairs. Research and preparation towards the prescribed NEA brief will also be ongoing. **Component 2 Technology Based Composition:** Content for Component 2 will include a range of MIDI and creative sampling techniques that will subsequently be used in developing individual NEA compositions as well	**Component 1 Recording and Producing**: Students working on NEA with weekly workshops and regular 1:1 feedback sessions. **Component 2 Technology Based Composition:** Students work on their NEA Component 2 composition brief with weekly workshops and regular 1:1 feedback sessions.		**Component 1 Recording and Producing**: Students finalise mixing and mastering of the NEA and complete the accompanying log book. **Component 2 Technology Based Composition:** Students finalise mixing and mastering of the NEA and complete the accompanying log book.	Students complete a range of Component 4 related editing challenges to practice for completing the Component 4 exam.	*Links to University prep reading and tasks shared with students.*

	as the Component 4 exam.				
Key Questions					
Assessment	Regular tutorials to support work on the NEA. Regular low-stakes quizzing, regular extended response question home based learning. Regular low-stakes quizzing, regular extended response question home based learning.	Student submit their NEA Work in Progress for marking against the exam criteria. Regular low-stakes quizzing, regular extended response question home based learning.	Students complete a 'trial' A level component 3&4 paper in exam conditions. Regular low-stakes quizzing, regular extended response question home based learning.	Students complete another practice paper for C3&C4 in class to look at progress since the trial exams. Regular low-stakes quizzing, regular extended response question home based learning.	Study leave and then exams, self-test resources offered using technology during this time and monitored. Regular low-stakes quizzing, regular extended response question home based learning.	
Literacy/Numeracy/ SMSC/Character	**Technical numeracy:** Parameters settings and associated units of measurement: levels in decibels; frequency in Hertz; delay time in milliseconds/note values; tempo in bpm; synthesiser octave settings in feet; coarse tuning in semitones; fine tuning in cents; feedback and effects mix percentages. Understanding Binary, formulas and logarithms and how they are used in music technology. **Literacy:** Be familiar with a wide range of technical terms used in Music Technology and understand how they must be used correctly. **SMSC:** Understand the cultural and social context of music studied, particular in relation to the ethics around early blues music and 50s and 60s development of african american music. **Character:** Be able to justify and empathise with a range of artistic choices and debate the merits of subjective elements of music production. To show perseverance in the NEA tasks.					