



EDUQAS GCSE Music – Year 11 – MUSIC– CURRICULUM OVERVIEW

Autumn Term		Spring Term		Summer Term	
Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Key Themes	Key Themes	Key Themes	Key Themes	Key Themes	Key Themes
<p>Listening and Appraising: Area of Study 2: Music for Ensemble</p> <p>Study the development of Jazz and Blues, exploring key stylistic features such as blues scales, swing rhythms, walking bass lines, improvisation, call and response, and typical ensemble roles.</p> <p>Understand the cultural and historical origins of Jazz and Blues and how these influence musical characteristics.</p> <p>Use <i>MAD T-SHIRTS</i> to describe musical elements in a range of jazz and blues extracts with increasing sophistication.</p> <p>Practise exam-style questions, identifying genre-specific musical features with accuracy and confident terminology.</p>	<p>Listening and Appraising: Area of Study 2: Music for Ensemble</p> <p>Explore the conventions of Musical Theatre, including character songs, ensemble numbers, reprises, leitmotifs, and the relationship between music, narrative and staging.</p> <p>Study Chamber Music, focusing on the intimate nature of small-ensemble writing, balanced textures, conversational interplay and classical forms.</p> <p>Apply <i>MAD T-SHIRTS</i> to identify features in musical theatre and chamber music extracts, comparing how musical elements function within contrasting ensemble contexts.</p> <p>Build exam readiness through targeted listening practice and extended appraising responses linked to ensemble-music topics.</p>	<p>Listening and Appraising: Area of Study 3: Film Music</p> <p>Explore the key musical features of Film Music, including leitmotifs, thematic transformation, orchestration, sound design, and the use of texture, harmony and rhythm to enhance mood.</p> <p>Use <i>MAD T-SHIRTS</i> to identify how musical elements are manipulated to create specific effects within film scenes.</p> <p>Build confidence with exam-style listening questions focused on film-music extracts, using precise terminology and contextual understanding.</p>	<p>Listening and Appraising: Area of Study 3: Film Music</p> <p>Develop skills in writing extended answers on film music, focusing on clear structure, critical vocabulary and detailed musical justification.</p> <p>Examine how composers use music purposefully to convey character, depict action, support emotional arcs and guide audience interpretation.</p> <p>Practise comparing cues with different dramatic intentions, analysing how composers achieve narrative clarity through instrumentation, harmony, texture and thematic material.</p> <p>Apply integrated knowledge of film-music techniques to longer written responses, including 10 mark questions.</p> <p>Strengthen exam readiness through modelling, scaffolded practice and independent extended writing tasks based on a variety of film-music extracts.</p>	<p>Listening and Appraising: Revision</p> <p>Refine exam skills including identifying key musical features quickly, interpreting exam command words, and planning extended responses.</p> <p>Strengthen knowledge of set works through targeted revision, listening recall activities and focused questioning.</p> <p>Build exam readiness through model answers, personalised feedback and whole-class review of common misconceptions</p>	<p>Study Leave</p>



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<p>Composing: : Refine Year 10 Composition</p> <p>Review and refine material created in Year 10, applying more advanced harmonic, melodic and textural techniques learned across the course.</p> <p>Strengthen structural coherence, ensuring well-defined sections, contrast and development.</p> <p>Refine stylistic features appropriate to the chosen genre, focusing on idiomatic writing for selected instruments/voices.</p> <p>Begin revising notation or DAW scores to improve clarity, accuracy and presentation.</p>	<p>Composing: Exploring the Briefs</p> <p>Introduce the four official GCSE composition briefs and analyse the requirements of each.</p> <p>Study example compositions to understand effective approaches to meeting a brief.</p> <p>Begin selecting and experimenting with initial ideas that fit the chosen brief, using riffs, motifs, chord progressions, or textures as starting points.</p> <p>Plan structural outlines that respond directly and creatively to the brief.</p>	<p>Composing: Refining the Brief Composition</p> <p>Expand initial ideas into full sections using harmonic, melodic and textural development techniques learned previously.</p> <p>Ensure the composition directly fulfils the brief’s musical and stylistic expectations.</p> <p>Work on contrast, continuity and development to create a coherent and purposeful musical narrative.</p> <p>Strengthen understanding of how harmony and melody interact to shape musical structure and expression.</p>	<p>Composing: Refining the Brief Composition</p> <p>Finalise all compositional elements, checking structure, accuracy, idiomatic writing and expressive detail.</p> <p>Prepare the composition for recording, ensuring clarity of score or DAW project.</p> <p>Produce a high-quality recording that communicates the musical intention effectively.</p> <p>Complete all compositional logs and documentation required for submission.</p> <p>melodic and textural techniques purposefully.</p>		
Assessment / Composite Tasks	Assessment / Composite Tasks	Assessment / Composite Tasks	Assessment / Composite Tasks	Assessment / Composite Tasks	Assessment / Composite Tasks
Weekly Homework (Listening)	Weekly Homework (Listening)	Weekly Homework (Listening)	Weekly Homework (Listening)	Weekly Homework (Listening)	Weekly Homework (Listening)
Fortnightly Composition Tutorial Check in	Fortnightly Composition Tutorial Check in	Fortnightly Composition Tutorial Check in	Fortnightly Composition Tutorial Check in	Fortnightly Composition Tutorial Check in	Fortnightly Composition Tutorial Check in
End of Half Term Listening Assessment	End of Half Term Listening Assessment	End of Half Term Listening Assessment	End of Half Term Listening Assessment	End of Half Term Listening Assessment	End of Half Term Listening Assessment
Regular Practice on first study instrument in preparation for solo/ensemble performance	Regular Practice on first study instrument in preparation for solo/ensemble performance	Regular Practice on first study instrument in preparation for solo/ensemble performance	Regular Practice on first study instrument in preparation for solo/ensemble performance	Regular Practice on first study instrument in preparation for solo/ensemble performance	Regular Practice on first study instrument in preparation for solo/ensemble performance