

## **Music policy**

### **There are four main purposes to this policy:**

- To establish an entitlement for all pupils;
- To establish expectations for teachers of this subject;
- To promote continuity and coherence across the school;
- To state the school's approaches to this subject in order to promote public, and particularly parents' and carers', understanding of the curriculum.

## **Introduction**

### **The importance of music to the curriculum**

Music is a powerful, unique form of communication that can change the way pupils feel, think and act. It brings together intellect and feeling and enables personal expression, reflection and emotional development. As an integral part of culture, past and present, it helps pupils understand themselves and relate to others, forging important links between the home, school and the wider world. The teaching of music develops pupils' ability to listen and appreciate a wide variety of music and to make judgements about musical quality. It encourages active involvement in different forms of amateur music-making, both individual and communal, thereby developing a sense of group identity and togetherness. It also increases self-discipline and creativity, aesthetic awareness, sensitivity and fulfilment.

### **Expectations**

By the end of Key Stage 1, the performance of the great majority of the pupils should be within the range of levels 1 to 3. Most pupils are expected to achieve level 2.

By the end of Year 4, the performance of the great majority of pupils should be in the range of levels 1 to 4. Most pupils are expected to achieve level 3.

By the end of Key Stage 2, the performance of the great majority of the pupils should be within the range of levels 3 to 5. Most pupils are expected to achieve level 4.

### **The aims of music and how these contribute to the school's aims**

#### **The school aims to:**

- foster pupils' sensitivity to, and their understanding and enjoyment of, music, through an active involvement in listening, performing and composing and appraising;
- enable all pupils to realise their individual creative potential and to express themselves through music;

- enable pupils to acquire and develop the musical skills involved in performing, composing, listening and appraising;
- extend and develop pupils' awareness and understanding of traditions, idioms and music styles from a variety of cultures, times and places;
- enable pupils to experience fulfilment, which derives from striving for the highest possible artistic and technical standards within any style of musical expression;
- develop, through music, pupils' skills which contribute to learning across the curriculum;
- contribute to the community and the school's ethos.

## **Strategy for implementation**

### **Entitlement and curriculum provision**

Pupils receive a broad and balanced curriculum in which sufficient time is provided to teach music and to provide for progression in knowledge, skills and understanding.

Across the school 3 per cent of curriculum time is allocated for music in planned lessons (not including special events). This amounts to 24 hours at Key Stage 1 and 27 hours at Key Stage 2 per year.

All pupils experience some planned class-based musical activity each term. At Key Stage 1 this is every week. At Key Stage 2 this is in line with the units of work as identified in the scheme of work.

The scheme of work for music, which draws on the QCA scheme of work and sources, comprises two units of work for music per term for each year. These vary in length from 3-6 hours.

The development of a) listening skills and b) understanding and control of the musical elements is central to learning in music.

Each unit of work for music is designed to develop skills and understanding through involvement in the interrelated activities of performing, composing, appraising and listening.

Most units of work include the range of activities. The whole-school unit of work leading up to the winter concert places more emphasis on performing. The whole-school unit of work leading up to, and including, summer "Performing Arts" week emphasises composing.

Links with other subjects including geography, history, art and design, drama and dance, science and ICT are clearly identified in medium-term planning. They should be made clear in weekly planning.

At Key Stage 2 there are annual visits from visiting performers. These complement planning across the curriculum by using the Samba group, African drummers or the Tudor music and dancing group.

All pupils have the opportunity to take part in extra and extended activities and instrumental tuition is provided according to pupils' and parents' wishes, whenever possible.

### **Teaching and learning**

Teachers select the appropriate teaching strategies to suit the musical activity and its purpose.

Teachers direct and develop pupils' skills in performing, which involves pupils working as a whole class, in smaller groups and individually.

Teachers support pupils' learning, for example in composing, by offering ideas, explaining, giving examples or allowing free exploration. These composing activities may involve younger pupils working as a whole class. As the pupils make progress, especially at Key Stage 2, they develop their ideas individually or in small groups. In Years 5 and 6 the musical ideas are developed from individual or small group work so that it contributes to pupils working together in a large group.

Teachers use challenging questions in listening and appraising activities to generate discussion and debate.

### **Extension or extra-curricular opportunities**

Extra-curricular activities are organised so that pupils of different ages and stages of development can work together in activities which extend and challenge their skills in ways which are beyond those that are possible in class lessons. Sometimes the purpose is to challenge and extend those pupils who are musically talented. On other occasions, the purpose is to provide a musical experience to all pupils who wish to take part. These are achieved by matching the pupils' musical ability and aptitude carefully to the nature of the activities.

Some activities are regular and others take place for specific purposes. The aims and purposes for each group are defined clearly. These determine whether pupils need to be auditioned or whether access is open to all. Opportunities to perform are organised for each of these groups when appropriate.

Instrumental opportunities are:

- Junk Band (open to all); Ceilidh band and Orchestra (open to all instrumental players including percussion);
- Vocal opportunities are: autumn term - autumn choir (open to all) and winter choir (auditioned); spring term - spring choir (boys only); summer term - music theatre club (open to all with auditions for specific parts).

The subject leader is responsible for monitoring these activities, and for organising appropriate performing opportunities for them. The arts' governor assists in this task.

### **Assessment and recording**

The progress of pupils is assessed using the level descriptions in the National Curriculum. The subject leader is responsible for maintaining a portfolio which contains examples of class singing and group compositions, aligned to levels 1-6 so that teachers are aware of expectations.

Assessment opportunities are identified in each unit of work. At the end of each unit teachers should make note of those pupils who achieve higher or less well than the expected level for their age.

Pupils make self-assessments through a series of "I can " statements devised for each unit of work. These self-assessments should take place before and at the end of each unit of work. They are part of the planning for each unit. Younger pupils complete these together with the teacher, usually as part of a class activity or discussion. Older pupils, Years 5 and 6, usually complete them individually or as part of a small working group.

### **Continuity and progression**

An overview of progression from Year 1 to Year 6 is set out in the introduction to the scheme of work.

The subject leader meets annually with other primary subject leaders in the Academic Council and the Head of Music from the local secondary school. A unit of work is in place at Year 6 designed to "bridge the gap" and align closely expectations of Year 6 and Year 7 teachers.

### **Inclusion**

Specific tasks and details of resources are included throughout the scheme of work in order to help teachers to provide appropriately for all pupils.

Teachers are expected to include in their planning how to meet the targets identified in pupils' IEPs.

### **Organisation**

Key Stage 1 and Key Stage 2 teachers meet with the subject leader every term to plan the next two units and to clarify the use of musical resources across the school.

Each class has a timetabled period in the hall for music or dance once per week. Teachers are expected to make full use of this time and space. For this to happen, teachers are expected to undertake preparatory activities in the classroom in order to maximise the use of the hall for performing. Resources are based in the resource centre, which is situated next to the hall.

## **The curriculum**

The curriculum is organised in units of work allocated to each year group in each term across the school. In addition to this, opportunities to make and listen to music are planned throughout the year. These include a programme of themed music in collective worship with appropriate supporting notes, visits from musicians and performers, regular individual, group and whole class performing opportunities and the involvement in LEA organised and other projects.

## **Staffing**

Pupils at Key Stage 1 are taught music by their class teachers and at Key Stage 2 by the subject leader, who has specialist skills, knowledge and understanding.

Four peripatetic instrumental teachers teach violin, cello, clarinet, trumpet and percussion.

A local musician visits weekly to take the junk band and a professional accordion player (and school governor) trains and directs the Ceilidh band.

## **Learning resources**

Each class has a selected range of tuned and untuned percussion instruments, a keyboard and CD player.

Large tuned percussion, specialist untuned instruments, the piano, music stands and junk band instruments and hi-fi system are kept in the music resource centre near the hall.

The scheme of work for music, unit resources, all music book resources, CDs, software and recording equipment are kept in the music section of the staff library.

## **The learning environment**

Pupils need sufficient, quiet space to be able to make and learn about music. Teachers are expected to reorganise classroom furniture when necessary. The hall provides a larger, more resonant space. When appropriate, teachers should use the posters designed to explain and illustrate musical elements. These may be displayed in the hall or in classrooms. A music display area is always featured either in the foyer reception area or in the library. It contains examples of graphic scores, recordings of the pieces, examples of appraising activities and photographs of pupils at work. These displays are changed termly.

Music is a routine part of the daily life of the school and is played in all classes at the beginning of the day and after lunch.

## **Safe practice**

The school has adopted the Health and Safety guidelines published by Devon Curriculum Services. These explain how risk assessment should be carried out and they identify good practice, for example in the use of shared mouthpieces and in the correct lifting of instruments. A set of these guidelines is provided for all teachers. Electrical equipment is checked in line with the school's procedures.

## **Homework**

Pupils are given opportunities to carry out practical music tasks at home. A small number of small keyboards and tape players are available for use by individual pupils as the need arises. At Key Stage 2 there is a programme of homework projects and teachers should select one from each unit of work. They are practical, reflective or research-based in nature.

## **The role of parents and carers**

The subject leader and visiting instrumental teachers provide advice to parents and carers in relation to how to support their child in developing their musical and instrumental skills. Written advice about how parents and carers might support pupils in practising instruments is supplied with their practice diary.

Where teachers use parents and carers in lessons, special workshops or concerts, their involvement should be noted and planned.

## **The contribution of music to other aspects of the curriculum**

The contributions to literacy, numeracy and ICT are planned to match the levels of expectation in those subjects.

### **Literacy**

Music supports the development of reading and offers many opportunities for use of language, including descriptive and responsive speaking and writing. Specific tasks are identified in the scheme of work.

### **Numeracy**

Music supports the development of sequencing and awareness of pattern. Both rhythmic and melodic work requires numerical descriptions and graphical representation. Specific tasks are identified in the scheme of work.

### **ICT**

In each year at least 2 units of work include the use of music technology. Pupils are expected to become competent with using tape recorders and

simple keyboard sequencing by Year 6. A sequencing programme for computers is introduced to pupils in Years 5 and 6. This is managed through a rota system and the pupils' progress is recorded and monitored.

### **Spiritual development**

In order to develop aesthetic awareness and an enjoyment of music, lessons are planned to ensure that pupils receive satisfying and exciting musical experiences – this is described as the “tingle factor”.

Song lyrics are discussed and moral issues explored, along with issues arising from particular music genres (e.g. reggae, national anthems), from social origins (e.g. patronage, civil rights), or from current practice (e.g. commercialism, noise pollution).

### **Personal and social development**

This is promoted through music activities. There is a special emphasis on sharing resources, in “taking turns” and on listening to each other's views in Key Stage 1. In Years 3 and 4 this is extended to small group work skills; in Year 5 and 6 to large group work skills.

Planning builds in a repertoire of experience over a two-year cycle. It includes music from ‘now and then’ and ‘here and there’ so that pupils meet and work in the style of a variety of cultures.

The scheme of work includes expectations in relation to the school's policy on spiritual, moral, personal, social and cultural education. Specific reference is made to these in the units of work.

### **Leadership and management**

#### **Staff development and training opportunities**

To develop staff confidence and competence in teaching music:

- the subject leader will attend Devon Curriculum Services area conferences;
- whole-school training needs are identified as a result of the monitoring and evaluation programme;
- other training needs are identified through induction programmes and performance management;
- the subject leader will arrange for relevant advice and information from courses to be disseminated and, where appropriate, to be included in improvement planning and turned into practice;
- where necessary, the subject leader leads (or arranges) school-based training;

The subject leader supports teachers in developing, practising or refining their skills in the following ways:

- after-school workshops to focus on percussion technique, use of notations and composing;
- meeting termly with Key Stage 1 teachers and learning support assistants to clarify content and teaching approaches in the units of work to follow;
- maintaining resources for each unit of work;
- maintaining a portfolio of music work which includes examples of class singing and group compositions aligned to the National Curriculum level descriptions;
- implementing the points raised from self-evaluation and from the last OFSTED inspection;
- arranging for teachers to disseminate information gathered from attendance at outside training events;
- representing the school at the Academic Council's annual music conference.

### **Leadership and management roles**

The subject leader is responsible to the headteacher for standards achieved, the quality of teaching and learning and management of music. The subject leader is responsible for monitoring and evaluating the quality of the music curriculum and to reporting to the headteacher and the arts governor once a term. The subject leader is responsible for support staff as the need arises and liaising with peripatetic staff and other visitors.

### **How the subject is monitored and evaluated**

The subject leader monitors and evaluates the implementation of the scheme of work, reviewing planning and collecting taped examples to include in the portfolio in line with the school's overall policy.

A small sample of boys and girls who are low and high attainers in music are observed annually. This is used to gauge the effectiveness of the music curriculum and to ensure that pupils make satisfactory progress.

The subject leader is responsible for completing annually an action plan outlining action to be taken to maintain and improve standards.

### **Review**

This policy will be reviewed annually in line with the school's policy review programme. The subject leader is responsible for reporting to the governors' curriculum committee about the quality of its implementation and its impact on standards. In the light of this, policy amendments may be made.

