



St George's Catholic Voluntary Academy

Music Policy

Issue No 1

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Updates to the Music Policy in the light of Covid-19: September 2020.

To reflect the latest guidance regarding Music lessons and tuition during the pandemic, at St. George's we will endeavor to carry out the following to mitigate against risks. All Derbyshire Music Hub teachers have provided and signed their own risk assessment; this has been signed by the Head. The individual RAs highlight the unique risks associated with playing their instrument/s.

- 1. Minimise singing, replacing it with other forms of music where possible.**
- 2. Where it is not possible to replace singing, children will sing quietly, and songs that include few hard consonants will be chosen.**
- 3. Where possible, Music lessons will take place outside. Where lessons take place inside, windows & doors will be opened to allow fresh air into the room.**
- 4. All pupils will wash their hands at the start and end of every Music lesson.**
- 5. Instruments (including percussion instruments) will not be shared.**
- 6. Children will remain in their bubbles and will only be taught in rooms used by their bubble.**
- 7. Teachers coming into the school from the Derbyshire Music Hub will have copies of the school's risk assessment.**
- 8. If a Hub Music teacher needs to move to a different room, they will sanitise their hands and equipment before moving.**
- 9. Peripatetic teachers will block their lessons into pupils from the same bubble. The teacher will use rooms allocated for use by the relevant bubble.**
- 10. Woodwind instruments will be allocated as and when the Government guidance states it is safe to do so. This guidance will be provided by the Music Hub; the school will sign the Hub's Risk Assessment.**

Aims of the Policy

At St. George's Catholic Academy, we are committed to high quality teaching and learning in Music to raise standards of achievement for all children. All staff and governors have been consulted in developing this policy, which summarises expectations and common working practices. It reflects what has been agreed in terms of approach and consistency and makes explicit the best practice in Music to which the school aspires. It also reflects the aims and objectives of the school and supports its vision.

Learning is the purpose of the whole school and is a shared commitment. At St. George's Catholic Academy, we recognise that education involves children, parents, staff, governors, the community, diocese and the local authority, and that for optimum benefit, all should work closely together to support the process of learning within Music. Working in partnership, we aim to:

- provide a Christ-centred, supportive, positive, healthy, caring and safe environment, which has high expectations and values all members of the school community;
- recognise the needs and aspirations of all individuals and provide opportunities for all pupils to make the best possible progress and attain the highest personal achievements; to enable them to 'grow in faith and have faith in growing'.
- ensure children can develop as competent individuals, within a broad, balanced, exciting and challenging Music curriculum;
- provide rich and varied contexts and experiences for pupils to acquire, develop and apply a broad range of knowledge, skills and understanding;
- provide a Music curriculum which promotes the spiritual, moral, social, cultural, physical, mental and emotional development of the pupils;
- develop individuals with lively, enquiring minds, good thinking skills, self-respect, self-discipline and positive attitudes;
- encourage all children to be enthusiastic and committed learners, promoting their self-esteem, self-worth and emotional well-being;
- develop children's confidence and capacity to learn and work independently and collaboratively.

Music Curriculum – Statement of Intent

At St. George's our aim is to provide an engaging and inspirational music curriculum which will enable each child to reach their full potential in music. We encourage children to enjoy singing, composing and performing and provide children with the opportunity to perform in front of an audience both within and outside of school.

We are committed to ensuring children understand the value and importance of music in the wider community and for their wellbeing.

At St. George's Catholic Voluntary Academy, the intention is that children gain a firm understanding of what music is through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres.

At St. George's Catholic Voluntary Academy, it is our intent that we make music an enjoyable learning experience with teaching that covers all aspects of the National Curriculum for the differing key stages. We encourage children to participate in a variety of musical experiences through which we aim to build up the confidence of all children. Our teaching focuses on developing the children's ability to understand rhythm and follow a beat. Through singing songs, children learn about the structure and organisation of music. We teach them to listen and to appreciate different forms of music. Children develop descriptive language skills in music lessons when learning about how music can represent different feelings, emotions and narratives. We also teach technical vocabulary such as dynamic (volume), pitch, beat and rhythm and encourage children to discuss music using these terms.

Our pupils will learn that music is a universal language that embodies one of the highest forms of creativity. They will be inspired and engaged by music education. Music lessons will engage and inspire pupils to develop a love of music and develop their talent as musicians, and in turn increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon (catalogue).

At St. George's, we endeavour to make music an enjoyable learning experience. We encourage children to participate in a variety of musical experiences through which we aim to build up the confidence of all children. Our KS1 teaching provision focuses on developing the children's ability to sing in tune and with other people. Through singing songs, children learn about the structure and organisation of music. We teach them to listen and to appreciate different forms of music.

By KS2, we expect children to maintain their concentration for longer and to listen to more extended pieces of music. Children develop descriptive skills in music lessons when learning about how music can represent feelings and emotions. We teach them the disciplined skills of recognising pulse and pitch. Also, we teach the children how to work with others to compose music and perform for an audience. We ensure every child from Y3-Y6 will have the opportunity to learn a stringed instrument for their time in KS2 and they are taught by music specialists from Derbyshire Music Hub; pupils learn to read music in standard notation and play as part of an ensemble.

Our main priority at St. George's Catholic Voluntary Academy is to teach and perfect the skills implemented by the National Curriculum for Music. It is intended to provide greater clarity and flexibility, allowing for the development and progression in learning.

At St. George's, we also ensure pupils have:

- A musical understanding underpinned by high levels of aural perception, internalisation and knowledge of music, including high or rapidly developing levels of technical expertise.
- Very good awareness and appreciation of different musical traditions and genres.
- An excellent understanding of how musical provenance - the historical, social and cultural origins of music - contributes to the diversity of musical styles.
- The ability to give precise written and verbal explanations, using musical terminology effectively, accurately and appropriately.
- A passion for and commitment to a diverse range of musical activities.

Curriculum Intent Model

- 1 Curriculum drivers shape the breadth of our Music curriculum. They derive from an exploration of the backgrounds of our students, our beliefs about high quality education, and our values. They are used to ensure we give our students appropriate and ambitious curriculum opportunities.
- 2 Cultural capital gives our students the vital background knowledge required to be informed and thoughtful members of our community who understand and believe in British values.
- 3 Curriculum breadth is shaped by our curriculum drivers, cultural capital, subject topics and our ambition for students to study the best of what has been thought and said by many generations of academics and scholars.
- 4 Our Music curriculum distinguishes between the different topics and 'threshold concepts'. Music topics being the specific aspects of Music that are studied.
- 5 Threshold concepts tie together the subject topics into meaningful schema. The same concepts are explored in a wide breadth of topics. Through this 'forwards-and-backwards engineering' of the curriculum, students return to the same concepts over and over and gradually build understanding of them.
- 6 The threshold concepts in Music are: **As yet not known: Add**
- 7 For each of the threshold concepts three Milestones, each of which includes the procedural and Knowledge categories in each subject, give students a way of expressing their understanding of the threshold concepts.
- 8 Knowledge organisers help students to relate each topic to previously studied topics and to form strong, meaningful schema.
- 9 Cognitive science tells us that working memory is limited and that cognitive load is too high if students are rushed through content. This limits the acquisition of long-term memory. Cognitive science also tells us that in order for students to become creative

thinkers, or have a greater depth of understanding they must first master the basics, which taken time.

10. Within each Milestone, students gradually progress in their procedural fluency and semantic strength through three cognitive domains: basic, advancing and deep. The goal for students is to display sustained mastery at the 'advancing' stage of understanding by the end of each milestone and for the most able to have a greater depth of understanding at the 'deep' stage.
11. As part of our progression model, we use a different pedagogical style in each of the cognitive domains of basic, advancing and deep. This is based on the research of Sweller, Kirschner and Rosenshine who argue to direct instruction in the early stages of learning and discovery based approaches later. We use direct instruction in the basic domain and problem based discovery in the deep domain. This is called the reversal effect.
12. Also, as part of our progression model, we use POP tasks (Proof of Progress) which shows our curriculum expectations in each cognitive domain.

Implementation: Planning and Teaching of Music

13. Our curriculum design in Music is based on evidence from cognitive science; three main principles underpin it:
 - 13.1. Learning is most effective with spaced repetition.
 - 13.2. Interleaving helps pupils to discriminate between topics and aids long-term retention.
 - 13.3. Retrieval of previously learned content is frequent and regular, which increases both storage and retrieval strength.
14. In addition to the three principles we also understand that learning is invisible in the short-term and that sustained mastery takes time.
15. Continuous provision, in the form of daily routines, replaces the teaching of some aspects of the Music curriculum and, in other cases, provides retrieval practice for previously learned. Lessons begin with a *Revisit* session to help maintain and embed the learning.
16. The planning and teaching of Music is organised into a series of *cycles* in each Key Stage. Cohesion has been developed between the cycles, helping the children gain a sense of different musical themes and build a sense of chronology over the two Key Stages. Children study a range of topics: From **to be added** In EYFS, children explore Music through continuous provision and by listening to classical music works that tell stories. In the early stages of Key Stage 1, children develop an understanding of and begin to use correct musical vocabulary. They also learn about a composer (Y1= Vivaldi; Y2 = Beethoven)
17. A number of Knowledge Categories are identified for each of the cycles. These

are taken from this list: **to be added**

- 18 Vocabulary is specifically identified in the planning for each of the *cycles*. Tier Two vocabulary is that which drives the learning in Music and helps determine the kind of tasks the children undertake. Basic tasks may be driven by words such as, *observe, identify, describe* or *use*. More advanced or deep tasks may be driven by words such as, *analyse, compare, select*. Tier Three vocabulary used in each Cycle is that which is specific to that aspect of the topic. For instance, when learning about Composers, words such as *symphony* or tempo settings ('*Adagio*', '*Andante*' etc), are specific to the topic being studied at that time.

Impact

Because learning is a change to long-term memory, it is impossible to see impact in the short term.

We use probabilistic assessment based on deliberate practice. This means we look at the practices taking place to determine whether they are appropriate, related to our goals and likely to produce results in the long run.

We use comparative judgment in two ways: in the tasks we set (POP Tasks, see point 11) and in comparing a student's work over time.

We use lesson observations to see if the pedagogical style matches our depth expectations.

Whilst in school, children have access to a varied programme, which allows them to discover areas of strength, as well as areas they might like to improve upon. The integral nature of music and the learner creates an enormously rich palette from which a student may access fundamental abilities such as: achievement, self-confidence, interaction with and awareness of others, and self-reflection.

Music will also develop an understanding of culture and history, both in relation to students individually, as well as ethnicities from across the world. Children are able to enjoy music in as many ways as they choose- either as listener, creator or performer. They can dissect music and comprehend its parts. They can sing and feel a pulse. They have an understanding of how to further develop skills less known to them, should they ever develop an interest in their lives.

Music - Subject Leader

The Subject leader has a variety of roles. These include:

- taking the lead in policy development and quality assuring Music knowledge organisers, resources and Music plans throughout the school;

- supporting colleagues in their development and implementation of Music knowledge organisers, resources and Music plans and in assessment and record-keeping activities;
- monitoring progress in Music and advising the Senior Leadership Team on action needed; taking responsibility for the purchase and organisation of central resources for Music;
- using release time to support colleagues;
- keeping up-to-date through research and continuing professional development.

Organisation

The learning environment in Music will be managed in such a way as to facilitate different styles of learning.

Opportunities will be made for:

- whole class teaching-30-45 minute lessons provided by subject specialists from the Derbyshire Music Hub.
- group work, organised according to appropriate criteria (i.e. ability, mixed ability, friendship, etc);
- one to one teaching;
- conferencing;
- collaborative and active learning in pairs or groups;
- independent learning, in particular, pupils will be expected to take their instruments home to practice between lessons.

The classroom will be organised to facilitate learning and the development of independence. For example:

- resources available to study Music; high-quality recordings used for transition times.
- labels and posters should be used wherever possible/appropriate to reflect the language diversity in the school;
- pupils will be involved in the maintenance and care of all Music equipment and resources.

Classrooms provide a stimulating and purposeful learning environment, including thought provoking and stimulating displays to include knowledge organisers and helpful resources that document the learning journey through Music in the class, including timelines of composers and relevant Musical vocabulary.

Differentiation

So that we always have the highest possible expectations of individual learners and so

they can demonstrate what they can do, understand and achieve, teachers will differentiate the curriculum according to individual needs by:

- pace;
- challenge;
- mastery;
- content;
- task;
- relevance;
- resources;
- extension;
- autonomy;
- teacher/adult support.

Differentiated tasks will be detailed in the planning of each Cycle. Teachers will adapt their pedagogical content approach based on the progression through the cognitive domains (see below).

Basic	Advancing	Deep
Acquiring knowledge.	Applying knowledge.	Reasoning with knowledge.
Knowledge is explicit and unconnected.	Knowledge is explicit and connected.	Knowledge is connected and tacit.
Relying on working memory.	Drawing on long-term memory, freeing working memory to consider application.	Relies on long-term memory, freeing working memory to be inventive.
Procedures processed one at a time with conscious effort.	Procedures being automatic.	Automatic recall of procedures.
Understands only in the context in which the materials are presented.	Sees underlying concepts between familiar contexts.	Uses conceptual understanding in unfamiliar situations.
New information does not readily stick. Schemes are limited.	New information is linked to prior knowledge. Schemas are strong.	Readily assimilates new information into rapidly expanding schemas.
Struggles to search for problem solutions. Relies on means-end analysis.	Combines searching for problem solutions with means-end analysis.	Draws on a vast store of problem solutions.
Requires explicit instructions and models.	Uses models effectively.	Prefers discovery approaches to learning.

Assessment, Recording and Reporting

Termly summative assessments are made of pupils' work in Music in order to establish the level of attainment and progress and to inform future planning. Formative assessment is used to guide the progress of individual pupils. It involves identifying each child's progress in areas of the Music curriculum, determining what each child has learned and what therefore should be the next stage in his/her learning.

All results from assessments are analysed and used to inform future planning. (See Assessment, Marking and Feedback Policy)