

Purpose:

Our Trust exists to create transformational educative opportunities in a shared culture of collaboration.

Music - Conception of Quality

Music is an essential part of the curriculum and our lives. It has special powers. A great education in music is a right for every child. We take this right seriously and work to ensure that children receive a rich and inspiring high-quality music curriculum. We know that a strong musical curriculum is also built on partnerships - we work closely with music teachers and organisations to develop a broad menu of experiences and opportunities.

Contents

- * This document sets out our shared 'conception' of effective music teaching.
- * It draws upon our collective expertise and is **evidence/research informed**.
- * This is not an exhaustive list of factors that can create quality!
- * Our key reference points for statutory requirements are: [The National Curriculum](#), [The Ofsted handbook / research and reports](#) / & [SEND COP](#).
- * We use the 'Power of Music' as a key document to steer our work. This COQ should be read in conjunction with our Trust & School Music Development Plans.

Contact Details

Telephone:
01782 228912

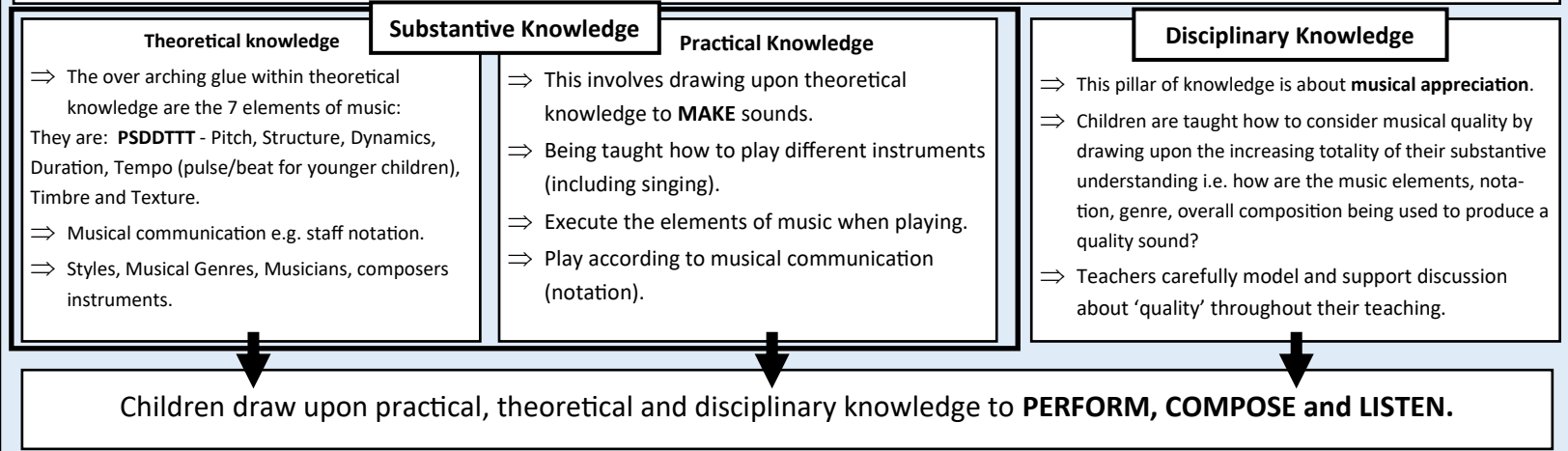
Email:
info@creativelrng.com

The Curriculum - what we want children to learn

Key curriculum thoughts:

- ⇒ This COQ and our local plans are underpinned by our national vision taken from the 'Power of Music': **to enable all children and young people to learn to sing, play an instrument and create music together, and have the opportunity to progress their musical interests and talents, including professionally.**
- ⇒ **CONCEPTS** - we use the musical 'elements' to help organise learning. Elements are abstract interrelated dimensions. They help us understand and explore how music is created, produced and communicated. **These elements help children talk about the music that they hear.**

There are broadly **three strands** of knowledge in music: **practical, theoretical and disciplinary**. Children's ability to compose and perform draws upon **substantive** practical and theoretical knowledge. **Disciplinary knowledge is about how children consider quality**. Children draw upon their substantive musical knowledge to analyse music.



Pedagogy - how we help children to learn



We use Rosenshine's principles of instruction to help guide our approach to teaching (image reproduced here from Tom Sherrington).

Review - 'the most important single factor influencing learning is what the learner already knows' (Ausubel) - this should be the overriding thought as teachers plan for music. Activating relevant prior learning is crucial.

Questioning - we need to ask lots of questions in depth and encourage children to use the vocabulary from their practical and theoretical studies. Teachers should model responses to questions that encourage debate and evaluation of music and musicians.

Sequencing concepts and modelling - 'memory is the residue of thought' (Willingham) - thinking carefully about what children 'attend to' is the secret to remembering. Well designed activities, that are appropriately sequenced and chunked are important. There should be ample practice at every stage. Clear worked examples (modelling) and structures and supports to manage cognitive load (scaffolds) help children journey from novice to expert. The music curriculum should not be reduced to the rehearsal of final set pieces.

Proficiency requires **Practise** - practice through different stages from guided to independent as children build automaticity.

Adaptive teaching - teachers are alert to the 'demands that learning places on memory' and they make changes to their approach accordingly.

Assessment - checking what children have learnt

Effective assessment is based upon a strong knowledge of its purpose and the intended curriculum

Assessment is understood in three ways: 'for', 'of' and 'as'. There is considerable overlap between each approach...

Assessment for learning (formative) involves providing feedback for practitioners and children that is used to improve teaching and learning. It is used in an 'live' way to adapt the curriculum e.g. checking that children understand how the musical elements feature and interact.

Assessment of learning (summative) identifies when specific curriculum goals/end points have been achieved - it is less frequent than AfL and has limitations as it often provides more limited information about children's security with smaller steps e.g. end of unit judgements related to complex composite musical performances.

Assessment as learning (the testing effect) draws on the cognitive principle that children are likely to remember knowledge that they re-encounter and retrieve from their long term memory e.g. providing planned opportunities for children to re-encounter specific musical vocabulary and genres.

Monitoring and Governance



Monitoring:

- ⇒ This COQ is used to evaluate the impact of the teaching of music.
- ⇒ There should be a clear focus to monitoring which utilises the **pupil book study** approach we are learning as a Trust.
- ⇒ Ideally, a whole school monitoring schedule, aligned to training, should set out the priorities for the year ahead.

Link Governor visits prioritise 3 themes:

1. Discussing the effectiveness of music with leaders (with reference to this COQ, the local action plan and outcomes).
2. A focus on the security of **substantive and disciplinary knowledge. Consideration of how children's knowledge of musical elements deepens over time.**
3. The quality of staff training - what is the impact on teaching? What do children know? What can they do?

SEND and Inclusion



Every teacher is a teacher of SEND.

- ⇒ Where appropriate and possible, staff should provide pre-teaching and extra practice as children encounter new and/or more complex knowledge
- ⇒ As much as is possible pupils access the whole music curriculum with appropriate adaptations. Refer to our Trust wide **COQ for SEND.**

Principles for securing '**Greater Depth**':

- ⇒ The principles within this COQ result in children acquiring increasing fluency in recall of both substantive and disciplinary content.

Resources, Environment & Culture



The environment services the music curriculum.

- ⇒ There are dedicated displays that reference and serve to remind children of the concepts that they are learning over time in music - it is these concepts that will help organise their expanding schema.
- ⇒ The acquisition of vocabulary is carefully thought through - the whole curriculum is discussed and understood by staff.
- ⇒ Appropriate instruments and music are readily available for teaching units.
- ⇒ Pupils are supported to select ambitious texts that relate to their studies in music.

Subject Myth Busting



Some common myths about music:

- ⇒ This COQ is central to securing high quality teaching. For too long, music has existed in the service of other subjects and 'wider benefits'. We see music as a progression model in its own right - **it is a worthy thing to make more music, think more musically and become more musical** (Ofsted: 2023).
- ⇒ **Some people just aren't great at music.** Not so. While some people do have a natural flair for music, the great majority of musicians spend years practising and crafting their work - proficiency is gained through great teaching and practise.
- ⇒ **"When people say artists are born with natural talent, you're not. You have to really learn and really practice."** –Ed Sheeran

Early Years - Firm Foundations



The music curriculum begins in the early years - this is where firm foundations are established:

- ⇒ The 'expressive arts and design' curriculum provides the starting point for the whole progression model.
- ⇒ Planning details the vocabulary (especially tier 2/3 words) that children will be introduced to. There are opportunities for children to practice and use the words they learn. This creates readiness for Key stage 1 and beyond.
- ⇒ Children are taught about a wide range of music, musicians and instruments - they explore and play with carefully selected resources.

Research, reading and Staff CPD



This document, and practice within provision, are informed by:

- Ofsted [research review & report](#)
 - [Rosenshine's principles of instruction](#)
 - [researchED series](#)
 - [DfE: The Power of Music to change lives: a national plan for music education](#)
 - [Kodaly](#)
 - [National Curriculum](#)
 - [The EYFS Framework](#)
- You can find out more about our curriculum for leaders and teachers of music at: [Creative Learning Hub.](#)

Our Trust Vision:

Our vision for pupils:	Our vision for people:	Our vision for communities:
<ul style="list-style-type: none"> 🌟 Strong attendance and outcomes for all. 🌟 Freedom and Justice. 🌟 A knowledge rich curriculum. 🌟 Research/evidence informed teaching. 	<ul style="list-style-type: none"> 🌟 Collaboration and kindness. 🌟 Opportunities to develop and learn. 🌟 A focus on wellbeing and workload. 	<ul style="list-style-type: none"> 🌟 Schools at the heart of the community they serve. 🌟 A range of benefits to support families and vulnerable groups. 🌟 Ongoing support as pupils transition to their next school and beyond.

Our Trust Values:

Integrity: Courage to do the right thing for the child.	Collaboration: Working together, enabling each other.	Dedication: Committed to supporting and improving.
Kindness: Acting with compassion	Understanding (Openness): Listening and valuing one another	Innovation & Creation: Using expertise and research to transform.