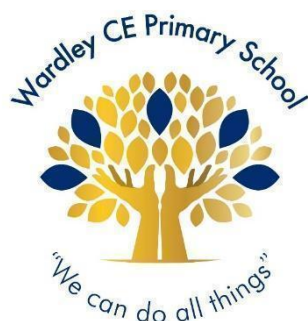


Wardley CE Primary School Music Policy



Name of Reviewer	Lauren Hargreaves
Date of Approval of Governing Body	September 2024
Signature of Chair	<i>Alan Johns</i>
Signature of Head	<i>Mark Foster</i>
Date Due for Review	September 2027

EQUALITY STATEMENT

As a school we welcome our duties under the Equality Act 2010. The general duties are to:

- eliminate discrimination, harassment and victimisation
- advance equality of opportunity
- foster good relations

We review all policies and procedures we operate to ensure there are no negative equality impacts based on the following protected characteristics: age, disability, ethnicity & race, gender (sex), gender identity & reassignment, pregnancy & maternity, sexual orientation, religion & belief and non-belief as outlined in the Equality Act 2010. If you feel, on reading this policy that there may be a negative equality impact, please tell us about this. Please also let us know if you need to access this policy in a different format. You can do this by contacting the school office.

Our school vision

We are a Church of England school that values and recognises the uniqueness of each individual child and acknowledges their fundamental right to be educated to their full potential in a safe, secure and caring environment. Our ethos is built on Christian foundations and drives our belief that we can do all things.

Wardley CE Primary School is committed to continual improvement to ensure that what we do today is even better tomorrow. We provide a happy, secure and supportive learning environment where the children develop independence and work hard to make the most of their talents, and that 'We can do all things' within a deep and rich curriculum.

We can do all things through Christ who strengthens us. Phillipians 4:13

Practical ways in which we attempt to carry out our school vision

Through the Christian value of respect:

- Having strong ethics to underpin our decision making and actions.
- Creating an environment which promotes the Christian ethos of trust, respect and honesty to enable people to flourish.
- Promoting a sense of justice.
- Creating a strong moral purpose which underpins everything we do

Through the Christian value of friendship:

- Having an inclusive ethos to create a school in which everyone is welcome and everyone is equal.
- In celebrating diversity we value the strengths of all and embrace differences.
- Engaging stakeholders within and beyond the school.

Through the Christian value of trust:

- Having a strong sense of teamwork amongst all members of the school community.
- No matter how small, we value every contribution and support each other to reach our goals.
- In respecting each other, we strive to not let each other down.
- In feeling valued and empowered people have a desire to go the extra mile.

Through the Christian value of courage

- Recognising, supporting and developing everyone's potential.
- Nurturing skills and promoting opportunities.
- Creating an environment for people to think positively and take risks.

Through the Christian value of perseverance:

- Through continual enhancement we are constantly striving to achieve high standards, we never stand still.
- All improvements are underpinned with high aspirations.
- When problems arise, we must hold on to our vision and find solutions.
- We inspire and innovate and we support others to do the same.

Spiritual Moral Social & Cultural Statement

At Wardley CE Primary School, we strive to cultivate a real enjoyment of music and aim to deliver high quality music lessons that teach, support and encourage all children to achieve their full potential. We believe that music is a unique form of communication and is an integral part of our culture. It provides an important medium to help children understand themselves and relate to others and the wider world.

Our Music curriculum contributes to the **Spiritual** development of pupils by:

- Inspiring pupils to be creative and imaginative when composing.
- Encouraging them to enjoy and respond to different genres and styles of music.
- Giving pupils opportunities to discuss emotions evoked by music.
- Singing together daily as part of collective worship.

Our Music curriculum contributes to the **Moral** development of pupils by:

- Providing opportunities to further explore moral issues surrounding different music styles (WW2, slave plantations, rock and roll) and chances to understand how viewpoints on these issues have changed over time.
- Giving pupils opportunities to share their opinions of performances sensitively and thoughtfully.
- Supporting pupils to give constructive feedback that is respectful and not in any way hurtful.

Our Music curriculum contributes to the **Social** development of pupils by:

- Giving them opportunities to collaborate with a group towards a shared outcome.
- Enabling them to make decisions as a group, dealing with conflict when it arises.
- Supporting children to give constructive feedback to their peers, considering the feelings of others when doing so.
- Offering them regular opportunities to perform in class and in front of an audience.

Our Music curriculum contributes to the **Cultural** development of pupils by:

- Broadening their awareness of cultural diversity by introducing them to music from around the world.
- Allowing them to understand more about the importance of music in their own and others' heritage.
- Helping them to see that music plays an important role in many cultures around the world.
- Fostering respect for music associated with different cultures and the diversity of this music.

Intent

The intention of the music curriculum 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. Our objective is to develop a curiosity for the subject, as well as an understanding and acceptance of the validity and importance of different types of music. We are committed to ensuring children understand the value and importance of music in the wider community, and are able to use their musical skills, knowledge, and experiences to involve themselves in music, in a variety of different contexts. Children will further develop their knowledge by being exposed to a range of composers.

Our Music Curriculum in the EYFS is taught through a blend of discrete music lessons, learning new songs and in continuous provision as part of child-initiated play. Discrete music lessons in Nursery and Reception are taken from Sing Up, a scheme of work that is designed to be a creative and progressive programme that meets the requirements of the Framework for the Early Years Foundation Stage relating to music (Expressive arts and Design).

Our Music Curriculum in Key Stage One and Key Stage Two is based upon the CUSP Curriculum Framework for the subject. This has been deliberately built around the principles of evidence-led practice. This is to ensure that pupils are equipped to successfully think, work and communicate like an artist. Unapologetically ambitious, our musicians curriculum focuses on excellence in this subject. Our intention is unmissable; exceptional teacher instruction inspires pupils to acquire knowledge, as a musician, and enables them to skillfully attempt and apply their understanding.

Our subject intent is that to be a musician at Wardley CE Primary means that you have:

- A rapidly widening repertoire which they use to create original, imaginative, fluent and distinctive composing and performance work.
- 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.

Wardley CE Primary School is a school in which the talents of each child are consistently nurtured as they progress up the school. We provide children with a range of inclusive opportunities to discover and develop their musical or dramatic competencies, cultivate their cultural understanding and establish the foundations of essential life skills, such as expressing oneself clearly and confidently. By the time they leave Wardley CE Primary School, children have been equipped with this knowledge and understanding as well as having an appreciation of a breadth of musical forms.

Implementation

Music is a universal language that embodies one of the highest forms of creativity.

At Wardley CE Primary School the teaching and learning of music is based upon the CUSP Music curriculum.

CUSP Music has been purposefully built around the principles of evidence-led practice. This is to ensure that there is a focus on high-quality development of children as musicians. The curriculum is carefully designed to build pupils' musical knowledge and develop their competency and confidence as musicians. Each block includes the study of significant musicians and musical works, with the intention of exposing pupils to a wide range of music that will inspire them and connect them to the world around them. The curriculum is built to support non-specialist teachers in developing their own subject knowledge and delivering excellence in music education.

Core areas of study include singing, listening and appraising, composing and improvising and instrumental performance. These are built cumulatively throughout the curriculum to ensure that all pupils develop their engagement with, and knowledge of, music over time. This includes a focus on learning to play a range of instruments confidently. CUSP Music aims to build a strong and rich musical culture in schools, in which pupils can thrive.

As with all CUSP subjects, CUSP Music has a strong emphasis on the language that pupils need to explore their own musicality. This is carefully and deliberately planned so that pupils revisit and embed this knowledge over time. Clear structures and learning routines underpin CUSP Music. This allows pupils (and teachers) to direct their cognitive attention to the core content in each block. As with all CUSP subjects, Knowledge Notes are used to support instruction and the revisiting of new concepts. This strong focus on cognitive science provides the framework for pupils to deepen and broaden their knowledge of music and become confident, inspired musicians.

CUSP Music is taught from Years 1 – 6. Each year group has 6 blocks of 5 weeks teaching. Additional weeks in the academic year can be used for consolidation,

revisiting or enrichment. The curriculum is designed to be delivered in 45 – 60-minute lessons, depending on the age of pupils and stage of learning.

Across the year, each year group will focus on developing singing, playing a range of untuned and tuned instruments and building their knowledge about music. Pupils will build their knowledge and musical skills year on year, becoming more expert in playing and appraising a wide range of musical styles.

What will pupils know and be able to do at key points of the curriculum?

During KS1, CUSP Music aims to secure strong musical foundations for pupils. This includes a strong focus on learning musical vocabulary and significant opportunities to master rhythm and pulse. As pupils move into KS2, they will begin to learn the glockenspiel, alongside exploring a range of other tuned and untuned instruments. The aim is that by the end of Year 4, pupils will have secured a good level of technical and creative skill in playing the glockenspiel and this lays the foundations for pupils to go on to learn the keyboard throughout Years 5 and 6.

For each year group, blocks provide the opportunity for pupils to prepare and perform musical compositions. In KS1, this is woven into several blocks to build pupils' confidence and experience base. Throughout KS2, pupils begin to perform in different musical ensembles, culminating in them performing their own compositions and improvisations by the end of Year 6.

Pupils will be taught to read music from the earliest stages with the expectation of this gradually developing as pupils' experience base builds. Music from a wide range of cultures, time periods and traditions is studied across the curriculum, with plenty of opportunities for pupils to revisit significant musicians and compositions within and across years. This is important to help pupils embed learning and make connections between what they already know and their new learning.

What pupils will know and be able to do is clearly outlined in each block. Teachers should keep this as their key focus for each block of study but also exploit every opportunity to build on pupils' prior knowledge, as these strong foundations will support pupils in deepening their understanding over time.

National Curriculum statutory content

The National Curriculum for maintained schools in England stipulates that all pupils should have access to a high-quality music curriculum. Academies and free schools are not required to follow the National Curriculum. However, Ofsted still expects them to teach a curriculum that is at least as broad and ambitious as the National Curriculum. This includes Music.

In March 2021, the Department for Education published their Model Music Curriculum. This non statutory guidance outlined a framework for how the concepts outlined in the National Curriculum may be delivered in schools in key stages 1, 2

and 3. CUSP Music aligns with all key principles of the Model Music Curriculum but moves beyond providing just the framework for this, to provide teachers with lesson-by-lesson planning that will support even non-specialist practitioners in delivering excellence in Music.

Within the National Curriculum, clear guidance is given around expectations of the purpose of learning music. This includes instilling a love of music and the development of creativity and self-confidence.

Key aspects of study that are explicitly referenced in the National Curriculum for Music include:

- listening and appraising
- singing
- playing tuned and untuned instruments
- reading musical notation
- performance
 - composition and improvisation
- music production
- knowledge about the history of music from a range of cultures and traditions.

These are all carefully represented in the CUSP Music curriculum.

Revisiting

Revisiting is inherently built into the architecture of the CUSP Music curriculum. This can be seen in many places, such as:

- between individual blocks in each year group on the long-term sequence
- within blocks in the Revisiting part of each lesson
- in the vocabulary quizzing that can be used throughout, at the end of and after a block of study.

Pupils will have multiple experiences of music every day. As the DfE's Model Music Curriculum says, "Music is the soundtrack to our lives." Teachers should seek every opportunity to revisit key musical concepts and language wherever possible. This could be during assemblies, whenever music is evident in the classroom or in wider curriculum subjects, for example PE or RE. This could include drawing attention to the style of music, the instruments or sounds pupils can hear or rehearsing key vocabulary to describe musical sounds (e.g. pitch, volume, rhythm).

Cultural development

The CUSP curriculum has a strong focus on supporting pupils to meaningfully develop their understanding of other cultures and issues that impact on the wider global community. For this reason, CUSP Music has a specific emphasis on teaching pupils about music that originates from a wide range of cultures, traditions and time periods, including those that are both similar and different to pupils' own experience of music in modern Britain.

Significant musicians and compositions are included throughout the curriculum. Pupils will learn about important works of music from around the world and their contextual significance in history and society. These have been carefully mapped across the curriculum to ensure a balance of new studies and opportunities to revisit those that pupils have already met. This supports pupils in making connections between musicians and musical works and embedding their aural repertoire cumulatively. Teachers are strongly encouraged to link this learning to pupils' learning from the wider curriculum, for example, their study of significant historical events, different faiths or the geography of the world.

Thinking Like A Musician

Pupils make more sense and deeper understanding of the substantive concepts and knowledge by using what they know through disciplinary knowledge.

Music in the Early Years Foundation Stage (EYFS)

All pupils in the EYFS are taught music through a blend of discrete music lessons and by developing their growing musical skills during continuous provision as part of child-led play. All musical objectives within the EYFS are underpinned by the objectives of the Early Learning Goals (ELGs).

By the end of Nursery, children will:

- Be familiar with terms like pitch, song, voice and instrument.
- Recognise that they can sing high notes and low notes with their voices.
- Have a wide repertoire of nursery rhymes and simple songs that they can sing.
- They will have explored both tuned and untuned instruments.

By the end of Reception, children will be able to:

- Explore and engage in music making and dance, performing solo or in groups.
- Sing in a group or on their own, increasingly matching the pitch and following the melody.
- Sing a range of well-known nursery rhymes and songs (ELG)
- Perform songs, rhymes, poems and stories with others, and – when appropriate try to move in time with music (ELG)

Music and movement are a part of every-day learning in the EYFS. The children learn new songs and dances linked to the topics they are learning and over their time in Nursery and Reception, they build a repertoire of familiar songs and ways of dancing. Children are encouraged to engage with music through play, exposure to a variety of high-quality materials and through the exploration of musical instruments.

At Wardley CE Primary School we use the CUSP Early Foundations offer to help structure the foundational knowledge, opportunities and experiences in our EYFS music curriculum. The CUSP Early Foundations offer is presented in three parts;

Foundational knowledge: sets out what the pupils should know and be able to do throughout the EYFS and how this will support their development and prepare them for success in key stage 1 and beyond.

Opportunities and experiences: how this foundational knowledge can be learnt through guided activities that will allow pupils to explore, experiment with and think hard about new and important concepts.

Structured storytime: core texts will introduce key language, ideas and themes that pupils will need to access the foundational knowledge, built into a framework that is based on research about effective literacy instruction.

The key music strands that are developed within the EYFS can be seen as:

- Using voices
- Playing instruments
- Listening with concentration
- Experimenting with sounds
- Response, discussion and evaluation

The structured storytime texts and linked musical strands that the pupils will encounter in the EYFS are shown below:

Nursery

Autumn	Spring	Summer
		Hey Water <i>-Experimenting with sound.</i>

Reception

Autumn	Spring	Summer
		The Story Orchestra <i>-Playing instruments</i>

Specific ideas for the provision to shape the opportunities and experiences that the pupils will encounter is set out in the CUSP Early Foundations document for music.

Music in KS1 & KS2

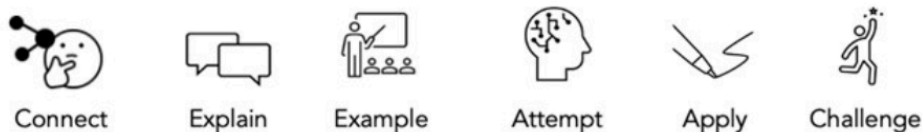
KS1 & 2 School Overview

Year	Block A	Block B	Block C	Block D	Block E	Block F
1 Tuned and untuned percussion	Singing	Untuned percussion	Singing	Untuned percussion	Singing	Tuned percussion
	Singing focus: Being together in music	Untuned focus: Introducing rhythm and pulse	Singing focus: Introducing pitch	Untuned focus: Introducing tempo and dynamic	Singing focus: Exploring emotions through music	Tuned focus: Experimenting with sounds (duration)
	Control the voice – nursery rhymes	Representing sounds pictorially	Identify changes in sounds (high / low)	Identify changes in sounds (fast / slow, loud / soft)	Responding to music	Representing sounds pictorially
2 Tuned and untuned percussion	Untuned percussion	Singing	Untuned percussion	Singing	Tuned percussion	Singing
	Untuned focus: Experimenting with sounds 2	Singing focus: Being together in music 2	Untuned focus: Introducing rhythm and pulse 2	Singing focus: Introducing pitch 2	Tuned focus: Introducing tempo and dynamic 2	Singing focus: Exploring emotions through music 2
	Exploring ostinato	Control the voice – sing as a choir	Compose short patterns	Control and describe pitch	Control and describe tempo and dynamic	Choose sounds to create an effect
3 Mastering the glockenspiel	Singing	Untuned percussion	Singing	Glockenspiel	Glockenspiel	Range of instruments studied
	Singing focus: Introducing texture	Untuned focus: Mastering rhythm	Singing focus: The history of singing	Tuned focus: Musical notation	Tuned focus: Composition	Performance focus: Introducing timbre
	Sing parts in an ensemble (e.g. rounds)	Recognise beats in a bar (time signatures / metre)	Singing for togetherness e.g. folk songs, war chants, hymns	Introduce the staff	Compose in pairs	Perform as an ensemble (range of instruments)
4 Mastering the glockenspiel	Untuned percussion	Singing	Glockenspiel	Singing	Glockenspiel	Range of instruments studied
	Untuned focus: Mastering rhythm 2	Singing focus: Introducing texture 2	Tuned focus: Musical notation 2	Singing focus: The history of singing 2	Performance focus: Composition 2	Tuned focus: Introducing timbre 2
	Follow beats in a bar (time signatures / metre)	Sing parts in an ensemble (harmony)	Revisit the staff	Singing for entertainment, e.g. opera, theatrical, modernism	Perform including an element of composition	Identify and describe how sounds are combined
5 Mastering the keyboard	Untuned percussion	Singing	Keyboard	Singing	Range of instruments studied	Keyboard
	Untuned focus: Musical stories	Singing focus: Introducing structure	Tuned focus: Musical notation 3	Singing focus: Music technology	Performance focus: Composition 3	Tuned focus: Improvisation
	One piece, different performers	Identify parts of a song	Follow musical notation	Alter pitch and dynamic to create effects	Perform including an element of composition	Improvise using repeated patterns
6 Mastering the keyboard	Singing	Untuned percussion	Singing	Keyboard	Keyboard	Range of instruments studied
	Singing focus: Musical stories 2	Untuned focus: Music technology 2	Singing focus: Introducing structure 2	Tuned focus: Musical notation 4	Tuned focus: Composition 4	Performance focus: Improvisation 2
	Cultural and social – lyrics	Alter tempo and rhythm to create effects	Identify cyclic patterns inc. verse / chorus, coda	Create simple notation	Improvise using melodic phrases	Perform including an element of improvisation

How pupils learn

- Class timetables have been built to ensure a broad and balanced curriculum.
- Subjects have been blocked in a spaced retrieval model to support catch up and maximize learning time
- Art has been timetabled in an extended session to enable children to have time to develop depth.

An essential component to CUSP lessons is the systematic and coherent approach that we embed focusing on the six phases of a lesson.



Overview of Knowledge

The overview provides a list of the expected outcomes for the block provides details of the artistic knowledge and skills pupils will be expected to have acquired by the end of the block. It includes detailed explanations of the core knowledge covered in each block

Knowledge Organisers

Dual coded knowledge organisers contain core information for children to easily access and use as a point of reference and as a means of retrieval practise.

Mapping of Knowledge

The sequence of learning makes clear essential and desirable knowledge, key questions and task suggestions for each lesson and suggested cumulative quizzing questions.

Knowledge Notes

Knowledge notes are an elaboration in the core knowledge found in knowledge organisers. Knowledge notes focus pupils' working memory to the key question that will be asked at the end of the lesson. It reduces cognitive load and avoids the split-attention effect.

Retrieval Practise

Retrieval practise is planned into the curriculum through spaced learning and interleaving and as part of considered task design by the class teacher. Teaching and learning resources and provided for class teachers so they can focus their time on subject knowledge and task design.

Vocabulary

The units are supported by vocabulary modules which provide both resources for teaching and learning vital vocabulary and provide teachers with Tier 2 and 3 vocabulary with the etymology and morphology needed for explicit instruction details relevant idioms and colloquialisms to make this learning explicit.

We aim to provide a high challenge with low threat culture and put no ceiling on any child's learning, instead providing the right scaffolding for each child for them to achieve.

Links to the Wider Curriculum

At Wardley CE Primary School, Music is taught through weekly lessons. We try to link Music to other subjects to help build on prior knowledge whilst ensuring no tenuous links are made. Learning another language presents opportunities for the reinforcement of knowledge, skills and understanding developed in other curriculum areas. These opportunities can be exploited through aspects of maths, PE, computing and geography.

Music contributes to the teaching of maths. Music involves counting beats, understanding patterns, and recognising fractions. When pupils learn the relationship between different note lengths and compose short rhythms within a specified time signature, they are reinforcing mathematical concepts of fractions and pattern and practising them in an engaging way.

Music contributes significantly to the teaching of PE during units where children learn about dance. Children learn to express themselves through dance and music, exploring how different styles of music can be interpreted and expressed through different movements. Dancing to music or playing rhythmic instruments improves coordination, balance, and motor skills; all of which promote physical development.

We use computing in music teaching where appropriate. In some groups, technology is used to create and edit music. Pupils also use recording equipment regularly to record and be able to reflect upon their musical performances.

When teaching music, we contribute to the children's geographical knowledge and cultural awareness. Pupils learn how music can reflect the geography of a region, and studying music from different countries allows students to learn about their landscapes, climates, and lifestyles. From learning traditional Ghanaian call and response songs in Year 2, to exploring the stylistic features of traditional Indian music in Year 3 and performing traditional West African songs in Year 5, pupils are exposed to a huge variety of musical styles, genres and cultures whilst at Wardley CE Primary School.

CUSP Music Subject Leaders Handbook

This document sets out in detail the CUSP Music curriculum and the evidence-led practice and theory on which it is founded.

Impact

The impact of our Art & Design curriculum will be seen in the strong progress our pupils make as they move through school. The pupils will show this through knowing

more, remembering more and being able to do more. It is about the pupils developing their ability to think artistically. It is about them connecting existing and new knowledge, developing competence and making links.

The children will therefore be expected to leave Wardley CE Primary School reaching at least age related expectations for Art and Design. Our Art and Design curriculum will also lead pupils to be enthusiastic learners, evidenced in a range of ways, including pupil voice and their work.

Assessment & Feedback

At Wardley CE Primary School assessment is in line with the school's assessment policy. Teachers are expected to assess at the end of each topic against the subject's substantive and disciplinary knowledge, which enables teachers to track each child's progress. These are based on the subject's National Curriculum programme of study,

Assessment is both formative and at the point of learning as well as summative to feed forward to the next point of contact pupils will have.

On-going formative assessment

Assessment of Music should be formative and based on the pupil outcomes from each lesson. The following can be used to assess pupils' knowledge and understanding of music and musical skills:

- Expectations of what pupils will know and be able to do are included on the front page of each block. The Point of Reflection notes provide clear outcomes for each lesson.
- Pupils should know and remember the key language that is delivered cumulatively throughout the curriculum. Teachers can use the vocabulary quizzing during, at the end of and after each block to support pupils in embedding this.
- Questions for assessment are provided for each block. Teachers can use these as part of a Pupil Book Study structured discussion to help them understand what pupils have learnt over time.

Long term summative assessment

This looks at the subject's substantive and disciplinary knowledge. The summative assessment information is collected on a termly basis as outlined in the school's assessment policy. It is based on a secure fit assessment of each pupil's performance by the class teacher. This data also provides an overview of whole school progress for the subject leader.

Feedback

Recording of feedback is multi-faceted. We support whole class feedback and marking principles. Any notes made must be useful and insightful, not lengthy or cumbersome.

Recording of assessment is multi-faceted. We support whole class feedback and marking principles. Any notes made must be useful and insightful, not lengthy or cumbersome.

In short, assessment can be complex. William, Hattie, Didau, the EEF and many others have grappled with the purpose, structure and ultimate aim that teacher feedback impacts on pupil learning.

All the evidence points towards feedback being most impactful as near to the point of learning as possible. That is why the 6 phases of a lesson allows teachers the space to listen, watch and interact to intelligently give feedback at the point of learning.

In summary, feedback should pay attention to these three questions:

1. Does feedback provide CLARIFICATION?

Are pupils on the right track? If they are not, do they know how to improve?

2. Does feedback provide SOPHISTICATION?

Do pupils get the opportunity to elaborate and respond to challenges, regardless of starting points?

3. Does feedback MOTIVATE?

Do pupils recognise and act upon the feedback through verbal comments and marks that teachers and support staff make? Do they see themselves as part of the learning process, rather than just being done to?

Making notes of these iterations is never at the expense of quality teaching. Teachers and support staff can summarise notes about the lesson, who stood out, who needed support can be brief and simple.

Feedback, quizzes, thinking hard tasks and structured assessment tasks all contribute towards the bigger picture of how well pupils retain and remember the content.

The school's feedback and assessment forms are used as a tool to quickly summarise and capture the learning, lesson to lesson. They are not designed to be fully comprehensive, but as a formative tool to capture and record, so that information can be fed forward to provide insights into the next lesson or summarised at the end of a study.

Role of the subject leader.

The music subject leader at Wardley CE Primary School is Lauren Hargreaves.

Their role as a subject leader is to act as a guardian of the standards in the subject.

This means that they know:

- How well pupils achieve.
- What the strengths of provision are
- What needs to be done to improve outcomes.

To achieve this, subject leaders undertake the following monitoring activities on a termly basis:

- Lesson observations.
 - Pupil book study
1. What impact is our CURRICULUM having?
 - *What effect is the curriculum architecture having?*
 2. Does teaching support LONG-TERM LEARNING?
 - *Is the evidence-led practice really being deployed at a classroom level, or is it superficial?*
 3. Do tasks enable pupils to THINK HARD and CREATE LONG-TERM MEMORY?
 - Discussions with both adults and children.
 - Looking at classroom displays.

In addition subject leaders will:

- Support staff in their development of planning and to monitor planning.
- Facilitate the sharing of good practice among staff.
- Work together with colleagues to raise standards.
- Ensure that the policy documents and curriculum resources remain useful and current.

Extra-curricular opportunities

We offer extra-curricular opportunities for music through weekly peripatetic musical tuition that is hosted within school. This enables children to access music tuition delivered by expert music teachers where pupils can learn to play a variety of musical instruments including piano, guitar and drums.

Pupils in Year 4 take part in Whole Class Instrumental Tuition (WCIT) where they collectively learn to play an instrument. This then creates opportunities to perform both in school and out of school at a WCIT Summer Showcase at the Lowry.

We also have a school choir that is open to all KS2 pupils. The pupils in the choir learn to sing a large repertoire of songs and open events such as Christmas performances or Easter and Harvest services at our local church, All Saints Church.

We work hard to ensure that our pupils have the opportunity to experience seeing a live music and drama performance every year. Twice a year, KS2 pupils watch performances by a Christian theatre group in school whose aim is to bring the Bible to life through drama and music. Every Christmas, we also welcome a pantomime theatre group in school who perform for all pupils, Reception to Year 6. This live performance gets pupils involved through drama, singing and dancing.

Inclusion

At Wardley CE Primary School all children have access to Music lessons and activities regardless of their characteristics or ability. Teaching approaches provide equality of opportunity by making sure the work is suitable for all, regardless of gender, considering religious and cultural beliefs and enabling those with disabilities to have full participation

Through adaptive teaching and our CUSP curriculum model we provide all children with the tools and support to be involved and access every Music lesson. This is the high quality teaching model that is set out in our teaching and learning policy.

"Central to this debate (what inclusive education looks like) should be the rights of the child as a learner. How do we design learning environments and learning activities that will ensure that each child is an active participant in the learning process and not a bystander, a peripheral participant, watching the activity of others? How can we support families, teachers and professionals to include those learners in all aspects of the curriculum to achieve this goal?"

Barry Carpenter, Enabling Access

We believe that the CUSP curriculum architecture, that is built around retrieval practice and spaced retrieval practice, combined with evidence led teaching and generative learning tasks that are appropriately scaffolded are essential components in answering Barry's question.

Support staff play a vital role in universal quality first teaching. The principles of instruction, vocabulary teaching and generative learning tasks are universal in a school. All staff use and deploy these research-facing strategies.

As part of the planning and preparation for the delivery of each block, teachers will need to consider how specific activities or pedagogy may need to be adjusted to ensure that pupils with SEND are able to access the materials and participate fully in

the lesson. Pupils with language and communication difficulties (including those with ASD) may need additional visual prompts to help them understand what is expected of them.

Some pupils may require individual task boards to enable them to follow a series of steps where a task has been broken down into smaller, more manageable chunks.

Some pupils may have a hearing impairment. Teachers should think carefully about how this impacts their ability to hear and produce sounds and consider how best to adapt the Music lessons to ensure these pupils can be successful.

Some pupils may have a visual impairment. This may impact their ability to read and follow musical notation. Teachers should think carefully about how they can adapt these lessons, possibly including the use of technology, to ensure that these pupils can access the same high-quality curriculum experience.

For some pupils who have specific challenges around processing, some of the lessons may require adaptation to ensure that all pupils can participate fully in the lesson. This may mean reducing the number of instructions or steps in a task, introducing the use of a reader for lessons with a reading element (including lyrics), or any other adaptations specific to the pupils in your class

To promote an inclusive environment in music we will use the following provision model:

Wave 1 Support

Inclusive Quality First Teaching

Differentiated planning and work
Additional concrete resources to support learning in class e.g. number lines, word mat, visualiser
Inclusive ethos and learning environment – SEN Policy, Accessibility Policy, SEN Information Report.
Behaviour management
Effective deployment of staff and support staff
Consideration of teaching programs and planning for varied learning styles
Accurate assessments
Pupil progress meetings
Working closely with parents
Being mindful of cultural and social differences / influences in the community

Wave 2 Support

Additional Interventions to enable children to work at age-related expectations or above

Provision mapping
Interventions – both evidence based and informal e.g. Phonics, Mr Goodguess, SALT, Lego therapy
Use of marking and assessment to identify children who need a re-cap focus
Pre-teaching / Post teaching follow up
Small group phonics
Well-being groups
Social communication resources in class e.g. timetables, social stories
visual cards
SALT strategies used in class e.g. visuals to support, use of gestures/sign language

Wave 3 Support

Targeted provision for those who require a high level of personalised and specialised support

IEPs
SALT intervention or 1:1 specialist SALT
1:1 emotional therapy – iThrive
1:1 input LSS and PIT
Enhanced SALT support (School Buy-in)
Precision teaching
Behaviour plans
Personalised reward programs
Personalised strategies used in class – e.g. dyslexia overlays, specific formats for writing on

