

# Music Curriculum Guidance for Schools

## Delivering a broad and balanced curriculum

*This document is intended for Headteachers, Senior Leadership Teams, and Music Leaders, and contains information and guidance for schools about:*

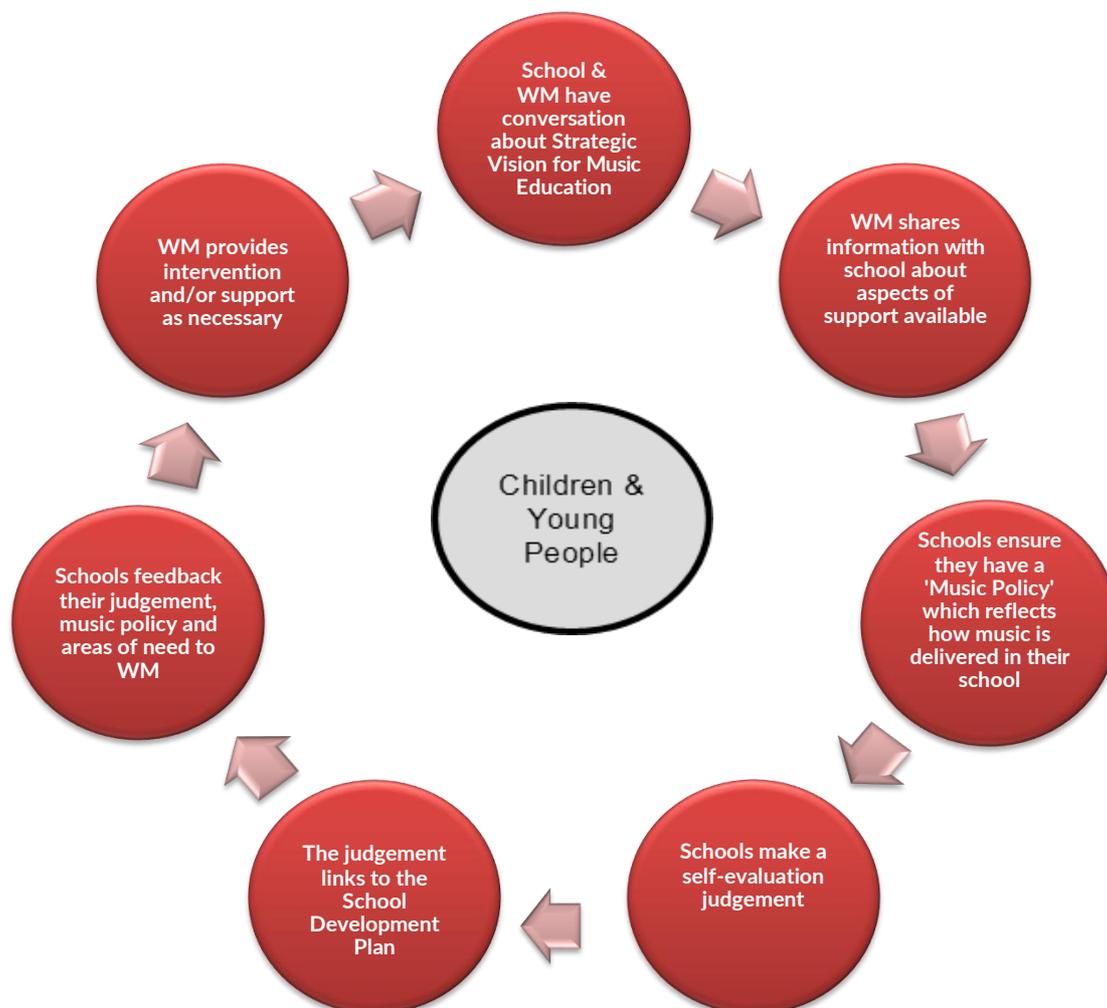
- **Writing a School Music Policy;**
- **Using the Self Evaluation Tool for Music in Schools.**
- **The Ofsted Inspection Framework – How does this affect music in your school?**

## How schools and Wandsworth Music Hub work together

Wandsworth Music aims to have an active and positive relationship with every school in Wandsworth.

Wandsworth Music supports the strategic development of music education in, and out of schools through a range of high-quality partnerships and an extensive programme of musical learning - working with schools, pupils, and the community.

This diagram shows the process for how schools and Wandsworth Music can work together to ensure that all children and young people have the best possible music education experiences and access this via a broad and balanced curriculum in school.



The following guidance is designed to support schools in generating a simple **school music policy** and provide a simple **self-evaluation framework for music provision**. The appendix at the end of this documents also outlines the revised **Education Inspection Framework from Ofsted** and how this relates to music in your school.

We hope that you will find this guidance useful. If you would like further support or to discuss your music curriculum please contact us.

## School Music Policy, Guidance

A school music policy will outline how music is delivered in the school, how music relates to your school's values and how it is structured and delivered. The *School Music Policy* is a useful document for Ofsted, governors and parents alike.

The policy should cover your vision for music and the **intent, implementation and impact** of your music curriculum.

By using the guidelines below schools will achieve an overview of the current delivery of music education in school and as a result have an effective School Music Policy.

### A Music Policy for EYFS settings should include:

- ❖ Who the responsible person for leading music provision is;
- ❖ Who teaches music?
- ❖ How music is timetabled;
- ❖ How musically rich environments are created in your setting, e.g. are instruments/music making resources readily available?
- ❖ What the provision is for singing, listening, moving and dancing, how often is this offered/catered for?
- ❖ Details of external music organisations/people that regularly work in the setting;
- ❖ How often there are performances in the setting and if children are taken to external performances;
- ❖ How children's music making is valued, documented and shared;
- ❖ How inclusive your music provision is, and how you cater for all children.

### A Music Policy for a Primary school (5-11) should include:

- ❖ Who the responsible person for leading music provision is;
- ❖ Who teaches the curriculum music lessons and how they are timetabled;
- ❖ What the provision for singing is;
  - Are there regular weekly whole school singing opportunities?
  - Is there a school choir
  - Is there a regular accessible music opportunity (in relation to SEND)?
- ❖ What instrumental opportunities and extra-curricular learning is available. When do they happen?
- ❖ How musical progression is planned for and assessed;
- ❖ Which external music organisations regularly work in school (who are the organisations and what is their remit in the school?);
- ❖ How the school links with the Music Education Hub;
- ❖ The performance opportunities available in and out of the school;
- ❖ How music is used in cross-curricular work;
- ❖ How inclusive your music provision is; and how you cater for all children's needs;
- ❖ How technology is used to aid musical learning.

## A Music Policy for a Secondary school (11-18) should include:

- ❖ Who the assigned lead for music in the school is;
- ❖ What your staffing for class music is; and what the roles of staff are;
- ❖ How music is delivered across KS3 and how this builds upon KS2 prior attainment and previous learning;
- ❖ The provision on offer post KS3 (e.g. GCSE/BTEC or other) and how many students are taking the exams in each year?
- ❖ How musical progression is planned for and assessed;
- ❖ How regular and/or extra-curricular choirs and ensembles are delivered;
- ❖ What instrumental learning opportunities are available; what these are; and how they link to progressive, developmental and sustainable work;
- ❖ Which external music organisations regularly work in school (who are the organisations & what is their remit in the school?);
- ❖ How the school links with the Music Education Hub;
- ❖ How often there are performances in and out of school;
- ❖ How music is used in cross-curricular work;
- ❖ How inclusive your music provision is; and how you cater for all children's needs
- ❖ How technology is used to aid musical learning

### \*SEND settings:

- ❖ We know that engagement is central to inclusive practice, therefore how do you support & facilitate this in your setting?
- ❖ Do you use any specific techniques, or pedagogical approaches? If so, what are these? And how do they support children accessing a meaningful and appropriate curriculum? For instance, do you make provision for music therapy? Does your provision consider the sensory/experiential role of music in a SEND setting? Music & SEND specific CPD?
- ❖ Does your setting working collaboratively with other Schools/SEND schools to support provision? Research and the sharing of best practice helps to support young people's experience and access to high quality music education. Do you belong to any networks or carry out any research in your setting?

## Self-evaluation Tool for School Music provision

The following self-evaluation tool is designed to help schools make a judgement based on their current music provision. Whilst many schools have significant provision others may need support in developing their work.

NOTE: Within SEND settings that support young people across key stages and with specific and additional needs we acknowledge that these guidelines may not be appropriate in their entirety but should be used to support provision. We have used the terminology of *appropriate and meaningful* and understand that this is central to good inclusive practice. This document is designed to support, signpost and prompt professional dialogue.

Music Mark have also produced a self-evaluation audit tool for music in schools – The tool provides an example of the questions that school leaders and music teachers could ask themselves when evaluating music in their school

<https://www.musicmark.org.uk/resources/self-evaluation-audit-tool-for-music-in-schools/>

## EYFS

*All music provision should be progressive and sustainable with a clear focus on the progressive development of skills, knowledge and understanding.*

### **Silver** (standard expectation for all schools)

1. There is an assigned music lead or music co-ordinator who understands the importance of music in the EY and who is able to access CPD opportunities
2. Children actively engage with music, movement and dance through play
3. There is a school music policy that is inclusive of all children
4. Children are encouraged to sing on a daily basis
5. Children have access to instruments and music making resources
6. Children have opportunities to listen to recorded music
7. Reasonable adjustments are made to ensure that music making activities are accessible and enjoyable for all children
8. Music activities are assessed using an appropriate framework
9. There are performance opportunities in school

### **Gold** (builds upon bronze)

- In addition:
1. Adults recognise and value children's spontaneous vocal play/ singing
  2. New songs and musical games are introduced on a regular basis and children are encouraged to create their own music/ songs.
  3. Every child is sustained in meaningful musical activities
  4. Singing and dance is encouraged through all activities and is used as a tool to aid language development, self-confidence, communication and positive relationships
  5. Children's music making is documented
  6. Practitioners have an awareness of musical development

### **Platinum** (builds upon bronze and silver)

- In addition:
1. Children's music making is understood and documented
  2. A range of quality musical instruments and resources are available
  3. The setting engages in and/or leads CPD opportunities in/out of school and supports other schools
  4. There are regular performance opportunities in/out of school
  5. Musical activities have clear outcomes with tangible evidence of their impact across the breadth of the EYFS curriculum
  6. Music making across the setting is of a high quality with informal monitoring systems in place to support good practice
  7. It is evident that music plays an important role in the life and ethos of the school/ setting.

## Primary

*All music provision should be progressive and sustainable with a clear focus on the progressive development of skills, knowledge and understanding.*

### Silver (standard expectation for all schools)

1. There is an assigned lead person who is responsible for music
2. There is a school music policy that is inclusive of all children
3. Appropriate measures are taken to ensure that all music activities are accessible to all children
4. The National Curriculum (or other suitable curriculum) for music is taught every week\* at KS1 (min. 30mins) and KS2 (min. 45mins) using appropriate Schemes of Work *\*or evidence of sustained musical experiences each week.*
5. Music activities are assessed in a meaningful way that does not hinder creativity
6. There is at least one whole school, key stage or phase weekly singing assembly, (or elements of singing within an assembly) which all children can access and engage with
7. Some additional external projects may take place

### Gold (builds upon bronze)

- In addition:
1. There is an assigned music lead who actively engages with the local Music Education Hub
  2. Every child is sustained in meaningful musical activities
  3. There is a regular weekly choir and/or ensemble(s); or an accessible extra-curricular music opportunity
  4. There are regular weekly instrumental lessons open to all pupils either as a whole class or in small groups
  5. The school engages with internal and external CPD opportunities
  6. There are performance opportunities for all pupils in/out of school
  7. There are external projects which will help support National Curriculum music and the arts
  8. There is an assigned Governor with responsibility for Music (Arts)

### Platinum (builds upon bronze and silver)

- In addition:
1. Music is highly valued and embedded in the whole school ethos and curriculum (e.g. music takes place throughout the whole day not just the afternoon)
  2. The School is actively involved with the local Music Education Hub and regularly welcomes enhanced opportunities to engage with music making at all levels
  3. The school engages and/or leads CPD opportunities in/out of school and supports other schools
  4. There are regular, high quality performance opportunities in/out of school
  5. All additional external projects are linked to the curriculum and provision map
  6. All musical activities have clear outcomes with tangible evidence of their impact
  7. Music making across the school is of a high quality with formal monitoring systems in place to support good practice.
  8. Children are able to communicate about music using appropriate vocabulary in a meaningful way; and/or can share and express their feelings through music

## Secondary

<b>Silver</b> <b>(standard expectation for all schools)</b>	<b>Gold</b> <b>(builds upon bronze)</b>	<b>Platinum</b> <b>(builds upon bronze and silver)</b>
<ol style="list-style-type: none"><li>1. There is an assigned lead person who is responsible for music</li><li>2. There is a school music policy that is inclusive of all children</li><li>3. Appropriate measures are taken to ensure that all music activities are accessible to all children</li><li>4. The KS3 National Curriculum (or other suitable curriculum) music teaching builds on KS2 experience and attainment using appropriate Schemes of Work</li><li>5. Lessons are progressive, challenging and developmental across a range of genres</li><li>6. Music activities are assessed in a meaningful way</li><li>7. There is at least one weekly school choir or ensemble which is run by a member of music department staff</li><li>8. Some additional external projects may take place</li><li>9. There is a post-KS3 offer for music (e.g. GCSE/BTEC) where appropriate</li></ol>	<p>In addition:</p> <ol style="list-style-type: none"><li>1. The assigned lead member of staff actively engages with the local Music Education Hub</li><li>2. Every child is sustained in meaningful musical activities</li><li>3. There is a sustainable take up of GCSE/BTEC, (and A Level, if appropriate) courses</li><li>4. There are regular weekly instrumental lessons open to all pupils in small groups, pairs or individually</li><li>5. There is a range of regular weekly school-based choirs/ensembles; or an accessible extra-curricular music opportunity</li><li>6. The School engages with the Music Hub and other relevant CPD opportunities</li><li>7. There are performance opportunities in/out of school</li><li>8. External projects help support National Curriculum music and the arts</li><li>9. There is an assigned Governor with responsibility for Music</li></ol>	<p>In addition:</p> <ol style="list-style-type: none"><li>1. Music is highly valued and embedded in the whole school ethos and curriculum (e.g. students are released from other curriculum lessons to attend instrumental/vocal lessons)</li><li>2. The School is actively involved with the local Music Education Hub and regularly welcomes enhanced opportunities to engage with music making at all levels</li><li>3. The school engages and/or leads CPD opportunities in/out of school and supports other schools</li><li>4. There are regular performance opportunities in/out of school</li><li>5. All additional external projects are linked to the curriculum and provision map</li><li>6. All musical activities have clear outcomes with tangible evidence of their impact</li><li>7. Music making across the school is of a high quality with formal monitoring systems in place to support good practice.</li><li>8. Pupils are able to communicate about music using appropriate vocabulary in a meaningful way; and/or can share and express their feelings through music</li></ol>

## Appendix: Ofsted Framework and Handbook for inspection – How does this affect Music in your school?

The Education Inspection Framework (EIF) and handbook from Ofsted (link [HERE](#)) will be in use from September 2019. This section highlights areas which might support good music education in all schools.

### 1. Paragraph 14 “in a risk assessment, we analyse: school workforce census data”

This will contain each secondary school’s report on the number of hours of teaching provided in each school year for each subject. Schools that are not offering any music may be flagged up in this process.

#### *Questions to consider:*

- *Who is delivering your music curriculum lessons?*
  - *Are they appropriately qualified?*
  - *How are they supported in accessing appropriate music-specific professional development?*
- *How are these lessons structured?*
  - *Are music curriculum lessons timetabled to allow progressive development of learning skills and knowledge through weekly teaching?*
  - *If adopting a carousel approach, how is this developing skills and knowledge on a progressive basis?*
- *Would the School Music Policy and Self-evaluation tool help identify how music is being delivered, and areas to develop?*

### 2. Paragraph 22

In addition, exempt schools may be inspected between risk assessments if:

- Ofsted have received a qualifying complaint that, taken alongside other available evidence, suggests that they should inspect the school
- Concerns are identified about the curriculum (including if the statutory requirement to publish information to parents is not met)

Ofsted inspectors will receive information about qualifying complaints, it is not currently clear if lack of access to a curriculum subject is considered to be a qualifying complaint. Other complaints may be noted by the team as well as those pertaining to safeguarding.

#### *Questions to consider:*

- *Is the school curriculum genuinely broad and balanced to reflect the needs of all learners, including pupils with SEND (i.e. in accessing a range of arts subjects)?*
- *Would the School Music Policy and Self-evaluation tool help identify how music is being delivered, and areas to develop?*

### 3. Paragraph 44

OFSTED will:

- report on any failure to comply with statutory requirements when they form part of the inspection framework and evaluation schedule, including those relating to the workforce

*It is not clear if or how this might identify schools failing to meet statutory requirements in relation to curriculum subjects. However, several non-core curriculum areas will be subject to the process of a “deep dive.” This could include music.*

#### *Questions to consider:*

- *Are you able to talk about how your curriculum is sequenced to allow progressive development of learning skills and knowledge through weekly teaching?*
- *Can you provide pupil information for music/arts subjects to demonstrate impact?*

- *Is music taught, learned and assessed musically? O*
- *Does your curriculum reflect the learning needs/ interests/ starting points of your pupils, to allow engaged learning to take place?*
- *Does your school assessment process allow flexibility for arts subjects to reflect assessment/progress in different ways?*

#### 4. Paragraph 166

“Before making the final judgement on overall effectiveness, inspectors will always consider the spiritual, moral, social and cultural development of pupils at the school, and evaluate the extent to which the school’s education provision meets different pupils’ needs, including pupils with SEND.”

Attention to spiritual, moral, social and cultural development in the current framework for inspection has often led to mention of good practice in relation to music and the Arts in inspection reports. The new framework specifically mentions:

- sense of enjoyment and fascination in learning about themselves, others and the world around them (para 217)
- use of imagination and creativity in their learning (para 217)
- willingness to reflect on their experiences. (para 217)
- use of a range of social skills in different contexts, for example working and socialising with other pupils, including those from different religious, ethnic and socio-economic backgrounds (para 219)
- interest in exploring, improving understanding of and showing respect for different faiths and cultural diversity and the extent to which they understand, accept, respect and celebrate diversity. This is shown by their respect and attitudes towards different religious, ethnic and socio-economic groups in the local, national and global communities. (paragraph 219)
- willingness to participate in and respond positively to artistic, musical, sporting and cultural opportunities (para 220)

#### *Questions to consider:*

- *Are pupils able to express themselves through arts/music both in the curriculum, and through programmed extra-curricular activities?*
- *Is there a weekly singing opportunity for all pupils (e.g. through collective worship)?*
- *Are your pupils allowed to leave curriculum lessons to attend instrumental/vocal lessons, or to attend school ensemble rehearsals?*
- *Are pupils taken to a range of external interactive live artistic activities/performances to broaden their exposure to a range of opportunities?*
- *Are your music teachers given opportunities to attend external CPD events that will result in a broad range of benefits for pupils?*

#### 5. Paragraph 172

“All pupils in maintained schools are expected to study the basic curriculum, which includes national curriculum, religious education and age-appropriate relationship and sex education. Academies are expected to offer all pupils a broad curriculum that should be similar in breadth and ambition.”

Although not specified in this paragraph there is also a duty on schools regarding fundamental British values and collective worship. Music is part of the national curriculum and should be taught to all pupils until the end of KS3.

#### *Questions to consider:*

- *Is music taught regularly every week to all pupils?*
- *Is there a weekly singing opportunity for all pupils (e.g. through collective worship)?*

- *How is your school proactively using music/arts subjects to promote fundamental British values, and to engage all learners?*
- *How is your school using music/arts subjects to engage parents/carers and the wider community?*

## 6. Paragraph 173

“We will judge schools taking radically different approaches to the curriculum fairly. We recognise the importance of schools’ autonomy to choose their own curriculum approaches. If leaders are able to show that they have thought carefully, that they have built a curriculum with appropriate coverage, content, structure and sequencing, and that it has been implemented effectively, then inspectors will assess a school’s curriculum favourably.”

Some have expressed concern about this paragraph because they believe it might provide a means of explaining away the lack of a rigorous and comprehensive Arts curriculum. It is difficult to see however, how a curriculum could be said to have ‘appropriate coverage and content’ if a subject which is so unequivocally a requirement for cultural capital were missing.

### *Questions to consider:*

- *Is your school able to talk about how your curriculum is sequenced to allow progressive development of learning skills and knowledge through weekly teaching?*
- *Can your schools strategically justify any decision made about the changes to the curriculum, including regularity of teaching, progression routes etc.?*
- *Does your school assessment process allow flexibility for arts subjects to reflect assessment/progress in different ways?*
- *Are your music teachers given opportunities to attend external CPD events that will result in a broad range of benefits for pupils?*

## 7. Paragraph 176

As part of making the judgement about the quality of education, inspectors will consider the extent to which schools are equipping pupils with the knowledge and cultural capital they need to succeed in life. Our understanding of ‘knowledge and cultural capital’ is derived from the following wording in the national curriculum:

‘It is the essential knowledge that pupils need to be educated citizens, introducing them to the best that has been thought and said and helping to engender an appreciation of human creativity and achievement.

### *Questions to consider:*

- *Are pupils able to positively articulate their experiences of music/arts subjects that they are exposed to through their school life?*
- *Are pupils actively encouraged to engage with music/arts subjects as part of healthy balanced approach to learning?*
- *Are pupils able to express themselves through arts/music both in the curriculum, and through programmed extra-curricular activities?*
- *Are pupils taken to a range of external interactive live artistic activities/performances to broaden their exposure to a range of opportunities?*

## 8. Paragraph 180 -181

Implementation:

In evaluating the implementation of the curriculum, inspectors will primarily evaluate how the curriculum is taught at subject and classroom level.

Research and inspection evidence suggest that the most important factors in how, and how effectively, the curriculum is taught and assessed are that:

- Teachers have expert knowledge of the subjects that they teach. If they do not, they are supported to address gaps in their knowledge so that pupils are not disadvantaged by ineffective teaching.

Subject knowledge is clearly highlighted in this version of the handbook. It is usually more relevant for primary schools than secondary schools where music department staff are almost always specialists.

*Questions to consider:*

- *Are the music teachers appropriately qualified?*
- *How are they supported in accessing appropriate music-specific professional development?*
- *Are your music teachers given opportunities to attend external CPD events that will result in improved learning?*
- *Does your curriculum appropriately reflect learning needs of your pupils, to allow engaged learning to take place?*
- *Does your school assessment process allow flexibility for arts subjects to reflect assessment/progress in different ways?*
- *Has your school music teacher been supported in accessing peer development with music teachers in other schools to help support and quality assure a secure curriculum?*

## **9. Paragraph 223**

Sources of evidence specific to personal development.

Inspectors will use a range of evidence to evaluate personal development, including:

- how curriculum subjects such as citizenship, RE, and other areas such as personal, social, health and economic education, and relationship and sex education, contribute to pupils' personal development.

*Questions to consider:*

- *What role does music play for your school in this?*
- *Are pupils able to positively articulate their experiences of music/arts subjects that they are exposed to through their school life?*
- *Are pupils actively encouraged to engage with music/arts subjects as part of healthy balanced approach to learning and their personal development?*
- *Are pupils able to express themselves through arts/music both in the curriculum, and through programmed extra-curricular activities?*
- *Are pupils taken to a range of external interactive live artistic activities/performances to broaden their exposure to a range of opportunities?*