

PRIMARY SUBJECT LEADERS

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# Music

Name: \_\_\_\_\_

School: \_\_\_\_\_

LA/Trust: \_\_\_\_\_

Date: \_\_\_\_\_



Hounslow  
Education  
Partnership

## Music:

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### Music Subject Leaders (Sept 2021)

This workbook has been designed specifically to support the work of subject leaders in primary schools as they keep a record of both their actions and the outcomes of these actions.

This Music Subject Leaders Workbook is the companion document to the Music Subject Leaders Resource File.

There are subject leaders resource files & workbooks for the following subjects:

- Art & Design
- Computing
- English
- Design & Technology
- Geography
- History
- Maths
- MfL
- Music
- PE
- PSHE
- Science

The structure of each workbook follows the same format:

Part A: Subject leader audit questions	<b>Page 3</b>
Part B: Snapshot <i>www/ebi*</i> for Music	<b>Page 6</b>
Part C: Statement of curriculum intent	<b>Page 7</b>
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Part I: Subject leaders development plan	<b>Page 33</b>

(\***www** – what went well; **ebi** – even better if)

## Part A: Subject leader audit questions

TASK	NOTES	COMPLETED	DATE
Am I clear about the NC Aims for Music?			
Have I checked out the subject association website to identify resources for: * Me, as the subject leader * Teachers/assistants			
Have I completed an audit of my own knowledge, skills & understanding against these aims?			
Have I identified sources to support me in my own subject knowledge?			
Have I written a Statement of Intent for Music?			
In writing the Statement of Intent, did I refer to paragraph 179 of Deep Dive Resource 1?			
Re: Para: 179, do I have a written response for each of the five bullet points?			
Has this statement been approved by HT/SLT/all staff?			
Have I developed a monitoring calendar so that I am able to build up an accurate and up-to-date overview of the www/ebi in Teaching, Learning & Assessment (TLA) for Music?			

## Music:

Have I clarified with my line manager what good or better TLA in Music 'looks' like? (and hence what is not yet 'good' enough)			
<b>Supplementary questions:</b>			
How long have I been the subject leader for Music, and what support (CPD) have I received either internally or externally?			
What resources do I use to support me as a subject leader?			
<b>How have I designed the Music curriculum?</b>			
What am I trying to achieve through the Music curriculum?			
What scheme of learning does the school follow (published or your own)?			
How is this subject taught, and why?			
How do children progress in this subject from one year to the next? (Remember that progress is knowing more, remembering more and being able to do more.)			
How do I ensure that pupils retain their subject knowledge?			
How do I ensure that pupils with SEND (as well as those entitled to Pupil Premium) benefit from the curriculum in this subject?			

## Music:

What would I expect an inspector to see when they visit Music lessons and speak to the pupils?			
<b>How do teachers clarify any misconceptions by pupils?</b>			
What links are made between Music and other subjects – can I give an example of where this works particularly well?			
Can I tell of any examples where I have supported other teachers/assistants in Music and the impact that this has had on their teaching/pupils' learning?			

# Music:

## Part B: Snapshot [www/ebi](http://www/ebi) for Music

### THE KEY STRENGTHS IN:

Teaching, learning & assessment in Music are:

The Music curriculum are:

### THE MAIN AREAS WE NEED TO DEVELOP IN:

Teaching, learning & assessment in Music are:

The Music curriculum are:

## Music:

### Part C: Statement of curriculum intent

#### From the Ofsted Education Inspection Framework (EIF)

##### *Intent*

##### **Para: 196.**

In evaluating the school's educational intent, inspectors will primarily consider the curriculum leadership provided by school, subject and curriculum leaders.

##### **Para: 197.**

The judgement focuses on factors that both research and inspection evidence indicate contribute most strongly to an effective education and pupils achieve highly. These factors are listed below.

- The school's curriculum is rooted in the solid consensus of the school's leaders about the knowledge and skills that pupils need in order to take advantage of opportunities, responsibilities and experiences of later life. In this way, it can powerfully address social disadvantage.
- It is clear what end points the curriculum is building towards and what pupils need to know and be able to do to reach those end points.
- The school's curriculum is planned and sequenced so that new knowledge and skills build on what has been taught before and towards its clearly defined end points.
- The curriculum reflects the school's local context by addressing typical gaps in pupils' knowledge and skills.

#### Music: Statement of Intent (School name):

Write your Statement of Intent here:

## Music:

### Part D: Music & cultural capital

#### From the Ofsted Education Inspection Framework (EIF)

##### *Cultural capital*

##### **Para: 203.**

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 (cultural capital) 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.'

How Music at (School x) contributes to the development of pupils' cultural capital:



## Music:

### Part E: Subject leaders response to the Ofsted June 2021, research report into Music

<https://www.gov.uk/government/publications/research-review-series-music/research-review-series-music>

High-quality Music education may have the following features:

#### Learning and classes of knowledge in the music curriculum

Main findings	My commentary
Curriculum content that might reasonably be mastered in the time available, remembering that sometimes less is more.	
Plentiful opportunities for pupils to return to and consolidate their short-term learning.	
Repetition of key curricular content with the gradual introduction of new ideas, methods and concepts.	
<b>What do I need to do next</b>	

#### Pillars of progression

Main findings	My commentary
Curricular scope that includes enabling pupils to gradually develop control over the sound they are producing.	
Practice episodes to support the consolidation of procedural knowledge.	
Consistency with regards to the medium for developing sound control, recognising the weak transfer of procedural knowledge.	
<b>What do I need to do next</b>	

## Communication systems

Main findings	My commentary
<p>The goal of automaticity in using the components set out in the curriculum, such as reading the treble clef or chord symbols. Large amounts of practice to enable pupils to develop reading fluency at the level set out in the curriculum.</p>	
<p><b>What do I need to do next</b></p>	

## Constructive

Main findings	My commentary
<p>Learning of the concepts and terminology of musical elements through examples embedded within wider units of work, taking prior learning into account.</p>	
<p><b>What do I need to do next</b></p>	

## Components and composites of composing

Main findings	My commentary
<p>Opportunities to develop knowledge of the components of composition that pertain to chosen school curriculums and support work towards stylistic composites.</p>	
<p><b>What do I need to do next</b></p>	

## Expressive

## Music:

Main findings	My commentary
Extensive listening opportunities to help develop pupils' expressive intentions.	
Tasks at a technical level appropriate for pupils to be able to realise their expressive intentions.	
<b>What do I need to do next</b>	

### Creative output

Main findings	My commentary
Space for exploration, inconsistency and independence.	
<b>What do I need to do next</b>	

### Knowledge of music

Main findings	My commentary
Opportunities to gain knowledge of musical culture and repertoire, which is part of a broad education and a joy in and of itself.	
Realistic scope concerning this knowledge which, if it is to be meaningful and remembered, is unlikely to be vast.	
<b>What do I need to do next</b>	

### Summary questions on curriculum

Main findings	My commentary
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## Music:

Does curricular scope take into account what can realistically be learned, rather than briefly encountered, in the time available?	
Does the curriculum build pupils' procedural knowledge in controlling sound?	
Is this built up in a way that is gradual, iterative and coherent with regard to instrument choice?	
Is curriculum scope regarding appropriate representational systems realistic in the time available? Will pupils gain the fluency to use them musically?	
How will pupils encounter the examples that give meaning to the concepts of musical elements?	
Are compositional components identified for development and given sufficient practice time?	
How does the curriculum take into account the importance of quality and creative diversity in students' musical offerings?	
Where are the opportunities to consider musical culture and meaning?	
<b>What do I need to do next</b>	

## Pedagogy

Main findings	My commentary
Clarity over the components which will form the basis for formative assessment.	

## Music:

High levels of guidance for novices, remembering that pupils in every key stage are sometimes novices, with increasing freedom as pupils gain greater competence.	
<b>What do I need to do next</b>	

### Pupil attention and motivation

Main findings	My commentary
Occasional outlying moments of powerful emotional impact, created deliberately through careful planning or through seizing the moment and running with it.	
Recognition that attention filters out most of what pupils perceive and that it should not be wasted on ephemera.	
<b>What do I need to do next</b>	

### Assessment

Main findings	My commentary
Judicious use of summative assessment to check on curriculum effectiveness.	
Use of assessment to identify pupil misconceptions or missing areas of understanding.	
Use of assessment as part of the learning process itself.	
<b>What do I need to do next</b>	

## Part F: Annual monitoring calendar

- 1) Exemplar calendar
- 2) Your version
- 3) Checklist: groups
- 4) Annual overview
- 5) Evidence collected against NC Aims

## Exemplar calendar

Month	Learning Observation	Pupil Voice * suggest doing this at the same time as 'pupil work'	Pupil Work	Any Other Activity
September	xxx	week 3/4: talk to pupils about experiences in subject last year	if new to post, search out pupils' work from previous year to get an overview of learning against the subject's NC Aims	meet with teachers to clarify 'understanding' of NC Aims/expectations for end of topic 'goals'
October	learning walk in EY/KS1/L & U KS2 (eg – visits to YN, Y2, 4 & 6)	talk to pupils* in those classes you've visited	* always try to talk to pupils with 'samples' of their learning with them	always feedback the www/ebi from any monitoring/review activities
November	learning observations in EY/KS1/L & U KS2 (eg – a selection of YR, 1, 3 & 5)	talk to pupils* in those classes you've visited	* always try to talk to pupils with 'samples' of their learning with them	always feedback the www/ebi from any monitoring/review activities
December	xxx			Gather feedback from teachers from term 1 (re: www/ebi) Prepare termly update of www/ebis (for feeding back to HT/SLT – and possibly linked Governing Body (GB) representative)
January	xxx	talk to pupils about experiences in subject last term		meet with teachers to clarify 'understanding' of NC Aims/expectations for end of topic 'goals'

## Music:

February	learning walk in EY/ KS1/L & U KS2 (eg – visits to YR, Y1, 3 & 5) ( <i>check whether the www/ebis from term 1 are the same/improving ...</i> )	talk to pupils* in those classes you've visited	* always try to talk to pupils with 'samples' of their learning with them	
March	learning observations in EY/KS1/L & U KS2 (eg – a selection of YN, 2, 4 & 6) ( <i>check whether the www/ebis from term 1 are the same/improving ...</i> )	talk to pupils* in those classes you've visited	* always try to talk to pupils with 'samples' of their learning with them	
April				Gather feedback from teachers from term 2 (re: www/ebi) Prepare termly update of www/ebis
May	follow-up learning observations/walks to assess whether the wwws are still wwws and whether any ebis have moved in the direction of a www	talk to pupils* in those classes you've visited	* always try to talk to pupils with 'samples' of their learning with them	
June	follow-up learning observations/walks to assess whether the wwws are still wwws and whether any ebis have moved in the direction of a www	talk to pupils* in those classes you've visited	* always try to talk to pupils with 'samples' of their learning with them	Gather feedback from teachers from terms 1-3 (re: www/ebi)
July				Gather feedback from teachers from terms 1-3 (re: www/ebi) Complete subject self-evaluation report/action plan for the next academic year ( <i>share with HT/SLT – and possibly also linked GB representative</i> )

# Music:

## Your version

Month	Learning Observation	Pupil Voice * suggest doing this at the same time as 'pupil work'	Pupil Work	Any Other Activity
September				
October				
November				
December				



# Music:

January				
February				
March				

# Music:

April				
May				
June				
July				

## Music:

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## Music:

Checklist: Have I included as many as possible of the following 'groups' of pupils?

Group	When	Who
EYFS		
KS1		
KS2 (Lower)		
KS2 (Upper)		
Lower/Middle/Upper Ability pupils		
Disadvantaged/Non-disadvantaged pupils		
Pupils with SEND		
EAL pupils		
(What other 'groups' do you need to focus on?)		

# Music:

## Annual overview

Month	Learning Observation	Pupil Voice	Pupil Work	Any Other Activity
September				
October				
November				
December				
January				
February				
March				
April				
May				
June				
July				

## Evidence collected against NC Aims

NC Aims	<b>Perform, listen to, review and evaluate (PLRE)</b> music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians	Learn to <b>sing and to use their voices (S&amp;UV)</b> , to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence	Understand and explore how music is <b>created, produced and communicated (CPC)</b> , including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations
Yr N www			
Yr N ebi			
Yr R www			
Yr R ebi			
Yr 1 www			
Yr 1 ebi			
Yr 2 www			
Yr 2 ebi			
Yr 3 www			
Yr 3 ebi			
Yr 4 www			
Yr 4 ebi			
Yr 5 www			

## Music:

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Yr 5 ebi			
Yr 6 www			
Yr 6 ebi			

# Music:

## Monitoring Calendar B (Summary)

Yr N			
Yr R			
Yr 1			
Yr 2			
Yr 3			
Yr 4			
Yr 5			
Yr 6			



## Overall Summary

<p><b>NC Aims</b></p>	<p><b>Perform, listen to, review and evaluate (PLRE)</b> music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians</p>	<p>Learn to <b>sing and to use their voices (S&amp;UV)</b>, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence</p>	<p>Understand and explore how music is <b>created, produced and communicated (CPC)</b>, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations</p>
<p>www</p>			
<p>ebi</p>			

## Part G: Music self-evaluation report

This is the author's initial interpretation of a best-fit between the previous subject criteria and the current (2021) Quality of Education (QoE) criteria. (See Subject Leaders Resource File for this information).

INTENT		
NEW HANDBOOK	EVIDENCE	OLD SUBJECT CRITERIA
<p>Leaders adopt or construct a curriculum that is ambitious and designed to give all pupils, particularly disadvantaged pupils and including pupils with SEND, the knowledge and cultural capital they need to succeed in life. This is either the national curriculum or a curriculum of comparable breadth and ambition. <i>[If this is not yet fully the case, it is clear from leaders' actions that they are in the process of bringing this about.]</i></p>		<p>Leadership of music is well informed by current developments in the subject, and there is a clear vision for the development of the music provision in the school. Senior leaders show a good understanding of the key features of good teaching and learning in music, including through lesson observations and subject reviews.</p> <p>There is a shared common purpose among those teaching the subject, with good opportunities to share practice and access subject training.</p> <p>Pupils are offered opportunities to develop a good appreciation and understanding of music through active involvement as creators and performers of, and listeners to, music from a diverse range of styles, traditions and cultures, including classical music. Practical work is well linked to, and supported by, musical theory and pupils are shown how music from different cultures and traditions may have many similar features.</p> <p>The music provision includes all pupils in a good range of musical activities. Regular partnerships are well established, benefiting all pupils. Instrumental/vocal programmes and lessons are an integral part of music provision.</p>

		<p>Popular and successful extra-curricular activities extend pupils’ musical experiences across a good range of styles that meet the diverse needs and interests of pupils. Music plays an important role in school life; there are also good opportunities for school groups to perform in the wider community and with community music groups.</p>
<p>The school’s curriculum is coherently planned and sequenced towards cumulatively sufficient knowledge and skills for future learning and employment. <i>[If this is not yet fully the case, it is clear from leaders’ actions that they are in the process of bringing this about.]</i></p>		<p>The curriculum is broad, balanced and well informed by current initiatives in the subject. The curriculum provides a clear sense of progression, overall and within individual programmes; steps of learning are identified so that teachers and pupils are clear what is expected and understand how to improve the quality of work.</p> <p>ICT is used effectively and relevantly in all forms of musical activity.</p> <p>Vocal work is regular and used effectively in all forms of musical activity.</p> <p>In primary schools, a good classroom music curriculum throughout Key Stages 1 and 2 is augmented and supported by pupils’ learning a musical instrument and singing.</p>
<p>The curriculum is successfully adapted, designed or developed to be ambitious and meet the needs of pupils with SEND, developing their knowledge, skills and abilities to apply what they know and can do with increasing fluency and independence. <i>[If this is not yet fully the case, it is clear from leaders’ actions that they are in the process of bringing this about.]</i></p>		<p>Pupils are offered opportunities to develop a good appreciation and understanding of music through active involvement as creators and performers of, and listeners to, music from a diverse range of styles, traditions and cultures, including classical music.</p> <p>Practical work is well linked to, and supported by, musical theory and pupils are shown how music from different cultures and traditions may have many similar features.</p>

IMPLEMENTATION		
NEW HANDBOOK	EVIDENCE	OLD SUBJECT CRITERIA
<p>Teachers have good knowledge of the subject(s) and courses they teach. Leaders provide effective support for those teaching outside their main areas of expertise.</p>		<p>Pupils make good progress because teaching places strong emphasis on aural development and practical music-making, linked well to musical theory, helping pupils to respond musically.</p>
<p>Teachers present subject matter clearly, promoting appropriate discussion about the subject matter being taught. They check pupils' understanding systematically, identify misconceptions accurately and provide clear, direct feedback. In so doing, they respond and adapt their teaching as necessary without unnecessarily elaborate or individualised approaches.</p>		<p>Teachers make good use of music notation where this helps pupils to improve their practical work or where it enhances pupils' musical understanding. Performing is at the heart of much musical activity and learners are given every opportunity to experiment with instruments and voices, and to experience making music with others. Working relationships are positive so that pupils are given the confidence to perform, be creative and learn from mistakes. Learning intentions are clear and simple, focusing on the musical skills, knowledge and understanding to be learnt by pupils rather than the activity to be completed.</p>
<p>Over the course of study, teaching is designed to help pupils to remember long term the content they have been taught and to integrate new knowledge into larger ideas.</p>		<p>Pupils make connections between their work and the work of others (including established composers and performers), with the aid of teachers, so their work is informed by an increasing range of musical traditions, aspects of theory, genres and styles. Work is made relevant so that tasks are put into context and related to 'real' practice.</p>
<p>Teachers and leaders use assessment well, for example to help pupils embed and use knowledge</p>		<p>Assessment is accurate and gives good consideration to the development of pupils' holistic understanding</p>

## Music:

<p>fluently, or to check understanding and inform teaching. Leaders understand the limitations of assessment and do not use it in a way that creates unnecessary burdens on staff or pupils.</p>		<p>across all areas of musical activity over time. Teachers listen accurately to pupils' musical responses and correct any errors or misconceptions through good modelling and precise explanation. Frequent recordings are used to develop pupils' listening skills and self-assessment of their work.</p>
<p>Teachers create an environment that focuses on pupils. The textbooks and other teaching materials that teachers select – in a way that does not create unnecessary workload for staff – reflect the school's ambitious intentions for the course of study. These materials clearly support the intent of a coherently planned curriculum, sequenced towards cumulatively sufficient knowledge and skills for future learning and employment.</p>		<p>Working relationships are positive so that pupils are given the confidence to perform, be creative and learn from mistakes. Learning intentions are clear and simple, focusing on the musical skills, knowledge and understanding to be learnt by pupils rather than the activity to be completed.</p>
<p>The work given to pupils is demanding and matches the aims of the curriculum in being coherently planned and sequenced towards cumulatively sufficient knowledge.</p>		<p>Attainment is good in relation to pupils' capability and starting points, particularly with regard to their previous musical interests and experiences.</p>
<p>Reading is prioritised to allow pupils to access the full curriculum offer.</p>		
<p>A rigorous and sequential approach to the reading curriculum develops pupils' fluency, confidence and enjoyment in reading. At all stages, reading attainment is assessed and gaps are addressed quickly and effectively for all pupils. Reading books connect closely to the phonics knowledge pupils are taught when they are learning to read.</p>		

## Music:

<p>The sharp focus on ensuring that younger children gain phonics knowledge and language comprehension necessary to read, and the skills to communicate, gives them the foundations for future learning.</p>		
<p>Teachers ensure that their own speaking, listening, writing and reading of English support pupils in developing their language and vocabulary well.</p>		

IMPACT		
NEW HANDBOOK	EVIDENCE	OLD SUBJECT CRITERIA
<p>Pupils develop detailed knowledge and skills across the curriculum and, as a result, achieve well. This is reflected in results from national tests and examinations that meet government expectations, or in the qualifications obtained.</p>		<p>Pupils enjoy their musical experiences and make good progress in their musical understanding, <b>including musical</b> theory, as a result of high expectations for good-quality music-making. Singing is confident and controlled, instrumental techniques are accurate and secure, and pupils are able to create their own musical ideas that show a good understanding of how pitch, duration, dynamics, timbre, texture and structure work together. Attainment is good in relation to pupils' capability and starting points, particularly with regard to their previous musical interests and experiences.</p>
<p>Pupils are ready for the next stage of education, employment or training. They have the knowledge and skills they need and, where relevant, they gain qualifications that allow them to go on to destinations that meet their interests and aspirations and the intention of their course of study. Pupils with SEND achieve the best possible outcomes.</p>		<p>Pupils demonstrate readiness to engage positively with different and diverse musical traditions and styles from a range of historic, social and cultural contexts, including classical music. They listen well and consequently make good musical responses.</p>
<p>Pupils' work across the curriculum is of good quality.</p>		
<p>Pupils read widely and often, with fluency and comprehension appropriate to their age. They are able to apply mathematical knowledge, concepts and procedures appropriately for their age.</p>		

# Music:

## Part H: CPD Log

- 1) CPD I have attended
- 2) CPD I have delivered

### CPD I have attended

Date	Title	Provider	Actions



# Music:

CPD I have delivered

Date	Title	Who to	Impact/feedback

# Music:

## Part I: Subject leader development plan

Subject: \_\_\_\_\_

Subject Leader: \_\_\_\_\_

Academic year: \_\_\_\_\_

Date	Target	Record of actions taken	Impact/evaluation	Target achieved (& date)
<b>Autumn Term</b>				
<b>Spring Term</b>				
<b>Summer Term</b>				
<b>End of year summary</b>				