SPECIALIST EDUCATION SERVICES

Music Policy and Practice

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CONTENTS

1   RATIONALE

This document should be read in conjunction with the Curriculum Intent Statement, which outlines specific issues underpinning the Curriculum approach at SES.

The very nature and purpose of the holistic provision at our establishments means that the focus is always on the 'whole child'. This is amplified in the range of documentation, policy and practice that reflects our philosophy of '24hr' learning, coupled with our "no limits' positive psychology.

The intensity of work in this respect, with both the child and where possible, family, is beyond what any child in a mainstream setting, and in many other specialist settings, would experience because of the very purpose and nature of practice at SES.

This document sets out the policy and principles that underpin the whole process of learning across the twenty-four hour learning experience available.

Music has an important part to play in the whole curriculum provided for all students. It has a key role in:

- contributing to personal growth and development
- encouraging the development of personal expression and aesthetic awareness
- helping students learn more about their own and others culture
- being an important aid to communication
- developing the processes of reflection and analysis which are different from those of other areas of their experience
- enriching students ways of making sense of their environment
- creating a series of practical activities which require co-operation and which create excellent opportunities for collaborative learning
- bringing physical benefits such as improved hand-eye co-ordination, increased dexterity and control in both fine and motor movement and an awareness of good posture and breathing
- promoting feelings of well-being and enjoyment

2.   AIMS AND OBJECTIVES

The aims and objectives of the SES Music curriculum are commensurate with the philosophy and foundations for the teaching of Music described in the National Curriculum.

Music is a subject based in practical activity and it plays a significant part in people's lives. Music has a special part to play in the development of self for our students who have a history of personal failure. Our specific aim is to develop students as musicians - as performers, listeners and composers.

The general aims of the Music teaching at SES are as follows.

By engaging students in making and responding to music, music education offers opportunities for them to:

- develop their understanding and appreciation of a wide range of music, extend their own interests and increase their ability to make judgements about music quality;
- acquire the knowledge, skills and understanding needed to make music, e.g. in community music making, and, where appropriate, to follow a music-related career;
- develop the skills, attitudes and attributes that can support learning in other subject areas and are needed for employment and life, e.g. listening skills, concentration, creativity, intuition, aesthetic sensitivity, perseverance, self-confidence and sensitivity towards others.

The following objectives relate to the Music programme and the students at Avocet House.

Music education at SES will:

- enable the students to perform music with increasing confidence and skill to the best of their ability.
- increase the students' enjoyment and understanding of familiar music.
- introduce students to new and unfamiliar music.
- enable students to become active listeners and by providing opportunities to act as members of an audience.
- enable students to compose their own music and communicate their creative ideas to others in a variety of ways, including by the use of computing.
- provide students with opportunities for performance in a variety of ways, including the use of computing.
- challenge students to have an open attitude to unfamiliar music and nurture curiosity in seeking out new types and styles of music.
- encourage students' sense of self-worth through the opportunity it provides to create something new from their own resources.
- invite students to collaborate with others towards a mutual goal and allow students to enjoy each other's achievements.
- provide students with enjoyable activities in an interesting and lively way in order to stimulate and develop their skills and understanding.

2.1 MUSIC AND NATIONAL CURRICULUM AIMS

The national curriculum for music aims to ensure that all students:

- perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians
- learn to sing and to use their voices, 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 created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

2.2   MUSIC AND READING, WRITING, COMMUNICATION, MATHS AND COMPUTING SKILLS (RWCM+C)

RWCM+C skills are core elements of English, Mathematics and Computing that provide individuals with the skills and abilities they need to operate confidently, effectively and independently in life, their communities and work. Individuals possessing these skills are able to progress in education, training and employment and make a positive contribution to the communities in which they live and work.

Development of RWCM+C skills is embedded within personalised programmes of study in Music. RWCM+C skills within the curriculum are not limited to this subject. The curriculum offers opportunities for RWCM+C skills development in Music, which encourages working beyond the Learning Centre and making links to a wide range of learning opportunities. To be effective, RWCM+C skills teaching must be relevant and allow learners to engage with real situations in the real world.

Learners need opportunities to:

- apply their skills in plausible contexts or use their skills for real purposes
- engage with the world beyond the Learning Centre
- integrate learning by linking knowledge within and between the RWCM+C areas
- spend time planning and developing their work
- make choices and decisions, think creatively and act independently
- experience success in real situations as a result of using their skills effectively

SES aspire to develop learners confidence in RWCM+C skills through Music by providing opportunities to;

- read and understand information and instructions, then use this understanding to act appropriately.
- Interpret given information in line with specific learning intention.
- Record evidence of learning in written form of varying formats at appropriate timescales, taking into account individual needs of learners.
- use key terminology to explore and develop knowledge and understanding.
- use verbal communication to effectively develop knowledge and understanding.
- to acknowledge listening as integral to developing knowledge and understanding.
- to seek opportunities to develop mathematically skills in the areas of using and applying, number, shape, space and measure and handling data..
- to integrate opportunities for a contextualised use of computing applications.

2.3   MUSIC AND PERSONAL, EMOTIONAL AND SOCIAL DEVELOPMENT (PESD)

Effective planning for PESD in Music must ensure that relevant elements are embedded into; individual learning episodes, sequences of work, teaching approaches and learning outcomes. When this is done well, it will build individual confidence and enrich the experiences of learners and support their progress in Music while increasing coherence across the curriculum.

At SES mastery of PESD skills is integral to all aspects of Learning Opportunities through a holistic and cross-curricular approach. We seek to ensure pupils

demonstrate that they can develop and then apply their PESD skills in an extensive range of subject based and real life contexts. In Music we promote the consolidation of core PESD skills by structuring learning opportunities to promote development in this area. Progress in PESD is reflected in personalised PESD files and Learning Centre Education Plans.

2.4 MUSIC AND THE SEMH (SOCIAL, EMOTIONAL AND MENTAL HEALTH) DIMENSION

Many of the students coming to our establishments may well have had difficult experiences with Music, either in the way it has been taught or in the way they have received the teaching. Their low self esteem and poor self image as learners, coupled with their learned avoidance behaviours often used for self protection against the risk of failure, mean that they may never have experienced the excitement and satisfaction of success in Music.

Our aim is to provide experiences that will improve the child's self esteem allowing him to develop confidence and at the same time enjoy success in areas of endeavour specific to the subject.

Music in today's society has evermore been integrated into and formed part of youth culture. Indeed from the 1950's onwards it has been young people themselves who have driven many developments in popular music. Listening to music as well as being able to take part in creating music has become even more accessible with the explosion of digital technology, and software developments for computers.

It is therefore an important part of any young person's life. It can change the way people think and feel. Music is a unique vehicle for personal expression and emotional development, often marking key points in someone's life. For these and many more reasons Music is a key subject for students and young people, and particularly for SEMH youngsters who seek ways of expression, belonging and self-identification. Moreover it can be a route for engaging with others, bolstering self esteem and engaging them with a wider cultural understanding.

"Music can change the world because it can change people."   Bono

"Music is what feelings sound like."   Author Unknown

3 MUSIC AND KEY OUTCOMES

These key outcomes are a useful vehicle to conceptualise a holistic approach to children's needs*.*

3.1 ENJOY AND ACHIEVE

The contribution music makes to students' enjoyment stems from musical activities within and beyond the Learning Centre. Music provides opportunities for students to enjoy and achieve in the context of performing, composing and listening. Students'

enjoyment is enhanced by practical involvement and through the development of musical knowledge, understanding and skills.

Students have the opportunity to achieve at an individual level through performance or composition work and in a group context through large- and small-scale musical activities and events.
Students value the ways in which music helps them achieve, across the curriculum and in the world beyond, by developing their self-esteem, identity and ability to communicate and work cooperatively with others.

3.2   BE HEALTHY

Music can have a positive effect on physical, mental and emotional health. Both performing and listening to music can promote a sense of fulfilment and wellbeing. Singing and vocal work in particular can promote good physical health.

3.3   STAY SAFE

Creative work in music encourages students to address personal concerns and emotions, form sound relationships with others and develop an understanding that people have different views. The development of critical skills and self-discipline through musical study can help students to mature emotionally and help them to make judgements about staying safe.

3.4   ACHIEVE ECONOMIC WELL-BEING

Music fosters the development of teamwork skills as well as strengthens personal identity and self-confidence. These skills and attributes help prepare young people for lifelong learning and are highly valued by employers.

3.5   MAKE A POSITIVE CONTRIBUTION

Music provides many opportunities for students to get involved in the cultural life of the Learning Centre, the wider community and society as a whole. In music each student can develop his or her ability to make a positive contribution to the cultural life of SES in a variety of ways, as performer, listener, organiser, music leader or in a supporting role. Being involved in the cultural life of a community provides opportunities to make a lifelong contribution to society.

4   <u>THE IMPLEMENTATION OF MUSIC</u>

SES recognises, but is not limited to, the common framework provided by the structuring of Music within the National Curriculum.

4.1   EQUAL OPPORTUNITIES

SES is committed to ensuring that all students are treated with equality of regard.

This will involve:

- Providing equality of opportunity in the English curriculum in an attempt to maximise the potential of each individual pupil.
- Treating as of equal value the different needs, interests and abilities of individual students.
- Through their experiences within English pupils should have respect for others and the idea that all should be treated as equals.

In pursuing this policy with regard to individual students, there are four categories of difference between groups of students, in which it is generally acknowledged that 'treatment as equals' may be problematic and for which it is therefore important to have specific policies. These are:

- Racial/Cultural differences
- Social-class differences
- Ability differences
- Gender differences

4.1.1 Racial/Cultural Differences

It is vital that staff avoid any racial bias or stereotyping with respect to the particular individuals who are from ethnic-minority backgrounds and that they are alert to and willing to challenge any such discrimination or stereotyping by students.

4.1.2 Gender Differences

Equal opportunities in terms of participation are carefully considered, however, issues of prejudiced attitudes and stereotyping towards the opposite sex can be in existence and can potentially be magnified in our environments, especially given the contextual background and past experiences of our young people.

Staff should therefore be aware of this and should be willing to challenge any such discrimination or stereotyping by students. Furthermore such risks can be mitigated through planned teaching strategies.

4.1.3 Social Class Differences

Staff should be aware of making assumptions about student's levels of knowledge and opportunities for acquisition of knowledge whatever their background.

4.1.4 Ability Differences

SES establishments are resourced such that students receive a highly individualised curriculum based on their Portfolio of Achievement and Needs. Implicit in this is a response to differing levels of ability.

It is also important that protected characteristics as defined in the SES Equality and Diversity Policy are considered when planning and implementing teaching practice to ensure equal opportunities. This policy should therefore be read in conjunction

with the SES Equality and Diversity Policy and Practice document and the DfE guidance around our equality duty.

4.2   MUSIC AS A CROSS CURRICULAR SUBJECT

It is important to stress the inter-relationship of music with many other areas of the curriculum and with aspects of learning, communication and social functioning beyond the Learning Centre day. At Avocet House every aspect of its operation is viewed as a potential vehicle for building upon students knowledge, understanding and skills. All staff need to be skilled at finding unobtrusive ways of supporting cross-curricular links through taking advantage of the total living experience without this intruding on the naturalness of domestic living.

The national curriculum cross-curriculum dimensions provide important unifying areas of learning that help young people make sense of the world and give education relevance and authenticity. They reflect the major ideas and challenges that face individuals and society.

Dimensions can add a richness and relevance to the curriculum experience of young people. They can provide a focus for work within and between subjects and across the curriculum as a whole, including the routines, events and ethos of the Learning Centre.

Cross-curriculum dimensions include:

- identity and cultural diversity
- healthy lifestyles
- community participation
- enterprise
- global dimension and sustainable development
- technology and the media
- creativity and critical thinking

4.3   MUSIC AND COMPUTING

At Avocet House Computing is incorporated as an integral element into all aspects of the curriculum. (See Computing Policy and Practice document). Computing plays a fundamental role in enriching and enabling curriculum delivery.

The use of Computing is an increasingly significant part of music education, both as a new form of musical communication and as a means of reproducing and distributing music. There are many opportunities to use technological developments to create, record, transform and store music.

Computing helps students learn in music by supporting the development of musical skills, knowledge and understanding. Computing acts as a tool and a distinctive medium of musical expression, for example students can use Computing for recording or listening to music and for creating electronic sounds. Computing strongly influences the creative process and enables students to compose in a variety of different ways.

Using Computing skills can help students to:

- access, select and interpret information
- recognise patterns, relationships and behaviours
- model, predict and hypothesise
- test reliability and accuracy
- review and modify their work to improve the quality
- communicate with others and present information
- evaluate their work
- improve efficiency
- be creative and take risks
- gain confidence and independence

Computing provides the means to access a wide variety of sources of information and provides the opportunity for interaction between people involved in different stages of music production.

For example Computing can help students:

- make and explore sounds
- record for different purposes
- structure music
- interact with different information sources
- understand musical processes
- perform and compose music

4.4 TEACHING AND LEARNING STYLES

There should be a richness and variety about the activities offered. The following factors need to be considered:

- activities should provide a balance between those which are short in duration and those which can be developed over a longer period
- activities should encourage both co-operative performing and individual time for independent composition
- activities should be balanced between those that develop knowledge and understanding and those which are purely aesthetic
- activities should encourage students to become confident in the use of musical instruments available
- activities should develop in order to allow students to lead
- activities should draw on and develop the ideas and suggestions made by the students and guard against the imposition of adult concepts and opinions. There is a fine line between providing enough stimulus, motivation and framework and restricting creative and imaginative ideas
- activities should be balanced between the four components of listening, appraising, performing and composing
- activities should support and develop students' Computing capability

4.5 PLANNING FOR MUSICAL EXPERIENCES

The planning of Music is guided by, but not limited to, the National Curriculum programme of study, although individual students are also offered negotiated opportunities to select and develop topics of musical interest for themselves.

Students should be offered the following opportunities that are integral to their learning and enhance their engagement with the concepts, processes and content of the subject. The curriculum should provide opportunities for students to:

- develop individual performance skills, both vocal and instrumental, including the use of music technology
- develop listening and aural perception skills in practical activities, including composing and performing
- develop creative and compositional skills, including songwriting, arranging and improvising
- develop an understanding of a range of musical notation
- work with a range of musicians and watch and listen to live musical performances where possible, to extend their musical learning
- work individually, in musical groups of different sizes and as a class
- build on their own interests and skills, taking on different roles and responsibilities and developing music leadership skills
- make links between music and other subjects and areas of the curriculum.

4.5.1 Learning Outside the Classroom

SES supports and endorses the Learning Outside the Classroom initiative as its principles and philosophy match the SES Vision Statement. We believe that every young person should experience the world beyond the classroom as an essential part of learning and personal development, whatever their age, ability or circumstances.

The use of places other than the classroom for teaching and learning often provide the most memorable learning experiences and help us to make sense of the world around us by making links between feelings and learning. They stay with us into adulthood and affect our behaviour, lifestyle and work. They influence our values and the decisions we make. They allow us to transfer learning experienced outside to the classroom and vice versa.

Students can benefit from well-organised visits, community activities and getting involved in wider learning projects (such as helping to organise information, reviewing policies and providing peer support). As students progress, work placements and visits help shape their decisions about future opportunities.

All children and young people have the opportunity to participate in both focused field trips and extended residential weeks, throughout a range of local and national locations. In addition to the social and personal benefits, these offer real life geographical knowledge and experience which can be developed in context.

4.5.2 Units of Work/Episodes of Learning

- A unit of work will relate to the National Curriculum Programmes of Study, as well as, where applicable, to the requirements of any examination syllabus chosen in KS4.

- A unit of work is intrinsically flexible; it is useful to use a variety of approaches and teaching strategies covering the same core unit to develop a variety of skills.
- A unit of work may be based on specific grammatical skills used as introduction, consolidation or revision.
- A unit of work may rely on a variety of media; audio, DVD, ICT/Computing, or literature. It should also consider relevant trips and visits where appropriate.
- A unit of work may be designed to be revisited as many times as is judged necessary across all year groups and key stages.
- A unit of work may take a whole group approach to areas such as key topics as well as informing aspects of some Individual Programmes which may be based on interest or future aspiration.
- Units of work are designed primarily to be enjoyable, to offer the chance of success, to enrich and enthuse the experience of each individual and to offer the opportunity of development across the experience of Music.
- Units of work may be based on a bespoke personalised interest or passion to re-engage the student in the learning process.

4.6 PRESENTATION OF WORK

At SES we believe presentation of work is vital aspect of creating a positive and stimulating environment and in enhancing student motivation and self-esteem. Presentation of work can take a wide variety of forms ranging form:

- Written format
- Recording (oral and photographic)
- Displays
- Through us of computing and digital media
- Through witness statements created pupils and adults

Adults at SES, are expected to make a professional judgement with regards to each individual pupil's aptitude and ability in terms of facilitating presentation of work. We seek to continually implement our 'No Limits' thinking in the way we facilitate presentation of work ensuring feedback is given to support young people's continual progress in this area.

4.7 MUSIC AS AN ACCREDITED SUBJECT

Accreditation in Music is available for individual students through either GCSE or London College of Music Graded Exams, depending on ability and interest. Arts Award accreditation can have a music focus dependent on the individual's preferences for their project work and so should be considered as an aspect of music accreditation. Due to our personalised approach to learning, chronological age is not seen as a barrier to accreditation opportunities.

4.8 PROGRESSION IN MUSIC

Progression includes:

- An increase in knowledge, skills and understanding.
- Moving from familiar to unfamiliar contexts.

- Meeting needs which demand more complex or difficult solutions.
- Students' awareness of their growing capabilities be it knowledge, skills or understanding.

Students should develop and consolidate the following:

- making decisions about their learning and finding ways to improve their work, for example by identifying research questions and planning their own enquiries
- transferring understanding of a concept from one context to another
- increasingly drawing on their own experiences and making connections with key concepts to develop insights, for example by considering how their own viewpoints and experiences are different to or the same as those of other people
- extending their understanding by exploring new ideas and options
- experiencing different forms of individual and collective action as they participate with others to try to address issues of significance in citizenship.

4.8.1 Continuity

In order to build on the experiences of every child at our establishments there is continuity in the framework of the Music NC programme of study, with students expected to know, apply and understand the matters, skills and processes specified for each key stage. The latest National Curriculum has significantly reduced the prescribed content, and due to the personalisation of learning at SES, progress and outcomes are not determined by academic year of age. Decisions about where students are taught on the framework relates to their starting points, maturity, capability and personal interests.

At SES, across both SES establishments, we are continually evolving a 'fit for purpose' assessment framework to support staff in planning for progress, and to ensure an effective, consistent and quantifiable measure of student progress.

4.9 DIFFERENTIATION

Students at our establishments will clearly differ in ability and teaching should take account of this by providing a range of learning situations and approaches. In addition the philosophy of SES is such that personalised learning is a cornerstone.

Differentiation is a process not a single event. This process involves recognising the variety of individual needs within a group, planning to meet those needs, providing appropriate delivery and evaluating the effectiveness of the activities in order to maximise the achievements of individual students.

Music provides wide opportunities for differentiation by:

- Input
- Resource
- Task
- Support
- Outcome
- Response

Differentiation should involve:

- Providing a range of equipment appropriate for different students
- Using a variety of teaching methods to elicit a particular response
- Organising the groups in different ways appropriate to particular objectives
- Setting open-ended tasks so that students can respond at their level
- Issuing different 'challenges' to different students
- Providing extension work for students with greater ability
- Allowing time for individual diagnosis, teaching and feedback

Differentiation can be by task or complexity of task just as easily as by outcome as Music is such an individualistic and subjective subject.

4.10   ASSESSMENT AND RECORDING

Assessment is part of an on-going process that informs future planning and subsequent learning. All assessments should take account of:

- Skills, knowledge and understanding acquired
- The contexts of the activity
- The purpose of the activity

Effective formative and summative assessment:

- is embedded in planning, teaching and learning
- requires a shared understanding of learning objectives and success criteria between teacher and learner
- draws on evidence of learners' achievement and progress from a wide range of contexts within and beyond the classroom
- values information that teachers retain in their heads, as well as concrete evidence produced by learners
- is based on evidence generated in the course of continuous teaching and learning, engagement with learners through observation, discussion, questioning, and review and analysis of work
- helps to shape and refine future teaching and learning, and to personalise the experience of individual learners
- provides the basis for discussions with learners themselves, their parents/carers and with other professionals about their strengths, areas for development and future learning targets
- is the foundation upon which periodic assessment can be based
- recognise and celebrates learners' progress in the light of their previous performance and motivates them to improve further
- promotes independence and self-motivation
- develops the capacity for peer and self-assessment among learners.

Assessment is a continuous process and testing and accreditation are built in at various stages of a students development

Any system of evaluation and assessment should

- Identify what has been taught and learnt
- Monitor student's progress continually
- Monitor student's progress in cross-curricular elements

- Establish student's needs as a basis for further planning and teaching

Student involvement in the assessment and evaluation process is critical.

Evidence can be gleaned from:

- Observing
- Questioning and listening
- Discussion
- Written work, audio and video camera recording, drawings, charts, etc.
- Specific assessments tied to curriculum materials.

4.10.1 The marking of students work

Teachers' responses to students' work should be positive, encouraging, sympathetic, honest and appropriate. Marking should be completed in a pragmatic way, as appropriate to the needs of the student and whenever possible completed in their presence. Further areas of study can then be negotiated with the student.

- Students should be made aware of the assessment criteria being employed, particularly before tackling new situations and subsequently when marking work
- Students should, as a result of the interaction, be aware of the next steps in their learning
- It is sometimes useful for students to respond to each other's work.

4.10.2 Record Keeping

Records are kept in the form of long term planning (Curriculum Overview), Medium Term Planning (unit objectives) and short term planning (detailed planning of learning episodes). A record of progress is evident in the on-going feedback (verbal and written) between adult and pupil. Where appropriate an evidence base is collated for an episode of learning this can take various forms e.g.files, exercise books, scrap books, digital media files.

4.10.3 Individual Programmes

- The Portfolio of Achievement and Needs of each student will inform the global priority targets to be addressed for the child.
- More detailed educational objectives will be identified by Learning Centre staff and students, and negotiated targets reached.
- Targets set will be specific, measurable, attainable, realistic and time related.
- Targets will always be compatible with the requirements of the National Curriculum and/or Portfolio of Achievement and Needs

4.11 COPYRIGHT

The copyright regime in this country allows teachers a certain amount of latitude in a learning environment in recognition of the value of using copyright material in education and of the need for teachers and students to have reasonable access to

it. The system therefore represents a careful balance between the interests of copyright owners and educationalists. For the purpose of instruction and in their planning, teachers may:

- freely transcribe music by hand;
- make copies of short excerpts of musical works (but not whole movements);
- arrange works in a way that is not prejudicial to the honour or reputation of the original composer (subject to crediting the composer and attaching a warning label in a prescribed form);
- do whatever may be necessary to set exams (other than for the purposes of examining a performance of a work).

Music may also be performed and recordings of music played freely in the classroom for the purposes of instruction. However, permission must be obtained prior to any copying, performance or other use of a musical work outside the classroom, either directly from the copyright owner or from a body operating a licensing scheme on behalf of copyright owners. Further information can be obtained from: www.licensing-copyright.org

5   <u>SMSC AND BRITISH VALUES IN MUSIC</u>

At SES we believe the development of SMSC and promotion of British values, should be embedded within all areas of teaching and learning across both the school and residential setting. This policy should be read in conjunction with the Spiritual, Moral, Cultural and Social Policy and Practice document and the British Values Policy and Practice Document.

5.1   SMSC

At SES we develop SMSC in many aspects of the curriculum through ensuring opportunities for SMSC development are extensive and frequent. These opportunities are reflected in planning documents as well as in outcomes for pupils.

Examples of SMSC development within Music are:

Spiritual

- Pupils are encouraged to respond to the experience and emotion music evokes on a personal level.
- Pupils creativity and self-expression though composition and performance is nurtured.
- Pupils are encouraged to be sensitive with regards to expressing feelings in order to nurture a creative learning environment.

Moral

- Pupils are encouraged to consider issues such as censoring of music and appropriateness of different music for different age groups.
- Pupils are encouraged to consider issues around copyright and plagiarism within music.

Social

- Collaborative working is a fundamental feature of music at SES.
- Whilst expression is encouraged, sensitivity and thought is promoted to ensure pupils develop an awareness of those around them.

Cultural

- Pupils have the opportunity to listen to, and participate in, performance for the school and wider community including event to raise money for charity and visits to residential homes.
- An appreciation for music from an extensive range of cultures is promoted and discussion actively encouraged in order to support learning.

5.2   BRITISH VALUES

Promotion of British values is an integral part of life at SES. We believe that the promotion of such values should be inherent in teaching and learning as well as in the wider community. We fundamentally believe that the promotion of British Values is an essential strategy in preventing radicalisation. This document should therefore be read in conjunction with our Radicalisation Policy and Practice document.

Examples of the promotion of British Values within Music are:

Rule of Law

- Pupils need to respond to censorship and copyright laws and regulations.
- Audience etiquette is taught to pupils, and they are supported in appropriate offering feedback.
- Democracy
- Pupils are taught about the basis of chart music and a majority vote leading to chart positions.

Individual Liberty

- At SES all pupils are given choices about the type of instrument they might like to learn.
- Pupils are able to make choices about compositions and performances.
- Freedom of appropriate expression is encouraged within music.

Mutual respect for and tolerance of those with different faiths and beliefs and for those without faith.

- Different genres within music are taught and links made between associated beliefs and faiths e.g. Gospel Music, Reggae Music.