

SPECIALIST EDUCATION SERVICES

Music Policy and Practice

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1 **RATIONALE**

This document should be read in conjunction with the Curriculum 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.

2. **CURRICULUM INTENT**

Music is 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.

The intent of our Music curriculum is to:

- contribute to personal growth and development
- encourage the development of personal expression and aesthetic awareness
- help students learn more about their own and others culture
- be an important aid to communication
- develop the processes of reflection and analysis which are different from those of other areas of their experience
- enrich students ways of making sense of their environment
- create a series of practical activities which require co-operation and which create excellent opportunities for collaborative learning
- bring 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
- promote feelings of well-being and enjoyment

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 Music of personal failure. Our specific intent is to develop students as musicians - as performers, listeners and composers.

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.

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 them to develop confidence and at the same time enjoy success in areas of endeavour specific to the subject.

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

"Music is what feelings sound like." Author Unknown

3 THE IMPLEMENTATION OF MUSIC

3.1 PLANNING FOR MUSIC EXPERIENCES

The teaching of Music provides opportunities for students to experience and explore Music in a variety of contexts.

Music schemes of learning are highly personalised and derived from our underpinning Music knowledge sequences, in order to support them in future pathways.

Our Music knowledge sequences are guided by the National Curriculum Framework for Music. As a non-core subject, it is arranged in steps from 1- 9. Age related

expectations are indicated on the knowledge sequence. Each step is equivalent to the corresponding year group, e.g. step 3 is year 3.

The knowledge sequences for Music are:

Singing (Steps 1-2)
Playing an Instrument (Steps 1-2)
Create Own Music (Steps 1-2)
Listening and Appreciate (Steps 1-2)

Performing (Steps 3-6)
Compose (Steps 3-6)
Use and Understand (Steps 3-6)
Listen (Steps 3-6)
Appreciate (Steps 3-6)
History of Music (Steps 3-6)

Singing and Performing (Steps 7-9)
Composing and Improvising (Steps 7-9)
Musical Notation and Devices (Steps 7-9)
Critical Engagement with Music (Steps 7-9)
(Steps 7-9 incorporate Jazz, Folk, Reggae, Blues, Rap and Percussion Stomp)

The students personalised Music pathway builds on their previous learning, and knowledge is strengthened, broadened and deepened over time. This approach allows teachers to identify gaps in learning and provide opportunities that will allow them to recover and catch up over time.

Each scheme of learning provides the planning, including knowledge and objectives, for a unit of learning. A scheme of learning will relate to the SES knowledge sequence, as well as, where applicable, to the requirements of any examination syllabus chosen in KS4. They are 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 scheme of learning may be designed to be revisited as many times as is judged necessary across all year groups and key stages. Schemes of learning 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.

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.

3.2 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

3.3 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 music curriculum in an attempt to maximise the potential of each individual student.
- Treating as of equal value the different needs, interests and abilities of individual students.
- Through their experiences within music students 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

3.3.1 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.

3.3.2 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.

3.3.3 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.

3.3.4 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.

3.4 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 each establishment 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.

3.4.1 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, performances, 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.

3.5 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.

3.6 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.

3.7 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.

3.8 ASSESSMENT AND RECORDING

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

- Knowledge, skills 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.

3.8.1 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.

3.8.2 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.

3.8.3 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

3.9 EVIDENCE FOR LEARNING

Every student has a unique and personalised learning journey that is based on their individual needs and starting point. Evidence of Learning enables Learning Centre staff to capture and create a rich, comprehensive picture and narrative that details learning and progress for each student. The subject knowledge sequences are available to track and record professional judgements on progress, alongside the students personalised EHCP and LCEP outcomes, and broader PAN targets

3.10 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

4 IMPACT

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.

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.

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.

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.

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.

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.

5 SMSC AND BRITISH VALUES IN MUSIC

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 through 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.