# Music in the OCL Primary Curriculum

## Intent

The OCL Curriculum Statement of Intent has been carefully considered for each curriculum area to ensure the content designed meets this at every opportunity.

The context that our children and young people live in:

- Our children live in a world where they require the skills and qualifications, flexibility, emotional intelligence and expertise to be leaders and to thrive as human beings.
- Our children live in world where accepting themselves as individuals and celebrating who they are is key in navigating a complex and ever-changing environment.
- Our children live in a world where they need to feel a sense of ability to change things for the better and have self efficacy.
- Our children live in a world where they need a network of relationships and a network of support to thrive and excel.
- Our children live in a world where early development of vocabulary skills is the single most important factor to get right as early as possible.

We want our children and young people to:

- Be inspired to improve the world around them.
- Have the ambition, skills and expertise to thrive in a fast changing, interconnected and communication rich world, with the confidence and technical expertise to thrive.
- Have a network that supports them.
- Be comfortable in who they are and able to continuously explore who they are becoming.
- Be rich in language with a passion for learning.
- Seek to include others, be other-centred and celebrate difference.
- Have a values approach to life and a sense of what is right and wrong through the lived experience of the 9 habits.

Therefore, we focus on developing character, competence and community. The Music curriculum specifically meets the OCL statement of intent by focussing on character, competence and community in the following areas:

| | |
|---|---|
| | **Character:** Children to use Music and its benefits to develop their character and explore and challenge ideas, both of themselves and of others. To critically think about how they approach their learning through understanding the need of reflection and resilience, alongside collaboration, communication and their own self determination to succeed. We want to give children the ability to confidently know themselves, whilst compassionately loving others. We want children to experience the joy in music. |
| | **Competence:** First and foremost, we want children to develop a love of music to help add texture, enrich and value to their lives. Likewise, we want to give them the tools to explore it more deeply and develop a range of skills that empower them to access Music and the opportunities afforded by it. We want to enable our children to have choice to explore Music with a freedom that is not confined to their own previous experience. |
| | **Community:** Music is for everyone. We want all children not only to know, but to ***experience*** the tangible sense of belonging that music can bring. We want Music to highlight the variety and depth of beauty that emanates from our community and highlight the multifaceted contribution it can play in bringing everyone together, and yet celebrate our differences and heritage on a global scale too. |

## Implementation

To ensure our intent transfers into everyday classroom practice, we use current research in cognitive science to develop pedagogy and specific CPD to ensure subject content is expertly delivered. This is alongside individualised coaching in constantly striving to continually improve practice. Responsive feedback approaches, delivered through out highly effective one-to-one horizons approach, ensure each adult knows the relevant next steps to maximise learning opportunities.

Using research from Dan Williamson's Models of Memory, Sweller's Cognitive Load Theory, Rosenshine's Principles of Instruction and the thinking behind Ebbinghaus' Forgetting Curve, the curriculum is implemented effectively through a set of core concepts, developed for each curriculum area. This enables children to assimilate new information into growing schema as they move through the academy. By presenting new information to students as another example of these core concepts it allows them to process information in relation to previously learned knowledge and make connections.

### The core concepts for Music:

| Core Concepts in Music | | | | | |
|---|---|---|---|---|---|
| **Playing**<br>▪ Singing<br>▪ Instruments | **Listen and Respond** | **Create** | **Perform** | **Understand**<br>▪ Notation<br>▪ Music History | **Musical Elements (Inter-related dimensions of Music)** |

The curriculum is mapped using these core concepts. We plan for progression using the key points outlined in the impact section below. Lesson content is planned towards these progression points and follows the model of direct instruction, shared and modelled practice before culminating in independent practice and mastery. Specific knowledge is acquired through the knowledge organisers in each curriculum area and unit of study to ensure broad and balanced coverage and as a tool for children to add to, revise and structure that knowledge.

### Subject Delivery

| Lesson Timings | Type of delivery |
|---|---|
| 4.5 hours are allocated to music each term. Music has an allocated lesson a week and timing will vary.<br><br>**Week 1,3,5:** 1 hour<br>**Week 2,4,6:** 30 minutes | Music is taught weekly as part of the curriculum, although the timing may vary each week. One-hour lessons hold more emphasis on developing pupils' skills in playing, creating, and performing music. Thirty-minute sessions are designed to build understanding of musical elements through listening & responding and understanding.<br><br>Each term, the one-hour lessons follow a specific theme linked to the Oasis curriculum. Some terms will emphasise instrument work, while others will focus on singing.<br><br>All lessons include key vocabulary, knowledge, and practical components, supporting pupils' progression in line with the Music Core Concepts. |

### How Music is mapped against the themes.

| Theme | Music |
|---|---|
| Autumn 1: Who am I and who am I becoming? | |
| Autumn 2: Citizenship and the World | This term is a singing term for all year groups. Children will be learning, singing, rehearsing and performing songs that are based on their Year Groups Global Link Country, developing knowledge and skills against the playing and performing core concepts. Children will be singing at least one song based on their Global Link Country (omitting Year 4). The songs will allow children to explore their Link Country further, understanding specific cultures, traditions and languages whilst developing singing and performance skills. |
| Spring 1: Heritage and culture | |

| | |
|---|---|
| Spring 2: Building a sustainable world | This term is a singing term for all year groups. Children will be learning, singing, rehearsing and performing songs through the lens of their specific year groups Global Goal developing knowledge and skills against the playing and performing core concepts. The songs will allow children to raise awareness of their global goal, sing about its importance and impact for future generations. Children can perform these songs as part whole school assembly discussing the actions children have made towards their global goal. |
| Summer 1: Building an inclusive world | |
| Summer 2: Showasis | This term gives children the opportunity to reflect on the music knowledge that they have learnt and developed this academic year; both instrumental and singing. Children can also reflect on range of genres and great musicians and composers that they have listened to. In this unit children will create a class concert to add to their Showasis event. Children will choose, refine and perfect musical pieces to perform as part of their Showasis event. |

| Term | Theme | Year 1 | Year 2 | Year 3 | Year 4 | Year 5 | Year 6 |
|---|---|---|---|---|---|---|---|
| **Autumn 1** | **Who am I? Who am I becoming?** | Body Percussion | Body Percussion | Body Percussion | Body Percussion | Body Percussion | Music Technology |
| | | Pop to the Music Shop | Pop to the Music Shop | Pop to the Music Shop | Pop to the Music Shop | Pop to the Music Shop | Pop to the Music Shop |
| **Autumn 2** | **Citizenship and the World** | Worldwide Singing (Song from South Africa) | Worldwide Singing (Song from India) | Worldwide Singing (Song in MFL language) | Worldwide Singing | Young Voices | Worldwide Singing (Song about Brazil) |
| | | Pop to the Music Shop | Pop to the Music Shop | Pop to the Music Shop | Pop to the Music Shop | Pop to the Music Shop | Pop to the Music Shop |
| **Spring 1** | **Heritage and culture** | BoomWhacker | Xylophone | Ocarina | Ukulele | Djembe Drums | Singing back in time: WW2 |
| | | Pop to the Music Shop | Pop to the Music Shop | Pop to the Music Shop | Pop to the Music Shop | Pop to the Music Shop | Pop to the Music Shop |
| **Spring 2** | **Building a Sustainable World** | Singing for our world (Song about GG12) | Singing for our world (Song about GG3) | Singing for our world (Song about GG14) | Singing for our world (Song about GG15) | Singing for our world (Song about GG6) | Singing for our world (Song about GG7) |
| | | Pop to the Music Shop | Pop to the Music Shop | Pop to the Music Shop | Pop to the Music Shop | Pop to the Music Shop | Pop to the Music Shop |
| **Summer 1** | **Building an Inclusive World** | BoomWhacker | Xylophone | Ocarina | Ukulele | Djembe Drums | Music Technology |
| | | Pop to the Music Shop | Pop to the Music Shop | Pop to the Music Shop | Pop to the Music Shop | Pop to the Music Shop | Pop to the Music Shop |
| **Summer 2** | **Showasis** | Showtime! | Year 2 Production | Showtime! | Showtime! | Showtime! | Year 6 Production |
| | | Pop to the Music Shop | | Pop to the Music Shop | Pop to the Music Shop | Pop to the Music Shop | |

## Impact

The ultimate test of the impact of the curriculum is in whether the students know what you want them to know, and what you think they should know. This has been carefully mapped against the core concepts for Music in the tables on the following pages.

To determine this, we check and monitor children's learning, providing teachers and students with information about progress and analysis of deliberate retrieval practice. We need to be able to fluidly use 'checking for understanding'

techniques in the moment as well as being able to know what has been learnt and retained over time and the depth of that learning:

- We use checking for understanding techniques through talk tasks to ensure we are aware of all students learning during the lesson and adapt the pace as necessary.
- Retrieval practice is built in where most impactful to interrupt the forgetting curve and secure constructs in long term memory.
- Depth of knowledge is then assessed through practical performances, recordings of performances and student portfolios on Showbie.

## Music Specific Impact Measures

In music performing musical pieces is used as a method of assessing pupils understanding at the end of a core concept to analyse the extent to which knowledge has been consolidated into long-term memory. Retrieval practice tasks throughout the lessons also interrupt the forgetting curve to enable faster access to prior learning. Performances through the theme of Showasis! at the end of the year pull together the learning for the subject under the core concept areas to consolidate learning and to prepare children to make links to the future learning in subsequent years.

## Progression Points against the Core Concepts

| Core concept | Icon | End Point |
|---|---|---|
| Playing | | With confidence and control sing a repertoire of songs with accurate pitch, incorporating **musical elements** within the musical piece. Ability to sing in a solo, duet, group, or large ensemble context; singing up to 4 parts. |
| | | To play a range of tuned and untuned physical instruments and on music technology.<br><br>Playing with control, accuracy, and confidence, including correct finger and hand placement whilst incorporating **musical elements.**<br><br>Children can play as a solo, duet, small group, or ensemble piece of music confidently. |
| Listen and Respond | | Have listened to a diverse range of live and pre-recorded music from different genres, cultures, traditions, and historical contexts.<br><br>Identify, comment and express opinions on different pieces of music and its **musical elements.**<br><br>Listen to own work and work of peers. Use a music success criterion to identify strengths, improvements and next steps to pieces whilst referencing the **musical elements**. |
| Create | | Compose pieces of music collaboratively and individually using physical instruments and instruments on technology for a range of purposes; whilst following a success criterion.<br><br>During the process of composition notate musical ideas using non-standard and standard notation. |
| Perform | | Confidently perform an engaging piece of music to an audience with expression, eye contact, annunciation, self-control, flair, breath, posture; whilst protecting vocal health.<br><br>Ensuring that cues from conductors/leaders are followed to create a slick musical piece. |

| | | |
|---|---|---|
| Understand | | To read notation in its standard and non-standard form and apply this knowledge when singing or playing instruments.<br><br>Create notation of own compositions in its standard and non-standard form that can be read by others.<br>Compose musical pieces that have more than 2 parts. |
| | | Have a broad understanding of different genres of music and to give examples of musical pieces that fit this genre.<br><br>Compare differing genres over time and<br>articulate differences and similarities between music referencing historical time periods/contexts/cultures and traditions. |
| Musical Elements (Inter-related dimensions of music) | | To know, identify, explain, and incorporate the inter-related dimensions of music when singing, playing, listening, composing, and applying understanding in notation. |