**Primary 5-11 / Primary Early Years 3-7 Curriculum Map (Music/EAD)**

***Post Graduate Programme***

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| **University Curriculum** |
| **Session Sequence** | **Session Content Subject Specific Components/s** | **Learn That****(CCF reference in numerics e.g. 1.1)** | **Learn How****(CCF reference bullets alphabetically e.g. 1c)** | **Links to Research and Reading** | **Formative Assessment mode** |
| **Session 1**  | Develop critical awareness of the nature of children’s early musical development, considering prior learning and other factors which may contribute to musical development, such as individual needs and cultural background.To begin to develop knowledge of music pedagogy and key contributors to the development of music education in the early years.To understand that music contributes to children’s holistic development, cultural identity and cultural development.Begin to develop knowledge around the importance of music/singing and how it contributes to children's musical and holistic development.Develop knowledge of the EAD Music curriculum, supporting documents/resources for music teaching and provision, including the EYFS, Musical Development Matters, Development Matters and Birth to Five Matters in order to plan for children’s musical progression, through continuous provision and adult-led activities.Through developing understanding that secure subject knowledge helps teachers to motivate pupils and teach effectively, begin to develop own music subject knowledge and vocabulary/terminology. Understand how to recognise and assess children’s learning in EAD music. | **1.1, 1.5, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 3.2, 3.6 3.7, 3.10, 4.7, 5.1, 5.2,**   | **4A, 4B, 4E, 4I, 4J, 4M, 4N, 5J, 5K, 6C, 6D, 6E, 6F, 6G** | DfE (2019) ITE Core Content FrameworkGoddard-Blythe S (2004). The Well-balanced Child. London: Hawthorne PressGreenhalgh Z (2018). Music and Singing in the Early Years. Abingdon, Oxon: RoutledgeVolchegorskaya E and Nogina O(2014). Musical Development in Early Childhood. Procedia - Social and Behavioural Sciences 146; 364 – 368Young S and Glover J (2002). Music in the Early Years. London, Bristol, PA: Falmer PressNational Plan for Music Education PP15 - 17 | In-session retrieval activities/questioning.Elements of music matching activity |
| **Session 2**  | Begin developing knowledge of National Curriculum, the Model Music Curriculum, key resources to teach music/singing, music terminology.Consider the OFSTED Music Review, the National Plan for Music Education and understand the implications for teaching.To develop knowledge of how children’s knowledge and skills develop in music, including the forms of knowledge and the pillars of musical progressionTo understand the importance of singing in young children’s musical learning and develop ideas about good practice in the teaching of singing, strategies for efficient song teaching, drawing on WMT and CLT to support understanding, and how songs can be used to teach elements of musicTo understand the importance of good subject knowledge and be attentive to their music teaching development needs, taking responsibility for the continued development of their subject knowledge in relation music. To understand the principles of planning in music.That music, speech and movement are inseparable within children’s musical learning experience and that children need time to rehearse, improvise, and experiment with musical ideas.That there is a connection between musical sound and symbol, and that sound precedes symbol.To understand the language of the NC and the MMC along with the elements of music and components of composition to inform assessment and feedback. | **2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 2.9, 3.1, 3.2, 3.3, 3.6, 3.7, 4.1, 4.2, 4.3, 4.7, 4.8, 5.1, 5.2, 5.7, 7.2, 7.6. 7.7, 8.1; 8.3; 8.7** | **2A, 2B, 2C, 2D, 2E, 2F, 2G, 2H, 2I, 2J, 2K, 3A, 3C 3D, 4B, 4C, 4D, 4E, 4G, 5G, 6A, 6G, 6K, 7B, 7D, 7E, 7.F, 8C, 8D** | DfE (2019) ITE Core Content FrameworkOFSTED Music Review Series – MusicOGL (2022) The Power of Music to Change Lives: National Plan for Music Eduction. London: CrownModel Music CurriculumAtkinson R (2018) Mastering Primary Music. London: Bloomsbury AcademicBurnard P and Murphy R (2017) Teaching Music Creatively. Abingdon, Oxon ; New York, NY : Routledge.Daubney A (2017) Teaching Primary Music. LA: SageFautley M and Daubney A (2019) ‘Curriculum and assessment in music education – the research context: an explanation of the process underpinning the production of the ISM materials’, Incorporated Society of Musicians, 2019.Fautley M and Daubney A, ‘Some thoughts on curriculum in music education’, in ‘British Journal of Music Education’, Volume 36, Issue 1, 2019, pages 1 to 4.172.Forster C and Eperjesi R. 2020. Teaching the Primary Curriculum. London: SageGreenhalgh Z (2018). Music and Singing in the Early Years. Abingdon, Oxon: RoutledgeSeddon F and Biasutti M (2008) ‘Non-music specialist trainee primary school teachers’ confidence in teaching music in the classroom’, in ‘Music Education Research’, Volume 10, Issue 3, pages 403 to 421Sewell K, 2018 (2nd ed) Planning the Primary National Curriculum: A Complete Guide for Trainees and Teachers. London: Sage (Music chapter)Webster and Misra (2015) Teaching the Primary Foundation Subjects. Maidenhead: OUP (Music Chapter)Young S and Glover J (2002). Music in the Early Years. London, Bristol, PA: Falmer Press | In-session retrieval activities/questioning.Pillars of progression and domains of knowledge quiz |

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| **School Based Curriculum – Introductory Phase** |
| **Observing :** Observe how expert colleagues use and deconstruct approaches, in this subject, in at least one lesson throughout school.**Planning :** Observe how expert colleagues break tasks down into constituent components, in this subject, for at least one lesson.**Teaching :** Rehearse and refine particular approaches in this subject for a group/whole class. Deliver group/whole class teaching.**Assessment :** Check prior knowledge and understanding during lessons.**Subject Knowledge :** Discuss and analyse subject specific components with expert colleagues |
| **Subject Specific Components/s (know, understand, can do)** | **Learn That****(CCF reference in numerics e.g. 1.1)** | **Learn How****(CCF reference bullets alphabetically e.g. 1c)** | **Links to Research and Reading** | **Formative Assessment** |
| Observe and **understand** how settings take account of children’s musical development and individual learning needs to plan for children’s learning in EAD music through a combination of effective adult-led learning experiences and continuous provision.To **understand** how to use a range of starting points, e.g. children’s interests, stories, themes, religious/cultural events and so on. To **know how to** enhance areas of continuous provision to support musical learning/development through the environment (indoors and outdoors), based on their understanding of how children’s musical learning develops, effective pedagogical approaches and adaptive teaching.To **know how to** plan an adult-led learning experience, to support musical learning and development, using the setting’s plans and drawing on their understanding of how children’s musical learning develops, effective pedagogical approaches and adaptive teaching,With support from teacher/mentor,  **understand** how to assess children’s progress and draw conclusions about children’s musical learning/developmentTo **understand** the importance of ensuring strong subject knowledge in EAD music to recognise early concepts in music to impact on children’s learning and develop high-quality teaching. | **3.3, 3.5, 3.9, 3.12, 4.1, 4.2, .1, 5.2, 5.3, 5.7 6.1, 6.7** | **3C, 3E, 3.I, 3.L, 4.A, 4.B, 4.E, 4.G 4.H, 4.J, 4.M, 4N, 5B, 5C, 5I, 5J, 5O 6C, 6D, 6E, 6F, 6G** | Musical Development MattersGreenhalgh Z (2018). Music and Singing in the Early Years. Abingdon, Oxon: Routledge (Chapters 1 & 2) | Weekly Development SummaryLesson observation - subject specific feedbackReflections in blue bookProgress report |

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| **School Based Curriculum – Keystage 1 placement** |
| **Observing :** Observe how expert colleagues use and deconstruct approaches, in this subject, in at least one lesson throughout school.**Planning :** Observe how expert colleagues break tasks down into constituent components over a sequence of lessons.Plan, as appropriate, for a sequence of lessons in all core and selected foundation subjects. Plan, as appropriate, one lesson / group activity in all remaining subjects.**Teaching :** Rehearse and refine particular approaches in all core and selected foundation subjects. **Assessment :** Draw conclusions about what pupils have learnt by looking at patterns of performance over a number of assessments with support and scaffolding from expert colleagues**Subject Knowledge :** Discuss and analyse subject specific components with expert colleagues |
| **Subject Specific Components/s (know, understand, can do)** | **Learn That****(CCF reference in numerics e.g. 1.1)** | **Learn How****(CCF reference bullets alphabetically e.g. 1c)** | **Links to Research and Reading** | **Formative Assessment** |
| Through observing expert practitioners teach music, **understand** how to adapt lessons for different needs, chunk lesson content, use worked examples, address misconceptions, develop children’s schema in the subject, the appropriate use of enquiry based approaches, develop children’s motivation and self- esteem in the subject.  **know how to** use school’s medium-term plans to plan and deliver (or observe) a music lesson that takes account of different needs and builds children’s prior learning and promotes key musical vocabulary, chunking content so as not to overload working memory and avoid cognitive overload To **know how to** organise the music classroom to ensure safety, and to familiarise routines and musical language through teaching OR observing a lesson in their own or another year group.To **understand** retrieval practice is vital to ensure that children know more and remember more, and that they can make better music To **know how to** use school’s medium-term plans and/or music schemes to devise a sequence of music lessons that address performing, composing, listening and appraising **OR** use the school’s medium-term plans and/or music schemes to identify the sequence of learning used and explore how this builds upon prior learning across the primary phases. Including identifying musical progression and forms of knowledge. Through discussion with mentor or an experienced member of staff, **understand** that progression should be planned for from the outset, including small step progression to take account of pupils with SEND from the outset and to set challenging learning goals.To **know** their own developmental needs and identify targets for their own professional development within music, with awareness of potential CPD provision.Through discussion with mentor or subject leaders, **understand** that the subject policies are designed to provide curriculum guidance and entitlement, risk assessment, health and safety and safeguarding children (e.g. online safety and acceptable use policies), both at home and at school.Through conversations with school colleagues (mentor, class teacher or subject lead) **understand** that ongoing formative assessment of pupils’ understanding is necessary to know their learning needs and that schools use varied approaches to assessing children in the foundation subjects and that pupils’ progression can be assessed using guidance from subject associations and other sources.Work with an experienced member of staff to monitor and assess progress in the foundation subjects. This might be through a sequence of lessons being taught by the trainee, or by reviewing children’ work from previous lessons.Discuss with Subject leaders their key role in monitoring the quality of education provision in their subject area. Discuss with the subject leader for three foundation subjects: Progression across the year groups How subject policies are used how they check the quality of education in their foundation subjectWork with an experienced member of staff to monitor and assess progress in the foundation subjects. This might be through a sequence of lessons being taught by the trainee, or by reviewing children’ work from previous lessonsReview with an experienced member of staff documentation, policies and practice for risk assessment and planning activities for learning outside the classroom, including educational visits and how these are used to enhance the curriculum and contribute to the cultural capital of children.  | **1.1, 1.6, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 2.9, 2.11, 3.1, 3.2, 3.3, 3.4 3.5, 3.7, 4.1, 4.4, 4.5, 5.1, 5.2, 5.3, 5.7, 6.1, 6.2, 6.3, 6.4, 6.7, 7.2, 7.6, 7.7, 8.1, 8.3, 8.7** | **1A, 1C, 2.A, 2B, 2C, 2D, 2E, 2F, 2.G, 2H, 2I, 2.J, 2. K, 3.A, 3.B, 3.C, 3D, 3E, 3J, 3T, 4A,4B, 4I 4.O, 4.P, 5B, 5C, 5E, 5F, 5I, 5J, 5O, 6A, 6D 6.E, 6G 6.J, 7.B, 7.E, 7.F, 8.E, 8F, 8.G** | OFSTED Music Review Series – MusicModel Music CurriculumAtkinson R (2018) Mastering Primary Music. London: Bloomsbury AcademicBurnard P and Murphy R (2017) Teaching Music Creatively. Abingdon, Oxon ; New York, NY : Routledge.Fautley M and Daubney A, ‘Curriculum and assessment in music education – the research context: an explanation of the process underpinning the production of the ISM materials’, Incorporated Society of Musicians, 2019. | Weekly Development SummaryLesson observation - subject specific feedbackReflections in blue bookProgress report  |

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| **School Based Curriculum – EYFS Placement** |
| **Observing :** Observe how expert colleagues use and deconstruct approaches, in this subject, in at least one lesson throughout school.**Planning :** Plan a sequence of lessons in all core and foundation subjects.**Teaching :** Rehearse and refine particular approaches in all core and selected foundation subjects. **Assessment :** Discuss with expert colleagues summative assessment, reporting and how data is used.**Subject Knowledge :** Discuss and analyse subject specific components with expert colleagues |
| **Subject Specific Components/s (know, understand, can do)** | **Learn That****(CCF reference in numerics e.g. 1.1)** | **Learn How****(CCF reference bullets alphabetically e.g. 1c)** | **Links to Research and Reading** | **Formative Assessment** |
| **Understand** the importance of ensuring strong subject knowledge in EAD to recognise early concepts in music to impact on children’s learning and develop high-quality teaching. **Understand** how to use subject, curriculum knowledge and assessments to make informed decisions about EYFS EAD planning, teaching and assessing learning for the phase in which they are teaching, through continuous provision and adult-led activities, using Musical Development Matters, the statutory and non-statutory curriculum guidance**Understand** how to plan and teach EAD music lesson/s which use appropriate knowledge, skills, vocabulary and techniques to facilitate progress that draws on children’s prior learning, addresses misconceptions, sequences learning and integrates formative assessment. **Know** how todevelop the environment in different areas of continuous provision (indoors and outdoors) to embed opportunities for EAD music development drawing on appropriate resources.**Understand** how to plan and teach for effective learning in EAD music over a period of time, by carefully sequencing learning to best facilitate transferal to long term memory.**Know** how to adapt teaching and plan for the needs of the learners within their school-based placement.Through observations and interactions, **understand** how to recognise children’s musical development, making accurate assessments against the ELGs**Know how to** take a holistic approach to planning for EAD learning in an enabling environment, critically evaluating a school’s EAD provision with a view to ensuring coverage and progression which takes into account the importance of diversity and representation.**Understand** their own development in relation to music teaching and Identify targets for their own professional development with awareness of potential CPD provision. Through discussion with the music subject lead, **understand** where music sits within the school’s long-term plan, how music learning progresses throughout the school and how music is embedded across the school through formal and informal opportunities, e.g. extra-curricular music clubs, instrumental music lessons, music visits and visitors, hub/music service activities and so on. | **1.1,1.6, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 2.9, 3.1, 3.2 3.7, 4.1, 4.6, 5.1, 5.2, 5.3, 5.7, 6.2, 6.4, 8.1, 8.3, 8.7** | **1A, 1C, 2A, 2C, 2D, 2E, 2G, 2H, 2I, 2J, 2K, 3A, 3B, 3C, 3D, 3E, 3J, 4A, 4B,4F, 5B, 5C, 5E, 5F, 5G, 5I, 5O, 6C, 6F, 6G 8E, 8F, 8G** | OFSTED Music Review Series – MusicModel Music Curriculum Musical Development MattersChapter 4. Edwards, C. 2010. The Creative Arts: a process approach for teachers and children. Boston, MA: PearsonGreenhalgh Z (2018). Music and Singing in the Early Years. Abingdon, Oxon: RoutledgePound, L (2009) The Genius of Creativity, Early Years Educator, 11:1, pp14-16Volchegorskaya E and Nogina O(2014). Musical Development in Early Childhood. Procedia - Social and Behavioral Sciences 146; 364 – 368Young S and Glover J (2002). Music in the Early Years. London, Bristol, PA: Falmer Press | Weekly Development SummaryLesson observation - subject specific feedbackReflections in blue bookProgress reportProfessional Reflective Viva |