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

***Year 1 Undergraduate***

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| **University Curriculum – Year 1** | | | | | |
| **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.  Gain knowledge of the curriculum and supporting documents/resources for music teaching and provision, including the EYFS, Musical Development Matters, Development Matters and Birth to Five Matters  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** | **3K, 4A, 4B, 4E, 4H, 4J, 4M, 4N, 5J, 5K 6C, 6D, 6E, 6F, 6G** | DfE (2019) ITE Core Content Framework  Goddard-Blythe S (2004). The Well-balanced Child. London: Hawthorne Press  Greenhalgh Z (2018). Music and Singing in the Early Years. Abingdon, Oxon: Routledge (Chapters 1 & 2)  Volchegorskaya E and Nogina O(2014). Musical Development in Early Childhood. Procedia - Social and Behavioural Sciences 146; 364 – 368  Young S and Glover J (2002). Music in the Early Years. London, Bristol, PA: Falmer Press  National Plan for Music Education  PP 15 - 17 | In-session retrieval activities/questioning.  Elements of music matching activity |

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| **School Based Curriculum – Year 1** | | | | |
| **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 t**o 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.  To **know how** to enhance areas of continuous provision to support musical learning/development through the environment, based on their understanding of how children’s musical learning develops and effective pedagogical approaches.  With support from teacher/mentor,  **understand** how to assess children’s progress and draw conclusions about children’s musical learning/development  To **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, 5.1, 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 Matters  Greenhalgh Z (2018). Music and Singing in the Early Years. Abingdon, Oxon: Routledge (Chapters 1 & 2) | Weekly Development Summary – subject specific feedback  Lesson observation - subject specific feedback  Reflections in blue book  Progress report |

***Year 2 Undergraduate***

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| **University Curriculum – Year 2** | | | | | |
| **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 & 2** | To begin developing knowledge of National Curriculum, the Model Music Curriculum and resources to teach singing.  To 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 consider the OFSTED Music Review, the National Plan for Music Education and undersand the implications for teaching.  To begin to understand how children’s knowledge and skills develop in music, including the forms of knowledge and the pillars of musical progression  To consider the importance of singing in young children’s musical development and how songs can be used to teach elements of music  To develop ideas about good practice in the teaching of singing and strategies for teaching songs, drawing on WMT and CLT to supporting understanding.  To employ the language of the NC and the MMC along with the elements of music components of composition to inform feedback. | **2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8 -2.9, 3.2; 3.3; 3.4, 3.5, 3.6; 3.7, 4.1, 4.3, 5.1, 5.2, 5.7, 7.4, 7.7, 8.1; 8.3; 8.7** | **2.A, 2B, 2C, 2D, 2E, 2F, 2G, 2H, 2I, 2.J, 2.K, 3.A, 3.C, 3. N, 4.B, 4C, 4D, 4.E, 5O, 6A, 6G, 6K, 7D, 7E, 8C, 8D,** | DfE (2019) ITE Core Content Framework  OFSTED Music Review Series – Music  OGL (2022) The Power of Music to Change Lives: National Plan for Music Eduction. London: Crown  Burnard P and Murphy R (2017) Teaching Music Creatively. Abingdon, Oxon ; New York, NY : Routledge.  Clarke EF (2001) ‘Generative principles in music performance’, in ‘Generative processes in music: the psychology of performance, improvisation, and composition’, edited by JA Sloboda, Oxford University Press  Daubney A (2017) Teaching Primary Music. LA: Sage  M Fautley M and A Daubney A. 2019 ‘Some thoughts on curriculum in music education’, in ‘British Journal of Music Education’, Volume 36, Issue 1, pages 1 to 4. 172.  Greenhalgh Z (2018). Music and Singing in the Early Years. Abingdon, Oxon: Routledge    Seddon 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 421  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 | Elements of music quiz  In-session retrieval activities/questioning  Observations during practical activities  EYE 2007 Module Assessment  Trainees submit a series of online reflections, and set personal targets based on university taught sessions and develop a ‘creative approach’ to teaching the foundation subjects. |
| **Sessions 3 & 4** | To understand the principles of planning in music  To explore and gain ideas about how to support children's development in composition through a range of stimuli.  Development understanding of the component knowledge for composing, the names of classroom instruments and the standard ways they should be played.  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 plan a sequence of music lessons, drawing on a range of resources, giving consideration to progression along with creative/cross-curricular opportunities.  To plan a single music lesson, taking note of progression, classroom organisation, vocabulary, assessment & feedback and adaptive teaching. | **2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 3.1, 3.2; 3.3; 3.4, 3.5, 3.6; 3.7, 4.2, 4.3, 4.7, 4.8, 5.1, 5.2, 5.3, 5.7, 7.2, 7.4, 7.6. 7.7** | **2A, 2B, 2C, 2D, 2E, 2F, 2G, 2H, 2I, 2J, 2K, 3A, 3C 3D, 4B, 4C, 4D, 4E, 5B, 5F, 5O, 7B 7.E, 7.F, 8D** | Atkinson R (2018) Mastering Primary Music. London: Bloomsbury Academic  Daubney A (2017) Teaching Primary Music. LA: Sage  Fautley 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  Forster C and Eperjesi R. 2020. Teaching the Primary Curriculum. London: Sage  Sewell K, 2018 (2nd ed) Planning the Primary National Curriculum: A Complete Guide for Trainees and Teachers. London: Sage (Music chapter) | In-session retrieval activities/questioning  Observations during practical activities  In-session small group composing activity and group feedback  Pillars of musical knowledge quiz  EYE 2007 Module Assessment  Trainees submit a series of online reflections, and set personal targets based on university taught sessions and develop a ‘creative approach’ to teaching the foundation subjects. |

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| **School Based Curriculum – Year 2** | | | | |
| **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.    To **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** 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.  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 .  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.    To **know** their own developmental needs and  identify targets for their own professional development within music, with awareness of potential CPD provision. | **1.1, 1.6, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 2.9, 2.11, 3.2, 3.3, 3.4, 3.5, 3.7, 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, 8.G** | OFSTED Music Review Series – Music  Model Music Curriculum  Atkinson R (2018) Mastering Primary Music. London: Bloomsbury Academic  Burnard P and Murphy R (2017) Teaching Music Creatively. Abingdon, Oxon ; New York, NY : Routledge. | Weekly Development Summary – subject specific feedback  Lesson observation - subject specific feedback  Reflections in blue book  Progress report |

**Year 3 Undergraduate**

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| **University Curriculum – Year 3** | | | | | |
| **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** | To explore creativity, the creative process and consider how to foster the development of musical creativity and imagination in an enabling environment, taking account of children’s different needs.  To explore the wider benefits of music education in the early years and how to foster children’s cultural capital  Consider how to build on prior learning to plan for musical progression, using key resources such as Musical Development Matters, Development Matters and Birth to Five Matters to embed music provision in the EYFS.  Consider how to plan for children’s EAD musical learning progression over a period of time using a range of starting points, e.g. children’s interests, stories, themes religious/cultural interests.  Understand that a teacher’s own tacit, procedural and declarative knowledge for music continues to develop over the entire course of their career, but that they have to plan for this development, and be attentive to their own music teaching development needs. | **1.6,2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8 3.2, 3.3, 3.6 3.7, 4.6 5.1, 5.2, 5.3,5.7, 6.4, 8.1, 8.3, 8.7** | **2A, 2C, 2D, 3A, 3B, 3C, 3D, 3E, 4E, 4G, 4N, 4M, 5B, 5F, 5J, 5O, 6F, 6G, 8D,** | Amabile TM, ‘Within you, without you: the social psychology of creativity, and beyond’, in ‘Theories of creativity’, edited by MA.Runco and RS Albert, Sage, 1990.  Arts Council England. 2021 . Durham Commission on Creativity and Education – 2nd report  Arts Coundil England 2019. Curham Commission on Creativity and Education  Baldwin L and Beauchamp G (2014). A study of teacher confidence in teaching music within the context of the introduction of the Foundation Phase(3–7 years) statutory Education Programme in Wales. B. J. Music Ed. 2014 31:2, 195–208C©Cambridge University Press  Burnard P and Murphy R (2017) Teaching Music Creatively. Abingdon, Oxon ; New York, NY : Routledge.  Cutler, A. (2005) Signposting Creative Learning. Kent: Creative Partnerships Kent.  Edwards LC. 2010. The Creative Arts: A process for teachers and children (5th ed). Boston MA; Pearson  Greenhalgh Z (2018). Music and Singing in the Early Years. Abingdon, Oxon: Routledge  Joubert, M M (2001) The Art of Creative Teaching: NACCE and beyond, in Craft, A, Jeffrey  National Advisory Committee on Creative and Cultural Education. (1999). *All Our Futures: Creativity, Culture and Education*. London: DFE  Pound, L (2009) The Genius of Creativity, Early Years Educator, 11:1, pp14-16  Young S and Glover J (2002). Music in the Early Years. London, Bristol, PA: Falmer Press | In-session retrieval activities and questioning  EYE3001/2 Curriculum reflective diary and poster  Assessed via subject-specific feedback from mentors on professional practice.  Final online portfolio viva with personal tutor |

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| **School Based Curriculum – Year 3** | | | | |
| **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 to develop 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, 5O, 6C, 6F, 6G 8E, 8F, 8G** | Burnard P and Murphy R (2017) Teaching Music Creatively. Abingdon, Oxon ; New York, NY : Routledge.  Chapter 4. Edwards, C. 2010. The Creative Arts: a process approach for teachers and children. Boston, MA: Pearson  Greenhalgh Z (2018). Music and Singing in the Early Years. Abingdon, Oxon: Routledge | Weekly Development Summary – subject specific feedback  Lesson observation - subject specific feedback  Reflections in blue book  Progress report  Professional Reflective Viva |