



MUSIC in the **National Curriculum** in Wales

Key Stages 2–3

Title of document

Music in the National Curriculum in Wales

Audience

Headteachers and governing bodies of maintained schools in Wales; local education authorities; teacher unions and school representative bodies; church diocesan authorities; national bodies in Wales with an interest in education.

Overview

This document sets out the Welsh Assembly Government's proposed changes to music in the national curriculum in Wales

Action required

Responses to this consultation document must be received by 30 March 2007. Responses can be sent to the address shown below, using the freepost envelope provided, or submitted electronically to curriculum@beaufortresearch.co.uk. Alternatively, online questionnaires are available at www.wales.gov.uk/consultations

Further information

Enquiries about this consultation should be directed to Siân Jones on 029 2037 5424.

Additional copies

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Or by visiting the Welsh Assembly Government's website www.wales.gov.uk/consultations

Address for return of comments

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This document contains the proposals for music in the national curriculum in Wales. These are for consultation. The consultation lasts until 30 March 2007. It would be helpful if you would submit your views on the response questionnaire provided with the consultation pack or respond via the website at www.wales.gov.uk/consultations

Wales Curriculum 2008: The objectives

The Welsh Assembly Government intends that, from 2008, there exists in Wales:

- a single coherent framework for curriculum, assessment and qualifications 3–19 which will help schools to raise standards of achievement and widen educational opportunity
- a set of revised subject Orders which are manageable and reflect whole curriculum characteristics and those of each key stage.

The agenda for the development of this revised curriculum and assessment framework for Wales is based on the Minister's acceptance of the key recommendations in ACCAC's *Review of the school curriculum and assessment arrangements 5–16: A Report to the Welsh Assembly Government April 2004*. That report described the context for the review and the evidence that was gathered to inform ACCAC's advice.

Advisory groups for cross-phase (primary and secondary) and additional educational needs worked alongside the personal and social education and subject advisory groups to help revise the curriculum.

In revising the subject Orders, opportunities have been taken to:

- revise the Common Requirements section to clarify each subject's contribution to developing skills across the curriculum, the Curriculum Cymreig, and personal and social education
- review the use of the icons for skills and other requirements to give a fuller picture of opportunities for skills development and application
- revise the 'Access for all pupils' text to clarify breadth and depth of study, and to ensure inclusion and accessibility for all pupils, especially those with additional educational needs
- revise and rename focus statements to reflect the focus on skills development and application, and to provide an overview of what is involved in each key stage for each subject

- develop a common structure – Skills and Range – initially identifying the required skills for each subject and then the range of contexts, opportunities and activities through which these skills should be developed
- use the non-statutory skills framework to underpin the review of the subject Orders, adding text consistent with that used in the skills framework to indicate where opportunities and contexts exist to develop skills across the curriculum
- update and reduce content where necessary to ensure relevance to the twenty-first century, taking account of learners' personal development and well-being, their preparedness for citizenship, community life and employability within a bilingual Wales, and education for sustainable development and global citizenship
- add non-statutory examples where necessary to clarify key experiences and learning opportunities
- redraft level descriptions, where necessary, to indicate clearly progression in skills relevant to each subject, and to recognise the progress of pupils who are working below Level 1
- remove references to the Key Stage 2 and 3 Programmes of Study from the level descriptions
- reduce the level of prescription in the Key Stage 4 Programme of Study to allow qualifications that provide different and more inclusive pathways through each subject, giving learners greater opportunities for choice and participation.

Commentary on the proposals: key changes

The main changes to the current (2000) Order are:

- The three components – Performing, Composing and Appraising – have been retained.
- The section on skills has been subdivided into '*pupils should be given opportunities to*' and '*during which they should*'. This sub-division is intended to aid planning.
- The repertoire requirements have been moved into the Range section of the programme of study. They have been redrafted to become more learner-centred, to encourage learners to make links between their own music-making and the music of others, and to recognise the way music continually evolves.
- References to notation have been deleted in the revised text as the statements were felt to be misleading and unhelpful.

Performing

- At both key stages, a new statement now reads: '*Pupils should be given opportunities to practise and evaluate their performing in order to improve.*'
- At both key stages, the revised text makes explicit reference to communicating with others when performing, i.e. wider communication skills.
- At Key Stage 3, a new statement now reads: '*Realise music using ICT and music technology.*' This statement brings the music Order up-to-date, as it includes DJing, multi-tracking, mixing, etc.

Composing

- At both key stages, text has been repositioned to emphasise the central skills within this component, i.e. improvising, composing and arranging.
- To bring the Order up-to-date, new text has been added at Key Stage 3: '*Compose using ICT and music technology.*'

Appraising

- At both key stages, text has been repositioned to emphasise the central skills within this component, i.e. listening to and appraising music.
- At Key Stage 3, the requirement for pupils to show an understanding of style and an ability to relate music, where appropriate, to its social, historical and/or cultural background has been deleted.

Responsibilities on schools

Under the requirements of equal opportunities legislation covering race, gender and disability, schools in Wales have a duty towards present and prospective learners to:

- eliminate discrimination and harassment and promote positive attitudes
- promote equal opportunities and encourage participation in all areas of school life.

Every learner should develop a sense of personal and cultural identity that is receptive and respectful towards others. Schools should plan in all subjects to develop the knowledge and understanding, skills, values and attitudes that will enable learners to participate in our multi-ethnic society in Wales. Schools should develop approaches that support the ethnic/cultural identities of all pupils and reflect a range of perspectives, to engage learners and prepare them for life as global citizens.

Schools must work to reduce environmental and social barriers and provide an inclusive curriculum which will offer opportunities for **all** learners to achieve in school in preparation for further learning and life.

Schools will need to plan and work with specialist services to ensure relevant and accessible learning experiences for all. For learners with disabilities in particular, they should make reasonable adjustments in order to:

- improve access to the curriculum
- increase access to education and associated services
- provide information in a range of formats.

Schools should provide access to appropriate equipment and approaches with alternative/adapted activities to ensure the full participation of all learners including those who use a means of communication other than speech.

For learners whose first language is neither English nor Welsh, schools should take specific action to help them learn both spoken and written English and/or Welsh through the curriculum. Schools should ensure that learners are provided with material that is appropriate to their ability and previous education/experience, and that extends their language development and challenges them cognitively.

Learner entitlement

Schools in Wales should teach all programmes of study and frameworks in ways appropriate to learners' developing maturities and abilities. Schools should ensure that learners' preferred systems of communication are used to maximise access to the curriculum and should recognise the value of the home language in learning. Learners should experience a variety of styles to extend their learning.

To enable **all** learners to access relevant skills, knowledge and understanding at an appropriate level, schools may use content from earlier or later phases/key stages within the curriculum. Schools should present material in ways suitable for the learners' age, experience, understanding and prior achievement to engage them in the learning process.

For learners working **significantly** below the expected levels at any key stage, schools should design their curriculum to meet the priority needs of their learners. Sufficient flexibility exists within the curriculum to meet the needs of **all** learners without the need for disapplication. Where it is not possible to cover all of the programmes of study for each key stage, the statutory requirement to provide a broad, balanced curriculum can be met by using the full range of subjects as contexts for learning.

For learners working at higher levels, greater challenge should be incorporated by presenting material in ways that extend breadth and depth of study. The level of demand may also be increased through the development and application of communication, number, information and communication technology (ICT) and thinking skills across the curriculum.

Schools should choose material (to be covered in depth or in outline) that will:

- provide a meaningful, relevant and motivating curriculum for their learners
- meet the specific needs of their learners and further their all-round development.

Developing skills across the curriculum

A non-statutory Skills Framework has been developed in order to provide guidance about continuity and progression in thinking skills, communication, number and ICT for learners from 3–19.

At Key Stages 2 and 3, learners should be given opportunities to build on skills they have started to acquire and develop at Foundation Phase. Learners should continue to acquire, develop, practise, apply and refine these skills through group and individual tasks in a variety of contexts across the curriculum. Progress can be seen in terms of the refinement of these skills and by their application to tasks that move from: concrete to abstract; simple to complex; personal to the 'big picture'; familiar to unfamiliar; and supported to independent and interdependent.

Thinking



Learners develop their thinking across the curriculum through the processes of **planning**, **developing** and **reflecting**.

In music, learners plan, develop and reflect, both over time and during live music-making. For example, learners choose suitable resources for performing and composing, create and develop musical ideas, evaluate their own and others' music and reflect on their methods of working.

Communication



Learners develop their communication skills across the curriculum through the skills of **oracy**, **reading**, **writing** and **wider communication**.

In music, learners communicate through performing and composing, and develop and apply the skills of speaking and listening through appraising their own and others' work.

ICT



Learners develop their ICT skills across the curriculum by **creating**, **presenting**, **finding and developing information and ideas** and by using a wide range of equipment and software.

In music, learners develop and apply their ICT skills by using music technology to explore, create, develop and realise musical ideas.

Number

Learners develop their number skills across the curriculum by **using mathematical information, calculating, and interpreting and presenting results.**

At Key Stages 2 and 3, learners should be given opportunities to build on their experiences at the Foundation Phase and promote their knowledge and understanding of Wales, and their personal and social development and well-being.

Curriculum Cymreig



Learners should be given opportunities to develop and apply their knowledge and understanding of the cultural, economic, environmental, historical and linguistic characteristics of Wales.

In music, learners perform and listen to the music of Wales, from the past and present. This includes music from the classical tradition, folk and popular music, and other traditions and cultures, which represent the communities of Wales. Composing activities may be based on extra-musical stimuli such as the literature, visual art, or physical landscape of Wales.

Personal and social education



Learners should be given opportunities to promote their health and well-being and moral and spiritual development; to become active citizens and promote sustainable development and global citizenship; and to prepare for lifelong learning.

Music brings many benefits to learners' health and wellbeing, some of which come directly from the intrinsic pleasure of making music. Music develops learners' self-esteem and confidence, resilience and perseverance, and self-discipline and commitment. By developing these attributes, together with skills in working with others, music helps to prepare learners for lifelong learning, work and leisure, and offers a route into the ever-expanding creative industries. Music also contributes to learners' spiritual and emotional development, and promotes awareness and valuing of their own and other cultures.

Music at Key Stage 2

At Key Stage 2, music activities should enable learners to build on the skills, knowledge and understanding acquired in the Foundation Phase.

Music education enables learners to engage with and enjoy making music. Through active involvement in performing, composing and appraising, learners will develop their sensitivity to and understanding of music. Learners will develop musical skills relating to the control, manipulation and presentation of sound. At Key Stage 2, these skills include singing, playing instruments and practising; improvising, composing and arranging music; and listening to and appraising music.

Learners should improve their performing, composing and appraising by developing and applying their thinking and communication skills, and give due regard to health and safety.

Music at Key Stage 3

At Key Stage 3, music activities should enable learners to build on the skills, knowledge and understanding acquired in Key Stage 2.

Music education enables learners to engage with and enjoy making music. Through active involvement in performing, composing and appraising, learners will develop their sensitivity to and understanding of music. Learners will develop musical skills relating to the control, manipulation and presentation of sound. At Key Stage 3, these skills include singing, playing instruments and practising; improvising, composing and arranging music; and listening to and appraising music with perception and attention to detail.

Learners should improve their performing, composing and appraising by developing and applying their thinking, communication and ICT skills, and give due regard to health and safety.

Key Stage 2 Programme of Study

Skills

Performing

Pupils should be given opportunities to:

1. sing with increasing control of breathing, posture, diction, dynamics, phrasing, pitch and duration
2. play instruments, using appropriate playing techniques and with increasing dexterity and control of sound
3. practise and evaluate their performing in order to improve
6. imitate, memorise, internalise (hear in their heads) and recall musical patterns and songs
7. communicate with others when performing
8. plan and make decisions about which music to perform and how to perform it.

during which they should:

4. maintain a part as a member of a group in a part song
5. maintain an individual instrumental part in a group piece

Range

Pupils should perform, compose and appraise music focusing their listening (in all musical activities) on the musical elements (pitch, duration, pace, timbre, texture, dynamics, structure and silence). Music activities at Key Stage 2 should enable pupils to make links between their performing, composing and appraising activities, and work as a class and in a smaller group.

Performing

The repertoire for performing should be taken from the past and present. This repertoire should include music from the European 'classical' tradition, folk and popular music, the music of Wales and other musical traditions and cultures.

It should extend pupils' musical experience, be progressively more demanding and take account of pupils' needs, interests, backgrounds and stages of musical development.

The repertoire for singing should include unison and simple part songs, e.g. *rounds*, *songs with a descant*, *cerdd dant arrangements*, etc. and be appropriate for pupils' vocal range.

Each pupil should gain experience of playing a wide range of tuned and untuned instruments, e.g. *percussion*, *recorders*, *electronic keyboards*, etc.



Composing

Pupils should be given opportunities to:

1. improvise, compose and arrange music

during which they should:

2. explore, use, create, select and organise sounds for a musical purpose
3. develop and refine musical ideas, and evaluate their work in order to improve it
4. communicate ideas and emotions through music.

Appraising

Pupils should be given opportunities to:

1. listen to and appraise music

during which they should:

2. make distinctions within the musical elements
3. recognise and describe musical characteristics
4. discuss and evaluate music, making connections between their own and others' work.

Composing

Composing activities should involve the exploration and use of a wide range of sound sources, e.g. *pupils' voices and bodies, sounds from the environment, instruments and music technology*. The stimuli for composing should be musical, e.g. *a five-note scale or sampled sound*, and extra-musical, e.g. *a picture, sculpture or poem*.

Appraising

The repertoire for listening should include pupils' own compositions and performances and the music of others, of varied genres and styles, from different times and cultures. It should link with and extend pupils' musical experiences and include examples taken from the European 'classical' tradition, folk and popular music, the music of Wales, and other musical traditions and cultures.



Key Stage 3 Programme of Study

Skills

Performing

Pupils should be given opportunities to:

1. sing with increasingly sophisticated technique and with control of subtle changes within the musical elements
2. play instruments, with increasingly sophisticated technique and with control of subtle changes within the musical elements
3. practise and evaluate their performing in order to improve.
6. imitate, memorise, internalise and recall increasingly complex sections of music and perform by ear
7. develop ensemble skills and communicate with other performers
8. rehearse and direct others and respond to a conductor
9. plan and make decisions about which music to perform and how to perform it
10. realise music using ICT and music technology.

during which they should:

4. maintain a part as a member of a group in a part song and/or sing a short solo part
5. maintain an individual instrumental part in a group piece and/or play a short solo part



Range

Pupils should perform, compose and appraise music focusing their listening (in all musical activities) on the musical elements (pitch, duration, pace, timbre, texture, dynamics, structure and silence). Music activities at Key Stage 3 should enable pupils to make links between their performing, composing and appraising activities, and work as a class, in a smaller group and as individuals.

Performing

The repertoire for performing should be taken from the past and present. This repertoire should include music from the European 'classical' tradition, folk and popular music, the music of Wales, other musical traditions and cultures, and

music that evolves during the twenty-first century. It should extend pupils' musical experience, be progressively more demanding and take account of pupils' needs, interests, backgrounds and stages of musical development.

The repertoire for singing should include unison and part songs, and be appropriate for pupils' vocal range.

Each pupil should gain experience of playing a wide range of instruments.



Composing

Pupils should be given opportunities to:

1. improvise, compose and arrange music

during which they should:

2. explore, use, create, select, combine and organise sounds for a musical purpose
3. develop and refine musical ideas, and evaluate their work in order to improve it
4. communicate ideas and emotions through music
5. compose using ICT and music technology.



Appraising

Pupils should be given opportunities to:

1. listen to and appraise music with perception and attention to detail

during which they should:

2. discriminate within the musical elements
3. recognise and describe distinctive musical characteristics
4. analyse music aurally, discussing, evaluating and making connections between their own and others' work.

Composing

Composing activities should involve the use of a wide variety of vocal, instrumental and electronic sound sources. The activities should be based on a wide range of stimuli, include individual and group work, and incorporate vocal and instrumental improvisation.

Appraising

The repertoire for listening should include live and recorded music, including pupils' own compositions and performances and the music of others, of varied genres and styles, from different periods and cultures, composed for different media and for various purposes. It should link with and extend pupils' musical experience and include examples taken from the European 'classical' tradition from its earliest roots to the present day, folk and popular music, the music of Wales, and other musical traditions and cultures, including those that evolve during the twenty-first century.



National curriculum outcomes

The following national curriculum outcomes are non-statutory. They have been written to recognise the attainment of pupils working below Level 1. National curriculum outcomes 1, 2 and 3 align with the Foundation Phase outcomes 1, 2 and 3.

The national curriculum outcomes describe the types and range of performance that pupils working at a particular outcome should characteristically demonstrate. In deciding on a pupil's outcome of attainment at the end of a key stage, teachers should judge which description best fits the pupil's performance. Each description should be considered in conjunction with the descriptions for adjacent outcomes.

Outcome 1

Pupils explore a range of sound sources, and experiment with making sounds through shaking, striking, scraping, etc. They recognise familiar music and simple routines, and respond by joining in or moving to the music, broadly imitating actions, sounds and words.

Outcome 2

Pupils imitate simple rhythms and musical patterns, broadly matching dynamics or other musical elements. They explore a range of sound sources, and experiment with producing different qualities of sound. Through listening and making music, they begin to recognise familiar sounds.

Outcome 3

Pupils perform simple action songs with others, broadly matching dynamics or other musical elements. They contribute to sound stories, making choices about the sounds to be used. Through making music and listening, they begin to show an awareness of musical elements.



Level descriptions

The following level descriptions describe the types and range of performance that pupils working at a particular level should characteristically demonstrate. In deciding on a pupil's level of attainment at the end of a key stage, teachers should judge which description best fits the pupil's performance. Each description should be considered in conjunction with the descriptions for adjacent levels.

By the end of Key Stage 2, the performance of the great majority of pupils should be within the range of Levels 2 to 5, and by the end of Key Stage 3 within the range 3 to 7. Level 8 is available for very able pupils and, to help teachers differentiate exceptional performance at Key Stage 3, a description above Level 8 is provided.

Level 1

Pupils sing with clear diction, performing loudly or quietly as directed. They clap or tap a steady beat in time with others. Having explored a variety of sound sources, pupils choose suitable sounds in response to a given stimulus. They recognise and respond to sounds and music, in terms of elements such as dynamics, pace, duration and timbre.

Level 2

Pupils sing songs comprising a limited range of notes, keeping broadly in tune. They play a simple pattern on a percussion instrument in time to a steady beat. They choose and organise sounds in response to a given stimulus and create short melodic patterns, showing some control of musical elements. They make broad distinctions within musical elements and use simple terms to describe how they are used for expressive purposes.

Level 3

Pupils sing songs in tune and control their breathing in order to enhance their performance. They play an instrumental part using a limited range of notes. They work with others to create compositions which have a simple musical shape, revising their ideas where necessary. They make distinctions within musical elements and discuss how effectively these elements are used.

Level 4

Pupils sing and play, showing control of musical elements. They maintain a part as a member of a group in a simple part song and maintain an individual instrumental part in a group piece. Working with others, they devise and undertake simple development of musical ideas to produce compositions, demonstrating understanding and appropriate use of musical elements. They make distinctions within musical elements in describing, comparing and making judgements about different kinds of music.

Level 5

Pupils demonstrate fluency in singing and playing a broad repertoire. They maintain a part as a member of a group in a part song and maintain an individual instrumental part in a group piece. Working with others, they develop and organise material within appropriate musical structures and they evaluate and refine their compositions. They discriminate within musical elements and recognise the main characteristics of, and evaluate, a variety of music.

Level 6

Pupils demonstrate fluency, attention to detail and, where appropriate, responsiveness to others in singing and playing an expanding repertoire. They maintain a part as a member of a group in a part song and/or sing a short solo part; they play individually, in a group piece or as a solo. They produce a variety of compositions, including pieces composed individually, which sustain and develop musical ideas. They discriminate within musical elements and recognise the distinguishing characteristics of a variety of music.

Level 7

Pupils perform with a degree of stylistic awareness and, where appropriate, a sense of ensemble. They produce coherent compositions, demonstrating a high level of understanding and control of musical elements. Through aural analysis, they recognise the distinguishing characteristics of, and make critical judgements about, a variety of music.

Level 8

Pupils perform a technically demanding repertoire, demonstrating stylistic awareness, sensitivity of interpretation and, where appropriate, a degree of empathy with other performers. They produce convincing compositions which display general consistency of style. Through aural analysis, they identify the distinguishing characteristics of, and make critical appraisals of, a variety of music.

Exceptional Performance

Pupils demonstrate stylistic awareness and sensitivity of interpretation in performing a repertoire that makes challenging technical and musical demands. They give a convincing performance of a solo piece and demonstrate empathy with other performers in ensemble music. They produce compositions which demonstrate a coherent development of musical ideas, consistency of style and a degree of individuality. They make detailed aural analyses and subtle critical appraisals of a variety of music.

