# **Primary Initial Teacher Education: Curriculum Plan**

# **Music: Undergraduate Programmes**

# **Links to Practical knowledge, Substantive/theory, Disciplinary**

**Curriculum Vision:**

Our music education curriculum is intended to allow student teachers to learn the necessary vocabulary, concepts and curriculum knowledge to begin their primary music teaching. The curriculum is developmental, allowing students to build on their prior learning and their ongoing school-based experience so that they learn more, understand more, and remember more. The curriculum is informed, in particular, by Ofsted’s 2021 Research Review. In particular, that music includes three key composites (Pillars of Progression): the Technical; the Constructive; and the Expressive, as well as three types of musical knowledge: Tacit knowledge, Procedural knowledge and Declarative knowledge. The entire music curriculum is centred around these concepts.

The Music ITE curriculum requires the students to engage in practical musical activity, so that they learn how to introduce and sustain musical learning. They will learn that all musical activity should serve the key aspects of musical learning, which are performing, composing and listening. In addition, they will learn that musical activity should teach children about music from different times and places, and that there are many different genres and styles of music. Furthermore, the students will be encouraged to engage in creative ‘risk taking’ (Kinsella and Fautley, 2021) as they engage in their own imaginative compositional music making.

The students will learn that music teaching should be *musical* (Paynter, 1982) and that music learning happens through repeated and regular musical rehearsal (Platz et al. 2014; Haith and Krakauer, 2018). They will understand how teachers can enhance children’s musicality by building musical schema (Eriksson & Kintsch, 1995; Oakley & Sejnowski, 2018) and by applying knowledge about the interrelated dimensions (DfE, 2014) which include pitch, rhythm, dynamics, duration, tempo, texture and rhythm.

The students will learn how music can be graphically represented; however, they will learn that in early musical learning, sound should precede symbol (Mills and McPherson, 2015). They will learn about grid notation, and that there can be progression between the notation of pulse, rhythm, pitch and additional embellishments such as dynamics and structure.

The students will learn a repertoire of songs, musical games and composing activities. Furthermore, they will learn about the many resources that are available to support their teaching. They will learn how to plan an individual music lesson, and they will learn that there is a simple, efficient approach to song teaching which is underpinned by working memory and cognitive load theory (Carner and Pashler,1992; Lindsay et al. 2014; Ofsted, 2019; McPhail, 2020).

| **Phase 1** | | | | | | | | | | |
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| **University Based Learning** | | | | | **School/Practical Based Learning** | | | | | |
| **Learn That** | | | **Learn How** | | **Learn That** | | | **Learn How** | | |
| **Component Knowledge** | NC music programmes of study, and appropriate vocabulary including the interrelated dimensions of music. In addition, they will learn wider music terminology, including the component knowledge for composing, the names of classroom percussion and the standard ways they should be played. **(LT3.2; 3.3; 3.6)** | …to employ the language of the NC along with the components of composition to inform feedback. **(LH3.1; 3.3; 3.14)** | | | …a school’s primary music curriculum enables it to set out its vision for the knowledge, skills and values that its pupils will learn, encompassing the national curriculum within a coherent wider vision for successful learning **LT3.1** | | …to use school’s medium-term plans to plan and deliver a music lesson that builds on children’s prior knowledge and chunks content so as not to overload working memory **OR** observe a music lesson being taught with a focus on how the teacher sequences learning and chunks content to avoid cognitive overload **LH4.1** | | Intent |
| That there is a connection between musical sound and symbol, and that sound precedes symbol. | …to perform from simple rhythmic and melodic notation (graphic, gesture, staff notation) **(LH3.1)** | | | …retrieval practice is vital to ensure that children know more and remember more, and that they can make better music **LT2.7, LT2.8, LT2.9, LT2.11** | | …to embed opportunities for children to learn and use key musical vocabulary through teaching **OR** observing a music lesson in their own or another year group **LH3.20** | |
| That learning experiences should build upon prior musical learning by using components which lead to composite knowledge. They will learn that musical activity should be purposeful and that music teaching should be ‘musical’ with musical sound being the dominant language of the lesson. They will learn to use key resources such as Sing Up; MMC; BBC 10 pieces, along with a range of other musical starting points, to design learning experiences. **(LT2.2 – 2.8; 3.7)** | … to plan a single music lesson, based on a core scheme of work such as Charanga taking note of progression, organisation, assessment and adaptive teaching. In school plan a short sequence of lessons with support. **(LH2.1; 2.7; 2.10)** | | | …scaffolding provided should gradually be removed (fading) at the appropriate point in order for children to gain independence, particularly in class singing **LT4.4** | | …to observe musical performances in order to gain an understanding of children’s *technical*, *constructive* or *expressive* progress **OR** observing a music lesson in their own or another year group **LH4.15, LH4.16** | |
| That there are many forms of music, music making, and approaches to music education. In addition, they will understand that there are a range of musical pedagogies and that this is a key area of debate within the music education community. | …to apply health and safety criteria within their own planning for music. | | |  | |  | |
| To observe the school’s health and safety policy in the context of music education and to learn how to care for musical resources. | … to teach a song, using key techniques including modelling, call and response, gesture, isolation, and repetition. **(LH2.1-2.11)** | | |  | |  | |
| How to teach a song, efficiently, drawing on WMT and CLT to support understanding **(LT2.2-2.9) (LH2.1-2.11; 4.2 – 4.5).** |  | | |  | |  | |
| 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. |  | | |  | |  | |
| **Assessment** | **Assessment** | | | | **Assessment** | | | |  |
| *What is being assessed?*  Trainees’ substantive knowledge.  Trainees’ substantive and pedagogical knowledge  Trainees’ ability to plan a lesson, breaking national curriculum end points into component knowledge.  Trainees’ ability to plan and teach a lesson, breaking national curriculum end points into component knowledge  Trainees’ developing subject and pedagogical knowledge and their engagement with literature | | | | *How is it being assessed?*  Online multiple-choice assessment.  In-session retrieval activities/questioning.  In-session directed task: small group composing activity and group feedback.  Assessed via subject-specific feedback from mentors on professional practice.  Assessed via subject-specific feedback from mentors on professional practice.  PED1024 reflective journal and trainees’ reflections in portfolio from professional practice. | | | | Impact |
| **Composite Knowledge** | **Composite knowledge/understanding/skills** | | | | | | | |
| *By the end of this phase trainees will* ***know:*** | | | *By the end of this phase trainees will* ***understand:*** | | *By the end of this phase trainees will* ***be able to:*** | | |
| * The three pillars of Musical Progression (musical composites): The Technical; The Constructive; The Expressive * The three forms of musical knowledge | | | * The characteristics of efficient music teaching (vocal and instrumental) which draw upon key principles of planning, which are synonymous with Rosenshein’s principles * The component knowledge embedded within the three pillars of progression. * They will understand how these components are central to all musical learning. | | * Explain key musical terminology relating to the component knowledge, set out above. * Plan a music lesson, based upon a given music scheme of work * Name and explain how to play a range of classroom instruments | | |
| **Research** | **KEY RESEARCH****That trainees will know that informs teaching and learning in Music** | | | | | | | | |
| DfE (2019) ITE Core Content Framework   * J Paynter, ‘Music in the secondary school curriculum’, Cambridge University Press, 1982. * V Kinsella and M Fautley, ‘Giving value to musical creativity’, in ‘Creative and critical projects in classroom music: fifty years of sound and silence’, edited by J Finney, C Philpott and G Spruce, Routledge, 2021, pages 65 to 76, quote on page 66. * B Oakley and T Sejnowski, ‘Learning how to learn’, Penguin Random House, 2018. * J Mills and GE McPherson, ‘Musical literacy: reading traditional clef notation’, in ‘The child as musician: a handbook of musical development’, edited by GE McPherson, 2nd edition, Oxford University Press, 2015, pages 192 to 207; * G McPhail, ‘The search for deep learning: a curriculum coherence model’, in ‘Journal of Curriculum Studies’, 2020, pages 1 to 15. * F Platz, R Kopiez, AC Lehmann and A Wolf, ‘The influence of deliberate practice on musical achievement: a meta-analysis’, in ‘Frontiers in Psychology’, Volume 5, Issue 646, 2014, pages 1 to 13. * JA Sloboda, JW Davidson, MJA Howe and DG Moore, ‘The role of practice in the development of performing musicians’, in ‘British Journal of Psychology’, Volume 87, Issue 2, 1996, pages 287 to309. * J Sloboda, ‘Exploring the musical mind: cognition, emotion, ability, function’, Oxford University Press, 2005. * KA Ericsson, RT Krampe and C Tesch-Römer, ‘The role of deliberate practice in the acquisition of expert performance’, in ‘Psychological Review’, Volume 100, Issue 3, 1993, pages 363 to 406. * EF Clarke, ‘Generative principles in music performance’, in ‘Generative processes in music: the psychology of performance, improvisation, and composition’, edited by JA Sloboda, Oxford University Press, 2001; | | | | | | | | |

| **Phase 2** | | | | | | | | | | |
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| **University Based Learning** | | | | | **School/Practical Based Learning** | | | | | |
| **Learn That** | | | **Learn How** | | **Learn That** | | | **Learn How** | | |
| **Component Knowledge** | Constructive musical knowledge needs to be rehearsed, revised and subject to retrieval practice in order to become embedded in long term memories.  Conscious musical learning requires the accommodation and assimilation of information into a range of musical schemata.  … there are four key aspects of musical activity: performing, composing, listening. They will understand the interrelated dimensions & musical elements: tempo, timbre, structure, dynamics, duration, texture; component knowledge for composing, including ostinato, drone, canon, call and response, and pentatonic scales. Where opportunities exist, sessions will be adapted to include modal scales. **(LT3.2; 3.3; 3.6; 3.7)** | …through musical activity, to rehearse musical language and processes, the names of musical instruments. In doing so, they will rehearse the component knowledge for composing **(LH3.1; 3.4)** | | | … ongoing formative assessment of pupils’ understanding is necessary to know their learning needs **LT6.1** | | …to identify key tacit, procedural and declarative knowledge using school’s medium-term plans **LH3.1, LH3.2** | | Intent |
| That creative musical approaches such as cross-curricular learning can enhance musical understanding, can embed learning in long term memory, and can contribute to the dual coding of knowledge. **(LT3.1; 4.1; 4.3).**  To organise the music classroom to ensure safety, and to familiarise routines and musical language. **(LT7.2; 7.6 - 7.7)** | …the DfE Model Music Curriculum provides a key resource to assist with planning music.  …to plan a sequence of music lessons, drawing on published resources and creative/cross-curricular opportunities. **(LH2.4).**  …to be attentive to curriculum design, and to the creative application of musical knowledge. **(LH3.1-3.3).**  …to organise the music classroom, to use key language and a range of assessment approaches for musical learning **(LH7.2; 7.5 – 7.6)** | | | …schools use varied approaches to assessing children in music and that pupils’ progression can be assessed in technical, constructive and expressive aspects of music learning **LT6.2** | | …to use school’s medium-term plans to devise a series of music lessons that address performing, composing, listening and appraising **OR** use the school’s medium-term plans to identify the sequence of learning used and explore how this builds upon prior learning across the primary phases **LT3.3, LH4.1** | |
| …curriculum design for music can sit within a creative and multifaceted approach in conjunction with a small number of other subjects.    …there are many starting points for creative music making including words, stories, poetry, pattern, songs, themes, structures. **(AT3.1)** | …to devise a curriculum plan for creative music, thematically related to a small number of other subjects. **(LH2.4; 3.2-3.3; 4.1-4.10)** | | |  | |  | |
| That component and composite knowledge for music, particularly in relation to composition, notation, and music history, should be well-sequenced across a school’s curriculum plan. **(LT4.1; 4.3)** |  | | |  | |  | |
| **Assessment** | **Assessment** | | | | **Assessment** | | | | Impact |
| *What is being assessed?*  Trainees’ substantive knowledge.  Trainees’ substantive and pedagogical knowledge  Trainees’ ability to plan and teach a series of lessons, breaking national curriculum end points into component knowledge  Trainees’ ability to plan a series of thematic, cross-curricular lessons. | | | | *How is it being assessed?*  Online multiple-choice assessment  In-session retrieval activities and questioning  Assessed via subject-specific feedback from mentors on professional practice.  Project work: planning a thematic, cross-curricular series of lessons | | | |
| **Composite Knowledge** | **Composite knowledge/understanding/skills** | | | | | | | |
| *By the end of this phase trainees will* ***know:*** | | | *By the end of this phase trainees will* ***understand:*** | | *By the end of this phase trainees will* ***be able to:*** | | |
| * That music has three composites of musical progression: The Technical, The Constructive, and The Expressive * That creative opportunities can help to embed explicit musical learning within LTM. * That ongoing formative assessment of pupils’ learning is key to the delivery of a well-sequenced series of lessons | | | * Key terminology relating to the components of the three composites set out above * *That music has a historic and a social context which has important implications for a school curriculum.* * That planning for progression across a series of lessons is key to children’s learning in Music | | * Name and explain how to use a range of classroom percussion * Devise a sequence of learning experiences, where music works in symbiosis with other primary curriculum subjects, to impact on an aspect of children’s musical learning. | | |
| **Research** | **KEY RESEARCH****That Trainees will know that informs teaching and learning in Art and Design** | | | | | | | | |
| M Fautley and A Daubney, ‘Some thoughts on curriculum in music education’, in ‘British Journal of Music Education’, Volume 36, Issue 1, 2019, pages 1 to 4.  172.  L Green, ‘How popular musicians learn: a way ahead for music education’, Ashgate Press, 2002; T Bennett, ‘Teacher proof’, Routledge, 2013.  TM Amabile, ‘Within you, without you: the social psychology of creativity, and beyond’, in ‘Theories of creativity’, edited by Runco, M,A, and Albert, R,S; Sage, 1990. | | | | | | | | |

| **Phase 3** | | | | | | | | | | |
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| **University Based Learning** | | | | | **School/Practical Based Learning** | | | | | |
| **Learn That** | | | **Learn How** | | **Learn That** | | | **Learn How** | | |
| **Component Knowledge** | … informal and formal musical opportunities enhance musical knowing – extra-curricular music, instrumental music lessons, music visits and visitors, hub/music service activities **(LT1.6;)** | …to use a medium-term plans in order to plan, teach and assess a sequence of learning over a series of lessons from the school’s medium-term plan **(LH2.1; 2.3 - 2.4; 3.1 – 3.2; 3.4; 6.6 – 6.7)** | | | …music sits within the school’s long-term plan; the curriculum is progression and over time should enable children to achieve the challenging national curriculum end points **LT3.1, LH2.8** | | …to plan over the long-term for progression in primary music with support from a mentor/music subject leader **LH3.1, LH3.3** | | Intent |
| … a primary music curriculum captures the values, pedagogies, repertoire of musical experiences, and the syllabus for music across the primary phase. | …to identify targets for their own professional development within music. **(LH8.5 - 8.7)** | | | … musical performance and enculturation should be embedded within the long-term music plan and allow for progression in music skills and fieldwork, along with the development of cultural capital **LT1.1, LT3.1, LT4.1** | | …to identify opportunities for musical events within the school’s long-term music plan and consider progression in musical skills and fieldwork within their year group **LH2.1, LH3.1, LH3.3, LH3.10** | |
| …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. (LT**8.1; 8.3; 8.7)** | … to devise a curriculum intent statement to capture the vision, values of principles for primary curricular and extra-curricular music. **(LH1.2; 1.3)** | | | … through conversations with the mentor and the school subject lead for music, that ongoing formative assessment is necessary to understand pupils’ ongoing musical learning needs. **(LT6.2 – 6.4)** | |  | |
| …the work of the local music hub and other national organisations who provide support for music teaching and CPD for primary teachers. **(LT8.1; 8.3; 8.7)** | …to articulate the work of the local music hub and the importance of rich, aspirational musical experiences **(LH1.3; 1.4)** | | |  | |  | |
|  | … to articulate a target for their own professional development within music education, with awareness of potential CPD provision. **(LH8.5 – 8.7)** | | |  | |  | |
| **Assessment** | **Assessment** | | | | **Assessment** | | | | Impact |
| *What is being assessed?*  Trainees’ substantive knowledge.  Trainees’ substantive and pedagogical knowledge  Trainees’ ability to plan and teach a series of lessons, breaking national curriculum end points into component knowledge | | | | *How is it being assessed?*  Online multiple-choice assessment  In-session retrieval activities and questioning  Assessed via subject-specific feedback from mentors on professional practice. | | | |
| **Composite Knowledge** | **Composite knowledge/understanding/skills** | | | | | | | |
| *By the end of this phase trainees will* ***know:*** | | | *By the end of this phase trainees will* ***understand:*** | | *By the end of this phase trainees will* ***be able to:*** | | |
| * approaches to retrieval and the sequencing of lessons that enable children’s musical learning to be embedded in their long-term memory * be able to make assessments of children’s musical learning, and to plan their next steps accordingly | | | * a range of effective behaviour and class management strategies will be required during music lessons including during whole class, group and paired learning episodes. | | * research, plan, deliver and reflect upon a well-sequenced series of music lessons, drawing on appropriate primary music resources. * Manage the music classroom, including the safe deployment of music resources * Reflect on their own musical learning and identify targets to expand their own musical horizons | | |
| **Research** | **KEY RESEARCH****That Trainees will know that informs teaching and learning in Art and Design** | | | | | | | | |
| **M Fautley and R Colwell, ‘Assessment in the secondary music classroom’, in ‘Music learning and teaching in infancy, childhood, and adolescence: an Oxford handbook of music education’, edited by G McPherson and G Welch, Oxford University Press, 2018, pages 257 to 276.**  **M Fautley and A Daubney, ‘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.**  **S Hennessy, ‘Overcoming the red-feeling: the development of confidence to teach music in primary school amongst student teachers’, in ‘British Journal of Music Education’, Volume 17, Issue 2, 2000, pages 183 to 196;**  **F Seddon and M Biasutti, ‘Non-music specialist trainee primary school teachers’ confidence in teaching music in the classroom’, in ‘Music Education Research’, Volume 10, Issue 3, 2008, pages 403 to 421** | | | | | | | | |