



Guidance

Curriculum and
Standards

Secondary
National Strategy
for school improvement

Foundation subjects:
KS3 music

Leadership guide

**Senior leaders,
subject leaders and
teachers of music**

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Leadership guide

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Additional resources:

Resource 5f: Instrumental and vocal teaching at KS2

Resource LG: Thematic routes through the programme

Introduction to the KS3 music programme

The KS3 music programme of professional development is a subject-specific element of the Secondary National Strategy's provision of guidance for schools and teachers. It aims to meet an essential part of the Government's Music Manifesto which states:

'Working together we will create a music education system where ongoing, high quality continuing professional development is available to classroom teachers, support staff, LA Music Services and community musicians and delivered locally, regionally or nationally'.

The programme represents the Strategy's contribution to the delivery of the manifesto by providing professional development materials that align with the Strategy's underlying principles of teaching and learning. The focus is on improving the quality of teaching and learning, in order to support and lead to improved standards of attainment in Key Stage 3 music classrooms for all pupils.

The materials of the programme are based upon those used in the Strategy's KS3 music pilot. This took place in five local authorities and forty schools during 2006, and the feedback from the participants who rigorously trialled the materials has informed the final versions of the programme.

Evidence of the pilot's progress and impact was gathered over the course of the year. The final report was able to state that the overall findings were:

'Over the course of the year, teaching and learning has improved significantly in pilot classes. Standards as judged by teacher assessments have improved and progress in learning has been quicker and more secure. Teachers have been motivated by their involvement in the pilot and have developed leadership capacity. Pupils have been engaged in musical learning more effectively. Pupils value the pilot approaches highly and music is now a more popular subject.'

How the programme meets current national perspectives on music at KS3

The content of the materials has been designed to address the key issues for music at Key Stage 3, as indicated by national assessment data and recent annual reports by Ofsted on secondary music. Over recent years Ofsted has reported steady improvement in all aspects of musical provision. The 2003/05 report indicated that pupil achievement is now very good or better at Key Stage 3 in one school in six, and that the quality of teaching continues to rise: there is excellent or very good teaching in one school in five and good or better teaching in approaching three-quarters of all schools inspected.

This is a good reflection of the commitment given by music teachers to the improvement of music at Key Stage 3. Nevertheless, it is noticeable that music provision at Key Stage 4 is better, and that in many schools general school indicators suggest that music teaching and learning at Key Stage 3 should be better than at present.

The most recent national end-of-Key Stage 3 teacher assessment results are outlined below.

%L5+	2001	2002	2003	2004	2005	2001-05
All	63	64	67	68	69	+6
Boys	56	57	60	61	63	+7
Girls	71	72	74	74	75	+4

%L6+	2001	2002	2003	2004	2005	2001-05
All	25	25	25	25	25	0
Boys	19	19	20	20	20	+1
Girls	31	30	30	30	30	-1

Attainment at Key Stage 3, as measured through 2004/05 teacher assessments at the end of the key stage, is slightly lower than in most other foundation subjects at level 5 and above, but noticeably lower than in all but one foundation subject at level 6 and above.

The latest HMI subject report for music confirms that there has been a significant improvement in music teaching since 1998, particularly in Key Stage 3. Where issues remain, it is sometimes because pupils are given tasks that lead to only a superficial grasp of the subject. This is often caused by teachers merely introducing pupils to a range of music, without developing their understanding of the commonalities present among living musical traditions. Moreover, units of work may not demonstrate how progress is provided for as pupils move through the key stage: in too many cases, although the content of units of work changes, there is no increase in the demand these units make, particularly of concepts of music. These issues are covered mainly by Unit 1 of the programme, but also by Unit 5.

While recent reports are able to describe the very effective music teaching seen, there is also recognition of some weaknesses in the planning of individual lessons. Reports have described that in weaker teaching there is often a lack of clarity of objectives and, more generally, poor planning. For instance, planning is limited to describing the content of lessons and does not define how or what the pupils will learn to do. Moreover, the use of teaching strategies to engage and guide pupils' learning is sometimes limited: lessons which introduce new work need to have higher musical content and quality, and classes are too often dispersed into groups without the requisite skills or understanding and with too little guidance about what pupils are expected to do and to learn. These issues are covered by Unit 2 of the programme.

In good provision, the rich musical experiences that enable pupils to achieve good musical progress and standards are clear. However, there is too little composing that moves pupils from copying the styles suggested to work that demonstrates originality, initiative or experiment. In teaching, there is also too little use of demonstrations – live or recorded, by pupils or staff. These issues are covered by Units 3 and 4 of the programme.

It is also reported that, particularly in Key Stage 3, pupils' work is assessed at the end of a series of lessons, with an emphasis on what has been produced, usually a composition or a performance. Often this does not take proper account of how pupils have acquired, developed and applied musical skills. Also, there is little evidence that pupils are encouraged to evaluate their own work. The use of assessment strategies is threaded through all the pilot materials, but is a particular focus for Unit 6.

Wider national developments

The KS3 pilot has not been the only recent national music initiative. The Music Manifesto has itself initiated three major pieces of work, on singing, collaboration between different workforce sectors involved in music education, and training for the wider music workforce. The DfES initiative on instrumental and vocal teaching at KS2 has moved beyond the pilot phase and is now being implemented in LAs across the country. Musical Futures has been an extensive music education action research project which has been devising new and imaginative ways of engaging young people in music activities. Music Technology continues to be a focus of development for many, and a wide range of projects to enable young people access to music making opportunities continues to flourish.

The KS3 music programme incorporates findings from many of these initiatives. Section three of this Leadership guide (Making effective use of the materials) contains more detailed information about four of these initiatives, and there are direct links to relevant web sites from within the text of the units themselves. Teachers who wish to develop their expertise in particular areas should therefore be able to find relevant materials to support their interests.

Supporting teachers' use of the materials: a CPD perspective

Focus of the materials

The materials together constitute a professional development programme for secondary music teachers. They should be used in conjunction with a school's CPD programme and linked to its self evaluation and improvement plan. They should also be used to support a long-term CPD programme for individual music teachers, addressing both personal and departmental needs.

In order to identify how the materials can best meet the needs of teachers, the first part of the programme is a [self-review process](#), matching teachers' evaluation of their current practice against the aims of the materials. From this, a [route through the materials](#) can be devised that best meets the needs of the individual teacher.

Overall, the principle focus of the materials is on:

- a) an approach to planned learning for pupils at KS3 based on the development of their musical understanding through a practical engagement with music
- b) the development of a range of teaching strategies to support that planned learning

Links to school improvement

The key messages of the materials sit within the overall teaching and learning principles of the Secondary National Strategy. The Strategy is an important part of the agenda for transforming secondary education. It aims to raise standards and provide schools with support to meet the Government's targets by:

- improving the quality of teaching and learning;
- promoting inclusion and tackling underperformance so that all pupils make good progress;
- strengthening the whole curriculum so that pupils may improve their learning skills;
- supporting school leaders in their use of the Strategy to bring about whole school improvement.

Along with the rest of the Strategy, the materials are underpinned by a set of teaching and learning principles that apply to all subjects and all projects. These principles are to:

- set high expectations and give every learner confidence they can succeed;
- establish what learners already know and build on it;
- structure and pace the learning experience to make it challenging and enjoyable;
- inspire learning through passion for the subject;
- make individuals active partners in their learning;
- develop social skills and personal qualities.

The role of senior leaders

Part of the Strategy's publication *Leading and coordinating CPD in secondary schools* (DfES 0682-2004) explores what senior leaders might do to build capacity for CPD within a school. Listed below are the main propositions for effective development of CPD, with a suggestion of how senior leaders can implement this proposition within the KS3 music programme.

Proposition for effective CPD	Implementation within KS3 music
Professional development of staff creates the expectation that, because of the importance of CPD, resources will routinely be made available for CPD activities. It is likely to have the greatest impact when this expectation matches reality, particularly through the allocation of time.	Senior leaders will need to help teachers who are using this programme to prioritise their time effectively, particularly as music teachers have many extended-curriculum responsibilities which can take significant amounts of time. They will need to give clear messages that signal the importance of the KS3 programme, and provide practical support to make sure that teachers can dedicate sufficient time to it.
The planned professional development addresses individual needs (e.g. for a particular career pathway) as well as that of the team and school	Senior leaders need to ensure that teachers use the self-review section of the Leadership guide to accurately assess which units should be a priority. Any decisions should also be linked to the school and departmental improvement plan.
Leaders aiming to create learning communities will be committed to developing sustained professional relationships, with high levels of trust, high levels of mutual self-awareness, and a shared and negotiated set of purposes.	Senior leaders will need to ensure that the involvement of the music department and individual teachers is negotiated effectively and sensitively. The involvement of music teachers with local networks and coaching collaborations to create a sense of professional development will be critical to the success of the work
Successful school improvement requires paying unswerving attention to improving classroom teaching and learning, and making accompanying changes in 'internal arrangements' so that any advances in teaching and learning are shared and spread.	Senior leaders should encourage music teachers to recognise the impact of their work in the classroom, and to share this with: <ul style="list-style-type: none"> • other class music teachers • other subject teachers across the school, in teaching and learning groups • other musicians working in the school
Coaching and mentoring are effective means of supporting the professional development of teachers in the workplace. They can encourage the development of professional learning and can provide a cost-effective method of supporting CPD.	Senior leaders should ensure that music teachers undertaking the programme are supported via internal coaching and mentoring mechanisms, and via LA-wide support. All LAs are being asked to develop systems that will help music teachers collaborate, and senior leaders should ensure that access to these systems is an integral part of the programme

<p>Being reflective is a key aspect of professional development. Using video in the classroom brings objectivity to reflection that overcomes problems of other methods that rely on memory and/or note taking, such as working with a coach or mentor, or reflecting on the lesson by yourself.</p>	<p>Senior leaders should ensure that music teachers have enough time and guidance to support reflective analysis.</p> <p>They should be encouraged to use the Recognising impact statements within each unit as a key mechanism for this process.</p> <p>Given the transitory nature of the subject, teachers should be encouraged to use video and / or audio recordings to analyse impact in the classroom.</p>
<p>There are aspects of teacher development related to pedagogy that are shared by all subjects, for example developing questioning techniques or establishing effective group work, which can be supported through generic CPD. However, effective teaching is critically dependent on good subject knowledge.</p>	<p>Senior leaders should ensure that where music teachers are exploring a generic technique (such as modelling in Unit 4 of the programme) they are supported by other teachers in the school who have expertise in that particular aspect of pedagogy.</p> <p>They should also ensure that teachers are prepared to think deeply and take risks when developing new, music-specific ideas (such as mapping progression against statements of musical understanding in Unit 5)</p>
<p>Teachers encourage their pupils to engage in enquiry systematically, and with a concern for evidence. These same principles apply to the learning of teachers themselves.</p>	<p>Senior leaders should ensure that teachers use a wide range of evidence to gauge the impact of the work: end of Key Stage Teacher Assessments will be important indicators, but so will interviews with pupils, the capacity of pupils to work independently, interest in extended curriculum activities, etc.</p>
<p>Thorough school CPD provides personalised provision which takes into account the differing needs of staff at different stages in their careers.</p>	<p>Senior leaders should ensure that different members of the music department take appropriate routes through the materials. NQTs are likely to find Unit 2 most helpful; more experienced teachers may find Units 3 and 5 more appropriate.</p>
<p>Schools with a high capacity for CPD make extensive use of internal and external sources of expertise.</p>	<p>Senior leaders should ensure that music teachers are able to access local expertise. Many LAs will have clear programmes of support for the amaterials from School Improvement Advisers, Music Services, ASTs, Specialist School lead teachers, etc,</p>
<p>For evaluation to have value it must focus on the outcomes of professional development activities.</p>	<p>Senior leaders should ensure that there is an appropriate focus on pupil impact, and not just on teachers' practice</p>

<p>Performance management provides a real opportunity to unite teachers, heads and governors in their primary task to secure high standards of education for all their pupils.</p>	<p>Senior leaders should ensure that music teachers undertaking the KS3 programme have linked their work explicitly to their annual performance management cycle</p>
<p>As the Strategy moves from 'implementation' to a phase where the emphasis is on embedding and sustaining change, its approaches, support and materials now reflect the need for schools to build their own internal capacity to sustain improvements.</p>	<p>Senior leaders need to ensure that music teachers recognise that the programme is not a set of tasks or activities to be ticked off when completed. It is a long-term CPD programme, in which the process of reflective development is critical.</p>

Making effective use of the materials

General principles

The six units have been designed with maximum flexibility in mind. They do not require attendance at external courses. Teachers of varying experience and competence can use them. A major finding from the KS3 music pilot was that the materials are best used by groups or pairs of teachers working collaboratively. They can be used by an individual teacher with the support of a mentor or coach, particularly if this is part of a planned coaching programme within a school.

The units focus on the classroom as the workshop for professional development. However, while the units offer flexibility, there is also a need to introduce an element of rigour into their use. Successful changes in practice depend on an understanding of the theory behind the changes, and this is best achieved by working through the entire unit of work. The units offer a means for music teachers to investigate and develop a teaching competence or skill in a practical manner that will have an impact on classroom activity and pupil learning.

Scope of the units

A unit requires about five hours of study and five hours of work in the classroom. Each unit contains:

- a clear presentation of the main ideas;
- case studies;
- tasks and classroom assignments;
- practical tips;
- opportunities for reflection;
- suggestions for further professional development and the opportunity to set targets, perhaps related to performance management.

In addition, some of the units contain:

- reference to recent research;
- suggestions for further reading.

Ways of using the units

There is no prescribed way to use the pilot materials, but a number of ways have been found to be effective.

- Start small by choosing one class to work with and ask another teacher, mentor or consultant to help by talking through what you intend to do.
- Identify sections of the unit that are particularly relevant to you and focus on those.

- Work on the same unit with another teacher or group of teachers to plan, develop and review your practice. At regular intervals discuss progress, including what you have found to be particularly successful and what you could do to overcome any issues.
- Establish a programme network. Agree a focus and ensure regular feedback at a network meeting. Contact the link person in the LA who is overseeing the programme to establish when the group will meet.

Links to other national music initiatives

At various points through the units, links are provided to other national music initiatives which develop particular aspects of pedagogy further. Teachers will need to make a judgement about when and how to explore these in relation to the programme's core materials, but providing the links should enable special interests to be explored in more depth. In order to provide some context for these links, the following pages explain the background to these initiatives:

Music Manifesto

The Music Manifesto is a campaign for improvement in music education that aims to give our children and young people a better musical future. It is focussed on the five aims:

- 1) to provide every young person with first access to a range of music experiences
- 2) to provide more opportunities for young people to deepen and broaden their musical interests and skills
- 3) to identify and nurture our most talented young musicians
- 4) to develop a world class workforce in music education
- 5) to improve the support structures for young people's music making.

Over five years the Music Manifesto aims to provide greater opportunities for our children and young people to develop their creative potential through music. This is no longer simply a declaration of intent. Hundreds of individuals and organisations, from teachers to music therapists to Government and record companies have come together to turn words into action. Signatories are pledging their own work and supporting a range of activity that includes encouraging more musicians to teach, better joined-up provision in the school and community and singing to be an essential experience for every child's music education. All are united in the belief that the sustainability of our musical talent – from Dizzee Rascal to Nicola Benedetti – ultimately relies on the capacity of our education system to nurture creativity in all our young people.

Find out more, get resources and join in the campaign at
www.musicmanifesto.co.uk

Instrumental and Vocal teaching at KS2

This national development stems from the Government's belief that, over time, every primary school child should have the opportunity to learn a musical instrument. Following extensive piloting under the banner heading 'Wider Opportunities', primary and special schools are now being funded to establish their own instrumental and vocal programmes at KS2. Typically, these programmes will take place during curriculum time and will run over the course of at least one year. A common feature is that of team teaching, involving a classroom teacher, local Music Services and community or freelance musicians.

There is no single point of contact that captures the details of this initiative, but [Resource 5f](#) that was sent to all LAs and Music Services in March 2006 provides both information and contact points for further exploration.

Musical Futures

About Musical Futures

Musical Futures is a three year, music education action research project. The aim has been to devise new and imaginative ways of engaging young people, aged 11-19, in music activities. Following consultation, the Paul Hamlyn Foundation identified the following objectives:

- To understand the factors affecting young people's commitment to, and sustained engagement in, musical participation;
- To develop ways in which the diverse musical needs of young people can be met and their experience of music making enhanced;
- To realise viable, sustainable and transferable models which can support a national strategy for music and young people;
- To investigate, and make recommendations on, the most appropriate methods of mentoring and supporting young people's preferences and skills;
- To find ways of validating and (where appropriate) accrediting all forms of young people's musical experiences, including those undertaken without supervision;
- To facilitate support for music trainees, leaders, teachers and performers/composers through the provision of development opportunities which highlight collaborative working practices

Project Outline

Three Pathfinder Local Authority Music Services – in Leeds, Nottingham and Hertfordshire - were commissioned to explore new approaches and structures which might ensure that more young people participate in better quality musical experiences for longer. Two characteristics soon became apparent in their strategies: each felt it important to *informalise* the way music is often taught, and to *personalise* the nature of the opportunities on offer.

A number of research and development projects, which might help improve our understanding of informalisation and personalisation, were also commissioned.

Impact of Musical Futures

All the participating Pathfinders and schools have reported improved motivation, enthusiasm and creativity in the young participants, after one year's involvement in Musical Futures programmes. In some schools 30% of last year's Year 9 students are now taking GCSE Music and demand for instrumental tuition has risen universally.

Over 90% of students say they have preferred these new ways of music learning. More local authority music services and schools are planning to implement some of the learning models next year. All pamphlets and learning resources created by the project are available, free of copyright, from the Musical Futures website: www.musicalfutures.org.uk

Music Technology

The National Music Management Group (NMMG) has been set up by NAME and SMA, with funding from DfES and Becta, to investigate and support the embedding of ICT in curriculum music. We are currently working in the following areas:

- supporting the development of the use of the Becta Matrix/Self Review Framework for music departments in schools. www.schools.becta.org.uk
- locating and sharing examples of best practice of the use of ICT in music. The ICT in Schools Register www.ict-register.net and the case studies on the Specialist Schools Website www.schoolsnetwork.org.uk are good starting places
- supporting awareness and use of *Practical Support Pack* materials in schools. *The Practical Support Pack* (www.teachernet.gov.uk/supportpack) is an online collection of high quality lesson content, lesson plans, multimedia resources and ICT support materials designed to help teachers develop their teaching practice using ICT.
- exploring the use of mobile and gaming technologies in the music curriculum. This builds on some initial work with Nesta Futurelab earlier this year (www.futurelab.org.uk/research) and Becta's *Emerging Technologies for Learning*. This document covers emerging technologies and some of the future trends that are likely to have an impact on education.
- producing content for Becta newsletters (www.schools.becta.org.uk) Becta's e-magazines for schools brings news from Becta and beyond, together with articles, reviews and events to interest subject and 14-19 teachers in the Focus on section, and similar support for ICT co-ordinators in Across the School.

Routes through the programme

The materials together constitute a professional development programme for secondary music teachers. They should be used in conjunction with a school's CPD programme and linked to its self evaluation and improvement plan. They should also be used to support a long-term CPD programme for individual music teachers, addressing both personal and departmental needs and interests.

The self-review process and Recognising impact

In order to match the CPD priorities of the individual teacher against the programme's content, the first task is to undertake a [review of current practice](#). The evaluation is made against a series of 'Recognising impact' statements which inform the content of each unit (you can read more about these statements and their integral contribution to the programme in section five of this Leadership guide: [Recognising impact](#)). By making judgements about the extent to which current teaching and learning reflects these statements, all teachers will be able to identify existing areas of strength and potential areas for development. From this, a priority order or route through the materials can be devised that best meets the needs of the individual teacher.

The importance of Unit 1 (Structuring learning for musical understanding)

While the review of practice will identify priorities, all teachers are recommended to start with Unit 1. This has proven to be a critical unit for the whole programme, underpinning the pedagogy of all the other units with a secure foundation. Unit 1 in effect defines the planned learning that is at the heart of the programme, and this is then supported by the range of teaching strategies addressed in the other Units.

Thematic routes through the programme

A number of pedagogical themes (e.g. use and application of learning objectives) run across the units. As you reflect on your practice and developing interests, you may wish to create a new personal route through the programme by following these cross-unit themes. The [Resource LG](#) shows some of the key themes, and the units in which they appear.

Creative thinking and taking risks

The processes of the programme and the thinking behind them are more important than the completion of particular tasks. Developing new ways of working to enhance existing practice and challenge orthodoxies requires creative thinking and some risk-taking in the classroom. Teachers should feel free to push at boundaries and honestly appraise the impact of new ideas on both teaching and learning.

For this reason, teachers in the music pilot found that it was more effective to develop their classroom practice with units of work that had been reviewed and updated using the principles contained in Unit 1. Many teachers found it easier to take creative risks with these new versions than with existing versions of units that had been taught many times before and where the routines were very familiar.

CPD log

The programme should generate ideas, questions and personal solutions to a wide range of issues connected with teaching and learning in the KS3 music classroom.

It will be important to keep a coherent log of these thoughts as you work through the programme, so that the practice becomes embedded and new lines of enquiry are developed with rigour. You should either devise your own system of note taking, or use the electronic CPD log which is built into the programme's DVD.

Accreditation

Following discussions with the Universities Council for the Education of Teachers (UCET) it has been agreed that teachers who use self-study material such as those contained in this programme will be eligible to receive accreditation up to and including Master's level. Colleagues wishing to seek accreditation for the self study they are about to undertake (or have undertaken) should register with their local higher education institution as soon as possible. Further details are given in *Leading and coordinating continuing professional development in secondary schools* (Ref. DfES 0000-2004).

You can find the name of your nearest higher education institution by searching for providers on the TDA's Performance Profiles website (<http://profiles.tta.gov.uk>). You can search in various ways to locate teacher training institutions in England.

Next steps

- Liaise with your line manager, school strategy manager, school improvement adviser, music service or subject association so that wherever possible you are able to participate in a local network of supported music teachers as you work through the programme
- Undertake the [review of practice](#)
- Discuss the outcomes with your line manager and departmental / network colleagues, and agree an initial route through the materials
- Start by studying and working through Unit 1
- After reviewing the impact of Unit 1, work through whichever of Units 2 – 6 will most address your identified priorities
- Review the impact of this Unit, and then decide which Unit will now most address developing priorities
- Continue by working through any other Units which will address identified CPD needs

Recognising impact

The programme focuses on improving teaching and learning in music classrooms in order to improve pupils' learning and skills and therefore their attainment. The Units seek to support this aim and enable teachers to structure their professional development around improving teaching and learning.

A particular challenge is to recognise the impact of this focus on standards of attainment. The level descriptors are designed to be used for summative assessment purposes at the end of the key stage and for this reason they are too broad and inappropriate for the purpose of identifying specific improvements in teaching and learning outcomes. This area is less problematic when it is considered by reference to the achievements of pupils expressed in terms of learning outcomes – understanding, skills, knowledge, attainment and attitudes.

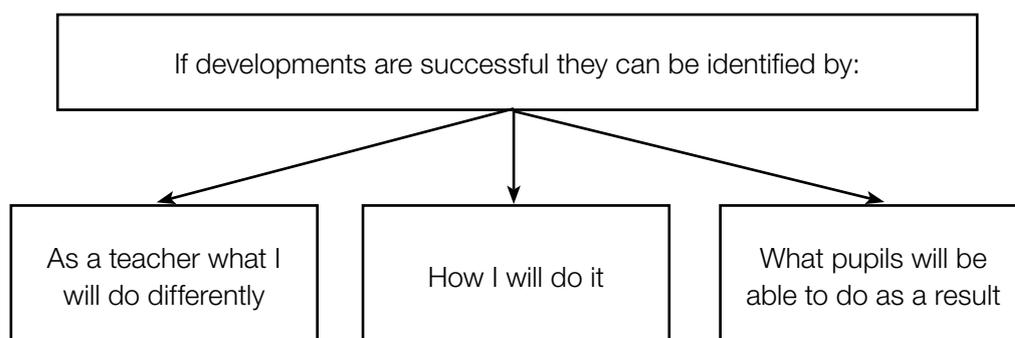
Ofsted's 2002 report *Continuing professional development for teachers in schools* (HMI 410) indicated that 'in order to ensure that CPD brings about the improvements intended and that value for money is obtained, more attention needs to be given to ... defining the intended effects of professional development in the classroom'.

At the start of each unit there is a section on recognising impact. This section is intended to help music teachers and subject leaders discern the impact their development focus has had and the next stage this might lead to. It is intended that this analysis will bring about a sustainable change in a teacher's practice and improved outcomes for pupils in music.

It is also intended that the impact statements will support the **processes** of:

- agreeing a focus for development;
- selecting appropriate units;
- reviewing progress;
- recognising impact on pupil outcomes;
- establishing an ongoing agenda that seeks and shapes further self-improvement;
- making direct links with improvements in standards of attainment in music.

The following model can be used to structure the approach to recognising impact.

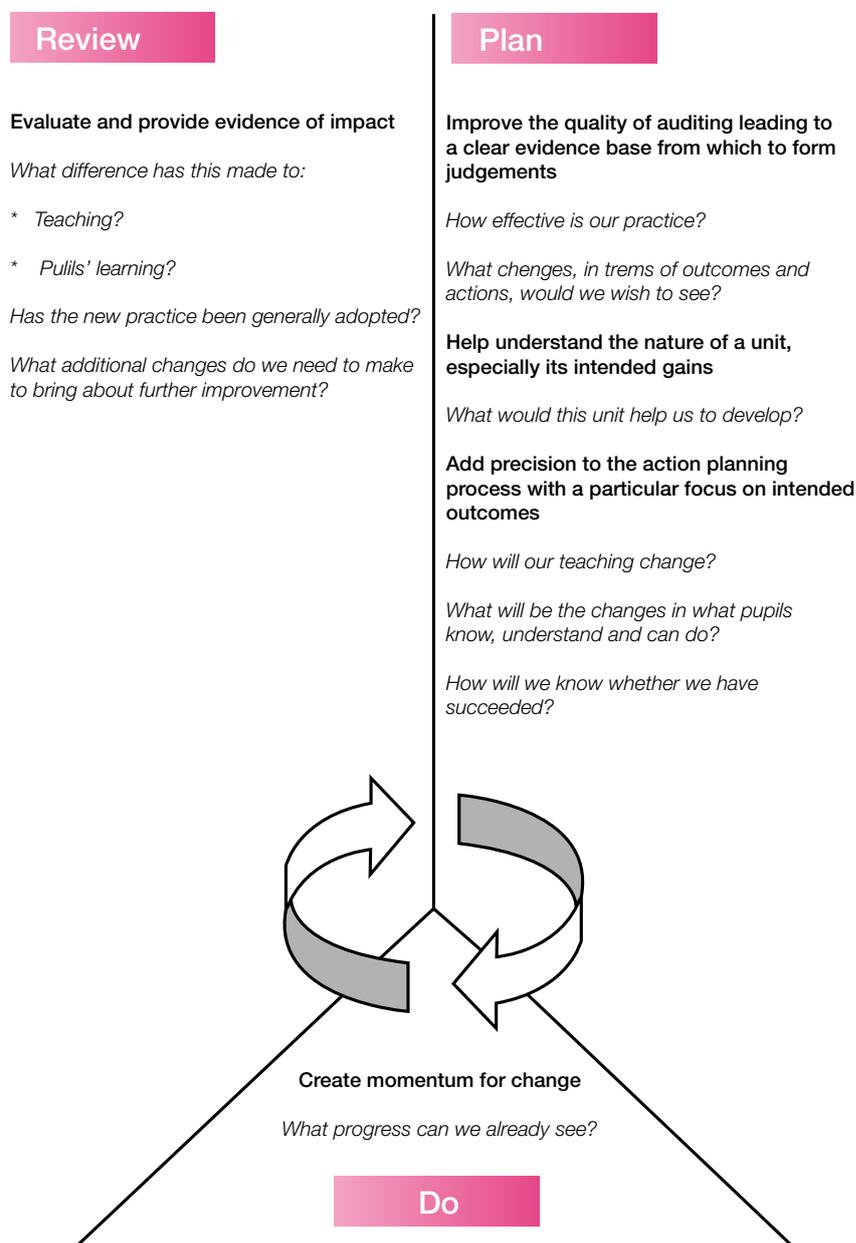


The music programme materials consist of a series of six Units designed to develop particular areas of a teacher's practice, leading to improvements in what their pupils are able to do in Key Stage 3 music classrooms. The impact statements outline the gains expected from working through the entire unit. These statements have a dual purpose.

Firstly, they provide a means of **targeting development needs** with a clear emphasis on the intended and expected gains as a result. The statements provide a manifesto and a focus for the unit.

Secondly, the impact statements may be used formatively or retrospectively to **evaluate the impact** brought about as a result of focusing on a unit. They will help teachers to review observable changes in their teaching, and what pupils are able to do having worked on a range of strategies from the unit over a period of time.

The statements are not intended as a monitoring or inspection tool and are provided to help focus on the changes it is hoped the pilot will bring about and to clarify expected outcomes. The statements are best used in a range of contexts to sustain all stages of a planning, implementation and evaluation cycle, as shown in the diagram below.



Review of current practice

For each statement you should evaluate your practice and place a tick in the column according to your current practice.

- 1) Reflects current practice: this is a strong feature of your practice and it is secure. The impact on pupils' learning is clearly evident.
- 2) Some further development required: this is a feature of your practice, but it is not a regular focus and needs to be integrated more readily into everyday practice. The impact on pupils' learning is usually evident.
- 3) Further development required: this is only occasionally a feature of your practice, and is not always successful when used. The impact on pupils' learning is sometimes evident.
- 4) Significant attention needed: this is currently not a routine part of your practice and is an area for development. The impact on pupils' learning is not evident.

Unit 1 Structuring learning for musical understanding

This unit aims to help music teachers review and refine their practice in structuring learning so that there is an explicit focus on musical understanding.

Key messages	1	2	3	4
My planning focuses on pupils' development of musical understanding				
My planning explores a range of culturally diverse styles, genres and traditions				
My planning focuses on the development of specific musical skills and the understanding of relevant features of musical elements				
My planning defines detailed expectations of both musical learning and musical outcomes				
My planning enables learning through the provision of purposeful music activities				
<i>Therefore:</i>				
My pupils develop their understanding of a culturally diverse range of musical styles, genres and traditions				
My pupils understand how music reflects and is influenced by the contexts within which it is created, performed and listened to				
My pupils articulate verbally and practically the conventions, processes and procedures of different musical styles, genres and traditions				
My pupils use relevant practical skills for music making				
My pupils understand how the features of musical elements impact on music				
My pupils are inspired by vibrant and relevant music making				

Unit 2 Structuring learning for musical engagement

This unit aims to help music teachers review and refine their practice in structuring learning so that there is an explicit focus within lessons on musical engagement through sequences of episodes that enable pupils to 'engage - learn - review'.

Key messages	1	2	3	4
My lessons engage pupils from the outset with musical experiences and thinking				
My lessons build on prior learning, and then set challenging tasks with high expectations				
My lessons structure the learning to maintain motivation				
My lessons require pupils to think for themselves to explore creative solutions to musical problems				
My lessons conclude with positive musical outcomes and learning				
<i>Therefore:</i>				
My pupils are immediately engaged in musical experiences and develop curiosity about further musical learning				
My pupils can confidently describe and reflect on the purpose of any musical activities, and understand how these musical activities will support learning within the overall unit of work				
My pupils are clear about expectations and timescales for activities or episodes within lessons				
My pupils are actively involved in their learning, work constructively and are able to judge the success of their work;				
My pupils understand how to improve their work and are given time to do this				
My pupils know how to use thinking skills to develop work in progress				
My pupils internalise their musical learning as a consequence of musically rewarding conclusions to lessons				

Unit 3 Creative teaching and learning in music

This unit aims to help music teachers review and refine their practice in developing creative teaching and learning in music so that they can teach more creatively, provide varied musical challenges and enable pupils to use a wider variety of thinking skills.

Key messages	1	2	3	4
I use a variety of inventive teaching approaches to make musical learning more interesting, exciting and effective				
I use a map of learning over the key stage which identifies a range of musical learning challenges				
I can create progression in the range of creative challenges pupils are set				
I set musical challenges that focus on how to learn as much as on what to do				
<i>Therefore:</i>				
My pupils respond imaginatively to a range of starting points				
My pupils draw upon previous learning from within and beyond their music lessons				
My pupils expect the unexpected and make the most of it				
My pupils respond effectively to different sorts of musical challenges				
My pupils employ appropriate musical thinking to meet those challenges, evaluating work effectively in terms of its originality and value				
My pupils ask open-ended questions (e.g. 'What if ...?')				
My pupils develop a sense of enquiry and a willingness to speculate and take risks				
My pupils use a range of thinking and learning skills to achieve their outcome				

Unit 4 Modelling in music

This unit aims to help music teachers review and refine their practice in modelling so that they can clarify more effectively the conventions, processes and procedures of the music being studied, show and articulate how pupils can improve their learning and demonstrate expectations of outcomes with greater clarity.

Key messages	1	2	3	4
I use 'live' musical demonstrations to model what pupils should be exploring or learning				
I use 'thinking aloud' strategies that reveal to pupils the thinking behind the learning				
I use recordings or ICT-based resources where these add clarity to the modelling process				
I use a range of modelling strategies to articulate how pupils can improve				
I use specialist musicians to inspire and place learning within a broader cultural context				
<i>Therefore:</i>				
My pupils understand the conventions, processes and procedures that are key features of the music being studied				
My pupils know about the expectations of learning, know what skills will be needed and understand how to accomplish tasks to a good standard				
My pupils are inspired and engaged by examples of musical excellence				
My pupils use prior learning to work independently of the teacher, being clear about the musical skills, processes and procedures they need to use and how to improve them				
My pupils feel they have succeeded, and demonstrate improved confidence				

Unit 5 Challenge in music

This unit aims to help music teachers review and refine their practice in setting appropriate challenge in music so that they can promote higher-order thinking skills, recognise increasing challenge in musical understanding and evaluation skills, and accommodate pupils' prior learning, particularly in relation to quality of instrumental and vocal expertise.

Key messages	1	2	3	4
I use a hierarchy of thinking skills as a tool to improve pupils' development of skills and knowledge				
I can identify the progression in learning that promotes effective development of musical understanding				
I can use language effectively to promote challenge for learning in listening and appraising activities				
I can employ varied strategies that take account of pupils' prior musical experiences, skills and understanding				
<i>Therefore:</i>				
My pupils can tackle and meet musical challenges with enthusiasm				
My pupils can analyse their learning, reflect on learning goals and regularly evaluate their own progress against clear criteria				
My pupils can use the higher-order skills of justification, decision-making and hypothesising and apply this thinking to their own work				
My pupils value musical understanding as highly as musical skills and knowledge				
My pupils can identify and assess the quality of their work by reference to musical understanding				
My pupils can use musical vocabulary accurately to inform their learning				
My pupils can explore, explain and justify musical views and decisions				
My pupils can use existing musical interests and skills in class, particularly where they have developed specific instrumental or vocal expertise and understanding				

Unit 6 Feedback in music

This unit aims to help music teachers review and refine their practice in providing musical feedback so that when teaching they can apply generic principles about assessment for learning, effectively use the full range of people who can provide feedback to pupils as they work, and use a variety of feedback mechanisms to help pupils know how they can improve their work.

Key messages	1	2	3	4
I can apply the principles of assessment for learning to improve learning				
I can identify and enable the full range of people who can provide feedback to do so - teachers, pupils, specialist musicians and teaching assistants				
I can observe pupils at work to identify the kind of feedback they require before providing guidance				
I can use the full range of feedback mechanisms that can help pupils to understand how to improve, including aural/musical, oral/spoken, or written (verbal/ notation-based) feedback				
I recognise that different forms of feedback are required at different times throughout the learning process				
<i>Therefore:</i>				
My pupils understand what it is they are learning, and how to improve their work				
My pupils can assess, question and direct their own and their peers' learning				
My pupils know and seek out whichever person (including another pupil) is well placed to offer feedback when they need assistance				
My pupils value the different kinds of feedback that a range of adults and peers can provide				
My pupils are able to work constructively on their own				
My pupils use aural, oral and written feedback of various kinds to improve their own work				

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