

Music Curriculum



'Inspiring and achieving success for all!'

Upton Cross Academy

Intent



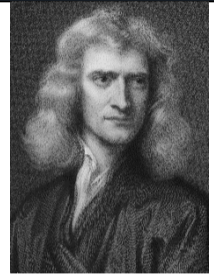




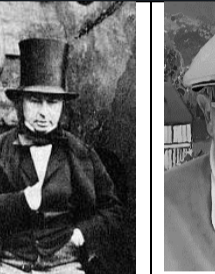

At Upton Cross Academy, music is embedded all the way through the school so that music is who we are and what we do. Our children gain an understanding and appreciation for what music is and what it can do to brighten the world around us through listening, singing, playing, performing, evaluating, analysing and composing across a variety of historical periods, styles, traditions and musical genres. We are committed to developing a love of music that will continue with them throughout their life. We aim to give them opportunities to express themselves through music, access quality musical teaching as well as the skills necessary for children to pursue further musical interests beyond our walls. We believe music has the power to build confidence, strengthen teamwork and relationships, and develop their speech and language, mathematical, analytical and creative thinking skills whilst increasing working memory. We believe that through our music teaching all children will develop the skills necessary to be successful in all walks of life.

Implementation

Our music curriculum ensures that children sing, listen, play, perform, evaluate and compose. This is embedded in classroom activities as well as weekly singing assemblies, various concerts and performances throughout the year. We explore music through the Charanga music program which is built upon a spiral curriculum where the knowledge and skills are built upon unit by unit and year on year. Each unit begins with a new songs where the children explore pulse, rhythm and pitch before adding further dimensions as they progress up the school including dynamics, tempo, timbre, structure, texture and notation. Charanga lessons are planned in sequences to provide children with the opportunities to review, remember, deepen and apply their understanding. This program is a fun, engaging and inclusive curriculum designed specifically for primary aged children.

The elements of music are taught in the classroom so that children are able to use some of the language of music to dissect it, and understand how it is made, played and appreciated. They learn how to compose. Focusing on different dimensions of music which in turn feeds their grasp of listening, playing or analysing music. Composing or performing using body percussion and vocal sounds is also a part of our curriculum, which develops understanding of musical elements without the added complexity of an instrument. At Upton Cross Academy, music is taught through the reflective characteristics of learning outlined below, this embraces learning from EYFS through to Y6. We have selected a British ambassador for each characteristic as shown below.

Characteristics of Learning

								
Ernest Shackleton I can find out and explore.	William Shakespeare I play with what I know.	Sir Isaac Newton I am willing to have a go.	Beatrix Potter I am involved and can concentrate.	Emmeline Pankhurst I keep on trying.	Kelly Holmes I enjoy achieving what I set out to do.	Steven Hawking I have my own ideas.	Isambard Brunel I make links in my learning.	David Hockney I choose ways to do things.

Impact

Through the above implementation, our children will develop essential speech and language skills which in turn support their writing development. Through singing, children will develop their understanding of rhythm and pulse which will support their mathematical skills. By the end of Year 6, children will have experienced a variety of cultures, historical periods and musical genres and developed strong listening, appraising, composing and performing skills as well as an understanding of musical notation. Children will develop a love of music in all its forms that will go beyond the confines of this school and into the wider world. They will see music as more than just a fun lesson, they will see music as a possible career or a skill to pursue to enhance and enrich their lives.

2 Year Rolling Programme

	KS1		LKS2		UKS2	
	Year A	Year B	Year A	Year B	Year A	Year B
Autumn Term	Hey You! Rhythmn in the way we walk and banana rap	Hands, Feet, Heart Ho Ho Ho	Let Your Spirit Fly Glockenspiel Stage 1	Mama Mia Glockenspiel Stage 2	Living on a Prayer Classroom Jazz 1	Happy Classroom Jazz 2
Songs						
Spring Term	In the Grove Round and Round	I Wanna Play in a Band Zoo time	3 Little Birds Dragon Song	Stop Lean on Me	Make you feel my love Fresh Prince of Bell Air	A New Year Carol You got a friend
Songs						
Summer Term	Your Imagination Reflect, Rewind and Replay	Friendship Song Reflect, Rewind and Replay	Bringing us together Reflect, Rewind and Replay	Blackbird Reflect, Rewind and Replay	Dancing in the Street Reflect, Rewind and Replay	Music and Me Reflect, Rewind and Replay
Songs						

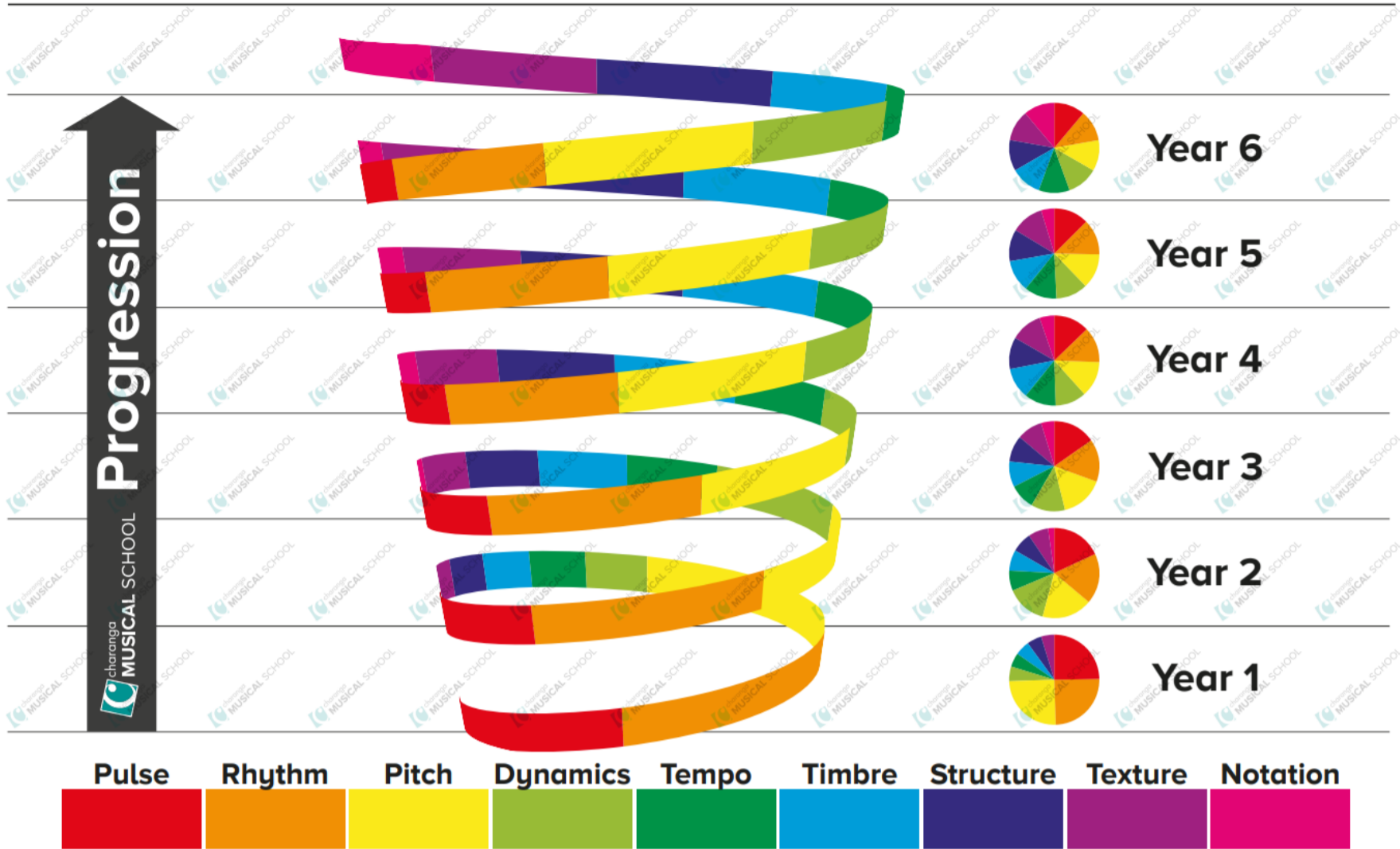
The Interrelated Dimensions of Music

Progression through Charanga Musical School

Progression throughout the Units of Work reinforces the interrelated dimensions of music.

With each new song, always start again with the foundation of pulse, then rhythm, then pitch, adding new dimensions as you progress.

This represents an ever increasing spiral of musical learning.



Learning progression

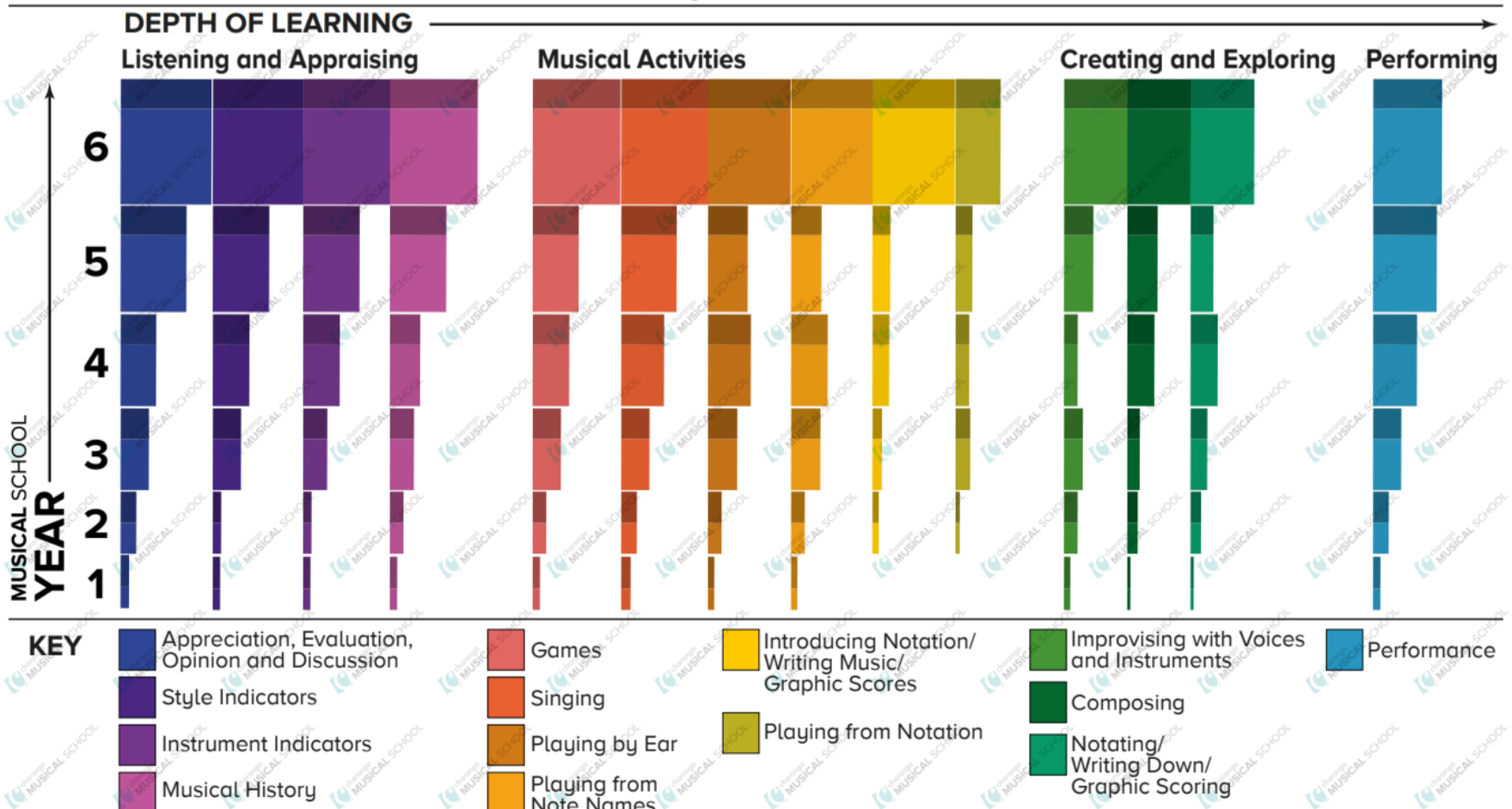
Depth of learning through Charanga Musical School

National Curriculum 2014:

"...learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence..."

"Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory."

"Pupils should be taught to: play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression."



SEND Strategies	
	Here is how we will help:
Attention Deficit Hyperactivity Disorder	<ul style="list-style-type: none"> • Meet the child's needs for physical activity and plan music lessons with a range of moving and hands-on (kinaesthetic) learning activities • Help children to manage their arousal levels, but allow children 'time-out' when they show they are in need of a break from the lesson • Allow children time to let out their impulsiveness when handling new instruments – these may be introduced prior to the lesson so that they become familiar • A 'stress ball' or other fiddle object agreed by the SENCO may help children concentrate and stop them using musical instruments during a lesson • Reward children for joining in and completing tasks – both individually and as part of the group
Anxiety	<ul style="list-style-type: none"> • Sit the child where they feel most comfortable during the lesson • Let the child know who is there to support them. This may be a particular friend, group of friends or an adult • Be aware that anxious children may not have the confidence to perform in front of others • Learn to spot a child's triggers, and what the child looks like in a heightened state of anxiety
Autism Spectrum Disorder	<ul style="list-style-type: none"> • Keep daily routines (e.g. seating plans) as normal as possible and consult the child beforehand if there is going to be a change – give the child options to choose from in this case • Allow time to process information, and don't put the child on the spot by asking questions publicly, unless you know they are comfortable with this • Be aware that a child with autism is likely to experience sensory processing difficulties where they may be either over-responsive or under-responsive to sensory stimuli e.g. singing or noises and sounds from instruments • Allow children to have planned and unplanned sensory breaks or use fiddle toys that won't disrupt other children when necessary • Pupils may struggle to work in a group and prefer to work on their own due to communication difficulties • Prepare the child for what is coming – picture cues and discussing what the lesson will be like is helpful
Dyscalculia	<ul style="list-style-type: none"> • Replace passive teaching methods with experiential learning for children - 'doing' will bring more interaction and success than just 'watching' • Allow children to demonstrate and teach what they can do to others
Dyslexia	<ul style="list-style-type: none"> • Pastel shades of paper and backgrounds will reduce 'glare' when reading music or following musical notations • Use large font sizes and double line spacing where appropriate • Avoid 'cluttered' backgrounds with lots of unnecessary images • Colour code text or musical phrases – e.g. one colour for me to play/sing, another colour for my partner
Dyspraxia	<ul style="list-style-type: none"> • Ensure children have a large enough work space to work in • Allow children extra time to practise, with movement breaks where needed • Don't choose these children to go first – they may need to pick up on cues from other children in order to process how to do something correctly • Pair children with a sensitive partner who knows what they're doing • Clearly demonstrate how to handle equipment, and don't draw attention to the awkwardness of their movements
Hearing Impairment	<ul style="list-style-type: none"> • Prior to the lesson, ask the child where they'd prefer to sit • If they have hearing loss in only one ear, make sure they have their 'good ear' facing the teacher where applicable • Discreetly check if the child is wearing their hearing aid • Clearly demonstrate or play sounds that are loud enough to hear. Repeat any questions asked by other students in the class before giving a response, as a hearing-impaired child may not have heard them • Remove all barriers to 'lip-reading'. Make sure the child can clearly see the teacher • Share the lesson using a laptop with headphones or other assistive technology • Provide lists of subject-specific vocabulary or song lyrics which children need to know, as early as possible
Toileting Issues	<ul style="list-style-type: none"> • Sit children close to the door so they may leave the room discreetly to go to the toilet and not draw attention to themselves. Use toilet passes or prior permissions applicable • Be aware that anxiety associated with public music performances may trigger pain or a need to go to the toilet

	<ul style="list-style-type: none"> • When a school trip or concert is coming up talk to the child and parents about specific needs and how they can be met
Cognition and learning challenges	<ul style="list-style-type: none"> • Work will be carefully planned and differentiated, and broken down into small, manageable tasks • Use picture cards and visual prompts to remind them what to do and keep children on track • Physically demonstrate what to do rather than just rely on verbal instructions • Avoid children becoming confused by giving too many instructions at once. Keep instructions simple and give specific, targeted praise so children know exactly what they are doing well
Speech, Language & Communication Needs	<ul style="list-style-type: none"> • Be aware of the level of language that children are using, and use a similar level when teaching to ensure understanding • Use signs, symbols and visual representations to help children's understanding and ability to follow a piece of music with different notes or instruments • Respond positively to any attempts pupils make at communication – not just speech • Provide opportunities to communicate in a small group and be fully involved in the activity • Use non-verbal cues to back-up what is being said e.g. gestures
Tourette Syndrome	<ul style="list-style-type: none"> • Be aware that tics can be triggered by increased stress, excitement or relaxation – all of which may be brought on by music • Ignore tics and filter out any emotional reaction to them. Instead, listen and respond with support and understanding • Manage other children in the room to avoid sarcasm, bullying or negative attentions being drawn to a pupil's tic • Avoid asking a child <i>not</i> to do something, otherwise it may quickly become their compulsion. Instead, re-demonstrate how to do something correctly • Be sensitive to how noises and music affects a pupil's sensory processing capabilities. Find out what does and does not lead to a positive response and work with these in mind
Experienced Trauma	<ul style="list-style-type: none"> • Understand behaviour in the context of the individual's past experiences • Always use a non-confrontational, trauma informed approach that shows understanding and reassurance, using playfulness, acceptance, curiosity and empathy • Actively ignore negative behaviour. Praise good behaviour and reward learning • Incorporate opportunities for humour and laughter in music lessons (laughter reduces the traumatic response in the brain) • Adults to support and coach traumatised children in ways to calm themselves and manage their own emotions • Allow children the use of a pre-agreed breakout space when something in the classroom triggers an emotional outburst
Visual Impairment	<ul style="list-style-type: none"> • Sit where they have the best view of the teacher and the board/resources • To help children who are sensitive to light and glare, use window blinds and screen-brightness controls to regulate the light in the room • Add more light to an area if necessary • Children may benefit from high-contrast objects and pictures • Ensure children wear their prescribed glasses