



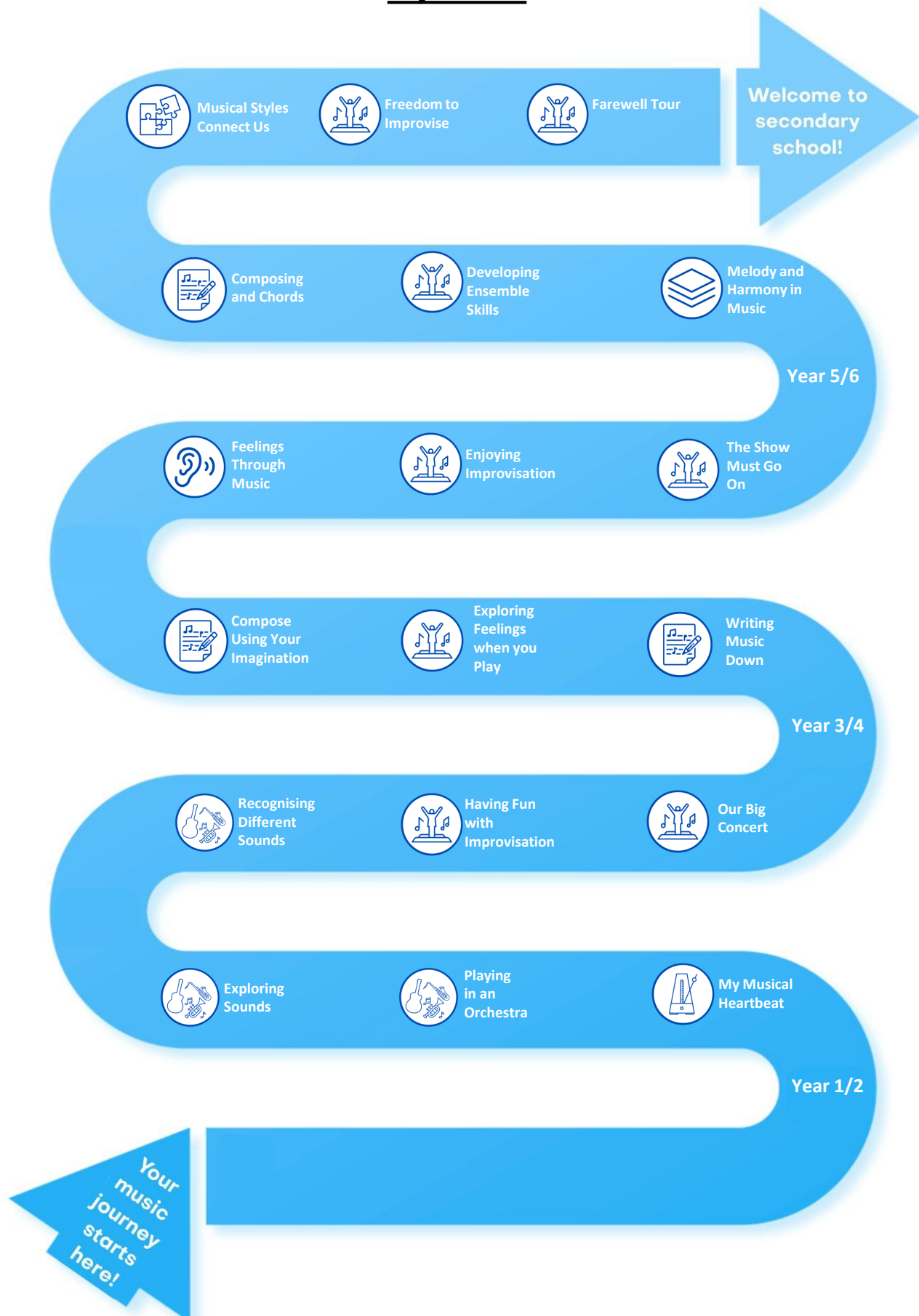
CURRICULUM: MUSIC



**St. John the Evangelist
Catholic Primary School**

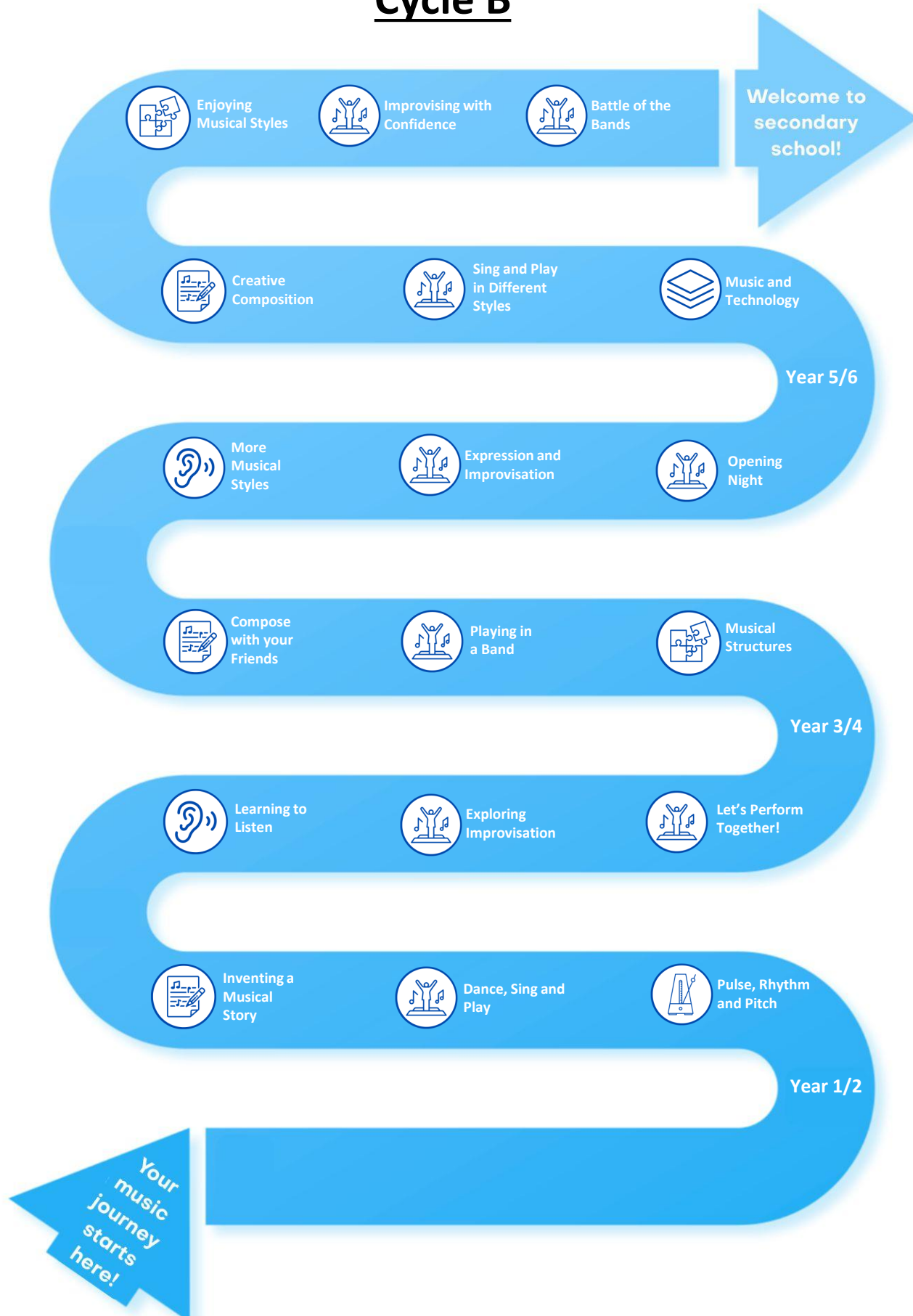
CURRICULUM NARRATIVE

Cycle A



CURRICULUM NARRATIVE

Cycle B



CURRICULUM NARRATIVE

Interrelated Dimension of Music



Pitch

Pitch refers to how high or low a sound is.
Pupils learn to recognise melodies, sing in tune, and explore scales and intervals.
Understanding pitch helps children create expressive tunes and harmonies.



Dynamics

Dynamics describe how loud or quiet music is.
Pupils explore changes in volume to convey emotion and contrast.
This dimension helps children interpret and perform music with feeling and control.



Duration

Duration is the length of a sound — how long or short it is.
It includes rhythm, beat and tempo.
Pupils develop a sense of timing, pulse and pattern, which supports both musical fluency and mathematical thinking



Tempo

Tempo is the speed of the music — how fast or slow it goes.
Pupils learn to follow and change tempo to suit different styles and moods.
It supports ensemble work and expressive performance.



Structure

Structure is how music is organised — the form or shape of a piece.
Pupils explore patterns like verse and chorus, call and response, or ABA form.
Understanding structure helps children compose with clarity and purpose.



Timbre

Timbre is the unique quality or colour of a sound — what makes a trumpet sound different from a violin.
Pupils explore a range of instruments and vocal techniques to understand sound textures.
This dimension encourages curiosity and experimentation.



Texture

Texture refers to how many layers of sound are heard at once — is it a solo, duet, or full ensemble?
Pupils learn to identify and create different textures, from simple melodies to complex harmonies.
It supports collaborative music-making and compositional structure.

CURRICULUM NARRATIVE

Pillar of Music	Listening & Appraising
EYFS	• Explore and learn how sounds can be changed. • Listen attentively and talk about music, expressing some feelings and responses. • Talk about changes and patterns in a piece of music. • Explore moving in a range of ways and create own movement patterns. • Watch and talk about a performance and express their feelings.
Year 1	• Can actively listen to music, expressing preferences and mood • Can recognise and identify change in pitch and beat • Can recognise and name instruments
Year 2	• Can actively listen to, and recognise, elements of music, expressing preferences and mood • Can recognise and identify change in dynamics, pitch, timbre and beat • Can understand that instruments have changed through time
Year 3	• Can describe and compare music using musical vocabulary • Can understand that music has changed through time.
Year 4	• Can describe and compare music using musical vocabulary whilst understanding how music reflects different characters and moods • Can understand that music has, and will, change through time.
Year 5	• Can use a wide range of musical vocabulary to appraise and compare music with multiple layers, moods and emotions • Can understand how music has progressed through sound and instrumentation.
Year 6	• Can use a wide range of musical vocabulary to accurately appraise and compare music with multiple layers, moods and emotions • Can understand how music has progressed through sound, purpose and instrumentation.

CURRICULUM NARRATIVE

Pillar of Music	Composing
EYFS	Explore making sounds with a variety of resources. Tap out a steady beat and rhythm. Move in time to music and respond to changes. Create own music and sounds with instruments and sound makers. Make music in a range of ways.
Year 1	- Improvise simple vocal chants, using question and answer phrases. - Create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm or a train journey. - Combine to make a story, choosing and playing classroom instruments (e.g. rainmaker) or sound-makers (e.g. rustling leaves). - Understand the difference between creating a rhythm pattern and a pitch pattern. - Invent, retain and recall rhythm and pitch patterns and perform these for others, taking turns. - Use music technology, if available, to capture, change and combine sounds. Recognise how graphic notation can represent created sounds. Explore and invent own symbols, for example: ●●●●●●●●●●
Year 2	- Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). - Work with a partner or group to improvise simple question and answer phrases, to be sung and played on untuned percussion, creating a musical conversation. - Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces. - Use music technology, if available, to capture, change and combine sounds
Year 3	- Become more skilled in improvising (using voices, tuned and untuned percussion and instruments played in whole class/group/individual/instrumental teaching), inventing short 'on-the spot' responses using a limited note-range. - Structure musical ideas (e.g. using echo or question and answer phrases) to create music that has a beginning, middle and end. - Compose in response to different stimuli, e.g. stories, verse, images (paintings and photographs) and musical sources. - Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi) - Compose song accompaniments on untuned percussion using known rhythms and note values.
Year 4	- Improvise on a limited range of pitches on the instrument they are now learning, making use of musical features including smooth (legato) and detached (staccato). - Begin to make compositional decisions about the overall structure of improvisations. - Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches suitable for the instruments being learnt. Sing and play these phrases as self standing compositions. - Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars. - Explore developing knowledge of musical components by composing music to create a specific mood, for example creating music to accompany a short film clip. - Introduce major and minor chords. Include instruments played in whole class/group/individual teaching to expand the scope and range of the sound palette available for composition work. - Capture and record creative ideas using: graphic symbols, rhythm notation and time signatures, staff notation, technology
Year 5	- Improvise freely over a drone, developing sense of shape and character, using tuned percussion and melodic instruments. - Improvise over a simple groove, responding to the beat, creating a satisfying melodic shape; experiment with using a wider range of dynamics, including very loud (fortissimo), very quiet (pianissimo), moderately loud (mezzo forte), and moderately quiet (mezzo piano). - Compose melodies made from pairs of phrases in either C major or A minor or a key suitable for the instrument chosen. These melodies can be enhanced with rhythmic or chordal accompaniment. Working in pairs, compose a short ternary piece. - Use chords to compose music to evoke a specific atmosphere, mood or environment. For example, La Mer by Debussy and The River Flows In You by Yiruma both evoke images of water. Equally, pupils might create music to accompany a silent film or to set a scene in a play or book.
Year 6	Extend improvisation skills through working in small groups to: Create music with multiple sections that include repetition and contrast. Use chord changes as part of an improvised sequence. Extend improvised melodies beyond 8 beats over a fixed groove, creating a satisfying melodic shape. Compose Plan and compose an 8- or 16-beat melodic phrase using the pentatonic scale (e.g. C, D, E, G, A) and incorporate rhythmic variety and interest. Play this melody on available tuned percussion and/or orchestral instruments. Notate this melody. Compose melodies made from pairs of phrases in either G major or E minor or a key suitable for the instrument chosen. Either of these melodies can be enhanced with rhythmic or chordal accompaniment. Compose a ternary piece; use available music software/apps to create and record it, discussing how musical contrasts are achieved

CURRICULUM NARRATIVE

Interrelated Dimension of Music	Singing
EYFS	- Join in singing simple repetitive songs and melodic patterns using a limited pitch range. - Start to use spoken voice rhythmically in rhymes and in free creative play. - Explore using the voice in different ways (e.g. whispering, singing, speaking, animal/sounds.) - Start to copy and pitch match simple intervals pattern with voice.
Year 1	- Sing simple songs, chants and rhymes with a small pitch range from memory, singing collectively and at the same pitch. - Sing songs and singing games with accurate pitch matching. - Respond to simple visual directions (e.g. stop, start, loud, quiet) and counting in. - Explore using the voice expressively and creatively. - Begin to use the 'thinking' voice.
Year 2	- Sing a variety of songs with a wider pitch range showing a sense of melodic shape. - Sing songs and singing games with accurate pitch matching. - Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and demonstrate these when singing and playing. - Explore using the voice expressively and creatively. - Internalise a steady pulse e.g. use the 'thinking voice' to 'sing' short extracts in own head. - Sing short phrases independently within a singing game or short song.
Year 3	- Sing a widening range of unison songs of varying styles and structures, tunefully and with expression. - Perform actions and body percussion confidently and in time to a range of action songs - Experience singing canons, simple rounds and other partner songs. - Show control of dynamics and tempo when singing and playing, following physical and written symbols: dynamics – p f (loud/soft); tempo – allegro, adagio (fast/slow)
Year 4	- Continue to sing a broad range of unison songs within an appropriate vocal range with clear diction, mostly accurate tuning and control of breathing. - Sing canons, rounds and other partner songs with increased control. - Show control of dynamics, tempo and articulation when singing and playing, following physical signals and written symbols: (p f < > crescendo, decrescendo, accelerando, rallentando, staccato, legato)
Year 5	- Sing within an appropriate vocal range with clear diction, accurate tuning, control of breathing and phrasing and communicating an awareness of style. - Sing three-part rounds, partner songs, and songs with different structures and begin to show an awareness of how the parts fit together. - Confidently and appropriately make use of dynamics, tempo and articulation when performing, following physical signals and written symbols (pp p mp mf f ff < > accelerando, rallentando, staccato, legato)
Year 6	- Sing a broad range of songs within an appropriate vocal range, with clear diction, accurate tuning, control of breathing and phrasing and communicating an awareness of style. - Sing three and four-part rounds and simple harmony lines, showing an awareness of how the parts fit together. - Refine use of dynamics, tempo and articulation when performing, following physical signals and written symbols (pp p mp mf f ff < > accelerando, rallentando, staccato, legato).

CURRICULUM NARRATIVE

Pillar of Music	Performing
EYFS	• Move and play to the pulse of the music (march, pat knees, clap, tap, shake etc) • Explore changes in tempo (fast and slow) using voice, body percussion, sound makers. • Copy and create simple rhythms based on words. • Experience and develop awareness of rhythm and rhyme in speech. Pitch • Recognise and demonstrate obvious changes in pitch. Vocal/body/hand movements to describe. • Explore changes in dynamics (loud and quiet) using voice and sound makers. • Any visual representation of sounds explored, such as symbols or shapes or colours.
Year 1	• Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. • Copy short rhythm patterns led by the teacher using body percussion and instruments. • Play short repeating rhythm patterns (ostinati) based on word-pattern chants while keeping in time with a steady beat. • Listen to sounds in the local school environment, comparing high and low sounds. • Sing familiar songs in both low and high voices and talk about the difference in sound. • Respond physically to high and low sounds. • Play short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars.) • Follow graphic notations and symbols when playing and performing.
Year 2	• Beat the pulse of a piece of music, using body percussion and using a percussion instrument. Respond to changes in tempo (speed.) • Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats in familiar music. • Begin to identify the difference between pulse and rhythm. • Copy a simple rhythm (played by the teacher or another pupil) on a percussion instrument. • Identify patterns of one and two sounds per beat (i.e. crotchets/paired quavers) and use rhythm names (walk/jogging). • Read and play rhythm patterns represented as stick notation including crotchets (walk), paired quavers (jogging) and crotchet rests. • Respond to and identify high and low sounds independently when listening to a piece of music. • Begin to recognise the link between shape and pitch in graphic notations. Recognise dot notation and match it to 2 or 3 note phrases and tunes played on tuned percussion or sung. • Follow graphic symbols, dot notation and stick notation, as appropriate, when playing and performing.
Year 3	• Find and maintain the pulse of a piece of music using body percussion and instruments, responding to changes in tempo (speed.) • Understand the difference between pulse and rhythm. • Apply word chants to rhythms, understanding how to link each syllable to one musical note • Identify patterns of one and two sounds per beat plus rests (i.e. crotchets/paired quavers/rests) and use rhythm names (walk/jogging/rest.) • Play simple ostinato parts (repeating rhythms) on percussion instruments to accompany music and songs. • Play simple melodic patterns using a small number of notes, following dot notation. • Use listening skills to correctly order phrases using dot notation, showing different arrangements of notes. • Recognise the symbols for crotchets, quavers and crotchet rests. • Read and clap/tap a 4 beat pattern (e.g. from a flashcard) that contains crotchets, quavers and crotchet rests. • Use dot notation to show higher or lower pitch with greater confidence. • Rehearse and perform with others, beginning to show an awareness of the audience.

CURRICULUM NARRATIVE

Pillar of Music	Performing
Year 4	- Confidently identify patterns of one and two sounds per beat plus rests and two beat sounds (i.e. crotchets/paired quavers/rests/minims) and use rhythm names (walk/jogging/rest/stride.) - Maintain an ostinato part (repeating rhythm), keeping to the pulse, with 2 or more layers of rhythms; follow rhythmic scores to support playing. - Play and perform simple melodies using a small range of notes, beginning to follow staff notation. - Maintain an independent part when singing or playing in two parts e.g. ostinato, drone, partner songs. - Copy short melodic phrases using a small number of notes, recognising pitch changes by ear - Recognise the symbols for minims, crotchets, quavers and crotchet rests. - Read and clap/tap a 4-beat pattern (e.g. from a flashcard) that contains minims, crotchets, quavers and crotchet rests. - Introduce the stave, lines and spaces, and clef. - Play and perform in solo and ensemble contexts, playing and singing with increasing accuracy, fluency, control and expression.
Year 5	- Play or sing a rhythmic pattern or melody and maintain it as part of a multi-layered ensemble piece, keeping a strong sense of pulse - Play melodies and/or a bassline on tuned percussion or melodic instruments, following staff notation with developing control. - Understand how chords are formed and collaboratively play them on tuned percussion or melodic instruments, or using music software, to accompany familiar songs. - Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. - Begin to understand the differences between semibreves, minims, crotchets and crotchet rests, quavers and semiquavers. - Understand the differences between 2/4, 3/4 and 4/4 time signatures. - Read and play short rhythmic phrases (e.g. from a flashcard) that contains semibreves, minims, crotchets and crotchet rests, quavers and semiquavers. - Follow pitch notation on the stave with developing control. - Play and perform in solo and ensemble contexts, playing and singing with increasing accuracy, fluency, control and expression. - Conform to the etiquette of performance situations as a musician and as an audience member.
Year 6	- Confidently play or sing a rhythmic pattern or melody and maintain it as part of a multi-layered ensemble piece, keeping a strong sense of pulse. - Play melodies and/or a bassline on tuned percussion or melodic instruments, following staff notation with increasing control. - Accompany melodies using block chords using tuned percussion or melodic instruments, or using music software. - Further develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. - Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and begin to understand their equivalent rests where appropriate. - Further understand the differences between 2/4, 3/4 and 4/4 time signatures. - Read and play confidently from rhythm flashcards that contain known rhythms/ notes. - Further develop the skills to read and perform pitch notation. - Play and perform in solo and ensemble contexts, playing and singing with increasing accuracy, fluency, control and expression. - Conform to the etiquette of performance situations as a musician and as an audience member.

CURRICULUM NARRATIVE

Pillars of Music



Musicianship – Understanding and using the elements of music including: pulse, rhythm, tempo, dynamics, timbre, texture and structure.



Listening – Exploring feelings and emotions in response to music, giving opinions, identifying instruments, structure and musical features with increasing skill and confidence.



Singing – Developing an understanding of pitch, melody, rhythm and control, individually and as part of a group.



Composition – Improvising, composing and notating, representing sounds through symbols including standard and non-standard notation, applying their knowledge of musical elements and the components of composition to express their ideas.



Performing – Singing and playing instruments, individually and in groups, appreciating the importance of practising, rehearsing, presenting, recording and evaluating their performances.

CURRICULUM NARRATIVE

Read like a Musician

Why musicians read:

To access and interpret musical notation

To collaborate and perform together

To learn and grow

To compose and create

To think musically

To unlock the language of music



Read, write and communicate like a Musician

Musicians use sound as their primary medium. They vary pitch, duration, dynamics and timbre to convey specific emotions and intentions.

They also rely on non-verbal cues. Eye contact, gesture and breath act as coordination signals, particularly in ensemble contexts.

Musicians apply shared musical vocabulary, including notation and terminology (e.g. crescendo, allegro, staccato), to interpret and execute compositions consistently.

Improvisation introduces responsive variation. Musicians listen, adapt and build on each other's ideas in real time.

Threshold Concepts



Musicianship – Understanding and using the elements of music including: pulse, rhythm, tempo, dynamics, timbre, texture and structure.



Listening – Exploring feelings and emotions in response to music, giving opinions, identifying instruments, structure and musical features with increasing skill and confidence.



Singing – Developing an understanding of pitch, melody, rhythm and control, individually and as part of a group.



Composition – Improvising, composing and notating, representing sounds through symbols including standard and non-standard notation, applying their knowledge of musical elements and the components of composition to express their ideas.



Performing – Singing and playing instruments, individually and in groups, appreciating the importance of practising, rehearsing, presenting, recording and evaluating their performances.

At the heart of the music curriculum is the belief that every child is a musician — capable of expressing emotion, thinking creatively, and connecting deeply with others. Music is a doorway to self-understanding and a necessity if we are to nurture life-long learners. Pupils can develop a sense of joy and curiosity through the rhythms, melodies and harmonies they explore.

In the EYFS, music is woven through expressive arts and design, where children sing, move, and play with sound to build confidence and imagination. At KS1, the principal focus is on developing aural skills, rhythm and pitch through singing and simple instruments. In LKS2, pupils begin to read and write music, perform with increasing control, and explore musical traditions from around the world. Finally, in UKS2, the focus is on refining technique, deepening musical understanding, and composing with purpose. Children are taught to listen critically, perform expressively, and collaborate creatively. By the end of Year 6, pupils should be confident in using musical vocabulary, performing in ensemble contexts, and composing pieces that reflect their ideas and emotions.

The Journey Begins...

Music is more than a subject — it's a universal language for making sense of ourselves and connecting with others. From the moment a child begins their musical journey, they are developing skills that shape how they feel, communicate and create throughout life. Early experiences with sound, rhythm and song lay the foundation for emotional literacy, resilience and joy. Whether clapping to a beat, singing with friends or improvising a tune, music empowers children to express themselves and understand the world around them. As they grow, music becomes a vital tool for confidence, collaboration and creativity — preparing them not just for performances, but for the countless real-world moments where empathy, expression and imagination matter. The journey begins with curiosity and wonder and leads to a lifetime of possibility.

CURRICULUM NARRATIVE

Curriculum Intent

At St. John's, our intent is to provide a high-quality music education that engages and inspires pupils to develop a love of music and their talent as musicians. Through the structured and progressive Charanga scheme, we aim to ensure that all children:

Gain a firm understanding of music through listening, singing, playing, evaluating, analysing, and composing across a wide variety of historical periods, styles, traditions, and musical genres.

Develop self-confidence, creativity, imagination, and a sense of achievement through performance and composition.

Learn the key musical elements (pulse, rhythm, pitch, dynamics, tempo, structure, texture) in a way that is engaging and age-appropriate.

Understand how music connects us to different cultures and communities, both past and present.

Our curriculum is designed to nurture musicality, curiosity, and an appreciation of music, supporting children to become reflective and expressive individuals. We aim to inspire our pupils to continue their musical journeys by fostering a lifelong love of music by exposing them to diverse musical experiences and igniting a passion for music. By listening and responding to different musical styles, finding their voices as singers, performers and composers, we hope they will become confident, reflective musicians.

Curriculum Implementation

To achieve our intent, we follow the Charanga Scheme (in partnership with Tees Valley Music Service), which provides a progressive and spiral music curriculum from EYFS to Year 6 which allows pupils to revisit and build on learning as they move through the year groups.

Lessons follow an established, consistent structure, allowing pupils to develop their musical skills.

Music is also embedded into the culture of the school with whole-school hymn practices, assemblies and liturgical prayer, extra-curricular activities and peripatetic lessons.

Weekly Music Lessons: All pupils from EYFS to Year 6 receive dedicated music lessons using the Charanga scheme, ensuring progression in skills and knowledge.

Musical Elements and Skills: Each lesson builds on prior knowledge, with a focus on listening and appraising, musical games, singing, playing instruments, improvisation, and composition.

Interrelated Dimensions: Musical learning is based around the interrelated dimensions of music, allowing pupils to embed musical vocabulary and develop a broad understanding of musical concepts.

Cross-Curricular Links: Music is enriched through links with other subjects, such as literacy, history, and PSHE, and enrichment opportunities enhancing children's cultural capital.

Extra-Curricular Music: Opportunities such as after school clubs, peripatetic instrument lessons, and participation in local music events or festivals further enrich the curriculum.

Assessment: Ongoing formative assessment within Charanga is used to track progress and inform teaching. Children are encouraged to reflect on their learning and achievements in music.

Within the EYFS setting, music is an integral part of the children's learning journey. Rhyme and rhythm are utilised throughout the learning of phonics, handwriting and mathematics. Children learn a wide range of songs and rhymes and develop skills for performing together. Singing and music-making opportunities are used frequently to embed learning, develop musical awareness and to demonstrate how music can be used to express feelings. The Charanga programme of work is introduced during Reception before formally beginning in Year 1.

Being Imaginative and Expressive ELG:

Invent, adapt and recount narratives and stories with peers and their teacher

Sing a range of well-known nursery rhymes and songs

Perform songs, rhymes, poems and stories with others and - when appropriate - try to move in time with music

Curriculum Impact

The impact of our music curriculum is evident in:

Musical Progress: Pupils develop secure knowledge of musical vocabulary, skills, and understanding. They can confidently listen to, perform, and evaluate music.

Confidence and Enjoyment: Children enjoy music lessons and look forward to performances. They demonstrate increased confidence, creativity, and expression.

Inclusivity and Participation: All pupils engage in music lessons due to the accessible and adaptable nature of the Charanga scheme.

Cultural Awareness: Pupils gain a greater understanding of the world through exposure to a wide range of music genres and traditions.

Readiness for Secondary Music: Pupils leave primary school with a solid foundation in music, equipped with the skills and enthusiasm to continue their musical journey.

We measure impact through pupil voice, teacher assessments, learning walks, and participation rates in musical activities across the school.

SEND

Our music curriculum has been designed to be delivered to the whole class. However, the tasks are adapted by class teachers to meet the needs of individual children. To ensure pupils with SEND achieve well, they should be exposed to the same learning as their peers. However, the way they evidence their learning through the tasks can be adapted.

Through scaffolding, tasks can be adapted to ensure all learners can access and evidence the same threshold concepts and learning objectives as their non-SEND counterparts. Scaffolding strategies can include the use of computational tools, diagrams, vocabulary banks, sorting and matching cards or visual prompts. Reactive or proactive adaptations can make our maths curriculum accessible and achievable for all.

Other strategies of adaptation are outlined through the EEF's Five-a-Day principles, which include explicit instruction, metacognitive strategies, flexible grouping and the use of technology:

Scaffolding

'Scaffolding' is a metaphor for temporary support that is removed when it is no longer required. Initially, a teacher would provide enough support so that pupils can successfully complete tasks that they could not do independently. This requires effective assessment to gain a precise understanding of the pupil's current capabilities.

Examples: Support could be visual, verbal, or written. Ten frames, partially completed examples, knowledge organisers and computational tools can be used. Reminders of what equipment is needed for each lesson and classroom routines can also be useful.

Explicit Instruction

Explicit instruction refers to a range of teacher-led approaches, focused on teacher demonstration followed by guided practice and independent practice. Explicit instruction is not just "teaching by telling" or "transmission teaching". One popular approach to explicit instruction is Rosenshine's 'Principles of Instruction'.

Examples: Worked examples with the teacher modelling self-regulation and thought processes is helpful. A teacher might teach a pupil a strategy for solving a problem by initially 'thinking aloud' while identifying the steps needed to successfully answer the question to model this process to the pupil. They would then give the pupil the opportunity to practise this skill. Using visual aids and concrete examples promotes discussion and links in learning.

Cognitive and Metacognitive Strategies

Cognitive strategies are skills like memorisation techniques or subject specific strategies like methods to solve problems in maths. Metacognitive strategies help pupils plan, monitor and evaluate their learning.

Examples: Chunking the task will support pupils with SEND – this may be through provision of checklists, instructions on a whiteboard or providing one question at a time. This helps reduce distractions to avoid overloading working memory.

Prompt sheets that help pupils to evaluate their progress, with ideas for further support.

Flexible Grouping

Flexible grouping describes when pupils are allocated to smaller groups based on the individual needs that they currently share with other pupils. Such groups can be formed for an explicit purpose and disbanded when that purpose is met.

Examples: Allocating temporary groups can allow teachers to set up opportunities for collaborative learning, for example to read and analyse source texts, complete graphic organisers, independently carry out a skill, remember a fact, or understand a concept. Pre-teaching key vocabulary, is a useful technique.

Use of Technology

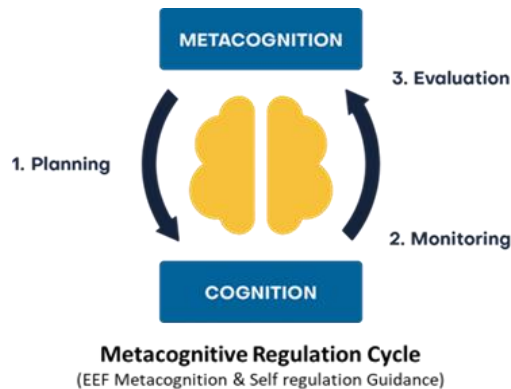
Technology can assist teacher modelling. Technology, as a method to provide feedback to pupils and/ or parents can be effective, especially when the pupil can act on this feedback.

Examples: Use a visualizer to model worked examples. Technology applications, such as online quizzes can prove effective. Speech generating apps to enable note-taking and extended writing can be helpful.

ASSESSMENT

Assessment comprises two linked processes:

Formative Assessment provides Assessment for Learning and is a continuous process and an integral part of teaching and learning; informal observations, dialogue/effective use of questioning, consolidation activities, low stakes quizzing, routine marking and pupil/peer assessment all contribute to the developing profile of progress. When pupils make changes and consider actions to their work, based on the activity, they are 'self-regulating' their work. Self-regulating activities can be termed Assessment as Learning. Self-regulated learners are aware of their strengths and weaknesses, and can motivate themselves to engage in, and improve, their learning. Pupils start by **planning** how to undertake a task, working on it while **monitoring** the strategy to check progress, then **evaluating** the overall success.



Summative Assessment provides Assessment of Learning and is a judgement of attainment at key points throughout the year using past knowledge to measure attainment and progress. Examples of this are standardised tests, tasks and end of term/annual assessments which include a sample of pupils' prior learning.

Assessment is a continuous process which is integral to teaching and learning and:

- Enables an informed judgement to be made about a pupil's understanding, skills, attitude to learning and successful acquisition of knowledge as they move through the curriculum.
- Incorporates a wide range of assessment techniques to be used in different contexts/purposes.
- Is accompanied by **clear assessment criteria** that enables effective marking and feedback, a reliable progress evaluation to be given and demonstrates clearly what a pupil must do to improve.
- Provides feedback recognising achievement, increasing pupil confidence/motivation.
- Supports learning by making clear to pupils: what they are trying to achieve; what they have achieved; what the learning gaps and misconceptions are and what the next steps in learning are.
- Allows regular subject specific extended writing and access to high quality text/ reading.
- Should be moderated and standardised to ensure **purposeful, meaningful, and timely feedback**.
- Includes feedback to pupils to help them understand what they need to improve, challenging them to achieve their target rather than a grade.

Allows leaders and staff to make timely adaptations to the curriculum.

