



Singing

1. Sings more-or-less in tune, following contours of song
2. Sings in tune with musical expression
3. Sings with accuracy and stylistic integrity
4. Sings with fluency
5. Is able to hold a melody line
6. Is able to hold a harmony line in a big group
7. Is able to hold a harmony line in a small group
8. Uses own voice as instrument appropriate to the musical context

Improvising

1. Improvises basic musical responses
2. Improvises using a limited range of given options
3. Improvises simple responses which mostly echo source materials
4. Improvises appropriately and musically with stylistic integrity
5. Improvises effectively demonstrating awareness of mood and intended effect.

Composing

1. Composes a functional piece of music which meets demands of the brief
2. Composes an effective piece of music which responds to the brief using appropriate imaginative ideas
3. Composes an effective piece which uses appropriate harmonic and rhythmic devices
4. Composes a piece of music which has a clear sense of style, structure, and purpose
5. Composes using a limited range of musical ideas which involve given materials
6. Demonstrates an understanding of the principles of composing as appropriate to starting point
7. Composes an idiomatic response to a given or chosen stimulus
8. Has ideas, and is able to realise them in sound
9. Offers a creative response to a given or chosen brief

Playing

1. Is able to hold own part in solo performance
2. Is able to hold own part in ensemble performance
3. Can follow performance directions in the moment
4. Performs fluently
5. Shows evidence of developing fluency
6. Creates a convincing performance
7. Performs a simple part showing awareness of musicality
8. Performs an appropriately challenging part showing awareness of musicality

Critical engagement

1. Refines own music after suitable reflection
2. Makes spontaneous adaptations to own contribution
3. Is able to re-join performance after rests (or minor lapses)
4. Can suggest appropriate refinements to practical music
5. Able to justify choices and responses to music
6. Communicates effectively with an audience
7. Is open to different musical styles, genres, traditions, cultures, and times
8. Communicates own work to audience in appropriate fashion
9. Discusses and critiques own music appropriately
10. Discusses and critiques the music of others appropriately
11. Responds to the music of others in an appropriate fashion
12. Demonstrates creative responses to musical starting points

SMSC

1. Awareness of how own contribution (part) fits with those of other people
2. Willingness to participate in corporate music making activity
3. Enjoys singing
4. Engages in purposeful rehearsal techniques
5. Doesn't give up on musical ideas too soon
6. Resilient to setbacks in musical processes
7. Is prepared to take creative risks in music making
8. Deals with performance anxiety in an appropriate fashion
9. Shows evidence of emerging personal musical identity
10. Shows evidence of emerging collective musical identity
11. Shows awareness that affective responses differ between individuals
12. Encourages others to articulate views on their own affective responses

What is it?

This assessment and progression framework is in two parts. The top chart is a planning framework designed to help you think through your curriculum, learning, assessment and pedagogy. The bottom part consists of a series of exemplar assessment criteria statements. These statements have been designed to be applicable at a range of stages of developmental musical learning throughout KS3. Some are clearly intended to be challenging to pupils at different points during their musical journey. These statements are meant to be examples only, but they are intended to help you differentiate learning for pupils with a range of differing musical experiences.

How do you use it?

The boxes on the left-hand side of the top chart, singing, playing (etc.), are the curricular components of musical learning. They are presented individually here in order to help you ensure that they are both included in your planning, and assessed. However, it is vital to note that musical learning happens in a holistic fashion, and that units of work and their assessment should not be atomistically separated. The framework artificially separates skills, knowledge, and understanding.

This is intended to be of use to you during the thinking processes which occur throughout differentiated planning for learning, teaching and assessment. Teachers should be mindful of this through all planning, delivery and assessment. However, by showing them in this fashion, teachers can use the framework to check and assess over time, as some units of work will focus on different aspects of musical learning, but they should all be present (albeit to a greater or lesser extent) throughout the music curriculum.