ISM – The National Curriculum for Music

A Framework for Curriculum, Pedagogy and Assessment in Key Stage 3 Music

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Section 1:

An Overview of Musical Learning at KS3

Music is a practical subject. Musical learning is about thinking and acting as a musician. This means that music lessons should be about learning in and through music, not solely about music. Music lessons in school should be focussed on developing pupils' imagination and creativity. Young people come into secondary school with a lifetime of musical experiences, which are practical and experiential, and which have contributed to their aural memory, practical, discriminatory skills, and personal and collective identity formation. Their music lessons in secondary school, therefore, should not assume that they know nothing and have no prior musical experience.

There is a need for secondary school music teachers to get to know their incoming pupils as musicians, and this is probably best achieved through practical engagement with music itself through a wide variety of musical endeavours (www.ism.org/nationalcurriculum). As a secondary school teacher, you will be aware that whilst in primary school, many children will have experienced whole class ensemble tuition (also known as first access or wider opportunities).

We are living in times of change, and this is certainly true of music education. Changing modalities of music teaching and learning in primary schools, informal learning situations, and learning elsewhere, mean that pupils are coming to secondary schools with a broad range of experiences, skills, understanding, and, importantly, interests. This means that your music curriculum is unlikely to remain static for long periods of time, but needs to respond to the changing nature of music in school and society. Part of your role as a secondary school music teacher includes needing to ensure that musical learning is relevant to the pupils in your school and builds on what they have done previously. Wherever possible, your curriculum should encompass and build on pupils' musical learning from beyond the classroom. It is highly likely that your curriculum will look very different from that of another school, maybe even those nearby.

Following on from our previous work in developing assessment materials for primary education (Daubney & Fautley, 2014), this framework document has been constructed upon sound research-based principles and evidence into effective teaching, learning, and assessment within and beyond music education. It is designed to help you, your department, and your Senior Leadership Team (SLT), think about what you want from music education at KS3, and how you can address matters of curriculum, pedagogy, and assessment, bringing together theory and practice within your own setting.

Planning for Musical Learning, Assessment, and Progression

Assessment of musical learning should be rooted in the reality of musical activity that the young people undertake. Consequently, assessment should be of the musical attainment they have evidenced in a range of learning activities in which they have been singing, playing, performing, improvising, composing, and critically engaging with music. Progress is made over time, and evidence from ongoing musical assessments should be used to show this.

Musicality should be the centre of attention. There should be ongoing opportunities through practical music-making, listening to young people talking and playing, and watching them responding, to be able to form assessment judgements which are appropriate to the work they have done, and can be used to inform the next stage of their musical journey. Such assessments can be used over time to build up a portfolio of assessment data which demonstrates progression. As this is music, assessment data should include audio and/or video recordings of work built up over time. These should include work in progress, so that pupils can learn from them and develop work over time, not just be recording of final performances for archive purposes which are never played back. It is likely that many of these recordings will be of groups and whole classes rather than individuals, as appropriate to normal KS3 music teaching.

In the previous National Curriculum, attainment levels in music were written and designed for use at the end of key stages only. Later they were inappropriately adopted for individual pieces of work. In addition, sub-levelling, which has been singled out by educators, academics and Ofsted as being particularly counter-productive and damaging to a high quality music education, became the norm. As National Curriculum levels have been abolished, this is an exciting opportunity to develop musical assessment which is relevant and meaningful to young people, teachers, and parents. This means that assessment should be based on actual work done by pupils, and not, as was the case, be used simply to 'prove' linear progression. In the new system, pupils should be assessed using suitable musical criteria, rather than simply being graded as being one sub-level higher than before.

Given all of the changes across the curriculum, now is a prime time to revisit planning for learning and assessment in music.

Questions to ask yourself

This section provides a structure for you to think through your current curriculum, pedagogies, and assessment, and reflect upon how your values and aspirations for music education are currently planned for and enacted. It takes the form of a series of questions. You can work through these by yourself, or with a group of colleagues within your school, music hub, locality, federation, or academy chain.

As an outcome of undergoing this reflective process of addressing the questions, you should be in a strong position to be able to further develop and promote music education in your school, and the ways in which it is taught, conceptualised, delivered, and assessed musically.

The questions which follow are intended to help develop and promote music education in your school, and the ways in which it is taught, conceptualised, delivered, and assessed musically. They are designed so that a 'big' question, which encapsulates a broad area of interest, often a difficult conceptual area, is followed by a series of small questions, designed to help you address the big issue.

Values

Big Question 1: What do you value in music education?

Can you make a list of the things that you value in music education? For example, a group of teachers listed these, are they on your list? What else is on your list?

- creativity
- enjoyment
- active learning
- inclusion
- skills
- opportunities to make music together
- singing
- expressing thoughts and feelings

Please note: your list might look very different from this!

Big Question 2: How does what you value appear in your KS3 curriculum?

What is included in your KS3 curriculum?

Is it topic based? Or something else?

What order are the topics (or whatever you have) in?

Why are they in this order?

Does each topic (whatever you use) have its own learning outcomes?

Does each term/year/KS have its own learning outcomes?

Big Question 3: How do the values that you listed in answer to Big Question 1 figure in your answers to Big Question 2 and its sub-questions?

Which of the things you value are exclusive to music?

Which of the things you value are supporting wider transferable personal, spiritual, moral, social, and cultural development?

Big Question 4: How do the pedagogies you employ at KS3 support your values?

What pedagogies do you employ? (eg group work; whole class performing; singing; workshopping; Musical Futures).

Do you use different pedagogies for different topics?

Big Question 5: Do you assess what you value? If so – how, and why?

Revisiting the lists you made in answer to Big Questions 1-3, are the things you say you value evidenced in your assessments?

If so – how are they evidenced?

Are any missing, or under-represented?

Big Question 5 Rephrased: Do you value what you assess? Or do you assess what you value? Or is it a combination of both?

Section 3 continued:

Purposes of KS3

Big Question 6: What are the purposes of KS3 music education in your school?

Is KS3 preparation for GCSE or other options at KS4 and beyond?

Is KS3 for everybody?

Does KS3 promote positive musical identities for all pupils?

Whose music figures in your KS3 curriculum? Why?

Are there spaces for pupil voice and / or pupil choice?

Is it designed to feed extra-curricular music activities? If so, are these available and desirable to all pupils?

What is the place and role of western classical music?

What is the place and role of contemporary classical music?

What is the place and role of pop, rock, musical theatre, and jazz?

What is the place and role of folk and traditional music?

What is the place and role of world music?

What is the place and role of the pupils' indigenous cultural music?

What is the place and role of local community cultural musics?

Are there connections between the ways in which you 'package' your KS3 curriculum (see Big Q2), and your answers to Big Qs 3-5?

If so, are the connections you noted in Big Q2 made explicit in your curriculum documentation?

Ownership of curriculum, pedagogies, and assessment

Big Question 7: Who makes the decisions on curriculum in your school?

Who do you have to justify your curricula choices to? (eg "why are we doing this" [pupils]; "why are you doing this" [SLT]).

What do you publish about your curriculum on the school website?

What do you publish about your curriculum in the school prospectus?

Do you know if any of the topics you teach are also covered anywhere else in the KS3 curriculum? (eg blues-geography; sound-science)

Do you know if any of the skills you teach are also covered anywhere else in the KS3 curriculum? (eg group-work and social; analytical; listening; cooperative; literacy; numeracy; oracy; creating skills).

Does your curriculum support, challenge, and encourage pupils to bring in their musical skills and enthusiasm from beyond the classroom? If so, how, and when?

Big Question 8: To whom do you have to justify your pedagogies? (why did you choose to teach it [whatever 'it' is] in this way?)

Have you considered different pedagogies for teaching what you teach already?

Do you have to modify what and how you would like to teach because of school circumstances or expectations? (eg have to write learning outcomes on board / in books at start of lesson; have to write down targets every lesson at end; have to give pupils eg tick time [ticking off learning outcomes and / or targets], or DIRT [Dedicated Improvement Reflection Time] time at a fixed point (or points) during lesson; exams in the hall next door; having to take a register within first 5 minutes).

Are your pedagogies inclusive, do they provide a realistic and suitable level of challenge for *all* pupils? (How do you differentiate your pedagogies for eg pupils with Special Educational Needs and Disability (SEND), Gifted & Talented (G&T) pupils, pupils with greater levels of musical experience (eg ABRSM or Trinity College grades, or those who play (instruments?).

Do your pedagogies support, challenge, and encourage pupils to bring in their musical skills and enthusiasm from beyond the classroom? If so, how, and when? (Big Q6).

Section 3 continued:

Big Question 9: Who makes the decisions about how, when, and why pupils are assessed?

What are the purposes of your assessments?

Do you assess holistically? Or atomistically? (why?)

Do you think your assessments support musical learning?

Who is the assessment for? (pupils; teachers; systems; parents).

(How) are pupils involved in assessment?

Are you and your school systems separating assessment of attainment from assessment of progress?

Who owns the decisions made about processes assessment? (eg commercial systems; whole-school policies; academy chains).

Do you have to modify what and how you would like to assess because of school circumstances or expectations? (eg having an assessment lesson; only using evidence from assessment lesson for grading)

Is there target setting for KS3 music?

If there is target setting for KS3 music, what is it based upon? (eg only maths and english scores at KS2; Fischer Family Trust (FFT) predictions; Cognitive Ability Test (CAT) scores; predicted GCSE grades).

Who decides?

What does 'tracking' mean in your context?

Big Question 10: Do you know who owns your assessment data? (you; pupils; assessment manager; School Information Management System (SIMS))

Are you / your pupils creating a portfolio of 'a well-ordered catalogue of recordings over time, supported by commentaries and scores' (Ofsted 2011).

(How) do your pupils use such recordings over time?

How do you record formative comments? (How) do you share these with pupils?

How do you record grades, marks, scores? (How) do you share these with pupils?

What would be your preferred method of assessment data recording to make it musically meaningful? How distant is this from your current practice?

Big Question 11: What form does reporting take in your context?

How often do you have to report to:

a. systems / SLT
b. pupils
c. other staff
d. parents
e. governors

What do you have to report on? (eg grades; attainment, effort; social, moral, spiritual, and cultural (SMSC); test scores).

(How) do these relate to predefined targets set by you, the school, or statistical packages?

What happens if these don't tally?

Are you 'allowed' to report on actual attainment? (ie can a grade be lower than its predecessor?)

Does your school use 'free text' or report-bank statements for reporting?

Is there a role for formative feedback in your school's reporting system? If so, what is it?

Planning for Musical Learning

What does planning entail?
Musical learning for KS3 entails a programme of study which takes place over a long period of time, normally over three years, but in some schools over two. Planning for musical learning should begin with an understanding of where the pupils are in their learning journeys at the start of KS3. Some teachers begin KS3 with a unit which elicits this information for them through a range of practical music making activities. Following this, many teachers plan a 'grand overview' of their developmental learning curriculum. This is what is normally referred to as long-term planning. Medium-term planning takes the form of units of work, and short-term planning individual lessons within this. Good planning for musical learning enables pupils to utilise and develop their musical experiences from both within and, importantly, beyond the classroom.

A Planning and Assessment Spiral

Musical learning at KS3 is often built around six main strands, which are interrelated and overlapping. These are:

- singing
- composing
- improvising
- playing
- critical engagement,
- social, moral, spiritual, and cultural (SMSC)

Singing, composing, improvising, and playing should be self-explanatory. The notion of critical engagement as we are using it encompasses listening, appraising, evaluating, describing, identifying, aural perception and many other aspects of musical learning. Whilst in this framework critical engagement is assessed separately, in practice it can be seen to permeate throughout all aspects of musicking. In a similar vein, SMSC can also be considered as running throughout musical learning like an *idée fixe*.

The idea of a spiral curriculum is well established both generally, and in music education in particular (Bruner, 1960; Bruner, 1975; Thomas, 1970; Swanwick & Tillman, 1986; Charanga, 2015). We are presenting the six strands of musical learning at KS3 in the form of a spiral. This is important, as the notion of progression using a spiral means that pupils can go back and forth, up and down, in three dimensions, and over time. Often as learners encounter a new situation their apparent attainment can be perceived as dipping, but by invoking the notion of a spiral this does not mean that their actual attainment has worsened, merely that in the specific instance in question the pupils have shifted location on the spiral.

Figure 1: A Planning and Assessment Spiral
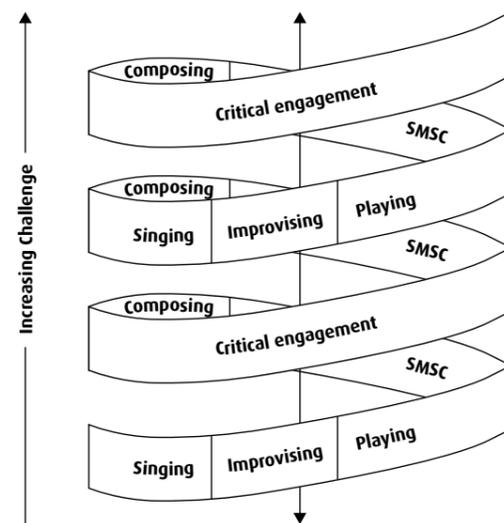
The six strands shown in the spiral form the basis of the assessment and progression framework, showing the ways that pupils are being musical.

Framework for curriculum, assessment, and progression

About the framework
This assessment and progression framework is in two parts. Part A is a planning framework designed to help you think through your curriculum, learning, assessment, and pedagogy. It is designed to help you plan and assess musical learning in your classroom. It can be used in a number of ways: for individual lessons, for medium-term planning, and for long-term planning. This has been done purposefully in order to ensure that you consider how and why your curriculum is relevant and developmental. Part B 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 part A of the framework, 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. 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. The framework also artificially separates skills, knowledge, and understanding. Again, this is intended to be of use to you during the thinking processes which occur throughout planning for learning, teaching, and assessment. At all stages during the planning and teaching processes, you need to be aware of the differentiated skills, knowledge, and understanding you are seeking to develop, so the framework asks you to delineate these separately. What this means is that planning for learning must precede deciding upon which curricula material (e.g. activities or repertoire) will be used.

The model is flexible, and the last box in the columns can be used for you to add any other aspects which are appropriate for your context. The assessment criteria boxes you develop for your own context should link back to the skills, knowledge, and understanding you have defined in the earlier stages of the framework.

How does what you value appear in your KS3 curriculum?

What is it that you value in music education?

Being musical through:	Desired skills	Why have you chosen these skills?	What are your range of pedagogies for:	Why have you chosen these pedagogies?	Desired knowledge and understanding	Approaches to developing knowledge and understanding
Singing	What are the singing skills you aim to develop?		Developing singing skills?		What is the knowledge and understanding of singing you are seeking to develop?	How will this knowledge and understanding of singing be developed?
Playing	What are the playing skills you aim to develop?		Developing playing skills?		What is the knowledge and understanding of playing you are seeking to develop?	How will this knowledge and understanding of playing be developed?
Improvising	What is the improvising you aim to develop?		Developing improvising skills?		What is the knowledge and understanding of improvising you are seeking to develop?	How will this knowledge and understanding of improvising be developed?
Composing	What is the composing you aim to develop?		Developing composing skills?		What is the knowledge and understanding of composing you are seeking to develop?	How will this knowledge and understanding of composing be developed?
Critical Engagement	What are the critical engagement skills you aim to develop?		Developing critical engagement skills?		What is the knowledge and understanding involving critical engagement you are seeking to develop?	How will this knowledge and understanding involving critical engagement be developed?
SMSC	What aspects of SMSC do you aim to develop?		Developing SMSC skills?		What is the knowledge and understanding involving SMSC you are seeking to develop?	How will this knowledge and understanding involving SMSC be developed?
What would you put in this box? (Do you need more boxes)	What skills are you seeking to develop?		Developing skills?		Developing knowledge and understanding?	How will this knowledge and understanding be developed?
WHAT	**WHAT**	**WHY**	**HOW**	**WHY**	**WHAT**	**HOW**

How does what you value appear in your assessment?

How is what you value in music education embodied through the curriculum, pedagogies and assessment?

Why have you chosen this range of knowledge and understanding?	What stimuli will be used, and what developmental materials will your pupils explore?	Why these units of work? Why in this order? Why these materials?	Assessment Criteria	How, when, and why are you using these in a formative developmental fashion?	How, when, and why do you use these in a summative fashion?	Communicating in and through music	Creating and making	Exploring	Notating	Oracy and literacy
			What are the assessment criteria you are using for singing?							
			What are the assessment criteria you are using for playing?							
			What are the assessment criteria you are using for improvising?							
			What are the assessment criteria for you are using for composing?							
			What are the assessment criteria you are using for listening?							
			What are the assessment criteria you are using for SMSC?		How are you using these in a formative developmental fashion?					
			What are the assessment criteria you are using?		How, when, and why do you use these in a summative fashion?					
WHY	**WHY**	**WHAT**	**WHY**	**WHAT**	**HOW, WHEN, WHY**	**HOW, WHEN, WHY**				

Assessed through communicating in and through music, evidenced through...

Section 6:

Sample assessment statements

Here is a list of sample assessment statements which can be used, developed, and adapted for your own units of work. It is important to note that this is *not* an exhaustive list, merely examples of ways of constructing assessment criteria for pupils at different points on their musical journeys. The criteria show examples from each of the six strands of musical learning from the spiral.

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

Section 7:

Grading

It is suggested that a three-point scale is used to grade outcomes. What this means is that the assessment criteria statements need to be measurable. This means that the most straightforward way of writing each assessment criterion is to produce *one* statement in which the outcomes are clearly differentiated by attainment level, *not* by writing three separate outcome statements.

For example, from the exemplar criterion statements, the assessment criterion:

> *Improvises simple responses which mostly echo source materials*

can be graded using a three point scale, which could be written as:

- is not yet able to…
  [working towards]
- is able to…
  [working at]
- is confidently able to…
  [working beyond]

For each topic / project / unit of work / learning section, you could construct a series of, for example, four or five criterion statements which are relevant to *that topic only*. Assessment is then specific to the intended learning for this unit.

Section 8:

Assessment Examples

Having done your long-term overview of musical learning, your units of work will appear in the order in which you have chosen to develop the musical skills, knowledge, and understanding that you wish to promote in your context. This means that if you move a unit to a different place, you will need to rethink the developmental sequence of learning.

In order to illustrate possible assessment use within medium-term planning, here are two examples of how a unit of work (UoW) on film music might appear at the early stages of KS3, and towards the end. We are not advocating that the same unit is taught twice (although it could be), but that the intended learning and assessment opportunities are different at each point.

Example 1: Early in KS3

Learning Outcomes:

In this Unit of Work (UoW), pupils will learn:

Singing: To sing confidently with new classmates a song which they are likely to know from the specified film for this unit.

Composing: To compose short leitmotifs for the main characters.

Improvising: To improvise in groups a musical response to specified action sequence.

Playing: To perform as a class the main theme tune.

Critical Engagement: That music can be used to create and enhance a range of atmospheres and moods that accompany visual images.

SMSC: Participation in musical activity needs to be coordinated so individuals function effectively as part of a wider endeavour. That effective collaboration requires individuals to work in teams, and that rehearsal time is used wisely.

		Not yet able to	Able to	Exceeds
Singing	Is able to hold a melody line			
	Is able to hold a harmony line in a big group			
Composing	Has ideas, and is able to realise them in sound			
	Offers a creative response to a given or chosen brief			
Improvising	Improvises simple responses which mostly echo source materials			
	Improvises effectively demonstrating awareness of mood and intended effect			
Playing	Is able to hold own part in ensemble performance			
	Can follow performance directions in the moment			
Critical Engagement	Able to justify choices and responses to music			
	Refines own music after suitable reflection			
SMSC	Awareness of how own contribution (part) fits with those of other people			
	Engages in purposeful rehearsal techniques			

Example 2: Late in KS3

In this Unit of Work (UoW), pupils will learn:

Singing: Not a main focus for this unit, but may be used in pupil composing, although the quality of the singing should *not* be used to judge the quality of the composing.

Composing: To compose an extended piece of music that creates atmosphere for a specified film clip

Improvising: Not a main focus for this, but will be used to generate a range of ideas which will be developed during composing

Playing: The resultant composition will be played, or realised using music technology, or a combination of both. However, the quality of the performance or realisation should not be used to judge the quality of the composing

Critical Engagement: how to be aware of the processes they undertake when composing and performing, and adapt their work over time as a result of informed feedback through formative, developmental assessment

SMSC: That thoughts and feelings can be individual and personal in response to music, and that although these may differ, giving *informed* justifications for personal responses is a valid outcome of this work.

		Not yet able to	Able to	Exceeds
Singing	Criteria can be chosen if necessary			
Composing	Composes a piece of music which has a clear sense of style, structure, and purpose			
	Composes an idiomatic response to a given or chosen stimulus			
Improvising	Criteria can be chosen if necessary			
Playing	Performs fluently			
	Creates a convincing performance			
Critical Engagement	Refines own music after suitable reflection			
	Able to justify choices and responses to music			
SMSC	Shows awareness that affective responses differ between individuals			

Assessment Guidance

For each assessment focus used (eg composing) there are two criterion statements (eg has ideas, and is able to realise them in sound).

This recognises that pupils' musical development will be at different stages, and therefore provides differentiated opportunities for all pupils to be able to meet expectations, and have a personal sense of achievement as a result. You may wish to have more than two criterion statements, depending upon your specific context. This is fine, but be aware of manageability!

Is some schools 'assessment lessons' are used to provide data-collection. It is important to note that for assessment to be used in a truly formative fashion, it is normally more appropriate to gather and record evidence of pupil attainment 'on the hoof' as the normal lesson progresses, rather than save it all up for the end. All the teacher then needs to do is mark when they notice this taking place. As we have discussed earlier, musical evidence may be captured by a variety of means including audio or video recordings both during the process formatively, and at the end point. It also means that formative and summative purposes of assessment are contained within the framework. This also means that working in this way both gives a much better impression of individual pupil attainment, and allows for suitable targeted developmental feedback. We know that many of our young people do not perform at their optimum level under pressure, and whilst in some circumstances we do want them to rise to the occasion, assessment should provide useful formative data to both teacher and learners, as well as high-stakes summative when appropriate; as assessment lesson therefore may not always be the best means to this end. After all, as Swanwick (1988 p.149) says, 'to teach is to assess'.
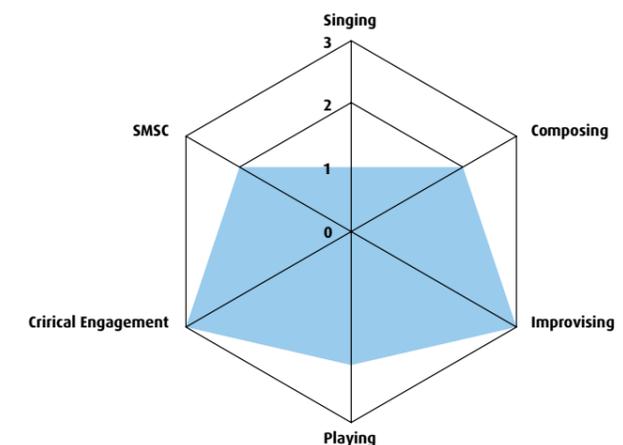
Progression

In this framework we have referred to assessment with relation to attainment. Many schools and teachers are also concerned with progression. We see progression as the cumulation of attainments over time, evidenced through musical endeavour, as delineated by the framework statements used in your planning documentation.

The exemplar assessment learning criteria statements have been organised using the six categories of the spiral. We have seen that within each of these categories there are a range of outcome statements intended for different stages of the musical journey.

In order to show progress over time, each of the 3-point scale grades can be given a numerical score from 1 to 3. For example, here is the chart for a pupil in Y7, showing their scores for the film music unit discussed above.

		Not yet able to	Able to	Exceeds
Singing	Is able to hold a melody line	1		
Composing	Has ideas, and is able to realise them in sound		2	
Improvising	Improvises effectively demonstrating awareness of mood and intended effect			3
Playing	Is able to hold own part in ensemble performance		2	
Critical Engagement	Able to justify choices and responses to music			3
SMSC	Engages in purposeful rehearsal techniques		2	

These scores can be shown diagrammatically using a radar-chart, simply produced using a widely available computer spreadsheet programme. Doing so produces the result shown in figure 2:
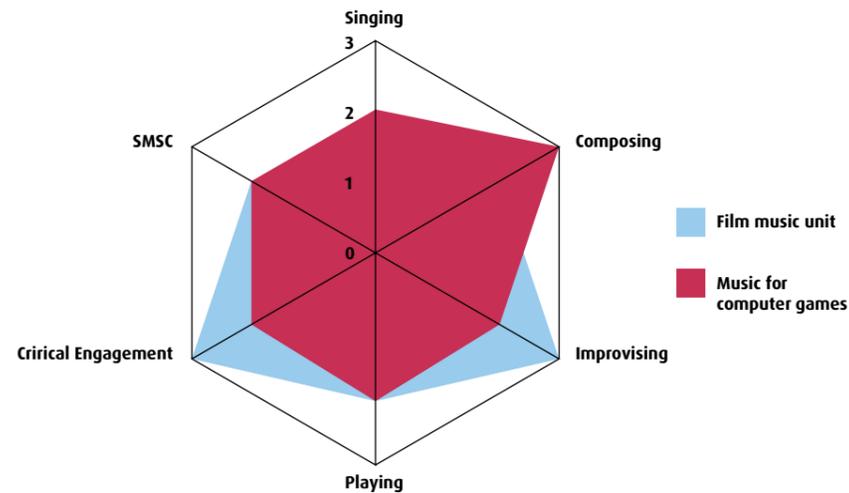
Section 10 continued:

The next unit that this pupil undertakes is on music for computer games.
Their scores for this are:

	Music for computer games
Singing	2
Composing	3
Improvising	2
Playing	2
Critical Engagement	2
SMSC	2

Progression can be shown in various ways, for example by plotting the scores for the computer game unit alongside those of the film music unit, which would result in figure 3:

Section 10 continued:

Progression can also be shown by adding the scores of the units, to show the cumulative total. This would give the results shown in figure 4:
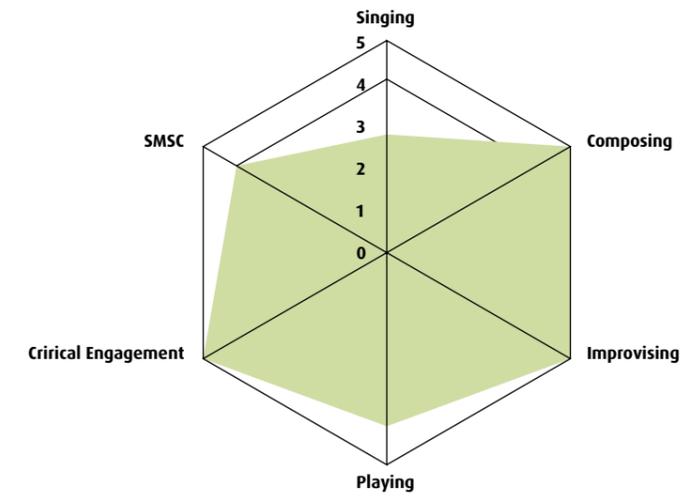
This can then be compared with earlier such totals, for example figure 2, to readily demonstrate progress over time.

Most music departments have some ownership over the content of their KS3 curriculum. This is also true of the construction of assessment criteria. Within each unit you may want to have differing criteria statements to provide an appropriate level of challenge for the full range of pupils in your classes. It is important to note that these assessment procedures are intended to support the evidence for musical learning, they are not meant to replace it. Evidence for musical attainment and progression should itself be musical, it should normally include audio / video evidence over time.

Section 11:

Final thoughts

The curriculum, assessment, and progression framework we have outlined here is intended as guidance. To be effective it will need to be tailored to suit local circumstances in your school. Musical assessment may be different from some other subjects, and it is important that whole school assessment systems recognise this. We hope that this framework offers sufficient flexibility for each school music department to be able to use it for their own ends. We also hope that whole school assessment policies recognise that music is a sonic art and that a spreadsheet, however good it may be, is no replacement for the sound of music!

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Martin Fautley

Professor Martin Fautley is Director of Research in the School of Education at Birmingham City University. He has a wealth of experience in music education, both in terms of pedagogy, and of music education research and evaluation projects.

For many years he was a secondary school music teacher, subsequently undertaking Doctoral research working in the education and music faculties at the University of Cambridge, investigating the teaching, learning and assessment of classroom music making.

He is widely known for his work in researching assessment and is the author of eight books, including *Assessment in Music Education* published by Oxford University Press. He has written and published numerous journal articles, book chapters and academic research papers on a range of aspects of teaching and learning. He is Co-editor of the *British Journal of Music Education*.

Alison Daubney

Dr Alison Daubney has a portfolio career. Having worked as an instrumental and then classroom music teacher, Ally became involved in teacher education and is currently working part time at the University of Sussex.

She completed a PhD at the University of Surrey, exploring how composing is taught in Key Stage 3. Ally has worked extensively in the UK and abroad with University of Cambridge International Examinations on overseas curriculum and assessment development, training and action research. She is on the steering group of her local music education hub, SoundCity:Brighton and Hove. She works with schools, music education hubs, music services and arts organisations, implementing and advising them on training, education, research and evaluation.

Ally has published many materials for music educators and is passionate about helping teachers embed educational theory into applied settings.

The Incorporated Society of Musicians (ISM)

The Incorporated Society of Musicians (ISM) is the UK's professional body for musicians and subject association for music. Set up in 1882, it serves to promote the importance of music and protect the rights of those working within music.

We have over 7,000 members working in a variety of roles and areas of the music profession , including music educators working in all different settings; classroom teachers, peripatetic instrumental and vocal teachers, private teachers, lecturers, and music education hub and service staff..

Through our membership and wider networks, we support teachers, school leaders, higher education, Government and the whole music education community in delivering high quality music education for all and in championing the importance and value of music education.

The ISM Trust

The ISM Trust has been created with the clear purpose to ensure that we live in a society that values and supports the power of music and music education. The ISM Trust offers invaluable support, guidance, knowledge and encouragement to musicians and the greater music community in order that music continues to be a strong and developing force within our society.

We promote the value of music to society through research papers and information, which will continue to show the unique benefits that music brings to our world, be they economic, educational or in terms of health and wellbeing.

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