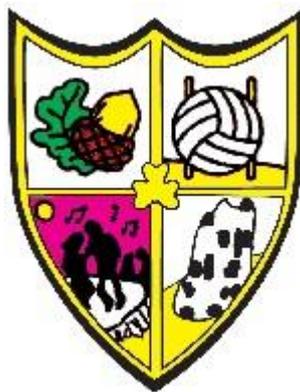


Clocha Rince NS



Whole School Plan for Music

Music

- **Title** – Clocha Rince NS Whole School Plan for Music – a work in progress

■ **Introductory Statement and Rationale**

(a) **Introductory Statement-**

This policy was developed by the school staff during the 2013/2014 school year. It was further developed and ratified by the Board of Management at a meeting on Thursday 20th June 2013.

This plan will form the basis of each teacher's long and short term planning in Music and so will influence teaching and learning in individual classrooms. It will inform new or temporary teachers of our approaches and methodologies in this subject area.

(b) **Rationale**

We recognise Music as an integral part of the Arts curriculum. 'Music is an art form deeply rooted in human nature. It is a discrete body of knowledge, a unique form of communication and a means by which feelings and interests are organised and expressed. It is a profoundly satisfying area of individual and shared experience. Music offers lifelong opportunities for the development of imagination, sensitivity, inventiveness, risk-taking and enjoyment' (Music Curriculum page 5)

■ **Vision and Aims**

(a) **Vision**

Music education is part of a balanced curriculum which aims to develop the whole spectrum of the child's intelligence. Music involves learning in the major domains of knowledge, skills, attitudes and feelings and the senses. It is our shared vision that music in our school will enable the pupils to develop these domains through this learning. It is our vision that Music in our school will be evident in the joy of the shared music experience and evident in the opportunities presented within our school to experience musical activity, alone or with others, which will contribute towards developing the child's creativity and self-esteem.

(b) **Aims**

We endorse the aims of the Music Curriculum as outlined in the Music Curriculum document pg. 4.

- To enable the child to explore, clarify and express ideas, feelings and experiences through a range of arts activities
- To provide for aesthetic experiences and to develop aesthetic awareness in the visual arts, in music, in drama, in dance and in literature
- To develop the child's awareness of, sensitivity to and enjoyment of visual, aural, tactile and spatial environments
- To enable the child to develop natural abilities and potential, to acquire techniques, and to practise the skills necessary for creative expression and for joyful participation in different art forms

- To enable the child to see and to solve problems creatively through imaginative thinking and so encourage individuality and enterprise
- To value the child's confidence and self-esteem through valuing self-expression
- To foster a sense of excellence in and appreciation of the arts in local, regional, national and global contexts, both past and present
- To foster critical appreciation of the arts for personal fulfilment and enjoyment

Short Term Aims

- to develop and agree a school plan on music selection in the various classes
- to develop a whole school approach to music literacy

■ Curriculum Planning

1. Strands and Strand Units

Each teacher is familiar with the strand and strand units, content objectives for his/her class level and indeed for each other's class levels. This is to ensure a coherent programme throughout the school.

The strand and all strand units must be covered each year as must all content objectives.

Teachers will adhere to the Whole School Plans developed and appended to this document. Teachers will ensure that the music content as outlined in the appended documents will form the minimum content for their class level.

Planning

Each teacher will prepare a long term yearly plan for Music which will be informed by this Plan.

Each teacher will ensure that the music content for their class will be covered at a minimum during the school year and will be recorded in their fortnightly plans and Cuntas Míosúil.

2. Approaches and Methodologies

We will ensure that the approaches and methodologies used will

- Foster enjoyment in music making
- Seek to develop the skills, understanding, knowledge and attitudes of the child
- Allow for musical growth and the development of creativity in the child

Listening and Responding

Children will be encouraged to listen actively and to focus on what happens in the music by experiencing enjoyable and varied music.

Music examples will be played several times and often to present the children the opportunity to respond in a variety of ways.

Teachers will endeavour to include the following in the music material;

- Recorded music
- Tuned and untuned percussion instruments
- Environmental objects – metals, woods and fibres
- A child in the class studying an instrument privately
- School instruments

- A musician
- Live music group, band or choir

Teachers will adopt the approaches as outlined in TG pg 70 – 88 for Performing- Song Singing and pg. 104 – 109 for Performing – playing instruments.

Teachers will adopt the approaches as outlined in the TG pg 110 – 119 for the Composing Strand.

3. Linkage and Integration

Music can be linked and integrated with all the other curricular areas.

Music may also be used as a starting point in itself when presenting content from another curricular area, where the objectives are primarily drawn from other curricular areas. Ie Music is used as a methodology.

4. Assessment and Record Keeping

As in all subject areas, assessment is an integral part of the teaching and learning of Music.

We as a staff have a common understanding of its purpose and the ways in which the progress of children in Music will be assessed, documented and reported.

Assessment in Music in our school will fulfil the following roles :

- A diagnostic role – to identify areas of difficulty in the child’s development of Music concepts in order to respond to the needs of the child.
- A summative role- to establish the outcomes of learning after completing a unit of music.
- An evaluative role – to assist teachers in assessing their own practice, methodologies, approaches and resources.

We recognise that assessment techniques used in Music must seek to assess progress in the pupils development of

- a) A sense of pulse
- b) A sense of duration
- c) A sense of tempo
- d) A sense of pitch
- e) A sense of dynamics
- f) A sense structure
- g) A sense timbre
- h) A sense of texture
- i) A sense style

The assessment tools we will use will range from the informal means to the more structured approaches.

Methods we will use are ;

- Teacher observation of the children’s development in Drama
- Music in the SALF.
- Teacher designed tasks and tests at the end of units of work.
- Self Assessment – pupils in older classes can be given the Music Checklists to discuss their music in this context.
- ICT – digital photographs, video images, web sites. (Teachers will be cognisant that parental consent may not have been granted for the use of digital imaging.)

These records will inform the teacher of the progress of the child; the effectiveness of teaching methodologies employed and will also inform future planning.

The assessment records will form the basis for reporting and discussing the child's progress with parents. This information will be relayed at Parent Teacher Meetings and in annual school reports.

5. Equality of Participation and Access

- Equal opportunity will be given to every child to experience all strands
- All children will have equal opportunities to participate in music lessons and activities.
- Provision for children with physical difficulties will be made so that they can access the music curriculum.
- If we have children whose first language is not English, they will be supported in accessing the music curriculum also.

■ Organisational Planning

6. Timetable

In keeping with the recommendations in the Primary School Curriculum Introduction (page 70) a minimum of 2 ½ hours per week is devoted to Arts Education in infant classes and a minimum of three hours per week for classes 1st to 6th.

One hour of this time will be spent on Music in Senior Classes, 45 minutes in Junior classes

- *On occasion, time will be blocked as appropriate. This might occur when
- working on a integrated project

Teachers may use discretionary curriculum time (2 hours per week) for Music as appropriate. Teachers have been given the flexibility to reduce time spent on Arts Education subjects as noted in our Literacy & Numeracy Strategy.

7. Resources and ICT

Our school is very well resourced with musical instruments. These instruments are made available to all teachers. Musical instruments are stored in the Resource Room and in the Hall Storeroom. We will ensure that pupils are afforded the opportunity to manipulate and construct materials to make music and rhythm.

Digital recording devices are available to record the children's musical compositions.

8. Health and Safety

We have a Health and Safety policy in place in our school which covers safety concerning various aspects of classroom organisation. Teachers will consult with the Principal/Deputy Principal whenever it is proposed to engage in any work outside the school grounds.

During Music teachers will be aware of the safety implications of any work to be undertaken especially when handling musical instruments and/or making musical instruments.

9. Individual Teachers' Planning and Reporting

- Teachers will consult this whole school plan and the curriculum documents for Music when they are drawing up their long and short term plans.
- Each teacher will have a long term plan for the year.
- Music will be a regular and evident element of the child's classroom experience.

- Where it is meaningful and suitable music will be taught in a thematic way to integrate with the other subjects
- Cuntas míosúil will assist in recording work covered in evaluating progress in music and in informing future teaching
- Parents are informed of children's progress in music at parent teacher meetings and in end of year report cards.

10. Children with different needs

It is important that all children experience a rounded arts education. Drama plays a pivotal role in this education and so we will do our best to ensure that every child will have opportunities to engage in learning activities appropriate to their abilities. Drama is particularly relevant to children with special needs because of its nature and the unique learning experience it has to offer.

- Teachers will use a mixture of whole-class teaching and group work, with different groups set tasks of various complexities.
- Teachers will be conscious of any physical and/or emotional restrictions that may inhibit the pupil from partaking in the drama experience.
- Children may be able to explore and deal with questions of choice and conflict by distancing themselves in the fictional context.
- Drama will contribute to every child's self-esteem and allow each child, including those with special needs, scope for self-expression and self-realisation.

All teachers will familiarise themselves with the Guidelines for Children with General Learning Disabilities (NCCA) in this regard

11. Staff Development

- Teachers will have access to reference books, resource materials and websites dealing with music.
- Staff will be encouraged to research and try out new approaches and methodologies. The Methodology of the Month will focus (not solely) some attention to the particular methodology.
- The ISMT will be responsible for keeping resource material up to date and will arrange for opportunities for resources to be assessed for purchase and for new approaches to be piloted in the school
- Teachers will be encouraged to attend in-service workshops and courses in music. They will up-skill other staff members in what they have learnt at staff meetings.
- Our school has a culture where teachers share their expertise, good experience and practice with others.

12. Parental Involvement

Parents are encouraged to support their children's music activities by encouraging active listening, discussing attitudes towards and taste in music, allowing time and space to practise or improvise on an instrument, and by encouraging positive attitudes to music in general and to school-based activities in particular. Parents are sometimes invited to attend school or classroom music events, playing the role of critical listeners or supportive audience members for children's performance, or assisting in the supervision of movements of children. At times, the skills of parent-musicians will be included when planning for live performances or when creating a class composition. At times also, the Parents' Association may be involved in the organisation of workshops by visiting

musicians.

13. Community Links

There are musicians in the locality who can work with the children and/or perform for the children, and, on special occasions, they are invited to do so.

We will assist with choir for religious ceremonies.

We will engage with local music teachers to facilitate and support their teaching of musical instruments to pupils who will form our school orchestra.

We will hold an annual recital of the school orchestra for parents and members of the local community.

■ Success Criteria

We will review this whole school plan under the following headings

- Are individual teachers preparing planning and teaching according to this plan?
Are we using a variety of methodologies?
- How are the children's music skills progressing?
- How well is music knowledge being learned by the children?
- Are we assessing our music as outlined in the plan?
- Have we acquired the resources we needed?

Ways of assessing this plan will be

- Revisiting the plan as a staff
- Teacher feedback
- Parental feedback
- Children's feedback
- Inspectors reports and suggestions

■ Implementation

Roles and Responsibilities

The plan will be supported, developed and implemented by all staff members.

All staff will be responsible for:

- Implementation of whole school approaches in musical literacy
- Purchase, maintenance and storage of resources – ISMT
- Leading the prioritised methodologies – Colm Byrne.
- The development of ICT as a tool for teaching and learning in Music and the vetting of websites.

■ Review

■ It will be necessary to review this plan on a regular basis to ensure optimum implementation of the history curriculum. We aim to review this plan during the 2013/2014 school year.

■ On this date we will refer to the tasks here in our action plan and check that they have been completed in accordance with the agreed timeframe.

- Those involved in the review will be Class Teachers

Principal

BOM
PDST if appropriate

■ **Ratification**

This policy was ratified by the Board of Management on Thursday 20th June 2013.

Plan for Irish Music

Rang	Irish Music Group	Irish Solo Artist	Traditional Irish Music Compilations	Traditional Irish Music in Modern Style	Concert Music by Irish Composer
Nai. Sois	Altan	Matt Molloy		Kila	
Naí. Sins	Altan		Seoda Sean Nós as Tír Chonail		Riverdance
1	Chieftans	Sharon Shannon		Enya	
2	Chieftans		Traditional Music of Ireland		Ronan Hardiman – Lord of the Dance
3	Clannad	John Spillane		Noirín Ní Riain	
4	Clannad		Traditional Music of Clare and Kerry		Patrick Cassidy – The Children of Lir
5	Kila	Christy Moore		Micheál O Súilleabháin	
6	Kila		River of Sound RTE		Seán O Riada – Mise Eire

Music Eras – Music and Composer
 Each Class studies two composers from different eras

Rang	Baroque Era 1600 - 1750	Classical Era 1750 - 1820	Romantic Era 1820 - 1920	Modern Era
Nai. Sois	Vivaldi	Haydn		
Nai. Sins			Mandlessohn	Holtz
1		Mozart	Saint-Saens	
2	Handel			Debussy
3			Strauss	Stravinsky
4	Bach	Mozart		
5	Vivaldi			Britten Young Persons Guide to the Orchestra
6		Beethoven	Wagner	

Music in Various Styles

Rang	Folk	Jazz	Country and Western	Swing	Blues	Soul	Rock and Roll	Popular Music	Opera	Films	Musicals	Other Cultures
Nai. Sois	Simon & Garfunkel		Hank Williams		Billie Holliday		Beatles		Engelbert Humperdinck		Strouse-Annie	
Nai. Sins		Louis Armstrong		Duke Ellington		Otis Redding		U2		Disney Film Music		Bushfire-Didgeridoo
1	Simon & Garfunkel		Hank Williams		BB King		Beatles		Mozart The Magic Flute (The Bird Catcher Song)		R & H The Sound Of Music	
2		Louis Armstrong		Duke Ellington		Otis Redding		One Direction		Disney Film Music		Chinese Classical Folk Music
3	Joni Mitchel		Patsy Cline		Bessie Smyth		Rolling Stones		Offenbach		Bart-Oliver	
4		Leonard Bernstein – What is Jazz		Count Basie		Tina Turner		Cranberries		John Williams ET, Jaws, Superman		Adzido – Under African Skies
5	Bob Dylan		Patsy Cline		Ella Fitzgerald		Beach Boys		Puccini Nessun Dorma & The Humming Choris		Gilbert & Sullivan – HMS Pinafore	
6		Leonard Bernstein – What is Jazz		Glen Miller		Arethra Franklin		Oasis		Hans Zimmer Pirates of the Carribean		Bushfire Didgeridoo

