

HOW DOES MISS RUSBATCH ASSESS IN MUSIC?

At the end of an academic year, Miss Rusbatch judges which level description best fits the pupil's performance. Each description is considered alongside descriptions for adjacent levels.

- Miss Rusbatch takes into account strengths and weaknesses in performance across a range of contexts and over a period of time, rather than focusing on a single piece of work.
- A single piece of work does not cover all the expectations set out in a level description. It provides partial evidence of attainment in one or two aspects of a level description. It is looked at alongside other pieces of work covering a range of contexts - a judgement about which level best fits a pupil's overall performance.
- When assessing attainment, each level is looked at in turn to confirm previous attainment and to identify the point at which the learning becomes less secure. The aim is to find examples that highlight learning that has been demonstrated confidently across a range of different experiences and through a variety of different activities.
- The pupils need to use a range of forms of communication to show what they can do. Opportunities are provided for pupils to display their achievements in different ways, and to work in a range of situations.
- Miss Rusbatch does not assess performing, composing and appraising activities separately. These activities provide different ways of demonstrating the same aspects of musical learning. The focus for assessing music is on the **MUSICAL LEARNING** that is being demonstrated through these integrated activities.

RECORDING

Miss Rusbatch uses a combination of audio track recordings, video clips, questioning and observations to inform her judgements regarding musical attainment.

PROGRESSION IN MUSIC

In music at key stage 2 the level descriptions show progression in:

1. controlling sounds through singing and playing - performing skills
2. creating and developing musical ideas - composing skills
3. responding and reviewing - appraising skills
4. listening, and applying knowledge and understanding.

Knowledge, skills and understanding supports attainment in these aspects.

Each level in music begins with an overarching statement, which identifies the key characteristic of attainment at that level. The information here illustrates how this expectation is demonstrated through integrated performing, composing and appraising activities. Progression also occurs within each level in terms of pupils' increasing confidence, independence and ownership.

Progression through demand, range and quality occurs within and across the levels in terms of the demand and range of the learning and the quality of the response.

Progression in demand is demonstrated when pupils move from level to level. This type of progression is cumulative as learning in each level underpins learning in all subsequent levels. This makes it even more important to ensure the initial levels are thoroughly attained in the primary phase.

Progression in range is demonstrated when pupils are able to demonstrate learning within and across a variety of different musical genres, styles and traditions.

Progression in quality is shown through the increasing confidence, ownership and independence of the pupil. It is in this area that Miss Rusbatch will identify talented pupils in music, as they often show considerable confidence and affinity with music from the very earliest stages. Gifted and talented pupils can be identified at every level.

Progression is most likely to occur where pupils are encouraged to consolidate and extend their learning and increase the quality of their response rather than constantly attempt new things. For example, by singing a familiar song again with emphasis on how well it is performed together rather than learning another new song. The need for range makes it important for Miss Rusbatch to make a selection, as it will be impossible for pupils to make sufficient progress across too wide a range of musical styles. Pupils are helped to move from the familiar to the unfamiliar so that they can extend and broaden their own interests.

About the Attainment Target

The attainment target in music sets out the knowledge, skills and understanding that pupils of different abilities and maturities are expected to have by the end of each key stage. Attainment targets consist of eight level descriptions of increasing difficulty, plus a description of exceptional performance above level 8. Each level description describes the type and range of performance that pupils working at that level should characteristically demonstrate. The level descriptions provide the basis for making judgements about pupils' performance at the end of a key stage.

The majority of pupils are expected to work at levels 2-5 in key stage 2 and attain level 4 at the end of the key stage.

By indicating expectations at particular levels and by charting broad progression in the subject, the level descriptions inform planning, teaching and assessment. The level descriptions, however, are not used to 'level' individual pieces of work.

Glossary of Terms

Key terms for level 1:

- **How sounds can be made**

Different ways in which sounds are made eg by blowing, scraping; electronically; by voice - speaking, whispering, singing; by plucking and bowing strings; using reeds; hitting wood and metal.

- **How sounds can be changed**

Different ways in which sounds are changed eg getting higher/lower (pitch); making longer/shorter (duration); going faster/slower (tempo); making different types of sounds such as tinkling, smooth (timbre); adding/removing sounds (texture). These are known as the musical elements. They can be described through using different given and invented shapes/symbols.

Key terms for level 2:

- **How sounds can be organised**

Different ways in which sounds are ordered eg in a melody; in a rhythm pattern; in simple structures eg beginning/middle/end. These ways can be shown through playing a planned sequence of sounds and placing symbols into a sequence.

Key terms for level 3

- **How sounds can be combined**

Different ways in which sounds are made, changed and organised simultaneously eg layering sounds; singing in tune with other performers (matching own pitch to a given pitch); playing rhythmically (matching own rhythm to given pulse).

Key terms for level 4

- **The relationship between sounds**

Different ways in which one sound can affect another eg playing own part while listening to another, recognising which part is most important; improvising in groups where each lets another take the lead; using structures and recognising how each section relates to each other (how in a musical ABA structure the first A leads into B and the second A makes the piece sound complete); exploring beginnings and endings.

- **How music reflects different intentions**

Different planned uses, purposes and effects eg the use of music for dance; the use of quiet relaxed music in airports to calm those waiting; the use of music in shopping precincts; the use of music in football games to unite supporters; the way we select music to match our moods and social occasions such as when we want to be relaxed/excited and singing happy birthday.

Key terms for level 5

- **Musical devices**

Different ways in which sounds have been used in music across time and culture eg the use of repetition (melodic/rhythmic and harmonic), motifs, ostinato, riffs (repeated melodic or rhythmic fragments), sequence (repeating material higher or lower), inversion, retrograde, ornamentation, chords, cyclic patterns, call and response, structures/forms.

- **How music reflects time, place and culture**

Different types of music that have been created in different times, places and cultures and some reasons for these differences eg. how the instruments available change across time, place and culture; how venues change or stay the same and how this affects the music (the use of small ensembles for music played in stately homes); how music for social occasions changes over time and across different cultures; how purposes change or stay the same across time, place and culture and how these are reflected in the music.