



Our P.U.R.P.L.E. Curriculum Intent, Implementation, and Impact Model

P.U.R.P.L.E. is an acronym that stands for the qualities that we believe all children need to possess to be successful in life. It does not just involve implementing a series of learning experiences, but is a complete values set that encompasses everything that we do. It shapes every minute, of every day, for every child in every class at the school. Our aim is that every single child leaves our school, equipped with a toolbox packed full of knowledge, skills and experiences that enables them to confidently shout: 'I AM P.U.R.P.L.E.' ...and that they keep shouting it for the rest of their lives! Our Curriculum Intent, Implementation, and Impact Model for 2020-2021 describes how we plan to achieve that. Staff, children, and governors at Littleton Green Community School have all contributed to this document

How do children become P.U.R.P.L.E in Music?

| <u>PROUD: I am Proud. I am proud of my work and the effort that I have made to produce it.</u> | | | |
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| <u>Intent</u> | | <u>Implementation</u> | <u>Impact</u> |
| <u>What are our aims?</u> | <u>What do we want to see?</u> | <u>What will we do?</u> | <u>What will success look like?</u> |
| <ul style="list-style-type: none"> To provide lots of opportunities to celebrate very high quality work To provide lots of opportunities to celebrate effort | All children are taking pride in the work that they are producing and the effort that they have put into achieving it. This is being celebrated by all adults. | We will use Class Dojo, P.U.R.P.L.E. assemblies and Open Days to celebrate work and effort. | Children and adults will be proud of the work produced at LGCS and the efforts that the children have made. Work scrutinies, pupil interviews, and 'Chequebook' walks will show that all children and adults demonstrate the Proud value in every lesson. |
| | | We will hold moderation meetings once a block to ensure that high standards are maintained in all subjects. | |
| | | We will showcase work in Music through our connected learning books, displays and on class dojo. | |

| <u>UNIQUE: I am Unique. I am an individual who offers many talents. Everybody is good at something.</u> | | | |
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| <u>Intent</u> | | <u>Implementation</u> | <u>Impact</u> |
| <u>What are our aims?</u> | <u>What do we want to see?</u> | <u>What will we do?</u> | <u>What will success look like?</u> |
| <ul style="list-style-type: none"> To deliver a curriculum that offers children a chance to develop a wide range of skills in all areas of learning To devote plenty of time to all areas of learning, so children can showcase their talents | All children are being taught a broad and balanced curriculum, which recognises and celebrates their individual strengths but also identifies and addresses any gaps that they may have. | We will use children as experts in music in every class. | Every class will use child experts in each subject. Work scrutinies, pupil interviews, and 'Chequebook' walks will show that all children and adults demonstrate the Unique value in every lesson. |
| | | We will deliver a curriculum that provides enough time for knowledge and skills to be developed in music. | |
| | | We will provide interventions to ensure that all children become the best that they can be | |



| REFLECTIVE: I am Reflective. I learn from my mistakes and get better at things as a result. | | | |
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| <u>Intent</u> | | <u>Implementation</u> | <u>Impact</u> |
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| <ul style="list-style-type: none"> To provide opportunities for children and adults to reflect on learning and then provide opportunities to act upon it | All children are reflecting on their learning and benefitting from high quality adult pupil dialogue, which is based on accurate AFL. | We will train all teachers and Learning Support Assistants to provide high quality feedback. | Work scrutinies, pupil interviews, and 'Chequebook' walks will show that all children and adults demonstrate the Reflective value in every lesson. |
| | | We will recap learning to ensure that knowledge is remembered and skills applied. | |
| | | We will teach children to peer and group mark work successfully and reflect on their work. | |

| POSITIVE: I am Positive. I always try my hardest. If at first I don't succeed, I try, try, and try again. | | | |
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| <u>Intent</u> | | <u>Implementation</u> | <u>Impact</u> |
| <u>What are our aims?</u> | <u>What do we want to see?</u> | <u>What will we do?</u> | <u>What will success look like?</u> |
| <ul style="list-style-type: none"> To provide lessons which really challenge a child's understanding by delivering an age related curriculum to all children all day, every day To teach higher order thinking skills and an "it's good to be stuck" ethos To provide praise, praise and more praise! | All children using appropriate strategies to achieve learning objectives, which challenge them. | We will plan, deliver, and assess using Cornerstones to ensure that the level of challenge is appropriate for all children in all lessons. | Work scrutinies, pupil interviews, and 'Chequebook' walks show that all children and adults demonstrate the Positive value in every lesson. |
| | | We will hold regular staff meetings to understand how children approach challenges that they are stuck on. | |

| LOVING: I Love. I respect and love the world that I live in. I respect and love other people. I respect and love myself. | | | |
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| <ul style="list-style-type: none"> To provide a curriculum that places a high degree of emphasis on building mutual respect To provide a curriculum that enables a child to recognise that they can influence local, national and international communities To have high expectations about the quality of the learning environment and of the child's actions and | All children are profiting from a climate of mutual respect in which Positive Behaviour Intervention Strategies are applied at all times. They feel seen, safe, soothed and secure. | We will follow a Behaviour Policy which encourages Positive Behaviour Intervention Strategies for all. | In Interviews children and staff can demonstrate that they feel seen, safe, soothed and secure at school. |
| | | We will appoint Pupil Ambassadors to provide pupil voice and lead school projects. | Pupil Interviews and Ambassador led learning walks indicate that the children are 'loving'. |
| | | We will teach children how to support one another by working in mixed ability pairs and take care of the school. | In pupil interviews, children enjoy working in mixed ability pairs and have the skills to support each other successfully. |



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| attitudes within it | | | |
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| EMPOWERED: I am Empowered. I can overcome any challenge that comes my way because I own a toolkit packed full of skills and knowledge that I will use for the rest of my life. | | | |
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| <ul style="list-style-type: none"> To equip children with a wide range of skills that they can use throughout their life To ensure that every single stakeholder at the school's sole focus is making sure that every single child leaves our school being 'the best that they can be' | All children are fully focused on their learning and either acquiring new knowledge/skills or applying knowledge/skills that have been previously taught. | We will ensure that all teaching and support staff complete a research project designed to improve subject knowledge. | Knowledge and skills are progressive, demanding and match the aims of the P.U.R.P.L.E. curriculum for all pupils in all classes. |
| | | We will hold regular Subject Leader, R.A.P And Link Governor Meetings to ensure that high standards are maintained and to ensure that the development of knowledge and skills is progressive in all subjects. | Children make good progress in all subjects. |
| | | We will ensure that every child in the school completes a P.U.R.P.L.E. Passport. | Children increase the range of P.U.R.P.L.E. experiences that they have had. |
| | | We will teach children how to be P.U.R.P.L.E. | In pupil interviews, children can talk with confidence about being P.U.R.P.L.E. |

How do we teach Music?

Music is part of Connected Learning at LGCS for children in years 1-6. The key features of this are:

- The school year is split into six blocks. If a school holiday falls in the middle of a block of work, teacher set holiday homework challenges to maintain pupil interest.
- Children complete 6 projects connected under an umbrella theme.
- These projects are based around a cross-curricular theme and have a main driver subject such as history, geography or science. Each project will provide coverage for several other subjects as well as focussing on the main driver subject.
- During the Music sessions, children are referred to as Musicians and are taught the knowledge and skills identified in Cornerstones Curriculum.
- At the end of each project, children produce a product which demonstrates their learning.



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What is Cornerstones Curriculum?

We use Cornerstones to support our teaching of Music.

Cornerstones is broken down into four stages: Engage, Develop, Innovate, Express.

ENGAGE

- Each project begins with 'Hook': a memorable experience either within school or a trip which sets the scene and provides the context for future learning. Teachers then ask questions to find out the children's interests and spark children's curiosity.

DEVELOP

- Children explore themes, concepts and subjects in greater depth. Teachers provide the opportunities for children to gain new skills and knowledge through a range of challenging activities. This enables children to make progress and develop confidence across a range of subjects.

INNOVATE

- Children are offered a range of rich and stimulating scenarios. These scenarios act as provocations encouraging children to think creatively. During this stage children have the opportunity to work both independently and with different groups.

EXPRESS

- Children reflect on their learning through talk and opportunities for shared evaluations. Children are provided with the opportunity to explain their learning in different ways and identify next steps. The involvement of parents and carers at this stage of learning enables a shared understanding of progress and achievement.



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Progression of knowledge and skills

| Aspect | Year 1 | Year 2 | Year 3 | Year 4 | Year 5 | Year 6 |
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| Performance | Play and sing pieces of music, starting and finishing together. A piece of music played by a group of musicians should be played at the same time. Musicians should finish together to make the piece of music sound pleasing and ensure the audience can hear the tune. Listening to others, watching a conductor and counting beats accurately can help musicians play or sing at the same time as each other. | Play tuned and untuned percussion instruments and use your voice with awareness of others. Percussion instruments make a sound when they are hit, shaken or scraped. Tuned percussion instruments, such as the xylophone or piano, produce notes of different pitches. Untuned percussion instruments, such as the drum or güiro, produce sounds with no definite pitch. | Play or sing a part with increased control, fluency, expression and accuracy on tuned and untuned instruments. Control in music can include breath control, where singers ensure they have enough breath to sing to the end of phrases, or control of a musical instrument, such as using bow strokes correctly when playing the violin. To sing or play accurately, the pitch, rhythm and volume of notes should match the intent of the musician, composer or conductor and the playing of other musicians. | Sing songs accurately, both solo and as part of an ensemble. Solo singing is singing alone. Accurate solo singing includes good timing, note memory and accurate pitching of notes. Ensemble singing is singing in a group. Accurate ensemble singing includes the ability to listen to others, sing at the same volume as them, and follow the signals and instructions of a conductor. | Maintain their part in a performance with confidence, accuracy, fluency, control and expression, and with an awareness of what others are playing or singing. Accurate and confident group performances benefit from various factors: practice and preparation; the monitoring and adjustment of pitch, rhythm, timbre and dynamics; rapid responses to the actions of others and awareness of the role of each musician. | Take the lead in instrumental or singing performances and provide suggestions to others. Suggestions for improvements to musical performances include more practise; strategies to cope with performance pressure; better presentation, including eye contact with the audience; improving the planning and logistics of a performance and confidently introducing pieces and songs. |
| Singing | Sing traditional songs, nursery rhymes and chants clearly. Traditional songs, nursery rhymes and chants have been passed down to different generations using the oral tradition. They usually contain repeated rhythms or melodies, a strong pulse and rhyming words. | Sing simple songs and chants with a sense of melody and shape. The melody of a piece of music is the main tune, which is usually part of a larger piece of music. The shape of the music is the pattern created by the changing pitches of notes in a melody. | Use their voice in different ways, including using a loud or soft voice, and identify simple repeated patterns. The voice can be used to create notes of different pitches, durations and dynamics (loudness) to add interest to the music by highlighting certain lyrics or creating different moods. | Sing songs accurately, both solo and as part of an ensemble. Solo singing is singing alone. Accurate solo singing includes good timing, note memory and accurate pitching of notes. Ensemble singing is singing in a group. Accurate ensemble singing includes the ability to listen to others, sing at the same volume as them, and follow the signals and instructions of a conductor. | Maintain a part within an ensemble when singing in a round or in harmony. Rounds consist of the same melody being sung at different times in a group. Harmony singing consists of a melody line accompanied by other lines of music made up of differently pitched notes that, when sung together, give a pleasing effect. Singers usually sing the same words at the same time when singing in harmony. | Use gesture and expression to create a finished, polished performance. Gestures in music include eye contact, waving and beckoning to the audience, closing eyes to show emotion or exaggerated movements, such as a flourish at the end of a piece or movement away from the microphone. Some gestures are associated with different types of music, such as exaggerated movements to the pulse of the music and virtuoso guitar playing during rock musical performances. Expression in music means adding feeling and is indicated in musical scores using words, such as <i>dramatico</i> (in a dramatic, exaggerated style), <i>legato</i> (smoothly and connected), <i>tranquillo</i> (quiet and |



Music at Littleton Green Community School

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| | | | | | | peaceful) and cantabile (in a singing or flowing style). |
| Pulse and rhythm | Copy a simple rhythm or pulse by clapping or using percussion. A rhythm is a group of quick and slow beats that is usually repeated in a song or piece of music. A pulse is a steady beat, like a heartbeat. People can clap or tap their feet to the pulse. | Play a range of rhythms and pulses and identify the differences between them. A rhythm and a pulse are different. The beats in a rhythm can be of different lengths. The beats in a pulse are all the same length. The pulse often stays the same throughout a piece of music, whereas the rhythm changes. | Identify a pulse in a piece of music, realising that two, three, four or more beats to the bar can be counted. Music is written in bars, with a set number of beats per bar. Time signatures tell musicians how many beats are in a bar. The time signature 4/4 shows there are four crotchet beats in a bar, 3/4 shows there are three crotchet beats in a bar and 2/4 shows there are two crotchet beats in a bar. These beats are the pulse of the music and they can be played, clapped, counted or conducted. | Play and create repeated rhythmic patterns. Repeated rhythmic patterns are a series of long and short sounds that are played over and over again. Repeated patterns can be found in all music. Short, repeated patterns are called motifs. | Play and create extended rhythmic patterns, including rests. Extended rhythmic patterns usually contain repetition and may include short repeated phrases called motifs. Rests provide a break in a rhythmic pattern or line of music and should be counted in the same way as notes. | Play and create pieces of music with a clear understanding of pulse and rhythm. Pulse can be created using bar lines to write bars of music with the same number of beats per bar. Rhythm can be created using notes of varying length, such as quavers, crotchets, minims and semibreves, and writing them in equal bars of music. |
| Composition | Create, select and combine sound effects or rhythms using a variety of instruments, objects and the voice. Sound effects are sounds that don't involve speech or music and are made on instruments or objects to represent another sound. A rhythm is a group of quick and slow beats that is usually repeated in a song or piece of music. | Create, select and combine layers of sound and vocalisations with awareness of the effect. Combining layers of sound can create pleasant, harmonious sounds or unpleasant, discordant sounds, depending on the combination of pitches of notes used. Adding sounds together creates texture in a piece of music. | Improvise and compose sequences of sounds and vocals and record them using notes or pictures. Sequences of sounds combine pitch, rhythm, dynamics and pulse. Sequences can be written down using informal pictures or symbols in a graphic score, or using standard musical notation. | Improvise and compose a sequence of sounds and vocals for different instruments and record them using standard or invented notation. Sequences of sounds for different instruments are written on separate lines in a graphic score or on separate staves of standard musical notation. | Create a composition that combines layers of sound and vocalisations and shows an awareness of pitch, tempo, rhythm, melody and dynamics. Effective compositions include instruments with different pitches, repeated and contrasting rhythms, a pleasing melody and a variety of dynamics. | Compose and perform a group score using a wide variety of timbres, textures, rhythms and motifs. A score contains all the information musicians need to rehearse and perform a piece of music, including separate lines for each instrument or voice part, notation showing pitch and duration of sounds and markings to show dynamics, such as *mp* and *mf*. |
| Notation | Understand that music can be written down and read. Musical notes and symbols have meaning and can be read by musicians when they play. | Recognise and respond to simple notation. Notes in standard musical notation are written on a staff, which tells the musician the pitch of the note. The pitch of a note is how high or low it is. The way a note is drawn tells the musician the duration of the note. A crotchet lasts for one beat, a minim lasts for two beats | Recognise and respond to standard and invented musical notation and symbols. In standard musical notation, rests such as crotchet rests, minim rests and semibreve rests tell musicians when not to play or sing and are used in the place of musical notes. | Play or sing simple melodies from standard and invented musical notation and symbols. Standard musical notation symbols for dynamics, such as *mp, p, pp, ppp, mf, f, ff, fff* tell musicians how loudly or quietly they should play. Piano (*p*) means that the music should be played softly. Forte (*f*) means | Use standard notation to perform and write music. In standard musical notation, time signatures indicate how many beats are in a bar. For example, 4/4 means there are four crotchet beats in a bar. Bar lines split the notes into groups. For example, in a piece of music written in 4/4, there might be | Use features of standard notation when composing. Features of standard notation include staves, time signatures, bar lines, notation and dynamic markings. |



Music at Littleton Green Community School

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| | | and a semibreve lasts for four beats. | | that the music should be played loudly. | four crotchets, two minims or one semibreve in one bar of music. | |
| Listening | Listen to sounds or a piece of music, identifying basic features. Basic features of music that can be easily identified include the melody (the main tune), the instruments used and the feelings the music engenders, such as happy, angry or scary. | Describe how an instrument has been used to represent a sound, animal or object. The pitch, rhythm and volume (loudness) of notes played on different instruments can be used to represent other sounds, animals or objects. For example, quick, smooth and quiet ascending phrases of notes are played on a violin to represent a bird in Vaughan Williams' The Lark Ascending. | Recognise and describe sounds and changes in a piece of music using musical vocabulary. Specific terms can be used to describe the sounds and changes in a piece of music, including pitch (high or low), timbre (sound quality), dynamics (loudness) and tempo (speed). | Describe how different instruments are used throughout a piece of music to add interest and meaning. Instruments include strings, such as violins; brass, such as trombones; woodwind, such as clarinets and percussion, such as drums. Composers choose instruments for the timbre, pitch and duration of the notes they can create to replicate and represent objects, animals, mood and feelings. | Explain how pitch, tempo, rhythm, melody, dynamics and major and minor tonality have been used to create particular feelings in the listener. A mixture of pitch, tempo, rhythm, melody and dynamics create mood and feeling in the listener. For example, quick, high-pitched notes can create a feeling of panic, and long, low-pitched notes can create a feeling of calm. All music is written in a major or minor key. Music written in a major key sounds happy, and music written in a minor key sounds sad. | Listen to and comment on a wide range of genres and musical styles using a broad musical vocabulary. Genres are different styles of music, such as pop, rock, world music, classical, Latin American, swing, gospel and soul. Words such as tempo, rhythm, dynamics, pulse and timbre can be used to comment on the genre of music. |
| Music Appreciation | Listen and respond to a range of high-quality live and recorded music and songs. Responses to music include playing or clapping along to the pulse and rhythms, humming or singing melodies, creating actions and dance movements, and using adjectives, such as lively or cheerful, to describe the music. | Listen and respond with movement, words and pictures to a range of high-quality live and recorded music that tell a story. Responses to a piece of music that tell a story include creating movements relating to characters or events in the music, identifying instruments and sounds that represent characters or events, describing key events and changes in the sound and drawing scenes inspired by the music. | Listen and respond to pieces of music written around the same theme. Features of music that can be listened and responded to include the musical instruments used, the images or patterns the music creates, the dynamics of the music, the mood created and the story the music tells. These features may be similar in music written around the same theme. | Compare and evaluate different genres of music using appropriate musical vocabulary. Genres of music include jazz, rock, classical, blues, pop, folk, country and world music. Each genre has its own distinguishing features: the use of instruments; structure of the music; inclusion of typical rhythms, tempos and dynamics; date of composition and style of performance. | Use descriptive words and relevant musical vocabulary when talking about the elements of live or recorded music within a piece. Musical vocabulary includes pitch, rhythm, pulse, duration, structure, dynamics, harmony, tempo, timbre and texture. | Identify and explain patterns and motifs in live and recorded music that provoke feelings in the listener. A motif in music is a short musical idea that is repeated and developed throughout a piece. |
| Significant people | Describe, in simple terms, the lives of composers studied. A composer is a person who writes a piece of music. | Describe the lives and music of composers studied. Composers at various points in history wrote pieces of music with many differences between them, such as the style, instruments and feelings they provoked in | Describe the lives and music of romantic composers. Composers of romantic music worked between the 1830s and 1900s. Their music included dramatic symphonies and operas, and complex piano music. Romantic | Describe the lives and music of famous 20th-century composers. Composers of 20th century music worked from 1901 to 2000. Many compositions of this era don't follow the conventions of music that were used in | Describe the lives and music of famous Renaissance and Baroque composers. Composers of Renaissance music worked between the 1400s and 1600s. Many wrote music for the church and used a polyphonic style, | Describe the lives and music of famous classical composers. Composers of music during the Classical period worked between 1750 and 1825. Composers wrote simpler music with clear tunes and used harmony (a |



Music at Littleton Green Community School

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| | | listeners. | composers were inspired by nature, art and poetry and broke the strict rules laid down during the Classical period. | previous periods. For example, some composers used objects in their music as well as conventional instruments and some created music without harmonies or melodies. | where different tunes were sung together. | combination of musical notes played together to make a pleasing sound) rather than polyphony (different tunes played together) and marked dynamics in their music. |
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