



**MUSIC**  
**in the**  
**National Curriculum**  
**(England)**

HMSO

**DES**  
THE DEPARTMENT OF  
EDUCATION & SCIENCE

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# Foreword

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This Document contains provisions relating to attainment targets and programmes of study in music for key stages 1 to 3 only. It is prepared by the Secretary of State for Education and Science and represents the Document referred to in the Order made under Section 4 of the Education Reform Act 1988 which directs that its provisions have effect in accordance with the Order. A separate Document prepared by the Secretary of State for Wales applies to provision in Wales.

The examples printed in italics serve only to illustrate the attainment targets and programmes of study and are non-statutory.

# Contents

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	<i>Page</i>
<b>Facsimile of Order laid before Parliament in March 1992</b>	v
<b>Attainment targets and programmes of study</b>	1
<b>General requirements for programmes of study</b>	3
<b>Key stage 1:</b> AT1 Performing and composing	4
AT2 Listening and appraising	5
<b>Key stage 2:</b> AT1 Performing and composing	6
AT2 Listening and appraising	7
<b>Key stage 3:</b> AT1 Performing and composing	8
AT2 Listening and appraising	9

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## **Attainment targets and programmes of study**

The attainment targets and programmes of study are set out by key stage.

Although the programmes of study have been set out in relation to each attainment target, there is no implication that teaching activities or learning opportunities should be designed to address them separately.

The examples printed in italics are non-statutory.

Appropriate provision should be made for pupils who need to use:

- means of communication other than speech, including technological aids, signing, symbols or lip-reading;
- non-sighted methods of reading, such as braille, or to acquire information in a non-visual or non-aural way;
- adapted instruments or technological aids in performing and composing music.

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## **General requirements for programmes of study**

1. In all key stages, pupils should be given opportunities to:
  - undertake a balanced programme of activities which builds on previous work and takes account of previous achievement;
  - work individually, in groups, and as a whole class;
  - make appropriate use of information technology to create and record music.
2. Pupils should perform and listen to music in a variety of genres and styles, from different periods and cultures. The repertoire chosen should be broad and designed to extend pupils' musical experience and knowledge. It should include examples of works taken from:
  - the European 'classical' tradition, from its earliest roots to the present day;
  - folk and popular music;
  - music of the countries and regions of the British Isles;
  - a variety of cultures, Western and non-Western.
3. The repertoire selected for performance should be progressively more demanding and chosen in the light of pupils' needs, backgrounds and stages of musical development.

# Attainment target 1: Performing and composing

Key stage 1

The development of the ability to perform and compose music with understanding.

Programme of study (relating to attainment target 1).

## END OF KEY STAGE STATEMENTS

By the end of key stage 1, pupils should be able to:

- a) perform simple rhythmic and melodic patterns by ear and from symbols.
- b) sing in a group and play simple instruments demonstrating some control of the sounds made.

## PROGRAMME OF STUDY

Pupils should:

- i) memorise and internalise short musical patterns and simple songs, and imitate and recall simple rhythms and melodies.
- ii) read simple signs and symbols and perform from them.
- iii) sing a variety of simple unison songs with some control of breathing, dynamics and pitch.
- iv) develop the technical skills needed to control the sounds of a range of tuned and untuned instruments, through playing simple pieces and accompaniments.
- v) practise and rehearse, responding to direction.
- vi) share their music-making, presenting their performances effectively to different audiences, for different purposes, and in a number of places with different acoustics.
- vii) take part in simple vocal and instrumental improvisations, compositions and arrangements.

## EXAMPLES

Pupils could:

- sing a familiar song, staying silent during a phrase within it.*
- echo short rhythm patterns clapped by the teacher.*
- perform a simple rhythmic pattern from symbols.*
- sing traditional and modern folk songs.*
- find the same note when singing with others.*
- decide when to breathe to make sense of a phrase.*
- play an untuned instrument indicating the pulse.*
- play a drone, single chords or simple ostinato.*
- hold violin/recorder correctly.*
- practise and perform a percussion part, changing level of loudness as directed.*
- sing with clear diction.*
- balance dynamics of vocal and instrumental parts.*
- perform in the class to each other, in the hall for assembly, in the playground.*
- make up a simple percussion part to a song.*
- play musical 'question and answer' games.*

<p>c) investigate, choose and combine sounds to produce simple compositions.</p> <p>d) record their own compositions and communicate them to others.</p>	<p>viii) explore and use a range of sound sources including their voices, bodies, sounds from the environment and instruments, tuned and untuned.</p> <p>ix) create, select and organise sounds in response to different stimuli.</p> <p>x) communicate simple musical ideas.</p> <p>xi) use and understand simple signs and symbols for musical sounds when composing.</p> <p>xii) record their own compositions.</p>	<p><i>explore sounds made by classroom instruments and discover how many different quiet sounds each can make.</i></p> <p><i>explore the sounds the voice can make.</i></p> <p><i>tell a story in sound with different groups describing different episodes.</i></p> <p><i>create a piece in response to poetry, a picture, a story, a mood or personal experience.</i></p> <p><i>create a musical pattern to match a movement pattern and teach it to another child.</i></p> <p><i>write a simple graphic score for a piece they have composed.</i></p> <p><i>invent a repeated pattern and notate it, or use a cassette player to record it.</i></p>
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# Attainment target 2: Listening and appraising

Key stage 1

The development of the ability to listen to and appraise music, including knowledge of musical history, our diverse musical heritage, and a variety of other musical traditions.

Programme of study (relating to attainment target 2).

## END OF KEY STAGE STATEMENTS

By the end of key stage 1, pupils should be able to:

a) listen attentively and respond to short pieces of music from different times and cultures and in different styles, showing an awareness of differences and similarities.

## PROGRAMME OF STUDY

Pupils should:

i) learn to listen with care and concentration to their own and others' music, and make broad distinctions within the main musical elements of:  
**pitch** – high/low  
**duration** – pulse; rhythm; long/short sounds  
**pace** – fast/slow  
**timbre** – quality of sound  
**texture** – one sound/several sounds  
**dynamics** – loud/quiet  
**structure** – pattern; phrasing; repetition/contrast  
**silence**

ii) listen to, discover, make, compare and talk about everyday sounds of all kinds.  
iii) respond to the musical elements, character and mood of a piece of music, by means of movement, dance, or other forms of expression.

## EXAMPLES

Pupils could:

*identify which instrument is being played from its sound only, consider the sounds they have made and what would be the effect if they were played faster/higher/quieter.*

*identify sounds heard outside the classroom and describe them using a musical vocabulary.  
sway, jump, skip to music and stop for silence, move to the pulse of music or use colours and shapes to describe the mood of a piece of music.*

b) talk in simple but appropriate terms about sounds and music they have made, listened to, performed or composed.

iv) listen to and talk about a variety of live and recorded music exhibiting contrasts of style, including works by well-known composers and performers as well as their own and others' compositions and improvisations.

v) discuss how sounds and rhythms are used in music to achieve particular effects, and learn to recognise some different characteristics in music from different times and places.

*listen to the 'Surprise' Symphony by Haydn or 'The Young Person's Guide to the Orchestra' by Britten, and tell or show others what it made them feel or think.  
discuss how music composed for different celebrations and festivals creates appropriate moods.  
listen to and talk about pieces of music by Tchaikovsky, Mozart and Stravinsky.  
discuss how sounds are used to describe the different animals in Saint Saens' 'Carnival of Animals'.  
discover what music members of their family sang and listened to when they were younger, and discuss any common features.  
sing folk songs from different parts of the world and discuss their similarities and differences.*

# Attainment target 1: Performing and composing

## Key stage 2

The development of the ability to perform and compose music with understanding.

Programme of study (relating to attainment target 1).

### END OF KEY STAGE STATEMENTS

### PROGRAMME OF STUDY

### EXAMPLES

By the end of key stage 2, pupils should be able to:

Pupils should:

Pupils could:

a) perform from notations interpreting signs, symbols and simple musical instructions.

i) memorise and internalise songs and musical ideas of increasing length and/or complexity.

*sing back a newly heard phrase played on an instrument.*

b) sing and play a range of music, controlling pitch, rhythm and dynamics.

ii) perform from simple notations and/or signals and understand a variety of musical instructions.

*accompany a song with an instrumental ostinato from notation which indicates when to play louder and quieter.*

iii) sing an expanding repertoire of songs (unison and simple two-part), and pieces requiring a variety of vocal techniques, with increasing understanding and control of pitch, duration, dynamics, diction and phrasing.

*sing lullabies or sea-shanties choosing the appropriate vocal qualities.*

c) perform in a group, maintaining a simple part independently of another group.

iv) perform pieces/accompaniments on a widening range of more sophisticated instruments, with increasing dexterity and control of sound.

*perform a percussion accompaniment to a song, practise and perform an independent part in a group piece, following variations of pace and dynamics.*

v) maintain a part as a member of a group in a round or simple part song.

*sing two-part songs and songs with descants.*

vi) play an individual instrumental part in a group piece.

*perform a part within a graphic score, learn from staff notation, and perform, a piece for recorder ensemble.*

vii) rehearse and direct to develop skills and improve techniques.

*work in a group to produce a performance for the rest of the class.*

<p>d) devise and develop musical ideas within simple structures.</p>	<p>viii) plan and present their own projects/performances, being aware of the need to communicate to different audiences.</p> <p>ix) explore and use a widening range of sound sources.</p> <p>x) choose specific sounds and combinations of sounds to create a complete musical shape.</p> <p>xi) develop musical ideas through improvising, composing and arranging.</p> <p>xii) create music in response to a range of stimuli, using appropriate musical structures.</p>	<p><i>discuss and organise the most suitable position for each performer.</i></p> <p><i>plan and present a contribution to a school assembly.</i></p> <p><i>use recorders, keyboards, computers and electronic equipment when composing.</i></p> <p><i>discuss descriptive sounds for a composition based on a poem before experimenting with instruments.</i></p> <p><i>improvise a solo section in a class piece based on a rondo form (ABACADA) or a vocal 'verse' alternating with a given 'chorus'.</i></p> <p><i>create a piece in response to a rhythmic pattern, movement, a series of pictures, or first hand experience such as a visit to a nature trail.</i></p>
<p>e) communicate musical ideas to others and record compositions through the use of notations.</p>	<p>xiii) record and communicate musical ideas through notations which define timbre, dynamics, duration and, where appropriate, pitch.</p>	<p><i>make a graphic score of a composition.</i></p> <p><i>work in a group to devise a piece before teaching it to another group.</i></p>

# Attainment target 2: Listening and appraising

## Key stage 2

The development of the ability to listen to and appraise music, including knowledge of musical history, our diverse musical culture, and a variety of other musical traditions.

Programme of study (relating to attainment target 2).

### END OF KEY STAGE STATEMENTS

By the end of key stage 2, pupils should be able to:

a) listen attentively to music of various kinds, recognising the main musical elements, distinguishing musical instruments, and responding to changes in character and mood.

### PROGRAMME OF STUDY

Pupils should:

i) develop their understanding of musical elements, and ability to describe them in appropriate vocabulary, and to interpret some of the signs related to them:

- melody; chords
- pitch
- pulse; metre and rhythm
- duration
- pace
- gradations of speed
- timbre
- tone quality of voice/instruments
- texture
- melody, accompaniment, polyphony
- dynamics
- gradations of volume; accents
- structure
- repetition; contrast; simple forms.

ii) learn to distinguish the sounds made by a range of instruments, individually and in combination.

### EXAMPLES

Pupils could:

*listen to 'Pictures at an Exhibition' by Mussorgsky and consider how sounds, structures and expressive devices are used to create each picture.*

*recognise instruments used in 'Rodeo' by Copland. listen to and identify different instruments in a percussion ensemble. listen to jazz groups and identify solo instruments.*

b) understand the principal features of the history of music and appreciate a variety of musical traditions.

iii) listen to a range of instrumental and vocal music from early, Classical and later periods.

iv) listen to the work of influential composers and learn something of their social and historical context and importance to the development of musical traditions.

c) describe, discuss and undertake simple analysis and evaluation of musical compositions and performances.

v) talk about music heard in class, including their own compositions and performances.

*listen to examples of medieval dances, a chamber work such as the 'Trout' quintet by Schubert, a suite for orchestra such as Holst's 'The Planets', a cantata such as 'Carmina Burana' by Orff.*

*listen to pieces of music by composers such as Bach, Beethoven, Wagner, Vaughan Williams and Shostakovich and discuss their effects and characteristics.*

*explain the initial musical ideas behind an original composition, and how they were developed.*

*explore the way in which musical ideas and themes change and develop within a work heard in the classroom.*

*discuss the reflection of mood in music in passages from Handel's 'Messiah' or Debussy's 'La Cathédrale Engloutie'.*

# Attainment target 1: Performing and composing

## Key stage 3

The development of the ability to perform and compose music with understanding.

Programme of study (relating to attainment target 1).

### END OF KEY STAGE STATEMENTS

### PROGRAMME OF STUDY

### EXAMPLES

By the end of key stage 3, pupils should be able to:

Pupils should:

Pupils could:

a) perform in a range of styles, interpreting signs, symbols and musical instructions.

i) internalise, memorise, imitate and recall increasingly complex sections of music.

*play the chord progression of a popular song from memory having listened to a recording of it.*

ii) sing and play by ear and from various forms of notation with increasing accuracy.

*play guitar chords by ear in ensemble work choosing appropriate rhythm and style.*

*read, learn and perform a Kurt Weill song, taking notice of speed and different dynamics.*

iii) give unprepared performances.

*sight read a part in a classroom performance of an instrumental arrangement.*

b) perform a solo part with fluency and expression.

iv) sing and play an increasingly wide and demanding repertoire, including pieces requiring a wide range of vocal techniques.

*perform from a graphic score representing vocal sounds.*  
*play a part in a class arrangement of a television theme tune watching the conductor.*

*sing a part in an unaccompanied duet without a conductor.*

v) sing and play controlling subtle changes of dynamics, timbre and pace.

*play a short trumpet piece requiring different techniques.*

vi) respond sensitively to directions and to visual and sound cues when performing.

*practise and perform a part in a class production.*

vii) rehearse and direct other pupils in a group performance.

*organise and rehearse a piece they have composed for flute, keyboard and voice.*

c) perform in a group maintaining a part independently of other groups.

viii) perform an independent part in a group.

*read and play an extended instrumental part in a class performance.*

*take part in a folk song arrangement, recognising when to take the lead and when to accompany others.*

ix) take part in group performances (vocal, instrumental or mixed), developing an increasing awareness of musical characteristics, style and a sense of ensemble.

x) plan and present performances in a wide variety of contexts, showing an increasing awareness of audience and purpose.

*prepare a performance of a calypso with instrumental accompaniment.*

d) compose, arrange and improvise music, developing ideas within musical structures.

xi) compose music in response to a wide range of stimuli, including the composition of music for special occasions.

*compose a piece on an environmental theme.  
compose music to accompany a dramatic presentation set in medieval Britain.  
compose a sound track to an advertisement.*

xii) develop musical ideas within structures to produce individual and group compositions and arrangements.

*compose a piece by experimenting with different combinations of melodic and rhythmic ostinato for a dance performance.  
compose an instrumental piece using gamelan modes and structures.*

xiii) control a wide range of sound sources and make increasing use of more sophisticated instruments.

*synthesise sounds on an electronic keyboard.*

xiv) improvise vocally and instrumentally in a variety of styles.

*improvise a solo part over a 12 bar blues sequence, performing without a conductor.*

e) revise their compositions and notate them appropriately for subsequent performance.

xv) refine their work to produce complete compositions.

*perform a group piece to the class and, taking account of the comments made, develop the ideas before notating the final composition.*

xvi) use and understand increasingly complex signs, symbols and instructions including conventional and graphic notations.

*notate a complex piece using graphic and/or conventional notation.*

xvii) communicate more complex ideas using a widening range of cues, signs and symbols and recording equipment.

*use a computer program to store, alter and replay a composition and print the score.  
notate a song for others to sing with the accompaniment defined by chord symbols.*



# Attainment target 2: Listening and appraising

Key stage 3

The development of the ability to listen to and appraise music, including knowledge of musical history, our diverse musical heritage, and a variety of other musical traditions.

Programme of study (relating to attainment target 2).

## END OF KEY STAGE STATEMENTS

By the end of key stage 3, pupils should be able to:

a) listen with understanding to a wide variety of music of increasing complexity, identifying and discriminating within musical elements; and demonstrate knowledge of different forms of notation.

## PROGRAMME OF STUDY

Pupils should:

i) develop musical perceptiveness and attention to detail in their listening, and learn to recognise, identify and discriminate between complex musical elements in music of a wide range of styles:

**pitch** – melodic shape; characteristics of melodic and harmonic intervals; various scales and modes, harmonic combinations, eg raggas, note clusters, triads;

**duration** – pulse, metre and rhythm, eg time signatures, syncopation, unmeasured speech rhythm;

**pace** – speed of pulse; rapidity of change, eg of harmony, instrumentation, dynamics;

**timbre** – voices, instruments, and different ways of producing sounds with them, eg contrasts between instruments, within instruments and within single notes sung and played in a variety of ways;

**texture** – solo, melody, accompaniment, polyphony, density of instrumentation;

**dynamics** – loud; quiet; gradations of volume; articulation;

## EXAMPLES

Pupils could:

*identify chord progression in a popular song; recognise a modulation.*

*comment on the distinctive musical elements in a Bach fugue or a Beethoven symphony; listen to music played by Fats Waller or Duke Ellington and discuss how the structure of the piece could be used as a basis for a group composition.*

*identify contrasts in the 'Dance of King Kashchey' from Stravinsky's 'Firebird'.*

**structure** – phrases; repetition/contrast; variation and development; simple forms, eg ternary, verse-chorus, rondo, variations; features such as ostinato, sequence.

ii) read and use different notations, including staff notation, graphic scores and chord symbols.

b) show a knowledge of the historical development of music, and an understanding of a range of musical traditions from different periods and cultures.

iii) listen to and develop an understanding of music from early, Classical and later periods, including orchestral, chamber and choral music, opera, ballet and jazz.

iv) understand the contribution made to the development of music by a range of influential composers.

c) show knowledge and understanding of a range of individual musical works, and critically assess particular performances, live or recorded.

v) evaluate compositions and performances heard in class, including those by other pupils, expressing and justifying opinions and preferences, and taking account of different views.

vi) analyse music critically; using appropriate vocabulary, and showing an understanding of style and an ability to relate it to its social, historical and cultural background.

*listen to music following a score and locate repeated sections.*

*listen to examples of Gregorian chant, orchestral music such as Handel's 'Music for the Royal Fireworks', an opera such as Verdi's 'Il Trovatore', a Savoy opera by Gilbert and Sullivan such as 'The Mikado', music for ballet such as Prokofiev's 'Romeo and Juliet', a musical such as Bernstein's 'West Side Story'.*

*recognise and talk about traditions such as Scottish fiddle music, Indian raga or Indonesian gamelan.*

*listen to and discuss music by composers such as Tallis, Monteverdi, Bach, Mozart, Beethoven, Schubert, Wagner, Verdi, Tchaikovsky, Debussy, Mahler, Stravinsky, Elgar, Sibelius and Tippett.*

*follow a simple score of a group composition as it is played and then discuss the accuracy of the performance and the clarity of the notation.*

*listen to two interpretations of a song by Lennon and McCartney and discuss their individual merits, justifying personal preferences.*

*discuss folk and popular arrangements of a familiar song, discuss the development of impressionism in music, research music played and sung in wartime Britain between 1939 and 1945.*

## **THE EDUCATION REFORM ACT 1988:**

### **NATIONAL CURRICULUM: SECTION 4 ORDER**

#### **MUSIC**

#### **CONTENTS**

	<b>Page</b>
I Introduction and Summary	2
II Background	2
III Commencement Dates	3
IV Attainment Targets and Programmes of Study	4
V Schemes of Work	5
VI Assessment and Reporting Arrangements	5
VII Pupils with Special Educational Needs	5
VIII Implementation	6
IX Review and Updating	7
X Allocation of Statutory Documents	7

## I INTRODUCTION AND SUMMARY

1. This Circular provides guidance on the Order<sup>1</sup> specifying attainment targets and programmes of study for music in the National Curriculum made under Section 4(2)(a) and (b) and (4) of the Education Reform Act 1988 ("the Act"). The Order applies to maintained schools (including grant-maintained schools) in England. A separate Order made by the Secretary of State for Wales applies to maintained schools in Wales.
2. The Circular explains how the attainment targets and programmes of study will be implemented in key stages 1, 2 and 3 of a pupil's compulsory schooling. It also outlines the broad framework for the assessment of pupils' work (detailed arrangements will be the subject of a separate Order.)
3. The guidance contained in this Circular does not constitute an authoritative legal interpretation of the legislation: that is a matter for the courts.
4. All enquiries about this Circular should be addressed to Mr J J Booth, Schools Branch 3, Department of Education and Science, Sanctuary Buildings, Great Smith Street, Westminster, London SW1P 3BT, Tel 071-925 6147.

## II BACKGROUND

5. The details of the statutory attainment targets and programmes of study are contained in the associated Document published by Her Majesty's Stationery Office (HMSO) entitled "Music in the National Curriculum (England)" (ISBN 011 270753 X). **All proposed or draft versions of the attainment targets and programmes of study are now superseded.**
6. The Order and the associated Document both have statutory force, with the exception of the italicised text in the Document which is non-statutory. This is mainly in the form of examples which serve to illustrate the programmes of study.
7. The Order and the associated Document for music will start to come into force with effect from 1 August 1992 for each of key stages 1, 2 and 3.
8. On 25 February 1992, the Secretary of State laid before Parliament for approval an Order under Section 3(4)(a) of the Act to remove art and music from the National Curriculum at key stage 4. Subject to that approval, the Order will come into force from 1 August 1992. The Secretary of State considers that all schools should offer some form of aesthetic experience in the curriculum for all 14-16 year old pupils, and that the great majority of schools should offer art and music to pupils who wish to continue their study of these subjects after the age of 14.

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1 The Education (National Curriculum) (Attainment Targets and Programmes of Study in Music) (England) Order 1992.

### III COMMENCEMENT DATES

9. Details of the commencement dates are set out in Table 1. Paragraphs 10 to 13 offer a commentary on the table.

**TABLE 1**

**MUSIC—SECTION 4 ORDER—(ATTAINMENT TARGETS AND PROGRAMMES OF STUDY)**

**COMMENCEMENT DATES <sup>2</sup>**

	Key Stage 1	Key Stage 2	Key Stage 3
1992	1st cohort (Year 1)	1st cohort (Year 3)	1st cohort (Year 7)
1993	1st and 2nd cohorts (Years 1 and 2)	1st and 2nd cohorts (Years 3 and 4)	1st and 2nd cohorts (Years 7 and 8)
1994	1st statutory assessment	1st, 2nd and 3rd cohorts (Years 3, 4 and 5)	1st, 2nd and 3rd cohorts (Years 7, 8 and 9)
1995		1st, 2nd, 3rd and 4th cohorts (Years 3, 4, 5 and 6)	1st statutory assessment
1996		1st statutory assessment	

<sup>2</sup> Commencement dates for attainment targets and programmes of study are 1 August in each year.

### **Key Stage 1**

10. **For the school year 1992–93**, the attainment targets and programmes of study set out in the Order and the associated Document for music will apply to pupils in reception classes and in Year 1 from the point when they reach compulsory school age. The requirements will not apply to pupils then in the second year of Key Stage 1 – Year 2 – even if that year group includes five year olds working in a teaching group composed mainly of six year olds.

11. **For the school year 1993–94 and beyond**, the attainment targets and programmes of study will apply to pupils in the first and second years of Key Stage 1 (see Table 1). All pupils at the end of the first key stage are required to be assessed against the attainment targets for the first time in 1994.

### **Key Stage 2**

12. **For the school year 1992–93**, the attainment targets and programmes of study for music will apply to pupils entering the first year of Key Stage 2 – Year 3 – ie pupils in a teaching group in which the majority of pupils will reach the age of eight during the school year 1992–93. Thereafter the requirements will extend to each successive year of the key stage. All pupils at the end of the second key stage are required to be assessed against the attainment targets for the first time in 1996.

### **Key Stage 3**

13. **For the school year 1992–93**, the attainment targets and programmes of study for music will apply to pupils entering the first year of Key Stage 3 – Year 7 – ie pupils in a teaching group in which the majority of pupils will reach the age of twelve during the school year 1992–93. Thereafter the requirements will extend to each successive year of the key stage. All pupils at the end of the third key stage are required to be assessed against the attainment targets for the first time in 1995.

## **IV ATTAINMENT TARGETS AND PROGRAMMES OF STUDY**

14. The Act defines attainment targets as the knowledge, skills and understanding which pupils of different abilities and maturities are expected to have by the end of each key stage. They provide the objectives for what is to be learned in each National Curriculum subject during that key stage. Programmes of study are defined in the Act as the matters, skills and processes which are required to be taught to pupils of different abilities and maturities during each key stage. They set out the essential ground to be covered to enable pupils to satisfy the “end of key stage statements” (see paragraph 15 below) which define the attainment targets for each key stage.

### **End of Key Stage Statements**

15. The statutory framework for music (and art and physical education) is intended to allow schools and teachers wider discretion in teaching the subject than in the case of other National Curriculum subjects. There are no 10–level statements of attainment in music; teachers are required to assess pupils’ performance against three “end of key stage statements”. The

statements represent the knowledge, skills and understanding which pupils of different abilities and maturities can be expected to achieve at the end of the key stage in question.

## **V SCHEMES OF WORK**

16. Under Section 10(2) of the Act the head teacher has a duty to secure the implementation of the National Curriculum. The head teacher will need to consider with his or her staff whether existing schemes of work adequately cover the attainment targets and programmes of study for music, or whether the schemes of work need modifying.

## **VI ASSESSMENT AND REPORTING ARRANGEMENTS**

17. Individual pupils are required to be assessed in music at or near the end of each key stage. It is intended that assessment should be as simple and straightforward as possible and should be based on teachers' own judgements of pupils' classroom work. It is not expected that there will be nationally determined standard assessment tasks. The Secretary of State will in due course make Orders, under Section 4(2)(c) of the Act, to govern assessment in music at key stages 1, 2 and 3.

18. Meanwhile, schools will wish to have regard to the requirements of the Order under Section 4(2)(a) and (b) in their continuing assessment of pupils' classroom work in music, and recording their progress, so as:

- i. to ensure that individual pupils are acquiring the knowledge and understanding which enable them to work at the appropriate standards for any given attainment target and programme of study;
- ii. to inform those with an interest – notably parents, or other teachers with either current or imminent responsibility for the pupil – about individual pupils' progress; and
- iii. to build up a record of relevant evidence of each pupil's attainments, which may include examples of work, as a basis for future judgements about the standards reached at the end of a key stage.

Guidance will be issued by the School Examinations and Assessment Council (SEAC) in due course.

## **VII PUPILS WITH SPECIAL EDUCATIONAL NEEDS**

19. The Document for music makes provision for alternative means of meeting the requirements of some of the attainment targets where this is necessary for pupils with identified special educational needs. This is intended to ensure that they enjoy the fullest possible benefit of the National Curriculum without unnecessary recourse to making or amending a statement of special educational needs under the Education Act 1981. The Secretary of State does not envisage that it will be necessary to make Regulations under Section 17 of the Act to modify or disapply for pupils with special educational needs the requirements specified in the Order.

20. Under Section 18 of the Act, a statement made under the 1981 Act may modify or disapply any or all of the requirements of the National Curriculum if they are inappropriate for an individual pupil. The connection with a statement ensures that any departure from the National Curriculum will be decided in the light of educational, medical, psychological and other evidence about the pupil, including the views of the pupil's parents. That procedure is subject to consultation with parents and to their right of appeal under the 1981 Act as amended by paragraphs 84 and 85 of Schedule 12 to the Act.

21. The Education (National Curriculum) (Temporary Exceptions for Individual Pupils) Regulations 1989<sup>3</sup> allow head teachers to give directions temporarily disapplying or modifying the National Curriculum requirements for individual pupils where they judge that a pupil falls within the cases or circumstances specified. Directions may be one of two kinds. **General directions** may be given for pupils with short-term problems who are expected to resume full participation in the National Curriculum within 6 months – eg pupils who have had long periods out of school, perhaps because of illness. These directions may be given for pupils with or without special educational needs. Alternatively, **special directions** may be given, where appropriate, for pupils whose circumstances indicate a need for them to be assessed under Section 5 of the Education Act 1981 with a view to making or amending a statement of special educational needs. Such pupils may need provision made within a statement for longer-term exceptions from the National Curriculum. Provisions for modification or disapplication should be applied sensitively and with regard to the need to ensure a broad and balanced curriculum, as provided for in Section 1 of the Act.

22. It is the responsibility of the local education authority to ensure that pupils with statements of special educational needs have their statements amended, if this is necessary, to take account of the introduction of the National Curriculum, in time to meet the timetable set out in Table 1.

## VIII IMPLEMENTATION

23. In preparing to implement the statutory requirements for music, local education authorities can make use of funding provided under the Grants for Education Support and Training programme. In 1992–93 Activity 7: Basic Curriculum provides funds for expenditure on books, equipment and training for the National Curriculum. Activity 5 is intended to support the professional development of teachers and other support staff involved in assessment; secure consistent assessment standards; and support the establishment of any necessary administrative arrangements. In addition Activity 6 is designed to promote the integration of information technology across the curriculum. Grant-maintained schools will be able to use funding provided through the Special Purposes (Development) Grant.

24. More detailed advice on the implementation of the statutory requirements for music will shortly be available in the form of non-statutory guidance prepared by the National Curriculum Council (NCC).

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3 SI 1989/1811. For further guidance see DES Circular 15/89 – Education Reform Act 1988: Temporary Exceptions from the National Curriculum.



## **IX REVIEW AND UPDATING**

25. The NCC will monitor and evaluate implementation of the provisions of this Order and its associated Document in consultation with Her Majesty's Inspectorate and SEAC. Should it prove necessary, in the light of advice received, for the Secretary of State to bring forward proposals to revise the provisions of the Order and associated Document, any such proposals would be subject to the consultative procedures laid down in Section 20 of the Act.

## **X ALLOCATION OF STATUTORY DOCUMENTS**

26. Copies of the statutory Documents, which include a facsimile of the relevant Order and a copy of the Circular, are being distributed free to local education authorities, schools, institutions providing initial teacher training and national bodies. In accordance with the Education (School Curriculum and Related Information) Regulations 1989<sup>4</sup>, schools should ensure that parents and others can have access to them. **In all cases these copies of the Documents will remain the property of the local education authority/institution and not the individuals to whom they are made available.** Further priced copies of the Documents are available from HMSO. In addition, shrink wrapped editions without ring binders are available by mail order from the HMSO Publications Centre, PO Box 276, London SW8 5DT.

27. The key elements (including attainment targets and programmes of study) of the statutory Documents for all National Curriculum foundation subjects are accessible through the National Educational Resources Information Service (NERIS), which is available for use for training purposes or for analysing and devising schemes of work either "on-line" or on CD-ROM. Further details may be obtained from NERIS at Maryland College, Leighton Street, Woburn, Milton Keynes, MK17 9JD (Tel 0525 290364).



JOHN CAINES

To: Local Education Authorities – direct

Heads and Governing Bodies of  
Maintained Schools – direct

Teacher Training Institutions – direct

Other bodies – direct

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<sup>4</sup> SI 1989/954. For further guidance see DES Circular 14/89.



The Education Reform Act 1988 provides for the establishment of a National Curriculum for all pupils of compulsory school age in maintained schools in England and Wales.

The National Curriculum comprises English, mathematics and science as core subjects and seven other foundation subjects: history, geography, technology, a modern foreign language, music, art and physical education. Additionally, in Wales, Welsh is a core subject in Welsh-speaking schools and an eleventh foundation subject in the remainder.

The Act provides for the Secretary of State to specify in relation to each core and other foundation subject such attainment targets and programmes of study as he considers appropriate. This document contains details of the attainment targets, and programmes of study for music, as specified by Order.



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