

The Cayman Islands

National Curriculum 2008

The arts - music Programme of study and attainment targets for Key Stages 1, 2 and 3

Acknowledgements

The overview document sets out the guiding philosophy and principles of the new Cayman Islands curriculum. It guides all the subject documents and approaches to teaching and learning in the revised curriculum.

The overview document was the result of substantial teamwork on the part of many stakeholders who contributed their time, expertise and resources. Their assistance is greatly appreciated.

The documents were prepared by groups of teachers led by the curriculum development officers, Clive Baker, Curriculum Development Officer (secondary) and Favourita Blanchard, Curriculum Development Officer (primary). They were guided in their work by the chair of the curriculum review, Helena McVeigh, Chief Inspector of schools, Schools' Inspectorate, who also edited all of the documents.

The members of the subject groups, including teachers and inspectors, must be thanked for their helpful insights and suggestions to the curriculum documents.

The subject panel members for music were as follows:

David Bushell, Teacher, Leading Edge
Fran McConvey, Teacher, George Hicks Campus
Stephanie Williams, Education Officer for the arts, Education Department

The work of the curriculum review team was overseen by the Curriculum Steering Committee, whose members comprise:

Helena McVeigh, (Chair)
Herbert Crawford, Senior Education Officer, Education Department
Brian Chapell, UCCI
Jordana Clarke, IT trainer, Walkers (former teacher)
Jacqueline Ebanks, Teacher, Montessori-by-the-Sea
Peter Embleton, Principal, (Years 7-13) St. Ignatius Catholic School
Alan Hewitt, Deputy Principal, John Gray High School
Willean Hill, Librarian, George Town Primary School
Vikki Myrie, Teacher, Creek and Spot Bay Primary School
Kiva Powell, Teacher, Savannah Primary School
Malcolm Saunders, Teacher, George Hicks Campus
Pachent Smythe, Senior Inspector, Schools' Inspectorate
Annette Vaughan, Teacher, John A Cumber Primary School
Mark Scotland, Chair of the Savannah PTA
Wil Pineau, CEO, Chamber of Commerce
Pat Bell, Water Authority, representing HR personnel

Aims

The arts engage students in learning that contributes to developing the essential skills for an 'Educated Caymanian'. It also provides opportunities for students to apply and reinforce skills developed in other essential learning areas. These skills include:

- Communication
- Working with others and alone
- Problem-solving
- Self-management
- Physical
- Numeracy
- Work and study skills

The aims of the arts in the Cayman Islands curriculum are to:

- Enable students to develop skills in dance, drama, music and the visual arts
- Assist students to participate in and develop a lifelong interest in the arts
- Broaden understanding of and involvement in the arts in the Cayman Islands

These aims will be achieved as students develop skills, knowledge, attitudes, and understanding in a broad range of traditional and contemporary art forms of the Cayman Islands and international cultures.

Students will be given the opportunities to:

- Develop practical knowledge in the arts, exploring and using the elements, conventions, processes, techniques, and technologies of each arts discipline
- Develop ideas in the arts, individually and collectively, drawing on a variety of sources of motivation
- Communicate and interpret meaning in the arts, presenting and responding to a wide range of works of art
- Understand the arts in context, investigating works of art and the arts in relation to their social and cultural settings

Overview

The arts - drama, visual art and music - are vital elements of a balanced school curriculum, both in themselves and as vehicles for human growth and development. The study of the arts in Cayman Islands schools should involve experience of drama, dance, music and visual art. Each of these disciplines is unique in its own way, and learning about one does not substitute for learning in any other. However, the advantages associated with learning in any of the arts are similar.

Each of the arts provides opportunities for students to be creative and expressive, and to respond to the expression of others. These are valuable experiences that can be applied across cultures and time, and may be reflected in language or in further arts experiences.

Each arts discipline has its own range of skills and knowledge that make valuable contributions to holistic learning. Through learning in the arts, students find, interpret and solve problems, develop and practise fine and gross motor skills, think critically and make considered judgements. In this way, the arts are a vital and integral part of the school curriculum.

How teachers should use the programme of study and attainment targets

The arts strands

The arts curriculum is divided into three strands:

- i. Music
- ii. Visual arts
- iii. Drama

This division into strands is a convenient way of emphasising the outcomes for the arts in schools. It does not mean that learning in each strand has to be developed independently. As students develop practical knowledge in an arts discipline, they may also consider how meaning is communicated and interpreted in other disciplines, develop ideas for arts work and learn about the discipline in relation to its social and cultural context.

The music strand

Music focuses on cultivating and developing students' skills and knowledge through direct experiences of listening to and making music. All students should have opportunities to investigate ideas, techniques, musical instruments and materials and to realize their intentions in ways that integrate these key experiences.

The music strand is associated with developing:

Cultural understanding through:

- The study of a range of musical heritages, recognising the varied characteristics of different cultures, and using them to inform creating and making music
- Recognising the role of the musician/singer in a range of cultures, times and contexts
- Discovery of the social and historical contexts of music and its relationship to other art forms

Creativity through:

- Creating and improvising rhythmic and melodic phrases as well as sound effects
- Notating their compositions in conventional and non-conventional forms for performances
- Exploring and experimenting with ideas, materials, tools and techniques
- Taking risks and learning from mistakes

Competence through:

- Performing and experiencing a varied repertoire of music from different cultures and genres, including local music
- Making informed choices about media, techniques and processes

Critical understanding through:

- Engaging with ideas, identifying values and meanings
- Developing views and expressing reasoned judgements
- Using analytical, reflective approaches that take account of diverse contexts

Progression in this subject requires students to develop their skills in performance, competence and creativity, as well as observing, evaluating and improving and being safe and healthy. They should start with activities linked to themselves and their immediate environment and move on to less familiar situations and contexts.

The attainment targets specify the knowledge, understanding and skills that students should acquire through the key stage. More detail is given about how to interpret them in appendix 1.

Music programme of study for Key Stage 1

During Key Stage 1, students listen carefully and respond to a wide range of music. They play musical instruments and sing a variety of songs from memory, adding accompaniments and creating short compositions, with increasing confidence, imagination and control. They explore and enjoy how sounds and silence can create different moods and effects.

Teaching should ensure that 'listening, and applying knowledge and understanding', are developed through the interrelated skills of 'performing', 'composing' and 'appraising'.

Students should be given opportunities to:

- Integrate perform, compose and appraise a range of musical activities
 - Respond to a range of musical and non-musical starting points
 - Work on their own, in groups of different sizes and as a class
- Listen and respond to a range of live and recorded music from different times and cultures
 - Use their voices expressively by singing songs and speaking chants and rhymes
 - Play tuned and un-tuned instruments
 - Rehearse and perform with others (*for example, starting and finishing together, keeping to a steady pulse*)
 - Create musical patterns
 - Explore, choose and organise sounds and musical ideas
 - Explore and express their ideas and feelings about music using movement, dance and expressive and musical language
 - Make improvements to their own work
 - Listen with concentration and to internalise and recall sounds with increasing aural memory
- Use musical elements of pitch, duration, dynamics, tempo, timbre, texture and silence expressively within simple structures (*for example, beginning, middle, end*)
 - Experience how sounds can be made in different ways (*for example, vocalising, clapping, by musical instruments, in the environment*) and described using given and invented signs and symbols
 - Investigate how music is used for particular purposes (*for example, for dance, as a lullaby*)

Music programme of study for Key Stage 2

During key stage 2, students sing songs and play instruments with increasing confidence, skill, expression and awareness of their own contribution to a group or class performance. They improvise, and develop their own musical compositions, in response to a variety of different stimuli with increasing personal involvement, independence and creativity. They explore their thoughts and feelings through responding physically, intellectually and emotionally to a variety of music from different times and cultures.

Teaching should ensure that 'listening' and 'applying knowledge and understanding', are developed through the interrelated skills of 'performing', 'composing' and 'appraising'.

Students should be given opportunities to:

- Integrate perform, compose and appraise a range of musical activities
- Respond to a range of musical and non-musical starting points
- Work on their own, in groups of different sizes and as a class
- Use ICT to capture, change and combine sounds
- Listen to a range of live and recorded music from different times and cultures (*for example, from the Cayman Islands, the Caribbean, from classical, folk and popular genres, by well-known composers and performers*)
- Sing songs, in unison and two parts, with clear diction, control of pitch, a sense of phrase and musical expression
- Play tuned and untuned instruments with control and rhythmic accuracy
- Practise, rehearse and present performances with an awareness of the audience
- Improvise, developing rhythmic and melodic material when performing
- Explore, choose, combine and organise musical ideas within musical structures
- Analyse and compare sounds
- Explore and explain their own ideas and feelings about music using movement, dance, expressive language and musical vocabulary
- Improve their own and others' work in relation to its intended effect.
- Listen with attention to detail and to internalise and recall sounds with increasing aural memory
- Find out how the combined musical elements of pitch, duration, dynamics, tempo, timbre, texture and silence can be organised within musical structures (*for example, ostinato – a musical pattern that is continuously repeated during a section or throughout a complete piece of music*), and used to communicate different moods and effects
- Investigate how music is produced in different ways (*for example, through the use of different resources, including ICT*) and described through relevant established and invented notations
- Research how time and place can influence the way music is created, performed and heard (*for example, the effect of occasion and venue*)

Music programme of study for Key Stage 3

During key stage 3, students deepen and extend their own musical interests and skills. They perform and compose music in different styles with increasing understanding of musical devices, processes and contextual influences. They work individually and in groups of different sizes and become increasingly aware of different roles and contributions of each member of the group. They actively explore specific genres, styles and traditions from different times and cultures with increasing ability to discriminate, think critically and make connections between different areas of knowledge.

Teaching should ensure that 'listening', and 'applying knowledge and understanding', are developed through the interrelated skills of 'performing', 'composing' and 'appraising'.

Students should be given opportunities to:

- Integrate, perform, compose and appraise a range of musical activities
- Respond to a range of musical and non-musical starting points
- Work on their own, in groups of different sizes and as a class
- Use ICT to create, manipulate and refine sounds
- Listen and respond to a range of live and recorded music from different times and

cultures including music from the Cayman Islands, the Caribbean, folk, jazz and popular genres, and by well-known composers and performers

- Sing unison and part songs developing vocal techniques and musical expression
- Perform with increasing control of instrument-specific techniques
- Practise, rehearse and perform with awareness of different parts, the roles and contribution of the different members of the group, and the audience and venue
- Improvise, explore and develop musical ideas when performing
- Produce, develop and extend musical ideas, select and combine resources within musical structures and given genres, styles and traditions
- Analyse, evaluate and compare pieces of music
- Communicate ideas and feelings about music, using expressive language and musical vocabulary to justify their own opinions
- Adapt their own musical ideas and refine and improve their own and others' work
- Listen with discrimination and to internalise and recall sounds
- Identify the expressive use of musical elements, devices, tonalities and structures

- Identify the resources, conventions, processes and procedures, including use of ICT, staff notation and other relevant notations, used in selected musical genres, styles and traditions
- Identify the contextual influences that affect the way music is created, performed and heard (*for example, intention, use, venue, occasion, development of resources, impact of ICT, the cultural environment and the contribution of individuals*)

Appendix 1 Attainment targets

The learning outcomes or attainment targets are expressed at eight levels of increasing difficulty. These levels are the same for all key stages and are not age or year-group-dependent, which will make it easier to see how a student progresses as he/she moves up the year groups and from primary to secondary school.

Students learn at different rates and, therefore, individual students or groups of students of the same age could be working towards different levels within and across the key stage boundaries. By the end of a key stage, **most** students should be performing at the '**expected**' level, but some will be above this level and others will be below.

The range of levels covered by the key stage and the 'expected' levels for the end of each key stage are given in the table below:

Key Stage	Year Groups	Range of levels covered by the programme of study	Expected level at end of the Key Stage
1	1 - 3	1-3	2
2	4 - 6	2-5	4
3	7 - 9	3-7	5 or 6

Teachers will be expected to make judgements about the levels attained by each of their students, particularly at the end of a key stage. In deciding on a student's level of attainment, teachers should judge which description in the attainment targets best fits the student's performance. When doing so, each description should be considered alongside those for adjacent levels. It is not necessary for a student to have satisfied the entire range of a particular level to be awarded it.

It can be helpful to divide levels into three sub-levels to support tracking of progress and target setting.

For example:

- 3a – Represents a performance that demonstrates a good understanding of all the descriptors in level 3
- 3b – Represents understanding of the majority of level 3 descriptors
- 3c– Represents understanding at level 2a (ie the full understanding of the previous level) plus an understanding of some of the descriptors at level 3

Appendix 2

Attainment targets for music

Level 1	Level 2	Level 3	Level 4	Level 5	Level 6	Level 7	Level 8
<ul style="list-style-type: none"> •Students use their voices in a variety of ways and share music, showing an awareness of others. •They repeat simple patterns on instruments in time to a steady beat and take account of musical instructions. •They respond to different moods in music and recognise ways in which sounds can be made. 	<ul style="list-style-type: none"> •Students select and combine sounds to produce simple compositions. •They read and repeat simple musical signs and symbols. •They recognise how the musical elements can be used to create different moods and effects. •They sing with a sense of melody and perform simple patterns and accompaniments, keeping to a steady beat. 	<ul style="list-style-type: none"> •Students play and sing a variety of music alone and in ensembles. •They select and combine sounds and musical ideas to produce simple compositions. •They listen attentively to their own and others' music, recognizing different elements and how they are combined. •They make improvements to their work. 	<ul style="list-style-type: none"> •Students play, both by ear and by following simple notations, demonstrating an understanding of pitch, rhythm, dynamics and phrasing in their performances. •They listen attentively to their own and other's music, showing, through guided discussions, the use and effectiveness of the musical elements used. •They describe the characteristics of a variety of music using suitable musical vocabulary. •They compose simple musical pieces and improvise phrases within a group performance. 	<ul style="list-style-type: none"> •Students compose their own music using a graphic or notated score. •From memory or musical score, they perform significant parts in front of an audience. •They improvise a melody and rhythm in given structures. •They identify musical phrases, melodies and rhythmic patterns and compare features of music. •They evaluate how venue, occasion and purpose affect the way music is performed and heard. 	<ul style="list-style-type: none"> •Students improvise and compose in different genres and styles. •They select and make expressive use of tempo, dynamics, phrasing and timbre. •They use relevant notations to plan, revise and refine material. •They analyse, compare and evaluate how music reflects the contexts in which it is created, performed and heard. •They make improvements to their own and others' work in the light of the chosen style. 	<ul style="list-style-type: none"> •Students discriminate and explore musical conventions in, and influences on, selected genres, styles and traditions. •They perform in different styles, making significant contributions to the ensemble and using relevant notations. •They create coherent compositions drawing on internalised sounds and adapt, improvise, develop, extend and discard musical ideas within given and chosen musical structures, genres, styles and traditions. •They evaluate, and make critical judgements about, the use of musical conventions and other characteristics and how different contexts are reflected in their own and others' work. 	<ul style="list-style-type: none"> •Students research a range of styles and genres of music in relation to past and present contexts commenting on the relationship between the music and its cultural context, making and justifying their own judgements. •They use focused listening, practical activities, instruments and technologies to manipulate, analyse and describe selected musical structures, devices, genres, styles and traditions. •They perform, improvise and compose extended compositions for specific purposes in particular forms, styles and genres, working by ear and by making accurate use of appropriate notations, both following and challenging conventions.