

This leaflet provides a starting point for schools to discuss the links between citizenship and music.

Schools need to decide which opportunities to develop as explicit citizenship provision. This leaflet maps the areas where the two programmes of study are compatible. It also suggests some of the opportunities for teaching citizenship through music, referring where appropriate to relevant units in the music scheme of work. The *Teacher's guide* for music (page 18) in the music scheme of work outlines the contribution that music can make to citizenship.

## Promoting citizenship through music

Music contributes to citizenship by:

- providing opportunities for engagement with, and appreciation and understanding of, music from different times and places;
- developing personal meaning, exploring and reflecting on feelings and ideas expressed through music;
- helping pupils take responsibility for their own decisions and valuing their own work;
- sharing music-making with others with sensitivity to the views, strengths and needs of others;
- developing a shared sense of achievement and setting high levels of expectation;
- recognising the need for different roles within a group performance;
- identifying how music reflects the way people feel, think and act;
- increasing motivation through achieving success in a non-verbal medium;
- appreciating a working relationship between adults and pupils.

Citizenship programme of study	Music programme of study	Examples of opportunities for citizenship through music [and relevant units in the music scheme of work]
<b>1 Knowledge and understanding about becoming informed citizens</b>		
<p><b>a</b> The legal and human rights and responsibilities underpinning society, basic aspects of the criminal justice system, and how both relate to young people</p>		<p>Listening to and performing songs and music that are linked to human rights issues, <i>eg protest songs, spirituals (music and slavery), film music, suffragette anthems, hymns such as 'O brother man', music based on social issues such as 'The ragged child' and 'Oliver'</i>  <b>[Unit 4 Musical cycles (exploring cyclic patterns), Unit 9 Music for dance (exploring musical conventions)]</b></p>
<p><b>b</b> The diversity of national, regional, religious and ethnic identities in the United Kingdom and the need for mutual respect and understanding</p>	<p><b>Listening, and applying knowledge and understanding</b></p> <p><b>4</b> Pupils should be taught to:</p> <ul style="list-style-type: none"> <li><b>c</b> 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</li> <li><b>d</b> 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]</li> </ul> <p><b>Breadth of study</b></p> <p><b>5</b> During the key stage, pupils should be taught the <b>knowledge, skills and understanding</b> through:</p> <ul style="list-style-type: none"> <li><b>e</b> a range of live and recorded music from different times and cultures including music from the British Isles, the 'Western classical' tradition, folk, jazz and popular genres, and by well-known composers and performers</li> </ul>	<p>Using a range of live and recorded music from different times and cultures – locally, nationally and globally – to celebrate diversity and consider how it enriches our communities. Sharing of different festivals and rituals, <i>eg Olympic hymns, 'Ode to Joy'</i></p> <p>Developing understanding of how conventions and culture influence the way different styles of music are created, performed and heard  <b>[Unit 4 Musical cycles (exploring cyclic patterns), Unit 12 Bhajan/qawwali (exploring Indian musical genres)]</b></p>

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<p><b>c</b> Central and local government, the public services they offer and how they are financed, and the opportunities to contribute</p>	<p><b>Listening, and applying knowledge and understanding</b></p> <p><b>4</b> Pupils should be taught to:</p> <p><b>d</b> 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]</p>	<p>Studying music that has been composed for civic occasions and ceremonies, and examine how it is funded and marketed, eg <i>fanfares</i> (Copland's 'Fanfare for the common man'), <i>military music</i>, <i>processional pieces</i> (Walton's 'Crown Imperial', <i>music of the Master of the Queen's Musicke</i>)</p> <p>[Unit 11 The overture (exploring introductions and the development of themes)]</p>
<p><b>d</b> The key characteristics of parliamentary and other forms of government</p>		
<p><b>e</b> The electoral system and the importance of voting</p>		<p>Composing and performing music for election campaigns, party political broadcasts, songs of protest, equality and the 'promised land'</p>
<p><b>f</b> The work of community-based, national and international voluntary groups</p>	<p><b>Listening, and applying knowledge and understanding</b></p> <p><b>4</b> Pupils should be taught to:</p> <p><b>d</b> 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]</p> <p><b>Breadth of study</b></p> <p><b>5</b> During the key stage, pupils should be taught the <b>knowledge, skills and understanding</b> through:</p> <p><b>e</b> a range of live and recorded music from different times and cultures including music from the British Isles, the 'Western classical' tradition, folk, jazz and popular genres, and by well-known composers and performers</p>	<p>Performing and listening to music in the community for local and international charities. Using music to convey messages about social and humanitarian issues, music and ecology, eg 'Yanomamo', 'Along came man'</p> <p>[Unit 4 Musical cycles (exploring musical patterns), Unit 9 Music for dance (exploring musical conventions)]</p>
<p><b>g</b> The importance of resolving conflict fairly</p>		<p>Identifying musical features of conflict and resolution, eg <i>Beethoven's use of sonata form</i>, <i>Italian operatic music</i>, <i>twentieth century musicals</i> (<i>West side story</i>), <i>reconciliation themes in music</i> (Britten's 'War requiem', 'Oh what a lovely war')</p>
<p><b>h</b> The significance of the media in society</p>	<p><b>Listening, and applying knowledge and understanding</b></p> <p><b>4</b> Pupils should be taught to:</p> <p><b>c</b> 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</p> <p><b>d</b> 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]</p>	<p>Exploring musical ideas within a variety of media contexts, eg <i>music and adverts</i>, <i>TV themes</i>, <i>background music</i>, <i>cinema</i>, <i>cartoons and music technology</i>, <i>music and the arts</i>, <i>music and sports</i>, <i>the power of music in media to influence and enhance opinions and responses</i></p> <p>[Unit 10 Hooks and riffs (exploring riffs, hooks and grounds and the use of music technology), Unit 13 Music and media (exploring how music is used)]</p>

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<p><b>i</b> The world as a global community, and the political, economic, environmental and social implications of this, and the role of the European Union, the Commonwealth and the United Nations</p>	<p><b>Breadth of study</b></p> <p><b>5</b> During the key stage, pupils should be taught the <b>knowledge, skills and understanding</b> through:</p> <p><b>e</b> a range of live and recorded music from different times and cultures including music from the British Isles, the ‘Western classical’ tradition, folk, jazz and popular genres, and by well-known composers and performers</p>	<p>Experiencing a variety of world music within its social and political contexts, <i>eg African folk music, Indonesian gamelan, American election music, music and war</i>                      [Unit 12 Bhajan/qawwali (exploring Indian musical genres)]</p>
<p><b>2 Developing skills of enquiry and communication</b></p>		
<p><b>a</b> Think about topical political, spiritual, moral, social and cultural issues, problems and events by analysing information and its sources, including ICT-based sources</p>	<p><b>Listening, and applying knowledge and understanding</b></p> <p><b>4</b> Pupils should be taught to:</p> <p><b>d</b> 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]</p>	<p>Investigating music from different communities locally, nationally and globally, including via the internet, and considering its relationship to spiritual, social and cultural perspectives within communities. Communicating findings to others in the class, school or community                      [Unit 13 Music and media (exploring how music is used)]</p>
<p><b>b</b> Justify orally and in writing a personal opinion about such issues, problems or events</p>	<p><b>Responding and reviewing – appraising skills</b></p> <p><b>3</b> Pupils should be taught how to:</p> <p><b>b</b> communicate ideas and feelings about music using expressive language and musical vocabulary to justify their own opinions</p>	<p>Communicating ideas and feelings about music using expressive language and musical vocabulary to justify their opinions                      [Unit 15 Song (exploring songs and the use of music technology)]</p>
<p><b>c</b> Contribute to group and exploratory class discussions, and take part in debates</p>	<p><b>Responding and reviewing – appraising skills</b></p> <p><b>3</b> Pupils should be taught how to:</p> <p><b>c</b> adapt their own musical ideas and refine and improve their own and other work</p>	<p>Developing musical ideas collaboratively and refining the work together. Exploring issues such as the different cultural influences on music through class debate                      [Unit 12 Bhajan/qawwali (exploring Indian musical genres)]</p>

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<b>3 Developing skills of participation and responsible action</b>		
<p>a Use their imagination to consider other people's experiences and be able to think about, express and explain views that are not their own</p>	<p><b>Responding and reviewing – appraising skills</b></p> <p>3 Pupils should be taught how to:</p> <ul style="list-style-type: none"> <li>b communicate ideas and feelings about music using expressive language and musical vocabulary to justify their own opinions</li> </ul> <p><b>Listening, and applying knowledge and understanding</b></p> <p>4 Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>d 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]</li> </ul> <p><b>Breadth of study</b></p> <p>5 During the key stage, pupils should be taught the <b>knowledge, skills and understanding</b> through:</p> <ul style="list-style-type: none"> <li>b responding to a range of musical and non-musical starting points</li> <li>e a range of live and recorded music from different times and cultures including music from the British Isles, the 'Western classical' tradition, folk, jazz and popular genres, and by well-known composers and performers</li> </ul>	<p>Communicating ideas and feelings about music using expressive language and musical vocabulary to justify their opinions</p> <p>[Unit 9 Music for dance (exploring musical conventions)]</p>
<p>b Negotiate, decide and take part responsibly in both school and community-based activities</p>	<p><b>Controlling sounds through singing and playing – performing skills</b></p> <p>1 Pupils should be taught how to:</p> <ul style="list-style-type: none"> <li>c 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</li> </ul> <p><b>Creating and developing musical ideas – composing skills</b></p> <p>2 Pupils should be taught how to:</p> <ul style="list-style-type: none"> <li>b produce, develop and extend musical ideas, selecting and combining resources within musical structures and given genres, styles and traditions</li> </ul> <p><b>Breadth of study</b></p> <p>5 During the key stage, pupils should be taught the <b>knowledge, skills and understanding</b> through:</p> <ul style="list-style-type: none"> <li>b responding to a range of musical and non-musical starting points</li> <li>e a range of live and recorded music from different times and cultures including music from the British Isles, the 'Western classical' tradition, folk, jazz and popular genres, and by well-known composers and performers</li> </ul>	<p>Celebrating the diversity of their community through participating in musical events and performances in the school and local community. Considering the needs, interests and identities of the audience when planning the content and arranging the venue, timing, etc</p> <p>[Unit 10 Hooks and riffs (exploring riffs, hooks and grounds and the use of music technology)]</p>

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<p>c Reflect on the process of participating</p>	<p><b>Responding and reviewing – appraising skills</b></p> <p><b>3</b> Pupils should be taught how to:</p> <ul style="list-style-type: none"> <li>c adapt their own musical ideas and refine and improve their own and others’ work</li> </ul> <p><b>Listening, and applying knowledge and understanding</b></p> <p><b>4</b> Pupils should be taught to:</p> <ul style="list-style-type: none"> <li>c 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</li> </ul> <p><b>Breadth of study</b></p> <p><b>5</b> During the key stage, pupils should be taught the <b>knowledge, skills and understanding</b> through:</p> <ul style="list-style-type: none"> <li>c working on their own, in groups of different sizes and as a class</li> </ul>	<p>Developing social skills of working together, collaborating and sharing ideas. Working in partnership to solve problems, both in the development of musical ideas and also in performance. Reflecting on and evaluating their own work and that of others. Considering different processes of participating as seen in music from different genres, styles and traditions</p> <p>[Unit 10 Hooks and riffs (exploring riffs, hooks and grounds and the use of music technology)]</p>