



Curriculum Scheme Supporting Documents

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Introduction to Southwark Music's Curriculum Scheme

Welcome to the [Southwark Music Curriculum Scheme](#). Here, you will find 24 modules (3 modules per year group, one for each term) spanning the Primary age range from Nursery up to Year 6. It reflects the recommendations of the National Plan for Music Education and is in line with the Model Music Curriculum. It also incorporates elements of the [Kodály method](#). Zoltán Kodály was a Hungarian composer and educator with a passion for Hungarian folk songs. His methods were collated by him and developed by his colleagues in the mid-20th century. He believed that through movement, listening, singing and feeling music from within, comes understanding.

- Each module has 5 lessons. We recommend that each lesson is repeated, making a minimum of 10 lessons per module/term. This leaves room for repetition, practice and flexibility. There are cross-curricular links written into the scheme and there is room for your school to request certain topics to be covered.
- Our scheme is inclusive and routine driven. Each lesson is made up of a Warm Up, Songs, Pitch/Rhythm Notation, Main Activity (usually using tuned and untuned percussion instruments) and Listening. Each section of the lesson has been carefully chosen to support the Lesson Objective. The 5 Lesson Objectives work together to ensure the Unit Aim is met and pupils respond really positively to this structure being repeated each week.
- In each Year Group folder you will find:
 - ☐ 3 Scheme documents which provide a grid of each lesson.
 - ☐ 3 Explanation documents which explain each new activity.
 - ☐ 3 Listening documents with links to all the song tracks.
 - ☐ 3 Assessment Criteria documents which outline the unit aims and what the pupils are aiming to achieve.
- In the Scheme grids, there are lesson length recommendations for each year group.
- Each activity builds on the previous lesson. Activities are often based around developing the pupils' expression and overall creativity as well as deepening musical understanding.
- The expectations of the children increase year on year. If a year group has never worked on this Music Curriculum Scheme before, we recommend starting with the previous year's modules so that the pupils can cover the basics which they may have missed in previous years. Our curriculum music teachers won't move on to more complicated material until the basics of [Pitch and Rhythm Notation](#) are secure.

The scheme was written by Gwen Martin (Curriculum Manager), Fiona Fraser (Subject co-ordinator, EYFS Manager and SEND Manager) and Denise Barber (former Head of Southwark Music) with contributions from our tutors; Peter Whitehouse, Duncan Hamilton, Lucy Harrower, Georgina Leach, Emily Atkinson and Libby Gwyther. Many of the Listening activities have cited Wikipedia pages and other resources are cited where relevant.

Southwark Music's Curriculum Map

	Autumn	Spring	Summer
Nursery (See nursery aims)	Getting started Pupils learn action songs, engage with pulse, play loud/soft and fast/slow and move to recorded music.	Feel the beat Pupils explore higher and lower sounds, starting and stopping together and playing 8 beats together.	Growing in confidence Pupils choose their own actions to songs, identify higher and lower sounds on the piano and take turns playing percussion.
Reception (See Reception aims)	Taking Ownership Pupils explore how to sing and play known songs, follow class conductor and practise playing the pulse.	Pulse and Rhythm Pupils clap 4 beat rhythms, sing solos, identify high/middle/low and differentiate between pulse and rhythm.	Speeding up and slowing down Pupils recognise and play different speeds and recognise known songs by rhythm alone.
Year 1	Sounds Interesting Unit Aim: To develop pupils' ability to identify different sounds & to change and use them expressively in response to a stimulus.	The long and the short of it Unit Aim: To develop children's ability to discriminate between longer and shorter sounds, and to use them to create interesting sequences of sound.	Developing Pulse versus Rhythm Unit Aim: To develop children's ability to recognise and play rhythms from known songs with a sense of pulse.
Year 2	So/Mi Unit Aim: To discriminate between higher and lower sounds and understand the So/Mi interval.	Playing with Sound Unit Aim: To develop children's ability to recognise different ways sounds are made and how they can be changed.	Reading rhythms Unit Aim: To develop pupils' ability to read and play rhythm phrases confidently and explore the mood of recorded music.
Year 3	Animal Magic Unit Aim: To develop children's ability to create, rehearse and perform a short descriptive composition and continue to extend rhythm and pitch understanding.	Rhythm Patterns and Structure Unit Aim: To develop children's ability to play simple rhythmic patterns and perform from rhythm notation.	Make it your own Unit Aim: To develop pupils' ability to explore new ways of performing a known song.
Year 4	Pentatonic Music Unit Aim: To develop pupils' ability to recognise and use pentatonic scales and to work with 4X4 rhythmic phrases (4 bars of 4 beats).	Painting with Sound Unit Aim: To develop pupils' ability to create, perform and analyse expressive compositions and extend their sound vocabulary.	Playground Songs Unit Aim: To develop pupils' ability to adapt and perform playground songs.
Year 5	Cyclic Music Unit Aim: To develop pupils' ability to perform rhythmic patterns confidently and with a strong sense of pulse.	Harmony Unit Aim: To develop pupils' ability to sing and play music in 2-3 parts and transfer known songs to tuned instruments.	Staff Notation Unit Aim: To develop pupils' ability to read staff notation.
Year 6	Compound Time Unit Aim: To develop pupils' ability to write and notate a song in compound time.	Music through the ages Unit Aim: To develop pupils' ability to recognise and engage with music from different historic periods.	Musical Genres Unit Aim: To develop pupils' ability to recognise and engage with music from different historic periods and genres.

Southwark Music's Curriculum Progression in Skills and Assessment Criteria

All statements for each year are continually built upon during the following years. They are not repeated on the graph for brevity's sake.

Skill Family	Nursery	Reception	Year One	Year Two	Year Three	Year Four	Year Five	Year Six
Vocal	<p>I can join in with a variety of action songs.</p> <p>I can sing individually in a call/response song.</p> <p>I can use basic makaton signs for song lyrics.</p> <p>I can distinguish between talking, whispering and singing voice.</p> <p>I can choose words and actions to be included in known songs, and decide whether songs should be sung fast/slow, loud/soft.</p> <p>I can use sensory props to help describe the</p>	<p>I can pitch match (sing in tune) and sing short sections of songs as a solo.</p> <p>I have used thinking voice (silent) to count or feel the pulse with accuracy and control.</p> <p>I can choose my own words and actions to be included in known songs and suggest whether a song should be sung with higher or lower pitches.</p>	<p>I can sing with good posture and breathing using a gentle 'Angel Voice'.</p> <p>I can sing cumulative songs and memorise the words.</p> <p>I can sing a song while playing an instrument.</p>	<p>I have sung so/mi (and, if ready, la) phrases following teacher's hand signs.</p> <p>I have performed a song in a small group in two ways, eg. loud & soft, fast & slow, high&low.</p> <p>I have accurately sung a call and response song in two parts and used complex actions while singing action songs.</p>	<p>I have sung so/mi/la phrases following teacher's hand signs.</p> <p>I can sing songs in two and four part rounds.</p>	<p>I have sung do/re/mi/so/la phrases following teacher's hand signs.</p> <p>I can sing a pentatonic song with good intonation alone or with a partner.</p> <p>I have sung simple me/so and doh/re/mi phrases from solfa notation.</p> <p>I have adapted and performed a playground song in a small group.</p>	<p>I have sung do/re/mi/fa/so/la phrases following teacher's hand signs.</p> <p>I can sing a chosen song from this module adding drones, ostinatos, call and response, partner songs.</p> <p>I can sing a part in a cyclic piece of music.</p>	<p>I have sung do/re/mi/fa/so/la/ti phrases following teacher's hand signs.</p> <p>I can sing a song in compound time.</p> <p>I can create new lyrics to a known song in compound time.</p> <p>I can sing a song from the Medieval, Renaissance and Baroque Period of Western Classical Music.</p> <p>I have explored using ornaments in songs.</p> <p>I have sung songs in Monophony and Homophony.</p>

	shape/pulse/rhythm of songs.							
Instrumental	I can recognise opposites (faster/slower, louder/quieter, higher/lower)	I can tap and play a percussion instrument to the pulse of a known song.	I have played instruments and used the voice in different ways as part of a class piece based on a story.	I can improvise short, simple melodies using So/Mi on chime bars.	I have created and performed a descriptive piece of music in a group.	I have played known pentatonic songs and improvised/composed my own pentatonic song on tuned instruments.	I have composed, notated and performed a melody with a partner.	I can compose a compound song with a drone and perform.
	I can play a percussion instrument softly and loudly, fast and slow, high and low and follow the conductor.	I can successfully play a two part percussion piece, taking turns with the other section.	I have used long and short sounds to make an interesting sequence of sounds.	I can play the high and low notes in a known song.	I have held my own part in exploring new ways of performing a known song.	In a small group I have composed and performed a sound picture based on a work of art.	I can play a tuned instrument as part of an instrumental class performance of a known song in 2 or more parts..	I have explored and can recognise music from six periods of the Western Classical Music Timeline.
	I can decide whether instruments should be played loud/soft, fast/slow, high/low.	I can tap the pulse with claves in a song with the speed changing. I can play the rhythm of a known song on claves.	I can play rhythm copy cats on percussion instruments.	I have followed symbols to play percussion instruments loud/soft, fast/slow, high/low.	I can find the tunes of known songs on tuned instruments given the starting note.	I can work out the structure of a known song.	I have held a steady rhythmic part in a 3 or 4 part raga and Tintal rhythm cycle.	I can play a bass line on tuned percussion.
	I can distinguish between wooden/metal/shakers/drums visually and by sound alone.	I can decide and show with my hands whether instruments should be played fast/slow, loud/soft, or get gradually louder/softer, faster/slower. I can show with my hands when instruments should start and stop.	I can play an ostinato with a sense of pulse while other pupils play/sing another part.	I can play So/Mi/La phrases from teacher's hand signs.			I can play a known and unknown melody from staff notation.	I can create a Graphic Score to describe the dramatic movements in a symphony.
				I can play a rhythm using crotchets and quavers accurately in 4 parts on tuned and untuned percussion.			I can compose and notate a short melody in C major.	

Pitch/rhythm/notation	<p>I use large gestures to show changes of pitch (higher/lower)</p>	<p>I use large gestures to show changes of pitch (higher/lower/middle)</p> <p>I can clap and make up my own 4 beat rhythm</p>	<p>I can distinguish between pulse and rhythm.</p> <p>I use large gestures to show changes of pitch (higher/lower/middle/medium low)</p>	<p>I have played 4 beat rhythms using quavers, crotchets, minims and crochet rests accurately in a group.</p> <p>I can read/clap rhythm notation cards which use quavers, crotchets, minims and crochet rests.</p>	<p>I can play the pulse to known songs of different tempi including some in compound time.</p> <p>I can read/clap rhythm notation cards which use quavers, crotchets, minims, crochet rests, semi-quavers and dotted crotchets.</p> <p>I can find the melody of known songs with a limited number of pitches (3-6) on the chime bars.</p> <p>I have worked out and written in rhythm notation the rhythm of one line of a known song.</p>	<p>I can improvise four bar rhythms (clapping) with 3 other children in different structures.</p> <p>I can read/clap rhythm notation cards which use quavers, crotchets, minims, crochet rests, semi-quavers, dotted crotchets, triplets and syncopated rhythms.</p> <p>I can read solfa notation.</p>	<p>I can write down a 4X4 rhythmic phrase and play it accurately.</p> <p>I can write notes on the stave of the treble clef sufficiently to notate simple songs and short pieces of music, written by myself or other people.</p> <p>I can read/clap rhythm notation cards in compound time with quavers, dotted crotchets and dotted crotchet rests.</p>	<p>I can clap, sing, play and notate compound rhythms and songs.</p> <p>I can compose phrases using an octave range and notate.</p>
Criticism and understanding of recorded music	<p>I can move or play rhythmically to the pulse of the music.</p> <p>I can dance to music and say if it is loud or quiet, fast or slow.</p>	<p>I can listen to a piece of music and recognise sudden changes in speed or volume. I can comment on the general feel of recorded music and</p>	<p>I can move appropriately to music with long flowing movements or short sharp movements.</p>	<p>I can move as requested to recorded music reflecting changes from lower to higher instruments and changes in</p>	<p>I can recognise that recorded music can represent descriptive depictions of animals and tell a story.</p>	<p>I can recognise different genres of music.</p> <p>I can recognise pentatonic recorded music.</p>	<p>I can recognise further genres of music and can tell if a piece of music is in a minor or major key.</p>	<p>I can work out the structure of a varied range of recorded music.</p> <p>I have listened to music in compound time and can</p>

	<p>I can dance and move independently to music.</p> <p>I can follow instructions when listening to an action song.</p>	<p>describe an emotion I feel when listening.</p>	<p>I can change the speed of my dancing according to the music.</p> <p>I can talk about how music makes me feel, what it reminds me of and the mood of the music.</p> <p>I can sit still and listen calmly to music.</p> <p>I understand that the voice and instruments can make different sounds.</p> <p>I can recognise the difference between pulse and rhythm in recorded music.</p>	<p>dynamics and moods.</p> <p>I can accurately discern some of the instruments being played.</p>	<p>I can identify repeated rhythms and ostinati in recorded music.</p> <p>I recognise that one piece of music can be performed and interpreted in a variety of styles by a diverse range of performers.</p>	<p>I can group some different instruments into their orchestral families.</p> <p>I have listened to recorded music from around the world in a wide variety of languages.</p>	<p>I understand the concept of time signatures and can differentiate between 3 and 4 beats in a bar.</p>	<p>distinguish between simple and compound recorded music.</p> <p>I have listened critically to Medieval, Renaissance, Baroque, Classical, Romantic and 20th Century music. I recognise the association of Western Classical Music with historic periods.</p>
Musical Terms and Key Vocab	Fast slow, quiet/soft, loud, high, low	Getting faster/slowing down; getting louder/getting quieter, pulse, rhythm, Wooden Instruments – Claves, Wood Blocks.	Long and short sounds (legato and pizzicato), ostinato	Plus Dynamics as a general term, piano, forte, Fortissimo, Pianissimo, mezzo forte, mezzo piano, Tempo, Improvisation, Tuned percussion	Plus Crescendo, Diminuendo, Structure	Plus ritardando and accelerando, Pentatonic, Dynamics	Plus syncopation, time signatures,, staccato, legato, Cyclic Music, Riff, Drone, Harmony, Melody, Accompaniment, Chord, Staff Notation, Clef Key Signature	Plus Compound time, Unison, Bass clef, Homophony, Polyphony, Monophony, Western Classical Music, Medieval, Renaissance, Baroque, Classical, Romantic, 20th

		Metal Instruments – Triangles, Cow Bells, Chime Bars. Shaking Instruments – Maracas, Metal Shakers, Tambourines. Skinned Instruments – Drums, Skinned Tambourines						Century, Octave, Modal scales, Tonal, Orchestra, Concerto, Opera, Soloists, Ornaments, Musical forms, Programme music, Chromaticism, Dissonance.
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The Intent, Implementation and Impact of Ofsted ideology

These questions answered alongside your specialist music tutor should help your school identify whether your curriculum meets Ofsted's standards:

Intent

- What are your aims for music?
- What content can be reasonably mastered in the time available?
- Is your vision statement on the school website?
- Are your long term plans for music displayed anywhere?
- What should every child have experienced, and be able to do, by the end of KS2?
- How will you support and include children with SEND?
- How will you adapt what is taught to reflect the particular needs of your demographic of children?

Implementation

- Is music given the same amount of time in the timetable as other core subjects?
- How is your curriculum structured?
- How are musical skills and learning revisited and built on, project after project, year on year? (See the Progression in Skills and Assessment table above)
- Is appropriate vocabulary integrated into the scheme?
- Are varied abilities and types of learning catered for?
- Does the scheme content stretch and challenge the pupils?
- Have you audited your musical resources to see if you have enough instruments and are they easily accessible?
- Do staff know how to use these resources when a specialist isn't there?
- Have your staff (specialist and non-specialist) attended any music CPD?
- What extra curricular music do you have, and how does this work hand in hand with your curriculum lessons?
- What evidence of work can you provide?

Impact

- Have intent and implementation worked?
- How do you know they're working?

- How do you plan to approach formative and summative assessment, and how will it be meaningful and manageable? (see below for a note on assessment)
- What and when will you perform?
- At the end of each unit, do you ask pupils what impact their music lessons have had?
- What systems do you have to change the curriculum/replan lessons in response to how children are doing?

Southwark Music's suggested Intent, Implementation and Impact statements

Intent

Southwark Music's Curriculum provides every child with the skills and opportunities they need to fully explore their creative music making. We aim to promote a strong love and curiosity of music by exposing children to a wide range of inspiring music/musicians from many different cultures and developing key skills for their own music making. These include singing and using the voice expressively, playing instruments, improvising, composing, reading pitch/rhythm notation and collaborating with others. By the end of KS2, children have used all of these skills to make high quality music and have confidence performing to their peers and the wider school community.

Implementation

Southwark Music's Curriculum is inclusive and routine driven, each lesson following a formula of ' warm up, songs, pitch and rhythm exercises, main activity, and listening and responding to recorded music'. It is based on the National Curriculum for Music, Kodaly Method, and recommendations from the Voices Foundation. There is a clear progression through all year groups with knowledge, skills and musical vocabulary reinforced and expanded upon. The curriculum is taught by a tutor with specialist subject knowledge in weekly lessons in a dedicated music room. Support is provided by classroom teachers and support staff. Other music provisions in school include

Impact

Through ongoing formative assessment and questioning, children's musical responses are assessed with meaningful, specific 'live' feedback. Each Curriculum unit culminates in a performance, either to their peers or the wider school community, these form the basis of effective summative assessment and provides the children with the opportunity to demonstrate their learning. There are also opportunities for classes/groups to showcase their music making in weekly singing assemblies.

A Note on Assessment in Music from Ofsted

Formative, developmental assessment (in the moment assessment, responding in the moment, assessment as a behaviour) - during their music lessons, the tutor has a dialogue with the pupils by listening, assessing 'live' and deciding which next steps to take. Feedback requires the pupils to do more work, not the tutor. Assessment doesn't always need to be written down; feedback/assessment can be done 'live'. Listen to the children's music responses! Tutors writing assessment/feedback down can be detrimental to the pupil's learning as it takes time away from limited teaching time.

Summative assessment - a moment when the teaching stops (exams/written feedback)! The purpose is to check that pupils are learning the intended curriculum. Final performances count - here tutors can spot gaps in the pupils' abilities and develop and amend the curriculum as necessary. Recordings of performances each year for Ofsted are acceptable and can be very informative. How does each musical opportunity build and relate to the next musical opportunity?

<https://www.musicmark.org.uk/resources/ofsted-an-update-on-music-in-schools>

For further details, please consult our document on assessment in music [here](#).

A Note on Cross Curricular Links

Our study of music will inspire pupils to perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of great Western Classical composers and musicians. This allows numerous cross curricular links:

- Looking in depth at how people from the medieval/renaissance/baroque/classical/romantic/20th Century periods of history used music and what instruments were specific to that period of time and why relates directly to other **historical topics** pupils are learning about in the classroom.
- The lyrics and stories behind songs and listening extracts which the children are engaging with relate directly to **literacy**. Children compose their own lyrics and write music to pre-existing stories and create their own narratives for music they compose.
- When exploring different genres and composers, teachers are able to teach and enrich pupils' knowledge of **cultural differences** and the countries that inspired composers and where they lived.
- **Ancient and modern foreign languages** are explored through the diverse range of songs and listening extracts in the scheme. Italian musical vocabulary is taught from year 2 onwards.
- **Maths** is integrated into rhythm-reading which uses subdivision, counting and arithmetic.
- **Science** is explored when discussing what instruments are made of and why they make the sounds they do.

- **Art and design** can be incorporated into music lessons which explore music which describe paintings and composers who were influenced by art. Pupils can create graphic scores and pieces of art and design which reflect the music they're studying. Pupils will be introduced to the cultural contexts of music they listen to and encounter.
- Singing and practical music making is a physical activity and every lesson incorporates a physical and vocal warm up, exploring stretching and relaxation which supports concepts pupils encounter in **PE**.
- When learning to sing or play, pupils have the opportunity to use **ICT and technology** appropriately in order to understand and explore how music is created, produced and communicated.

What have Ofsted asked in previous Deep Dives into music?

Before watching lessons and talking with children, the Music Tutor may be interviewed on the following:

- Do you follow the national curriculum for music? What is the aim of the music curriculum and how does it contribute to the school's overall curriculum aims?
- Talk to me about the school's long term plan for music and the cross curricular links.
- In terms of sequencing, what was your thinking?
- What would you expect pupils to know by the end of the autumn 1, autumn 2... at the end of the key stages?
- Explain about your peripatetic lessons and equal opportunities.
- How do you instil a love for music in all students?

After the lessons and following discussions with children:

- Did anything surprise you about the learning (gaps, skills they already knew)?
- Why are you teaching what you are teaching now?
- What's going to come next?
- What is the end point for this unit?
- How do you support pupils with SEND?

Questions the children were asked:

- What did you learn in today's lesson?
- What did you learn in last week's lesson?
- What did you learn in music last term?
- To the Year 6 children: What did you learn in Year 2?
- To the Year 5 children: What did you learn in Year 1?
- How would you describe your musical journey during your time in this school?

What documentation has been shared with the Inspector?

- Long term plan for music
- Planning to show cross-curricular links across school
- Medium term plans
- Skills development overview showing music skills to be taught in Years R-6
- Information for parents about instrumental learning including remissions
- Peripatetic timetable

- List of additional opportunities school engaged with including Music Hub events
- Audio examples of pupils' achievements at the end of each year
- Audio examples of choir, orchestra and music groups
- You tube clips of participation in Hub events

What Further Questions might be asked?

- Why are you pleased with your curriculum?
- Can you tell me why you chose this work for pupils to do?
- What is the purpose of this assessment?
- How do you cater for SEND?
- Are there aspects of your curriculum that you are disappointed with?
- How do you ensure all staff are covering the curriculum?
- What difference do you feel your curriculum is making?
- How do you ensure children make progress?
- Is the curriculum being delivered appropriately by all staff?
- How do you assess & monitor children's progress?
- How are gaps in learning addressed?
- Is this the best piece of music to use for this lesson?
- What impact will this task actually have on them?
- Is this scheme of work helping students make progress?

What should your school's music provision look like?

Dept for Education's new [Music Development Plan](#) template

- Whole school singing in weekly Singing Assemblies
- Regular curriculum lessons in every class - Curriculum Partnership Programme with Southwark Music's Curriculum taught by tutors with specialist subject knowledge
- First Access whole class instrumental lessons - Southwark Music's Whole Class Ensemble Teaching Programme
- Instrumental lessons which reflect cultural diversity
- Opportunities to perform in school
- Opportunities to perform out of school
- Opportunities to attend concerts of different musical genres
- A school choir
- Large group instrumental learning
- Small group instrumental learning
- Music CPD for all staff (led by a specialist) on how they can integrate music into their classroom's everyday life

Changes to Ofsted inspections 2025/26

The upcoming OFSTED inspection reforms, rolled out from September 2024 and to be fully implemented by November 2025, mark a major shift in how schools in England are evaluated. Please see below for a summary of these **changes for the 2025/26 school year**.

1. End of single-word Judgments. Previous labels such as *Outstanding*, *Good*, or *Inadequate* will be replaced by a five-point scale:

- Exemplary
- Strong
- Secure
- Attention Needed
- Causing Concern

2. Introduction of Report Cards. Schools will receive detailed evaluations across up to 11 areas, including:

- Curriculum
- Teaching quality
- Leadership and governance
- Behaviour and attitudes
- Attendance
- Inclusion and SEND
- Safeguarding (graded as “Met” or “Not Met”)
- Developing teaching
- Achievement

- Personal development and wellbeing
- Early Years
- Sixth form (if applicable)

3. Contextual Evaluation. Inspectors will now consider local challenges, such as socio-economic factors, pupil demographics, and attendance trends.

4. Changes to Deep Dives. Graded inspections (those with full evaluations) will still include subject deep dives. Ungraded inspections (for schools previously rated Good or Outstanding) will no longer include deep dives from September 2024.

Instead, inspectors will use extended learning walks and broader “focus areas” to assess curriculum and personal development.

5. Collaborative Inspection Planning. School leaders will have more input into shaping the inspection focus, especially during ungraded visits.

Impact on Schools

Benefits

- Reduced pressure on staff
- Fairer and more nuanced feedback
- Improved dialogue
- Support for contextual challenges

Challenges

- Increased complexity of judgements may be harder to interpret
- Greater preparation demands
- Risk of inconsistency with new terms possibly being interpreted differently by inspectors