

# EDUCATORS' GUIDE FOR PEDAGOGY AND ASSESSMENT

USING A LEARNING OUTCOMES APPROACH



# MUSIC

LEVELS **5** **6** **7** **8** **9** **10**



Learning  
Outcomes  
Framework



## Learning Outcomes Framework

This document is part of the ESF1.228 Project entitled 'Design of Learning Outcomes Framework, associated Learning and Assessment programmes and related Training' implemented under the Operational Programme II – Cohesion Policy 2007-2013 and was part-financed by the European Union European Social Fund co-financing rate: 85% EU Fund; 15% National Funds.

© Directorate for Quality and Standards in Education 2015

Directorate for Quality and Standards in Education,  
Ministry for Education and Employment,  
Great Siege Road, Floriana VLT 2000  
Malta

Publisher: Directorate for Quality and Standards in Education

No part of this publication shall be replicated and represented as an official version, nor as having been produced in affiliation with or with the endorsement of the DQSE.

Graphic design: Outlook Coop

# Contents

<b>Introduction</b>	5
<b>1. Subject Learning Outcomes</b>	9
<b>2. Pedagogy</b>	
A. Pedagogy and good practice learning	29
B. Embedding the delivery of the Cross Curricular Themes	33
C. Reaching different learners within each level	38
D. Teaching different levels within one year group	42
E. Teaching one level across two year groups	44
<b>3. Assessment</b>	
A. Methodologies that will ensure fit for purpose assessment	46
B. Inclusive assessment methodologies	50
C. Reliable and valid ways of assessment	52
D. Assessing Cross Curricular Themes	54
E. Reporting Progress	55
<b>References</b>	59
<b>Appendix: Cross Curricular Themes</b>	61





# Introduction

Following the endorsement of the National Curriculum Framework (NCF) in 2012, an ambitious plan was launched with the aim of putting theory into practice. Built upon the National Minimum Curriculum (2000), it addressed the gaps in Malta's learning processes where emphasis shifted from teaching the subject to teaching the learner.

The National Minimum Curriculum framework took important policy-related documents issued by the European Commission into consideration. These included the *Key Competences for Lifelong learning – A European Reference Framework* (included in the annex of the Recommendations; 2006/962/EC); the *Strategic Framework for European Cooperation in Education and Training* (ET 2020; 2009) and *Europe 2020 – A Strategy for Smart Sustainable and Inclusive Growth* (COM (2010) 2020) which is the follow up to the *Lisbon Strategy for Growth and Jobs* (Memo 06/478/12 Dec 2006).

Against the background of Malta's historical development and on the basis of the curriculum and EU documentation the NCF seeks to provide strategic direction by rationalising the necessary changes and their implications for area/subject content, pedagogies and assessment. The NCF was presented within a lifelong learning perspective and celebrates diversity by catering for all learners at each stage of their education. It aims to introduce more equity and decentralisation in the national system. The NCF seeks to present a seamless curriculum which reflects smooth transitions, building and extending on the firm foundations in early childhood education. In essence, the NCF aims to provide a quality education for all learners, reducing the percentage of early school leavers and encouraging their enrolment in further and higher education.

The NCF proposed a Learning Outcomes Framework (LOF) as the keystone for learning and assessment throughout the years of compulsory schooling. The aim of the Learning Outcomes Framework is to free schools and learners from centrally-imposed knowledge-centric syllabi and to give them the freedom to develop programmes that fulfil the framework of knowledge, attitudes and skills-based outcomes that are considered national education entitlement of all learners in Malta. The LOF is thus intended to eventually lead to more curricular autonomy of colleges and schools so as to better address the learning needs of their learners.

A number of other local policy documents published in recent months have also contributed to the need of a learning outcomes-based approach in today's educational structures. In particular, the *Framework for the Education Strategy for Malta 2014 – 2024* (2014), *A National Literacy Strategy for All in Malta and Gozo 2014 – 2019* (2014), *A Strategic Plan for Early School Leaving in Malta 2014* (2014), *Education for All: Special Needs and Inclusive Education in Malta* (2014), *Malta National Lifelong Learning Strategy 2020* (2015) and *Respect for All Framework* (2015) all point toward the need to provide equitable opportunities for all learners to achieve educational outcomes at the end of their schooling which will enable them to participate in lifelong and adult learning, reduce the high incidence of early school leaving and ensure that all learners attain key competences in literacy, numeracy, science and technology.

The ESF 1.228 Project – *Design of Learning Outcomes Framework, Associated Learning and Assessment Programmes and Related Training* is intended to deliver this Learning Outcomes Framework approach to the educators and all relevant stakeholders within compulsory schooling. It addresses the holistic development of all learners and advocates a quality education for all as part of a coherent strategy for lifelong learning which aims to ensure that all children have the opportunity to obtain the necessary skills and attitudes to be future active citizens and to succeed at work and in society irrespective of socio-economic, cultural, racial, ethnic, religious, gender and sexual status.

The LOF will allow for flexibility in teaching and learning programmes in order to address specific needs and to build upon strengths within the context of the learning communities in different colleges and schools. This concept of flexibility is promoted throughout the entire framework. While acknowledging that out-of-school factors such as poverty and social exclusion affect learner achievement, the LOF seeks to improve learners' learning experiences by encouraging creativity, critical literacy, entrepreneurship and innovation at all levels. This will allow learners to reach their potential by connecting what they have learnt to their individual contexts. Consequently, this will help learners develop a positive attitude towards learning and a greater appreciation of its usefulness.

The move from a prescriptive content-based curriculum towards a learning outcomes approach will impact all programmes in schools and all external examinations and assessment at the end of compulsory education in Malta.

The LOF was also designed to meet the four broad education goals outlined in the *Education Strategy for Malta 2014 – 2024* (Ministry for Education and Employment, 2014), namely to:

- reduce the gaps in educational outcomes between boys and girls and between students attending different schools, decrease the number of low achievers, raise the bar in literacy, numeracy and science and technology competence and increase student achievement.
- support educational achievement of children at-risk-of-poverty and from low socio-economic status and reduce the relatively high incidence of early school-leavers.
- increase participation in lifelong learning and adult learning.
- raise levels of learner retainment and attainment in further, vocational and tertiary education and training.

The Learning and Assessment Programmes (LAPs) which were drawn up for each subject will ensure that the focus is on the learner. As such, learning activities will be geared to stimulate creativity and imagination; enable learners to make correct value judgements when editing/correcting their own work; develop learners' investigative and constructive skills by making use of different media and promote receptive skills (listening and reading) which lead to productive skills (speaking and writing). LAPs are also intended to create an atmosphere where learners develop their own problem solving skills and their ability to think and reason logically; reflect on outcomes and consequences and explore possible alternatives and apply interesting and realistic contexts that are personally meaningful to them.

With the use of LAPs, teachers will be encouraged to create situations and resources which are intrinsically interesting, culturally embedded and cognitively engaging and enable learners to connect the various types of information that they have acquired.

## THE LEARNING AND ASSESSMENT PROGRAMME FOR MUSIC

This document, which is aimed at policy makers, educators and educators in the classroom, presents the Learning and Assessment Programme (LAP) for Music.

The LAP comprises:

- **The Learning Outcomes Framework (LOF)** - this encompasses a set of subject learning outcomes (SLOs) that set out what a learner is expected to know, understand or be able to do as a result of a process of learning. These learning outcomes are designed to be used in a range of delivery contexts and taught using different methods. They state the end result rather than describe the learning process or the learning activities.
- **Notes on Pedagogy and Assessment** - the learning outcomes are written in a way that informs pedagogy and, in conjunction with the assessment strategies related to each outcome, set a clear assessment expectation. This document sets down good practice teaching and assessment guidelines which educators may wish to take on board and adapt to meet the needs of their learners.



This document has been collaboratively developed by the Outlook Coop Learning Outcomes Framework Joint Venture comprising Outlook Coop as the lead partner, East Coast Education Ltd. and the University College London Institute of Education together with the Directorate for Quality and Standards in Education (DQSE). Mr Barry Smith (Joint Venture Technical Director), Mr Godfrey Kenely (Joint Venture Contract Director), Dr Michelle Attard Tonna (Head of Project) and Mr Gaetano Bugeja (Project Leader) directed the project experts.

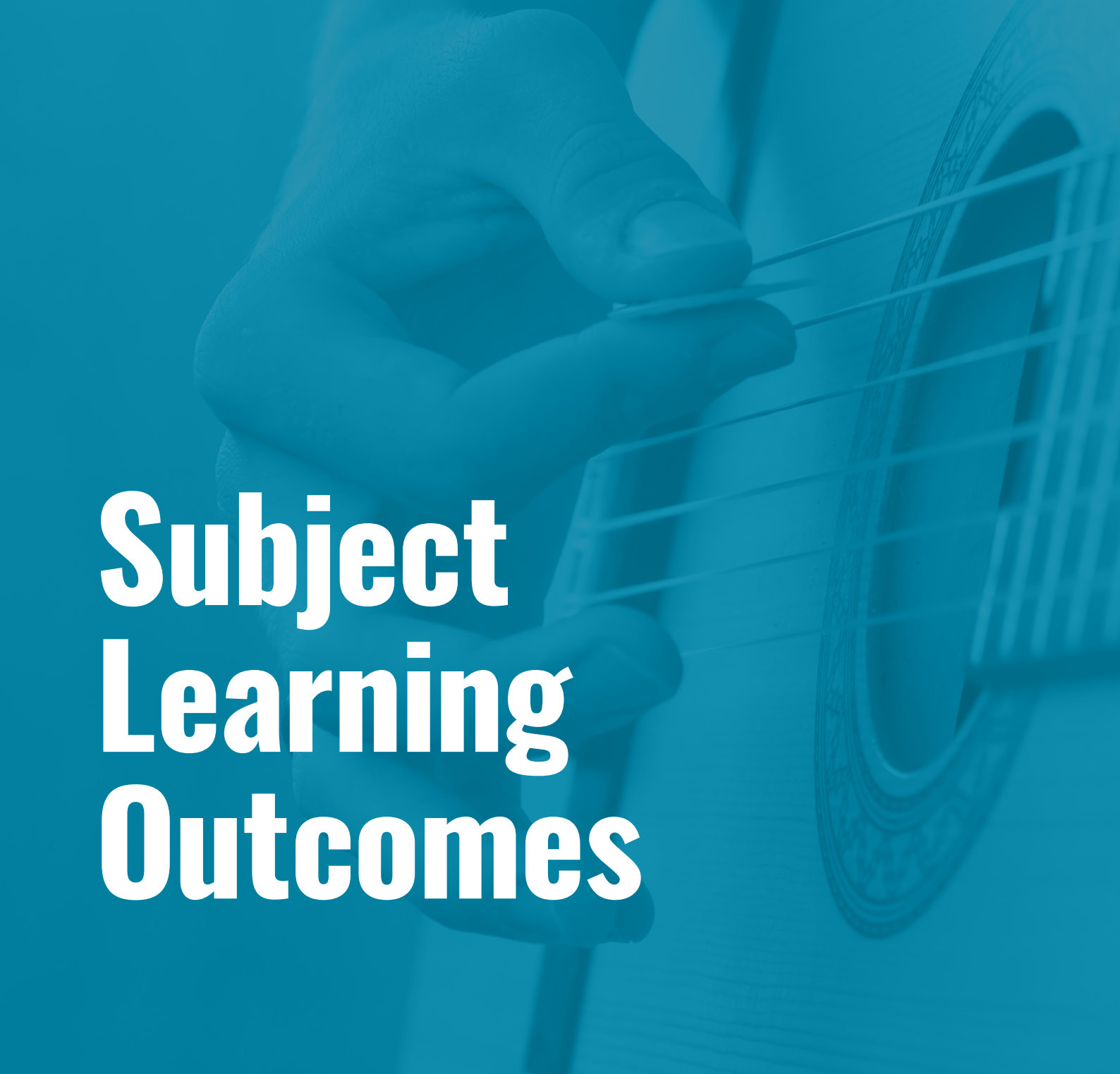
## Contributors

We wish to thank the following experts who contributed to the development of the Music Learning Outcomes Framework and Pedagogy and Assessment Document.

### Subject experts:

DE GABRIELE Marcel  
PARIS Michelle  
SCICLUNA Maria A



A close-up photograph of a hand plucking the strings of an acoustic guitar. The image is overlaid with a semi-transparent blue filter. The text 'Subject Learning Outcomes' is written in large, white, sans-serif font across the middle of the image.

# Subject Learning Outcomes

---

## MUSIC

---

LEVELS 5 6 7 8 9 10

The SLOs for Music span from Attainment Level 5 to Attainment Level 10.

Within the Learning Outcomes Framework, Level 10 is viewed as the ‘gifted and talented’ level. Outcomes within this level sit at the upper end of the ability spectrum and extend learners further.


The core concept is *better* rather than *more*. At Level 10 learners demonstrate a deeper understanding and wider application of Level 9 content which marks the end of compulsory schooling. Level 10 outcomes may draw on three main areas:

- increased sophistication of understanding of the Level 9 content
- greater learning autonomy in developing understanding and skills
- increased application and problem solving.




It should be noted that each Attainment Level can be extended further and suggestions for this will be included in the Pedagogy and Assessment section of the document.

## LEVEL 5





### Subject Focus: Music in context

1. I understand that music is used for different purposes.
2. I can describe some different uses of music and explain the relationship between music and the context.  
 WRITING
3. I can point out some aspects of music that indicate when it was written and/or what it was written for.
4. I understand that music was composed using the resources available at the time which enables me to place music in its historical context.


### Subject Focus: Responding to music

1. I can respond to music through free movement.
2. I can imitate tempo and dynamics with my movement.
3. I can identify how different moods are created in music and am able to give examples which refer to instruments, tempo and dynamics.
4. I can respond to music through drawing/painting and explain how it relates to the music that I heard.  
 LISTENING AND SPEAKING
5. I can respond to music through physical and vocal responses: when I clap/tap with music; when I find my pulse; I can select instruments, vocalisations or body percussion that can recreate effects and moods to explain how these are related to the music that I heard.  
 COGNITIVE LEARNING
6. I can respond to music through facial expressions, drama and/or actions.
7. I can use music to inspire a story and explain how it has inspired the story.  
 LISTENING AND SPEAKING



### Subject Focus: Evaluating music

1. I can evaluate with guidance my own performance as part of the rehearsal process for a performance.  
 PERSONAL LEARNING
2. I can evaluate certain aspects of my own work.  
 PERSONAL LEARNING
3. I can evaluate why I think a piece of music makes me feel a certain way, using my own responses to music.  
 COGNITIVE LEARNING
4. I can associate instruments used and simple musical structures to describe the 'story' of the music or the general feel of the piece.  
 WRITING


### Subject Focus: Performing

1. I can perform, both vocally and using instruments, simple phrases by ear and from notations.
2. I am able to perform simple phrases confidently both on my own and within a group.
3. I am able to perform simple melodic and rhythmic accompaniments for/with others.
4. I understand the importance of rehearsal and can contribute to the rehearsal process.
5. I can make constructive generic comments about my own performance in order to contribute to the rehearsal process.  
 SOCIAL LEARNING
6. I can present my work successfully through performance.
7. I can research and demonstrate the different types of performances and that a performance needs to be suitable for the given context and audience.


### Subject Focus: Improvising

1. I can improvise phrases based on the pentatonic scale.
2. I can research and demonstrate that improvisation is an exploration of music in its own right.
3. I can improvise on my own and as part of a group.  
 CREATIVE LEARNING
4. I can improvise sound effects for a story.
5. I can improvise using a range of different sounds taken from the natural environment and manipulate different materials that I find to create new sounds.  
 LEARNING TO DO

### Subject Focus: Using my voice

1. I can sing simple songs with confidence from memory and text.
2. I can demonstrate knowledge of the necessity to breathe correctly in order to sing.
3. I can warm up my voice and understand why I need to do this.  
 PERSONAL LEARNING

### Subject Focus: Playing instruments

1. I can play simple pieces of music on my own and as part of a group.
2. I can play a range of tuned and untuned percussion instruments.
3. I can play 'my' instrument 'sensitively' when playing with others.
4. I can read/interpret notations and also play by ear.
5. I can explore and experiment with different instruments and understand the different ways that they can be played to produce different effects and to create different moods.  
 CREATIVE LEARNING

### Subject Focus: Using technology – Promoting Digital Literacy

1. I can use technology to record my performance which can be formal or informal presentations of work in progress.
2. I can evaluate my work, listening back to recordings that I have made.



DIGITAL MEDIA

### Subject Focus: Notation

1. I can notate simple melodic and rhythmic compositions using my own developed notation.  
 PERSONAL
2. I can notate simple melodic and rhythmic phrases using conventional staff notation.
3. I can perform simple music written using conventional staff notation.
4. I can perform my own compositions while reading my own graphic notation.  
 PERSONAL
5. I can perform others' compositions while reading their own graphic notation.
6. I can use appropriate vocabulary when describing and discussing notation.  
 WRITING
7. I understand that notation represents sounds in different ways, often giving information on a number of different musical elements including duration, pitch and dynamics and demonstrate this through developing my own graphic notation of music which I create and music that I have listened to.
8. I can gradually 'compose' using simple conventional notation.

### Subject Focus: Communication, participation and interaction in performances and presentations

1. I can research and contrast between sounds and use the results to create 'sound pictures' *inspired by environmental features of the local area*.  
 LEARNING TO DO
2. I can listen to and discuss, one or more musical works, composed for special occasions *such as the local festa, a community festival/event or Christmas*.  
 LISTENING AND SPEAKING
3. I can listen attentively and actively and, respond to several pieces of recorded or live music that are performed by musicians from the local community.
4. I can perform and present a formal/informal performance for varied audiences, be part of an audience for other people's performances/presentations and share opinions about these.

### Subject Focus: Developing, widening and harnessing of knowledge in music







1. I can listen to a range of songs, popular instrumental music and music from various cultures.
2. I can classify instruments *according to their sound and timbre and group them in the families to which they belong*.
3. I can search for and read brief biographical profiles of some composers and listen to their representative works.  
 READING AND UNDERSTANDING

# LEVEL 6









## Subject Focus: Music in context

1. I can identify instruments that belong to specific time periods and use this information to justify my reasoning for suggesting when a piece of music was composed.
2. I can identify some musical elements that belong to certain styles of music and use this information to classify the piece of music according to type. *e.g. musical, opera, ballad.*

## Subject Focus: Responding to music







1. I can respond to music through movement and suggest ways how movements can represent the music.
2. I can use my movements to imitate tempo, dynamics and articulation.
3. I can discuss how a composer has used different resources to create different moods and effects.  
 LISTENING AND SPEAKING
4. I can identify some instruments/voices used in a piece of music and comment on how they are utilised.  
 LISTENING AND SPEAKING
5. I can analyse someone else's drawing or painting and comment on similarities and differences between his/her response and my response to music.  
 COGNITIVE LEARNING
6. I can demonstrate understanding through my own musical response to show how composers use available resources to create a desired effect and/or mood and how these are communicated.  
 PERSONAL LEARNING
7. I can write a story based on a piece of music that I have listened to.  
 WRITING
8. I can identify key instruments/motifs in a piece of music and characterise them in my story.  
 WRITING

## Subject Focus: Evaluating music



1. I can evaluate my peers' performance as part of the rehearsal process for a performance.  
 SOCIAL LEARNING
2. I can use musical vocabulary in my evaluations and justify these evaluations with my knowledge of performance practice.  
 WRITING
3. I can evaluate others' work as part of the creative process.  
 SOCIAL LEARNING
4. I can give constructive criticism and ideas on how to develop a particular work/creative project.  
 SOCIAL LEARNING
5. I can evaluate a piece of music using musical vocabulary and drawing on my own experience of performing music.  
 WRITING
6. I can identify how a composer uses the structure of musical elements and I can begin to analyse what produces my aesthetic response in the music.  
 COGNITIVE LEARNING
7. I can use evaluations of music I have made to improve my interpretation and performance.  
 PERSONAL LEARNING
8. I can research and demonstrate different ways to interpret music using my musical knowledge and skills to justify why I might perform/create a piece of music in a certain way.  
 SOCIAL LEARNING




### Subject Focus: Performing

1. I can perform simple pieces from memory and from notation.  
 COGNITIVE LEARNING
2. I understand that I need to have prepared myself well and be confident in order to perform successfully.
3. I can move beyond the basic technical aspects of the music and perform expressively, thus performing with accurate rhythm and pitch as well as conveying the music through appropriate dynamics, technique and tone.  
 CREATIVE LEARNING
4. I am able to perform simple accompaniments for others and react appropriately to the performance of others.  
 COGNITIVE LEARNING
5. I can make constructive comments about the performance of others in order to make collective decisions on how to improve it.  
 SOCIAL LEARNING
6. I can say a few words to introduce the work I am about to perform.  
 LISTENING AND SPEAKING
7. I can contribute to and make informed decisions on the choice of performance items.
8. I can perform in different performance contexts, including an audience of parents, peers or teachers.
9. I can suggest movements and/or actions to complement the performance of a particular piece of music.  
 LISTENING AND SPEAKING




### Subject Focus: Improvising

1. I can improvise longer phrases competently using the pentatonic scale.
2. I can use my creativity to improvise more complex melodies.  
 COGNITIVE
3. I can improvise as part of a group responding to the improvisation of others.  
 COGNITIVE
4. I can try to improvise new vocal parts for songs that I have learnt.



### Subject Focus: Using my voice

1. I can sing simple songs in unison, in rounds and in two-part harmony.  
 SOCIAL LEARNING
2. I can use phrasing to sing more complex melodic lines and thus give further meaning and shape to the song.
3. I can sing a number of simple songs from different countries.
4. I can identify my own vocal range and demonstrate knowledge of individual differences in vocal ranges.


### Subject Focus: Playing instruments

1. I can play more complex pieces of music with different sections.
2. I can follow a conductor and enjoy playing in an ensemble.  
 SOCIAL LEARNING
3. I can play a wide range of percussion instruments and instruments which I have made.
4. I can play simple short pieces with one finger on the keyboard.
5. I can play simple short pieces on the recorder in an ensemble.
6. I can adjust my playing, being fully aware of other members of the ensemble.  
 SOCIAL LEARNING
7. I can play from memory and by ear and perform using different notation.  
 COGNITIVE LEARNING
8. I know how to produce different effects on instruments and I am able to produce a decent sound from various instruments.



### Subject Focus: Using technology – Promoting Digital Literacy

1. I can use technology to record myself playing, singing simple pieces or songs.
2. I can use technology as part of the rehearsal process *to evaluate and reflect on my work*, using it to suggest improvements.  
 MANAGING LEARNING
3. I can explore software that enables me to create accompaniments to songs using pre-existing samples.  
 MANAGING LEARNING


### Subject Focus: Notation

1. I can notate more complex melodic and rhythmic compositions using my own graphic notation.  
 PERSONAL
2. I can notate more complex melodic and rhythmic phrases using conventional notation and apply my knowledge of signs and symbols to it.
3. I can learn and perform rather fluently a short melody from conventional staff notation.
4. I can interpret graphic notation and understand the way different notation operates.

### Subject Focus: Communication, participation and interaction in performances and presentations


1. I can listen to and sing a variety of songs *written for one/two voices* that relate to various topics, *controlling phrasing, pitch, rhythm and dynamics*.
2. I can play instruments *with control over tempo, dynamics and rhythm* to create simple tunes and rhythmic patterns, based on musical ideas sourced from the local community and am able to share these tunes and patterns with others.  
 LEARNING TO DO
3. I can listen to and identify ‘purposes’ of several different kinds of live or recorded music.
4. I can demonstrate various skills that I have developed during music classes to contribute to a public performance/presentation.  
 INTERPERSONAL

### Subject Focus: Developing, widening and harnessing of knowledge in music



1. I can listen to a wide range of songs, popular instrumental music and music from different countries/cultures and identify families of instruments and also specific instruments.
2. I can identify the different vocal ranges.
3. I can research and read biographical profiles of various composers, listen to their representative works and relate music characteristics to fashion and art of the period when the works were composed.  
 READING AND UNDERSTANDING
4. I can access musical content from the internet and use it as needed.
5. I can participate in class trips to cultural institutions or schools that offer musical performances.
6. I can discuss various roles that music can play in my life.
7. I can identify structural forms of various pieces of music/songs *and relate them to dance choreography and visual arts*.

# LEVEL 7


## Subject Focus: Music in context

1. I can explain the relationship between music and dance *in different historical contexts*.
  2. I can demonstrate my knowledge of the relationship between music and dance through my own choreographies, compositions for dance and improvisations.
  3. I can identify different types of ceremonial music and understand the difference between the uses of sacred and secular music.
  4. I can identify the time period of pieces of music, *specifically Early Music, Renaissance Period, Baroque Period, Classical Period, Romantic Period, 20th Century Music and the Contemporary Period*, explain their common features and discuss why they were composed the way they were.
  5. I can identify Maltese folk music and discuss how it relates to culture, politics and historical context.
-  **LEARNING TO KNOW**
6. I can create a piece of music in the style of Maltese folk music, to demonstrate my understanding of this type music and how it has evolved and passed from one generation to another.
  7. I can understand the development of harmony over the years.

## Subject Focus: Responding to music

1. I can improvise movement both individually and in a group in response to a piece of music.
  2. I can draw on my knowledge of tempo, rhythm, dynamics, performance styles and context to justify my choice of movement and use appropriate vocabulary and terminology when discussing these issues.
  3. I can comment extensively about my own and others' responses to music through discussion and debate.
-  **SOCIAL LEARNING**
4. I can identify what affords an aesthetic response in the music I am listening to.
  5. I can create models that can 'act out' a piece of music and use my knowledge of musical elements and context of the music, to aid in the design of my models.
  6. I can improvise in the style of a given piece of music, identifying a rhythmic or melodic phrase, using this as a stimulus for my improvisations.
  7. I can retell a folk or traditional tale through music, integrate other art forms to tell this tale and comment on how the music has interacted with other art forms to tell the story.
-  **WRITING**

## Subject Focus: Evaluating music

1. I can analyse music more fully *using a variety of different methods*, listen to music critically, comment on the devices used to create the music and draw on the contextual knowledge of the music to do this.
  2. I can analyse the structure of a piece of music and demonstrate my understanding of form, *through aural analysis, identifying themes, variations, sections and other structural devices* through listening and discussing.
  3. I can evaluate my own work and reflect upon the effectiveness of compositions, improvisations and performances.
  4. I can use both my evaluations and those of others to solve problems and develop my work.
  5. I can draw on my knowledge of the context and purposes of music, to evaluate my work taking on the role of active listener, so as to look at my work objectively.
  6. I can use wider musical terminology in my evaluations.
-  **WRITING**
7. I can identify different groups of instruments, comment on the sound qualities of these instruments and how they are used to create character and mood.
  8. I can interpret music independently, compare and contrast different performances of the same composition.

### Subject Focus: Performing

1. I can perform more complex music from memory, graphic and/or basic traditional notation.
2. I can perform in a way that is appropriate to the style and purpose of the music.
3. I am able to perform more complex rhythmic and melodic accompaniments with/for others.
4. I can balance my accompaniment appropriately to the work being performed.
5. I can help direct a rehearsal of a small or large group and make decisions as to what to rehearse and how to rehearse.



#### SOCIAL LEARNING

6. I can say a few words about the piece I am going to perform and share information about the composer and historical context of the music.

### Subject Focus: Improvising

1. I can improvise using a major scale.



#### COGNITIVE

2. I can research and identify the difference between composition and improvisation.
3. I can improvise freely over a simple melody.

### Subject Focus: Using my voice

1. I can sing a range of songs in different art styles, adjusting my tone accordingly and using correct diction.
2. I can use the correct phrasing when singing various works from diverse genres.
3. I am aware of different tessitura and vocal registers and how they differ from one person to another and I can use this knowledge to choose a part within a song which I feel comfortable singing.
4. I can sing songs with rhythmic and melodic accompaniments that others have created.

### Subject Focus: Playing instruments

1. I can play a wider range of pieces, *identify when I am playing a bass line, a harmony part or a melody line* and I can identify which instruments might play bass, harmony or melody.
2. I can play various/diverse instruments.
3. I can play in a group with/without a conductor.
4. I can confidently play melodies and rhythms by ear.
5. I can play more fluently from conventional staff notations and from a simple score.

### Subject Focus: Using technology – Promoting Digital Literacy

1. I can record music that I have created, edit it and use it as required.
2. I can use technology as part of the rehearsal process and I am able to improve the level of the work and discuss the improvement made.
3. I can use software to create my own samples and use these samples along with pre-existing samples to create a piece of music which I can then layer, to contain different textures and include dynamics in the work.

### Subject Focus: Notation

1. I can notate a simple melody and add symbols that indicate ornamentation and articulation.
2. I can learn to play a more complex melody from conventional staff notation fluently with others.
3. I can use computer programmes which are not necessarily music software to create my own graphic notation.



#### MANAGING LEARNING

### Subject Focus: Communication, participation and interaction in performances and presentations

1. I can create and present musical ideas *using instruments, voice and sounds* to show moods or feelings, expressed in a picture or Maltese literary work and record the ideas using *simple symbolic representations* of the sounds.
2. I can learn and present songs from various eras, investigate their origins and make links between how the music may have been performed in the past and how it might be performed now.
3. I can communicate and interact with different audiences.
4. I keep myself informed about the local music scene and about any developments in music around the world using various types of media.



INFORMATION MANAGEMENT

### Subject Focus: Developing, widening and harnessing of knowledge in music

1. I can research and discuss different styles of music, distinguish and show emotional and expressive qualities of music and text, and identify the country of origin and basic cultural characteristics of composers, whose music I listen to and perform.
2. I can categorise voice types, their quality of tone and identify ensemble groupings.
3. I can articulate form in music and how it is evident in dance and the visual arts.
4. I can identify and discuss a wide range of musical instruments via public speaking activities.
5. I can make connections between performances attended in my community and aspects of my music-making.
6. I can identify the ways in which people engage in music. *e.g. performer, listener, teacher, administrator and technical staff.*
7. I can identify the ways in which music is made available *through live performances, recorded performances, CDs and downloads.*



# LEVEL 8

## Subject Focus: Music in context

1. I can identify different types of music composed for dance during different eras around the world.
2. I can identify how a story line is reflected in music *looking at various examples of this, such as 'ghana' and opera*.
3. I can discuss the changing role of the composer over the years, research how music evolved with the evolving role of the composer and demonstrate the impact that this has had on composition today.
4. I can explore Maltese ensemble and orchestral music and place various compositions in their cultural context.

## Subject Focus: Responding to music

1. I can identify the difference between meters in different dance forms and can demonstrate this through movement.
2. I can move beyond an initial aesthetic response to a piece of music and discuss musical elements, *such as form/structure and compositional devices such as repetition and sequences*.



COGNITIVE

3. I can comment on the similarities and differences between the way art forms were integrated over the years during different eras and how they are integrated today.
4. I can identify various sections of a musical or opera. *e.g. overture, aria and recitative*.

## Subject Focus: Evaluating music

1. I can identify tonality, *the difference between major and minor tonalities* and pinpoint when the tonality of a piece of music changes.
2. I can relate tonality to musical genre and make generalisations as to the tonality of a piece of music and the musical period that it might have been composed in.
3. I can identify standard instrumentation for different time periods.
4. I can use my knowledge and understanding of context to evaluate my own performance.
5. I can evaluate the effectiveness of music in films and discuss how the music works with the action to produce the desired effect.

## Subject Focus: Performing

1. I can perform challenging music, sustain my part in an ensemble together with other performers and perform as a soloist.



PERSONAL

2. I can lead a performance as a member of a small ensemble, perform expressively *with simple tempo and dynamic changes and lead/follow changes in tempo and dynamics*.
3. I can direct a rehearsal of a small group using a simple score.



SOCIAL LEARNING

4. I can write simple programme notes for the pieces that I perform.



WRITING

## Subject Focus: Improvising

1. I can improvise using a minor scale.
2. I can improvise over a simple continuo part.
3. I can improvise over a 12-bar blues sequence.
4. I can improvise in a group, exploring different combinations of instruments melodically and rhythmically.




COGNITIVE



### Subject Focus: Using my voice

1. I can sing confidently with good intonation.
2. I can control my breath to sing *with a greater dynamic range*.
3. I know how to use different tessitura in my interpretation and performance of a piece of music.
4. I can sing songs related to values and attitudes with skill and confidence.

### Subject Focus: Playing instruments

1. I can play a wide range of different instruments, *sustaining more challenging melodies and rhythms* and select appropriate instruments for the desired musical effect.
2. I can communicate with others in an ensemble using *non-verbal communication* to keep the group on track.
3. I can work out more complex pieces of music by ear.
4. I can read a simple score to help direct rehearsals.  
 INTERPERSONAL
5. I can research non-western instruments and I show interest in playing these instruments at school.



### Subject Focus: Using technology – Promoting Digital Literacy

1. I can video record myself and others performing a work that I have been involved in creating, analyse the video and edit it to make improvements.  
 COGNITIVE
2. I can develop a digital record of progress by audio and/or video, recording my work throughout the year and placing it in chronological order at the end of the year to evaluate my own progress.  
 COGNITIVE

### Subject Focus: Notation

1. I can notate primary chords using chord symbols, together with conventional notation.
2. I can notate a melody with simple chord accompaniment using primary chords.
3. I can read a conventional notation more fluently and can perform on my own and in a group.
4. I can use a sophisticated vocabulary when discussing notation using the correct terms for duration, meter and dynamics.

### Subject Focus: Communication, participation and interaction in performances and presentations

1. I can make a 'statement' about a topical issue or current event and present the 'statement's purpose'.
2. I can listen to Maltese folk music 'ghana', pinpointing the call and response effect that provides stimuli to singers and dancers.
3. I can investigate and discuss the influence of traditional customs and practice on particular pieces of music.
4. I can compare different performances of a single musical work noting the historical or cultural context and musical elements.
5. I am able to present a song or brief instrumental piece to different audiences, identify and discuss the performance skills and techniques that were necessary to interpret the music effectively.  
 INTERPERSONAL
6. I keep abreast with events being held in various localities on the Maltese islands through the internet, newspapers and other media and follow artistic events abroad through the internet, tv and written media.  
 INFORMATION MANAGEMENT

**Subject Focus: Developing, widening and harnessing of knowledge in music**


1. I can research and listen to a wide range of music, including popular and electronic music, folk and world music.
2. I can describe how genres and styles of music connect to history and culture.

**LEARNING TO KNOW**


3. I can describe and distinguish between different styles of music, with particular focus on emotional and expressive qualities, historical and cultural context of the composer as well as of the music and/or text.
4. I can distinguish, compare and contrast voices, instruments and ensembles and identify the various processes by which music is made available.
5. I can draw parallels between the works of the composer and the visual artist and identify common forms in literature, visual arts, dance and music.
6. I can listen to performances from other schools and represent my school at community events.
7. I can research the range and diversity of music performances and compare concert events based on my experience as a member of the audience.
8. I can describe in detail at least three different careers in the field of music.
9. I can describe in detail different ways of accessing music orally and in writing.

# LEVEL 9



## Subject Focus: Music in context

1. I can identify music composed at different times *throughout the 20<sup>th</sup> and 21<sup>st</sup> Century*.
  2. I can demonstrate my understanding of how music has been used for different purposes, *such as for propaganda and communication during wartime*.
  3. I can demonstrate my knowledge and understanding of how commercial music developed with the birth of electronic services and digital media.
  4. I can discuss the different types of composers that emerged throughout the 20<sup>th</sup> and 21<sup>st</sup> Century and demonstrate this knowledge in my own compositions.
  5. I can explore music in different genres, *such as pop music, musicals* and comment on how these genres reflect culture and society.
-  LEARNING TO KNOW
6. I can demonstrate an understanding of how music from other cultures is taught in a different way to western culture, noting the differences in devices used.



## Subject Focus: Responding to music

1. I can respond to a wide range of music in different ways and demonstrate my understanding of different meters through movement.
  2. I can respond to music verbally in a critical way when discussing modern, experimental and electronic music composed in the 20<sup>th</sup> and 21<sup>st</sup> Centuries.
  3. I can ask why a certain piece of music was composed in the way that it was.
  4. I can respond to contemporary music using contemporary visual art techniques, including digital art forms, show my understanding of the relationship between music and visual art, in the 20<sup>th</sup> and 21<sup>st</sup> centuries relevance in contemporary society.
-  COMMUNICATION



## Subject Focus: Evaluating music

1. I can identify music composed using different tonal systems.
  2. I can evaluate music from other cultures, commenting on the different ways that musical elements are used.
-  WRITING
3. I can use more sophisticated vocabulary when evaluating music, *with terms such as tonality and timbre* and identify which instruments should be used to produce a certain effect.
  4. I can justify my evaluations drawing on my knowledge and understanding of *musical elements, devices and context*.
  5. I can read and interpret musical scores effectively.
  6. I can discuss and respond musically to various *interpretations*.
-  WRITING

## Subject Focus: Performing

1. I can perform fluently, expressively and confidently and analyse my performance in a constructive manner.
-  PERSONAL
2. I can fluently perform more complex music and I am confident performing to a wider audience.
  3. I can demonstrate my understanding of the process of organising a formal performance.
-  INTERPERSONAL

### Subject Focus: Improvising

1. I can successfully improvise a melody using scales and modes.
2. I can improvise using acoustic instruments with different amplified effects.  
 COGNITIVE
3. I can improvise a cross-rhythm in a group and improvise rhythms in different meters, simple and compound, combining meters to explore the effects.  
 COGNITIVE

### Subject Focus: Using my voice

1. I can sing in harmony as a duet and in a chorus, singing confidently with good tone and diction.
2. I can demonstrate vocal technique while singing.
3. I can sing a wider range of musical styles including classical and modern musical theatre repertoire, popular music, sacred and classical pieces.
4. I can sing songs from different countries using appropriate voice technique.

### Subject Focus: Playing instruments

1. I can play a wide range of instruments fluently and when playing I can be 'sensitive' to structure and communicate this to an audience.
2. I can play effectively in an ensemble, adjust my playing as a result of my awareness of others, sustain fluency through mistakes and focus on communicating the music to the audience, not just simply giving attention to technical aspects of the music.
3. I can confidently play 'my part' from a full score.

### Subject Focus: Using technology – Promoting Digital Literacy

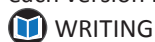
1. I can edit a recording of a performance and produce a CD/digital album of the concert.
2. I can use a variety of different recording tools to improve my work/presentations.
3. I can use PA equipment and can demonstrate my understanding of good use of technology.
4. I know when a PA system is needed, when instruments and singers need to be amplified and I can identify the relationship of room acoustics, performance media and the use of technology to enhance the performance.
5. I can use notation software to notate a composition, record live samples, use software to exploit them, change the sound using different effects and loop samples to create repetition.

### Subject Focus: Notation

1. I can perform, both vocally and on a pitched instrument, while fluently reading from a wide range of notation.
2. I can use sophisticated vocabulary habitually when discussing notation.
3. I can devise projects using notation and bring them to fruition.
4. I can use notation software to notate a composition, *record live samples*, use software to exploit them, change the sound using different effects and loop samples to create the required repetition.



### Subject Focus: Communication, participation and interaction in performances and presentations

1. I can discuss and study contemporary musical style, *analyse its structures*, *use musical devices* to describe its influence on other styles and identify how 'aesthetic impulses' have an effect on culture.
2. I can compare and analyse versions of the same work from different times, research and compare reviews of each version, discuss possible reasons for the stance each review takes and write an original short review of each version in the format of a local newspaper, magazine or website review.






WRITING



3. I can prepare and rehearse a short programme of works in a range of styles, for a group performance, then present and record the programme.  
 PERSONAL
4. I keep abreast with all events being held in various locations on the Maltese islands through the internet, newspapers and other media *and participate/perform in such events*.  
 INFORMATION MANAGEMENT
5. I can follow artistic events outside Malta through the internet and written media.

### Subject Focus: Developing, widening and harnessing of knowledge in music

1. I can understand the origins and importance of musical styles and instruments of various cultures, analyse repertoire for expressive qualities and use adequate terminology in observations describing how composers use dynamics, range, rhythm and instrumentation to achieve the desired effect.
2. I can discuss my emotional response to a variety of traditional and non-traditional genres of music.
3. I can interpret score markings and vocabulary to describe how these contribute to a musical/expressive performance.
4. I can identify forms and can perform/discuss a vast repertoire of musical literature.
5. I can identify the connection between voices and instruments and how their arrangement contributes to the performance.
6. I can access information, resources and tools related to music, establish connections between popular musical styles and their societal underpinnings and describe the various connections from the variety of styles.  
 INFORMATION MANAGEMENT
7. I can use my knowledge of *music production, tools and audience expectations* to participate in a variety of musical events in my school and community.  
 DIGITAL MEDIA
8. I can deepen and broaden my research activities and performance practices by collaborating with various music professionals and use internet and library research techniques to solve problems in music.
9. I can distinguish between different types of recordings.
10. I can differentiate between professional and student performances 'by ear'.
11. I can distinguish between musical genres and levels of technical expertise.
12. I can use music production techniques, a variety of musical instruments, technical equipment and online resources to fully participate in a variety of musical events in my school and community.  
 DIGITAL MEDIA
13. I can demonstrate an understanding of the differences between a professional musician and an avocational music maker.

# LEVEL 10

## Subject Focus: Music in context

1. I can identify characteristics of music and comment on how and why music is related to different identities.
2. I can identify the changing role of music and how the idea of consumerism has driven music production.
3. I can investigate the impact of creativity, innovation and entrepreneurship on the music business.
4. I can explore the technological changes to how music is made and listened to, how music is consumed and how remunerated artists have become entrepreneurs.
5. I can explore a particular genre in depth, making links between the historical, political and social context of music and the way music was composed.
6. I understand how musicians have steered culture and vice-versa and compare this to the role of musicians in today's economic, social and cultural life.



LEARNING TO KNOW

## Subject Focus: Responding to music

1. I can direct a dance or a dramatisation using music which has been specifically composed, effectively lead rehearsals and make informed judgements about the movements and actions of others.
2. I can debate the effectiveness of music, drawing on my knowledge and understanding of the context of the music and the role of the composer/audience/performer.



COGNITIVE

3. I can create an installation that combines music with other art forms.



DIGITAL MEDIA

## Subject Focus: Evaluating music

1. I can use an extended musical vocabulary to describe features of the music that I create and perform.
2. I can give and receive constructive criticism and I can document how and why my work has changed in response to evaluation.



WRITING

## Subject Focus: Performing

1. I can challenge myself through my performance by presenting more complex pieces/songs.
2. I can lead an ensemble/choir, *beat tempo, indicate dynamics and rehearse problem parts while using a score* to a high standard, effectively leading to a successful performance.



PERSONAL

## Subject Focus: Improvising

1. I can improvise a harmony part either vocally or on an instrument.



## Subject Focus: Using my voice

1. I can sing a range of different styles demonstrating flexibility as a singer.
2. I can demonstrate outstanding vocal technique, discuss this technique and how it supports good and healthy singing.
3. I can sing songs with a challenging range and switch different vocal registers with good tone and intonation.
4. I can direct others singing and am able to choose appropriate repertoire and warm-up exercises for diverse groups.
5. I can direct a choir confidently, singing local and diverse songs from different countries.




SOCIAL LEARNING

### Subject Focus: Playing instruments

1. I can play at least one instrument at a high level with proficiency and demonstrate my knowledge and skill while performing.
2. I can demonstrate my abilities and what I need to do to improve.  
 PERSONAL
3. I can sight-read from a more complex score, playing fluently in an ensemble.  
 SOCIAL LEARNING
4. I can rehearse and conduct an ensemble at a formal concert.





### Subject Focus: Using technology – Promoting Digital Literacy

1. I can mix a group of live performers playing a variety of music.
2. I can set up a PA system and can demonstrate how the system operates.
3. I can successfully create and perform music for acoustic and digital production.
4. I can read and interpret scores for digital and acoustic music accurately.  
 READING AND UNDERSTANDING
5. I can research about and communicate my findings, about digital compositional processes.



### Subject Focus: Notation

1. I can notate a wide range of chords and fully score my work using complex conventional staff notation.
2. I can use a variety of different 20<sup>th</sup> and 21<sup>st</sup> Centuries notation and comment on why notation developed in this way, using my knowledge and understanding of the context of the music.
3. I can write a simple piece of serialism or minimalism using staff notation, compose experimental music using notation in different ways and develop and use notation to give the performer exact indications of how I would like my experimental music to be performed.

### Subject Focus: Communication, participation and interaction in performances and presentations

1. I can study and compare past and present reviews of concert performance from a range of media sources and develop criteria for evaluating a specific, public music performance, in relation to its setting and audience, to complete an in-depth review of that performance.  
 MANAGING LEARNING
2. I can investigate sound-reinforcement systems in a range of venues and experiment with techniques and equipment, to enhance a performance.
3. I can prepare and rehearse a work for possible inclusion in a programme of performance works to present and record the work and evaluate the performance in relation to technical skills, fluency, style and expression and maintain a portfolio containing notes and recordings of such performances as a self-learning tool.  
 PERSONAL LEARNING
4. I can research various funding opportunities in Malta and abroad *and demonstrate the capacity to submit an application to organise an artistic or musical event where I can either perform or present my original piece of music to the general public.*  
 INFORMATION MANAGEMENT
5. I can collaborate with other musicians and artists in innovative artistic events held in festivals in Malta and abroad.  
 INTERPERSONAL

### Subject Focus: Developing, widening and harnessing of knowledge in music

1. I can verbalise a detailed emotional response to a variety of traditional and non-traditional genres of music, describe similarities and differences in the way different composers use musical elements and discuss details about the origins and importance of musical styles and the instruments used in various countries/cultures.
2. I can articulate personal connections and responses using appropriate musical terminology, after performing or listening to a vast and diverse repertoire.
3. I can create and perform an original piece of music that employs standard and non-standard notation using composition software.  
 DIGITAL MEDIA
4. I can identify corresponding elements *such as form, colour and texture*, within representations of music, visual arts, dance and architecture and I can integrate the various elements and areas to demonstrate clearly how they relate to one another.
5. I can deliver an oral class presentation on the history, culture, geography, politics, music history and state of the arts, of a specific country and incorporate a variety of multi-sensory experiences in this presentation.  
 DIGITAL MEDIA
6. I can participate in a variety of musical events in my school and community.
7. I can research occupations in the music industry both locally and abroad.
8. I can research opportunities for internships and summer jobs in the Maltese and European cultural and/or arts business community.





# Pedagogy

## A. PEDAGOGY AND GOOD PRACTICE LEARNING

Educators need to keep up-to-date with the latest pedagogical strategies and concepts in order to be able to better understand and respond to learners' needs. Europe's *Education and Training 2020* strategy puts special emphasis on the teachers' role in the lives of their learners. Teachers play a crucial role in guiding their learners towards their goals and shaping their perceptions (European Commission, 2015).

Music is a vital part of every learner's education, and contributes to deep and enduring engagement that leads to learning success. Music education develops unique, powerful and multiple ways of perceiving, interpreting, knowing, representing and communicating understandings about the self and the world. Through music experiences, learners have opportunities to think creatively; explore ideas and feelings; and develop emerging personal, cultural and social identities. The social act of music-making generates synergy and provides unique opportunities for learners to be part of collaborative and diverse knowledge building. Learning music enables learners to explore ambiguity; to think imaginatively, innovatively, with flexibility and empathy; and to feel confident with uncertainty and risk. Music education promotes open-ended, critical and divergent thinking; and encourages understanding and feeling mediated through body, mind and senses.

Music is uniquely an aural art form. The essential nature of music is abstract. Music exists distinctively in every culture and is a basic expression of human experience. Learners' active participation fosters understanding of other times, places, cultures and contexts. Music has the capacity to engage, inspire and enrich all learners, exciting the imagination and encouraging all to reach their creative and expressive potential. Skills and techniques developed through participation in music learning allow learners to manipulate, express and share sound as listeners, composers and performers. Music learning has a significant impact on the cognitive, affective, motor, social and personal competencies of learners. As learners study music, they learn the value, and appreciate the power, of music to transform the heart, soul, mind and spirit of the individual. They develop an aesthetic appreciation and enjoy the wonders of this art form.

Learners learning music should listen, perform and compose. They should learn about the elements of music: rhythm, pitch, dynamics and expression, form and structure, and timbre and texture. To identify and interpret the elements of music, learners need to develop their aural skills. Learning music should be a continuous and sequential process, enabling the acquisition, development and revisiting of skills, and knowledge, with increasing depth and complexity.

Making music should involve active listening, imitating, improvising, composing, arranging, conducting, singing, playing, comparing and contrasting, refining, interpreting, recording and notating, practising, rehearsing, presenting and performing. Learners learn to make music using the voice, body, instruments, sound sources which they themselves discover, and information/communication technology. With increasing experience, learners develop analytical skills and aesthetic understanding. Responding to music should make learners active audience members listening to, enjoying, reflecting, analysing, appreciating and evaluating musical works. Both making music and responding to it involve developing aural understanding of the elements of music through experiences in listening, performing and composing. The elements of music work together and underpin all musical activity. In listening to,



performing and composing music from a broad range of styles, practices, traditions and contexts, learners learn to recognise their subjective preferences and consider diverse perspectives of music. This, in turn, informs the way in which they interpret music as performers and how they respond to the music they listen to.

When learning music, learners should develop:

- the confidence to be creative, innovative, thoughtful, skilful and informed.
- skills to compose, perform, improvise, respond and listen with intent and purpose.
- aesthetic knowledge and respect for music, and music practices, across global communities, cultures and musical traditions.
- an understanding of music as an aural art form, as they acquire skills to become independent music learners.

Subject Focus:	Pedagogy and Assessment:
Music in context	<p>By exploring and observing music, learners develop knowledge and understanding of music in past and present contexts; they share the music of their communities, and they investigate musical works as social texts that deepen their understanding about people and environments; and they understand music as a universal language and a legacy of expression in every culture.</p> <p>Learners recognise the contribution of music to culture, and its significance. Learners contextualise culture through music as they associate music with particular events, times, places and feelings, and compare and contrast styles and genres of music in relation to past and present contexts.</p>
Responding to music	<p>By listening, moving, singing and playing, learners explore, and respond to, the elements and qualities of music. They develop a vocabulary in music by learning and using symbols and systems for representing sound, and they use focused listening to develop aural skills and sensitivity.</p> <p>Learners experiment with the elements of music, and discover and implement structural devices for shaping sound in music. They draw on their knowledge of rhythmic patterns, melodies, harmonies and performance styles to design and create sequences of movement and artistic expressions.</p>
Evaluating music	<p>By exploring various styles of music, learners have the opportunity to identify when and where artistic works were created. They reflect on, and evaluate, characteristic features of works from various periods, cultures and genres. Learners enrich their creative work and understand the significance of music.</p>
Performing	<p>By rehearsing and presenting individual and group performances, learners develop fluency, musicianship and technical control. They play and sing individually, and in groups, using appropriate techniques and performance practice. They reflect on, and evaluate, their own performances and make constructive judgements about the interpretation of music in others' performances. Learners prepare, rehearse, present and lead rehearsals and performances. They are able to follow directions in listening, reading and interpretation of music as they develop understanding of composers' intentions, historical and cultural contexts.</p>
Improvising	<p>By drawing on their experiences and perspectives, learners develop musical ideas; they make musical choices through the exploration of voices and instruments, and they use aural skills and imagination to generate ideas and communicate feelings. Learners select and organise sounds, express ideas, and share music-making with others through informal/formal presentations, drawing on personal experience and imagination.</p> <p>Improvising should be based on experimentation 'by ear', without the need of using any form of notation.</p>



Using my voice	<p>By listening to, and evaluating, different music, learners identify compositions written for, and produced by, the human voice. Learners explore how the human body works to produce a vocal sound; understand the different qualities of voices; and listen to and analyse vocal music from all over the world.</p> <p>Learners identify vocal ranges and understand the mechanics of the human voice. They also explore and identify the emotional impact of singing within a group, and are aware of how songs from different cultures can inspire and even affect social change.</p>
Playing instruments	<p>By playing a variety of instruments, learners improve their aural skills and are able to synthesise elements of music, notation and performance practice. They gradually integrate instrumental technique, historical context and performance. Learners adapt their performance according to the type of ensemble being presented and the type of audience.</p> <p>Learners recognise form and structure through playing traditional and non-traditional instruments, and they perform and master repertoire with attention to dynamics, tempo, articulation and expression.</p>
Using technology – promoting Digital Literacy	<p>By listening to varieties of music, learners understand how technology continues to change the shape of music. Learners explore and integrate production language and process. They are able to use their creativity to produce their own music, and can work as a team to create music.</p> <p>Learners use their knowledge of music production tools and audience expectations to participate in musical events in their school and community. They use music technology tools to read, write, analyse and create music.</p>
Notation	<p>Learners are able to gradually notate their creative impulses in various ways. They understand and describe the meaning of symbols and musical vocabulary (dynamics, rhythm, pitch, tempo markings and articulation) encountered while creating, and/or following, the score of a work from their instrumental/vocal repertoire. They compare and contrast different versions of a melody that they read and perform, using a wide range of music vocabulary. Learners compose, notate and perform pieces using traditional and non-traditional notation.</p> <p>Learners critique their notated work/performance by discussing quality of writing, and they make necessary corrections to the work and/or performance.</p>
Communication, participation and interaction in performances and presentations	<p>Learners broaden their perspective by working with professional organisations of artists, and the arts, that represent diverse cultural and personal approaches to music, and by attending performances of widely varied musical styles and genres. Active partnerships between school and the local community create a fertile ground for learners' music learning and creativity.</p> <p>Learners investigate historical, social and cultural contexts to explore common themes and principles that connect music with other disciplines, and enrich their creative work while understanding the significance of music in the evolution of thought and expression. Learners identify immediate and long-term musical interests, and select appropriate local and foreign resources to fund these works/projects.</p>
Developing, widening and harnessing of knowledge in music	<p>By considering the range of music and music-related professions, and the role music plays in their lives, learners think about their goals and aspirations, and understand how the various professions support, and connect with, each other. They carry physical, social and cognitive skills learned in music, and an ability to appreciate and enjoy participating in music throughout their lives.</p> <p>Learners participate in a variety of musical events in their school, in local arts festivals and, possibly, in arts and cultural festivals outside these islands.</p>

### Learning to Learn Strategies

The following are examples of the strategies which form part of the 'learning to learn process', one of the eight competencies featured in the document *European Reference Framework Key Competencies for Lifelong Learning* (European Commission, 2007):

- Pedagogical discussions between learners where, on a voluntary basis, learners explain how they carried out a specific task and how they managed to overcome the difficulties encountered, resulting in an exchange of strategies and techniques in a cooperative environment.
- Teaching learners to make use of punctuation marks, pictures, additional information outside the text, such as accompanying explanation of difficult keywords and identification of keywords during reading/ comprehension tasks.
- Teaching and guiding on the different stages of essay writing and the different tools and methods which could be adopted during each stage.

The Subject Learning Outcomes (SLOs) have been written in a way which helps educators to adopt engaging, enterprising and active learning approaches in a variety of contexts to promote and enable learner-centric teaching and learning strategies. Curriculum planners at all stages should regularly consider the opportunities presented by the SLOs to develop active learning throughout the levels in the Learning Outcomes Framework. Planning should be responsive to, as well as encourage participation by, the learner who can and should influence and contribute to the process.

To support curriculum planning and to ensure that all learners have access to an active, enterprising learning environment, a coherent approach to planning learning, teaching and assessment and to sharing information about progress and achievements is needed. In undertaking this type of curriculum planning, it is important not to see the SLOs as limiting factors containing the learning potential of learners and preventing any deviation of learning beyond that contained within the SLOs. This view fails to take into account the scope and flexibility provided by the learning outcomes approach. How, where and when the outcomes are taught and learned is at the discretion of the educator. The SLOs are there to demystify the assessment process by setting out straightforward learning expectations. In doing so, assessment is bound to evidencing the meeting of these same expectations.

Once the learning expectations are set educators can begin to introduce the flexibility in curriculum design and delivery that has been difficult to do up to this point. The learning outcomes approach allows educators to lean towards learner-centric teaching and learning strategies. This will mean knowing the many ways in which learners are different from one another, which of the many ways of learning are significant to the learning at hand and how to deal with this variance in ways that are supportive of the individual learners and allow them to progress. Section C: Reaching different learners within each level offers guidance on how this can be done.

## B. EMBEDDING THE DELIVERY OF THE CROSS CURRICULAR THEMES

Across Europe there has been a shift from an exclusively subject-based approach to a more cross curricular, thematic, inter-disciplinary and collaborative approach that reflects real life situations and encourages transfer of skills from one learning area to another. Through a cross curricular approach, many curricular areas have been given a higher profile and a number of transversal competences have enhanced their status (European Commission, 2012). The CCTs connect the subjects by highlighting common learning objectives which are also reflected at in the school ethos (Ministry for Education and Employment, 2012: 31, 39).

The Cross Curricular Themes (CCTs) have been introduced in the LOF to ensure that all learners, as they progress through the levels, come into continual contact with the types of knowledge, skills and understanding needed to participate actively, prosper and contribute to Maltese society.

The embedding of the CCTs in the Subject Learning Outcomes offers access to a new learning identity that goes beyond the subject; learners will value the CCT learning when they see that it is an integral part of the Learning Outcomes Framework and that it is vital in helping them become holistic learners.

Each CCT is presented as a set of additional learning outcomes that young people need to encounter and develop a knowledge and understanding of as they progress through the Learning Outcomes Framework.

**The Cross Curricular Themes are:**



The Cross Curricular Themes can be found in the Appendix and online at <http://www.schoolslearningoutcomes.edu.mt/en/category/cross-curricular-themes>

The CCTs need to be embedded within the learner's learning journey and experiences, the main point being that the CCT knowledge and understanding needs to be learned, consolidated and secured within a context. The context is important in order to add meaning and purpose and to reinforce the usefulness of the CCT. There is no one effective way of organising the embedded learning of the CCTs. However, directly linking a CCT outcome to an appropriate practical task within an SLO and then ensuring that there is an opportunity for CCT support at the time the practical task is undertaken is a particularly effective way of embedding a CCT.

Embedding is not just about interlinking different curricula. Mapping where the CCT content might fit in with SLOs or Subject Foci is only a starting point. The educator needs to establish how the CCT content adds value to the SLOs being taught and how something greater than just the sum of the different parts can be achieved. In essence, the CCT learning adds value in the establishment of key transferable knowledge, skills and understanding by starting with meaningful 'situated' engagements with the learning.

### Embedding as a process

There are three main ways to approach the delivery of the knowledge, skills and understanding addressed in the CCTs in the learning process. These are:

- through delivery of and the learning associated with the SLOs
- by choosing particular teaching methods and strategies over others to deliver the SLOs.
- undertaking specifically constructed cross curricular or whole school activities.

This process implies an important shift in the way teachers approach the teaching of the subject content in the classroom. Integrating the cross curricular learning outcomes in the teaching of separate subjects requires teachers to step outside their traditional boundaries and work in close collaboration with one another to develop their approach to the CCTs and to exchange information about the learning development of specific learners in relation to the CCTs (European Commission, 2012:25).

### Delivering CCTs through the SLOs

The first approach to the delivery of CCT content is by integrating the CCT learning with that of particular SLOs. The framework provides guidance on the best opportunities to do this. Where a particular SLO presents a good opportunity to address learning related to a Cross Curricular Theme a CCT icon appears after the SLO. This indicates that the SLO:

- creates a naturally occurring opportunity to begin to look at learning and skills development associated with a particular aspect of a CCT.
- can be enhanced or enriched by introducing a particular aspect of one of the CCTs.

To guide the educator to the specific learning outcomes of the CCT that are most relevant, the CCT icon which is attached to the SLO in question also includes a heading to identify which particular aspect of the CCT is the 'best fit', i.e. the part of the CCT content that is most closely linked to the knowledge, understanding and/or skills addressed within the SLO.

Although only one CCT has been identified this does not necessarily mean that other CCTs are not relevant. The identification of a particular theme merely suggests that the educator may find the one identified to be the most relevant, most appropriate or easiest to embed at that particular point, allowing the educator to teach the subject and the CCT in an integrated way.

Examples of this type of embedding in Music include:

- I can explore music in different genres, such as pop music and musicals, and comment on how these genres reflect culture and society.



LEARNING TO KNOW

Taken from Level 9, Subject Focus: Music in context

- I can retell a folk or traditional tale through music, integrate other art forms to tell this tale, and comment on how the music has interacted with other art forms to tell the story.



WRITING

Taken from Level 7, Subject Focus: Responding to music

- I can develop a digital record of progress by audio and/or video, recording my work throughout the year and placing it in chronological order, at the end of the year, to evaluate my own progress.



COGNITIVE

Taken from Level 8, Subject Focus: Using Technology – Promoting digital literacy

### Example: Finding opportunities to address CCT learning in Music SLOs

- I can identify Maltese folk music and discuss how it relates to culture, politics and historical context.



**LEARNING TO KNOW**

**Taken from Level 7, Subject Focus: Music in context**

This SLO has an interesting relationship with one particular outcome in the Education for Sustainable Development CCT: Learning to Know requirements. The following outcome from the CCT allows the educator to look at the importance of Maltese folk music and band clubs, socially and historically, in Maltese society:

- I can explain how the natural, social, cultural and economic systems work and are interrelated.

In doing so, it explores issues of social cohesion and organisation from a historical perspective, allowing discussion about Maltese folk music and its role in present society.

### Addressing CCTs through use of particular teaching methods and strategies

CCTs can be used to inform the creation of departmental policies and strategies, for example by deliberately structuring learning to maximise the use of digital technologies. At the Music Departmental level, the following CCTs may be particularly suitable to help inform the pedagogy choices and delivery styles selected to maximise the flexibility introduced by the LOF:



Learning to Learn and Cooperative Learning



Digital Literacy



Education for Diversity

Educators may find that the following CCTs have a role to play in the choice of topics to stimulate interest and debate:



Education for Sustainable Development



Education for Entrepreneurship, Creativity and Innovation.





It will become evident that some of the CCTs are naturally suited to particular learning and teaching styles. Section C *Reaching different learners within each level* provides guidance on how particular CCTs can equip learners to thrive in particular learning environments. Deliberately choosing particular teaching strategies involving active and/or experiential learning and problem solving approaches where a certain degree of learner autonomy as well as team work is required will help frame learning in ways conducive to the introduction of the Digital Literacy and Learning to Learn and Cooperative Learning CCTs.

For example, the Learning to Learn and Cooperative Learning CCT comprises a category of learning outcomes on Personal Learning and, by addressing the learning related to this category of the CCT, learners will be developing the learning skills to bring to any task where a degree of autonomy and self-management is required. Similarly, the Social Learning category within the same CCT can help learners develop a framework of skills, attitudes and behaviours that will help them make the most of group or team work and other social learning strategies.

The Digital Learning CCT will help learners develop the competencies related to managing learning, sourcing, manipulating, communicating and presenting information. Having these types of learning skills embedded in the learning before they are most heavily used or required will help the learner approach the tasks with greater confidence in both the process of learning about SLOs and in demonstrating achievement of the outcomes themselves.

#### Addressing CCTs through cross curricular or whole-school activities

All the CCTs can be used as whole-school strategies for creating a high quality learning environment that values all learners and sets high expectations for all. Schools may see the benefit in having whole-school policies on the advancement of:

-  Literacy
-  Digital Literacy
-  Education for Diversity
-  Education for Sustainable Development

These types of CCTs can be used to help inform whole-school policies as well as add real value to the learning within the classroom. However, other CCTs may be used to form the basis of whole Year Group activities, or wider all-learner school initiatives around environmental issues. For example:

- The Education for Sustainable Development CCT could be used to form the basis of whole-school extra-curricular activities related to the Eko-Skola type of initiatives or low energy use initiatives. Fundraising activities to help with a school pursuit of renewable energy sources might bring together learning from this CCT with that of the Education for Entrepreneurship, Creativity and Innovation CCT.
- The Education for Entrepreneurship, Creativity and Innovation CCT could be used to underpin the learning and experiences associated with activities ranging from a 'learner-owned' tuck shop to a school event or whole-school initiatives about the world of work.



## C. REACHING DIFFERENT LEARNERS WITHIN EACH LEVEL

One of the benefits of working within a Learning Outcomes Framework (and at the same time one of the challenges) is the ability to allow learners to progress at their own speed and to be able to adapt the teaching methodology and curriculum to meet their learning needs. The SLOs clearly show where the learning ‘finish line’ is at each level for each learner but educators need to acknowledge and plan for those learners who will reach this point quicker than some and also for those who may need more time and more scaffolding to be able to get to the standard required.

The Subject Foci are not rigid or restrictive and do not have to be delivered in a particular sequence or as discrete content areas taken in isolation. Subject Foci can be overlapped and blended into larger (or smaller) learning programmes. Educators may prefer to approach the learning contexts in a different order depending on the situation, or to deliver aspects of the learning through preferred topics.

### Diversity of learners

The NCF embraces diversity and requires that this be promoted through an inclusive environment.

The NCF addresses the needs of:

- gifted and talented learners for whom the process of learning needs to be sufficiently challenging to engage and motivate them to develop their talents.
- learners with special educational needs for whom the curriculum should be written in a way that allows the teachers to appreciate how every student can access the same curriculum in every learning area and allows for the assessment of a continuum of ability.
- learners with severe disabilities for whom the curriculum should offer an education based on a continuum of abilities expressed in terms of developmental phases.
- learners from disadvantaged social backgrounds for whom the school, in collaboration with key local and institutional stakeholders in the community, needs to up-skill and support families and the local community to provide an environment that is educationally rich and stable.
- learners from diverse social, cultural and linguistic backgrounds including children of refugees and asylum seekers for whom the curriculum should include access to an educational programme which is embedded within an emotionally and psychologically supportive environment that respects their individual circumstances.

*A National Curriculum Framework for All, Ministry for Education and Employment (2012:41)*

All classrooms, even where setting is used, will comprise a range of abilities. This is because learners will have different strengths and limitations and will develop at different rates. To define a ‘mixed ability’ class simply as a group of learners with a range of abilities is overly simplistic. What about the range of learning styles and preferences, interest levels and home backgrounds, which all impact on the learning experience? Each learner will show strengths at different times depending on the topic being studied and the learning style being used. When they are outside their learning comfort zone they will perform less well. It is unrealistic to expect any group of learners, whatever their ability, to progress through a body of work at exactly the same pace. Two thirds of learners in a classroom will be working outside their learning style unless the task is varied.

One of the most effective ways to ensure that different learners are reached within each level and throughout the LOF is to teach learners to think for themselves. Some of the CCTs provide the toolkit of knowledge and skills for learners to be able to become more effective, resilient, resourceful and autonomous learners.

**Progression and differentiation in learning**

The principles of diversity and inclusion which underpin the NCF imply that at all stages learners of all aptitudes and competences should experience success, challenge, and the necessary support to sustain their effort. They need flexible learning programmes providing diverse learning experiences that cater for a wide spectrum of learners and allow for different rates of progression as children and young people work through their school years. Different approaches are needed to address different learning needs. With the focus increasingly on the learner, and with more mixed-ability classes in schools, differentiated approaches are becoming more important and teachers need to adopt strategies that build on children's and young people's previous learning and help them progress.

*A National Curriculum Framework for All, Ministry for Education and Employment (2012:40)*

**Strategies for teaching a mixed ability class**

The teacher in the classroom must start by making a connection with each learner in their classes on a personal level by knowing and using their names and getting to know what interests them. Incorporating areas of interest into the learning can be a good way to engage learners. Similarly, using this type of knowledge when setting homework or individual class work can be a useful motivator and may help keep learners engaged.

**Personal Learning:**

- I can identify the support and resources I need to learn.
- I am aware of my preferred way to learn and can use this to plan my own learning.
- I manage goals and time efficiently in learning.
- I feel competent in managing my own learning.
- I am open to feedback from others and am able to consider it.
- I reorganise myself by explicitly changing my assumptions over time.
- I am able to follow my own interests as this helps me to reflect on 'who I am'.
- I am pleased when I succeed at difficult tasks.

Taken from the Learning to Learn and Cooperative Learning CCT

### Ways to empower learners and make them more able to thrive within the LOF

Create a dynamic learning environment by:

- managing the classroom and creating opportunities for learners to work individually, in pairs and in groups.
- changing the layout of the classroom to match the learning taking place.
- providing a choice of differentiated activities, allowing learners to select their level of engagement and challenge. This will help with the 'ownership' suggestion listed further down.
- using carefully selected and differentiated resource banks.
- presenting different ways to learn the same thing.

Engage learners by:

- creating a sense of learner ownership of the learning process by, for example, allowing learners to choose their own project.
- allowing learners to demonstrate their understanding in different ways, for example through self-selected means, be it a visual representation, an oral presentation or physical demonstration.
- building in the higher order thinking skills using Bloom's taxonomy (at all levels) and working with the SLOs to keep learning tasks interesting, providing useful stretch and challenges as SLOs are given added dimensions or are approached from different directions. This can be done by giving learners problem-solving tasks with the opportunity to transfer and apply their knowledge to a new context.

Turn learners into resilient learners by:

- at an early stage introducing the learners to the key learning strategies encompassed by the Learning to Learn and Cooperative Learning CCT.
- discussing the learning objective in each lesson with learners, making them aware of what they are expected to achieve by the end of the lesson. The SLOs (written in the first person) are directed at the learner.
- making learners aware of different learning styles; teaching learners techniques for learning new content using visual, auditory and kinaesthetic modes of learning and varying teaching strategies to cater for visual, auditory and kinaesthetic learners.
- teaching learners how to be less dependent on the teacher. For example, how do they get themselves 'unstuck' if they are stuck?

Use group work to:

- allow for reinforcement and extension (by using flexible groups).
- encourage learners to engage in Social Learning and to appreciate diverse viewpoints and personalities; build confidence in discussing their views with others; collaborate with other learners as part of their learning; seek out guidance and support from other learners; talk with others about learning; listen to others talk about learning and discuss various subjects and learning strategies with peers (by using mixed ability groups).

An inclusive approach to teaching and curriculum planning needs to be ensured. While the school will want to create an ethos of achievement for all learners, valuing a broad range of talents, abilities and achievements, the teacher will need to work out what that means in their classroom. At a basic level this starts with promoting success and self-esteem by taking action to remove barriers to learning, thus making sure that all learners in all groups thrive in the classroom. Teachers can overtly promote understanding and a positive appreciation of the diversity of individuals in their class and use the Diversity CCT as a catalyst for this approach extending it to include the learner directly.

**Values- based education**

Education is as much about building character as it is about equipping students with specific skills. The way forward for the implementation of the framework is through values-based education. Values-based education refers to any explicit and/or implicit school-based activity which promotes student understanding and knowledge of values and which develops the skills and dispositions of students so they can enact particular values as individuals and as members of the wider community. It ensures that those leaving school should have qualities of self confidence, high self esteem, optimism and commitment to personal fulfilment as a foundation for their potential life roles as family, community and employees. Furthermore they should have the capacity to exercise judgement and responsibility in matters of ethical and social judgements.

Adapted from *Respect for All Framework*, Ministry for Education and Employment (2014:10)

Schools should have a vibrant and progressive culture, promoting well-being and respect, with ambition and achievement for all learners as its focus. This type of approach needs to be taken in each classroom. A great school is a caring school that supports every single person, irrespective of background or learning need. Such schools work in an atmosphere of unconditional positive regard. They work tirelessly to promote healthy and productive attitudes to learning, to life and to work. Developing an ethos of achievement and ambition defines the aspirational nature of successful schools, making the connection between expectation and success - success which covers all aspects of developing skills for life, for work and for learning - a hallmark of excellence.

From the perspective of the classroom, an inclusive approach addresses learners' needs through a variety of approaches including: early intervention strategies and a curriculum and approaches to learning and teaching which are designed to match the needs of all learners. Educators should have high expectations of their learners because they need to be encouraged to have high aspirations and goals for themselves. It is imperative that educators ensure that their learners know where they are in relation to their learning and how they can improve. Learners should be praised regularly, selectively and effectively to keep motivated.

As learners progress within the levels and between levels they should be encouraged to reflect on, take increasing ownership of and assume more responsibility for their own learning. Educators should start to introduce techniques to allow learners to make increasingly greater use of self-assessment to identify their strengths and development needs from the evidence of their efforts and act on feedback given from peers as well as educators in order to plan their next steps.

## D. TEACHING DIFFERENT LEVELS WITHIN ONE YEAR GROUP

There will be learners within each class that need more time to be able to achieve the learning needed to demonstrate achievement of the SLOs. As learners progress through their learning journey they may move to a new year and start a new level but still have areas of unsecured learning from the previous level. The first important factor here is clarity of information on progress following this learner that makes it clear to their new teacher what support or additional work they may need to ensure that they can progress on to the new level.

**Section C** *Reaching different learners within each level* referred to the use of a range of strategies designed to respond to the different learning preferences of each learner. Where learners are entering the class in need of support to secure some aspects of the previous level it is important that:

- there is clear information about where the areas in need of support are.
- it is clear how these areas relate to progression and achievement in the new level.
- there are a range of strategies and learning devices available to match the learning style to the learner preference to assist with early progression.
- conversation with the learner about areas in need of support or reinforcement remains positive, learner-affirming and constructive.

One of the benefits of the LOF structure is that Levels 7 and 8 are delivered across two-year curriculum windows allowing time to develop learning programmes and deploy a range of learning methods to help learners progress and achieve.

There are a few models to consider when looking at introducing a measure of stretch for learners able to achieve SLOs well within the delivery time associated with the level. Educators may want to consider:

- exploring the SLOs in a broader and/or deeper way, perhaps looking to transfer or apply learning associated with the SLOs in new contexts.
- using more exacting or challenging texts.
- adding stretch by setting more challenging or complex tasks which exposes the learner to more challenging texts and vocabulary or introduces new Subject Foci or new areas of existing Subject Foci, remembering that the SLOs do not set a ceiling on the learning.
- looking at opportunities offered by the CCTs as sources of inspiration for introducing new areas of content to provide additional curriculum content that both enhances the subject learning experience and looks at CCT content in perhaps different or more challenging ways.

One other key source of material related to provision of additional challenge or stretch is the Subject Foci and SLOs from the level above. While it may not always be appropriate to begin to address these directly, educators may want to look at the contextual learning or preparation work that serves as a good introduction to learning at the next level. The focus here is on looking at the bridges between the learning in each level and how the learner can begin to access this learning. In this type of approach, as with the other areas of extension work, it will be important to keep a proper record of achievement to be able to inform teaching staff working with the learners when they move formally to the next level.

Although the above suggestions will help educators address the challenges of differentiation, it is nevertheless acknowledged that it is hard to implement differentiated instruction in a heterogeneous classroom, especially if educators are not supported or they do not know what they are differentiating – the curriculum or the instructional methods used to deliver it. It is hence important to give teachers clear guidance and support on what they need to do to differentiate instruction and be responsive to the needs of each learner by taking into account what they are teaching and who they are teaching. Time should also be factored in for teachers to assess their learners' needs, interest and readiness levels and to plan and design appropriate activities for each learner. These concerns can be addressed through effective professional development that strongly encourages teachers to apply their skills and which provides coaching throughout the process of using differentiation as a teaching approach.

## E. TEACHING ONE LEVEL ACROSS TWO YEAR GROUPS

Within the LOF, Levels 7 and 8 have an added additional layer of challenge in curriculum planning and design in that both levels run across two different years. For example, Level 8 SLOs sit across Years 9 and 10. This means that educators need to consider how they might want to structure the delivery programmes needed to achieve the SLOs that will allow learning to take place in a meaningful and coherent way across two years that capitalises on any progression opportunities within the level. However, this wider window to reach the standard of a level also helps deal with some of the challenges discussed in the previous chapter.

When looking at the content shaped by the SLOs within a level, educators may be able to identify SLOs that are considered to be prerequisites for others in the same level and structure the curriculum accordingly. Some Subject Foci may naturally be delivered before others or educators may look to design and implement a curriculum that has more of a spiral curriculum progression feel to it. Educators may even feel that there are different ways to work with the Subject Foci, wrapping them up and addressing the SLOs by creating new subject areas incorporating the Subject Foci.

There are at least three obvious potential approaches that educators may wish to consider:

- Developing a period of ground work or preparation style learning before proceeding on to the curriculum directly associated with the SLOs.
- Developing a developmental approach across the existing SLOs where some suitable Subject Foci and corresponding SLOs are addressed before others with these supporting the learning of the SLOs to be covered in the second year.
- Developing a curriculum and learning programme approach that exhibits a mixture of the above two approaches.

There are also the more ambitious approaches where the Subject Foci and SLOs are absorbed into a more locally designed approach that may meet the strengths and interests of the staff and learners in a better way. Educators have the freedom to decide if there is a more integrated way to deliver and learn the subject. The LOF allows educators this measure of control and innovation to the benefit of their learners. Whichever the method selected, curriculum planning, resource selection and the selection of teaching strategies will all be important.







# Assessment

## A. METHODOLOGIES THAT WILL ENSURE FIT FOR PURPOSE ASSESSMENT

### Assessment

Assessment is an integral part of the learning and teaching process, providing students and their parents with continuous, timely and qualitative feedback about their children's progress, giving teachers' information about their practice and providing schools and colleges with information about their curriculum planning, learning and teaching.

Assessment *for* learning (assessment for formative purposes) is a process carried out as learning is taking place. Learners and their teachers use the outcomes to find what learners know and are able to do in relation to learning.

Assessment *of* learning (assessment for summative purposes) is carried out at the end of a unit, mid-year or at the end of the year.

Assessment *as* learning (ongoing assessment) is the use of ongoing self-assessment by learners in order to monitor their own learning.

In subjects that are taught as modules, assessment of learning will take place at the end of a module. Information and judgments about learning are pulled together in a summary form for purposes of reporting to parents and sharing information with other teachers in the next class or school. If learners are fully aware of what is expected of them (the learning intentions) and the success criteria against which their learning will be evaluated, they will develop the self-evaluation skills which will help them become self-directed learners.

Well-designed and appropriately implemented, classroom assessment processes can:

- support learners to use self-assessment to gauge their learning, identify their strengths, their learning needs and their next steps.
- encourage learners to support one another's learning through peer assessment.
- help teachers to understand children's learning better, use evidence to monitor learners' progress, reflect on their practice and adapt or match their teaching to their learners' needs.
- help teachers plan for the learning of individuals and groups and ensure that all children receive appropriate attention.
- support parents to share their children's learning experiences, interpret assessment information and follow their children's educational development.
- promote the reporting on individual progress and achievement in an incremental manner.

Colleges and schools are required to develop an assessment policy. The policy should seek to address the quantity and quality of assessment practices as well as reporting to parents and other stakeholders.

Adapted from *A National Curriculum Framework for All*, Ministry for Education and Employment (2012:41-42) and *Assessments as learning*, Lam (2015:1)

Learners and others involved in their learning need timely, accurate feedback about what they have learned and how much and how well they have learned it. This helps to identify what they need to do next and who can help them build up their knowledge, understanding and skills. A learner's progress should be assessed in ways and at times appropriate to their learning needs. Judgements made about this learning should be based on evidence from a broad range of sources, both in and out of school and by reference to a learner's progress over time and across a range of activities.

By planning for ongoing assessment opportunities and periodic testing, particularly where learners use their skills in an integrated way, educators will allow learners to demonstrate, over time, *how much* and *how well* they have learned.

A balance of ongoing and periodic assessment opportunities will require learners to demonstrate a body of learning built up over time and to apply their knowledge and skills in different contexts. Mixing a range of learner controlled formative assessment opportunities will allow the learners themselves gauge how they are progressing against individual or grouped SLOs.

Educators should look to gather a range of quality pieces of evidence to show progression in learning from both ongoing formative assessment opportunities and periodic summative assessments. Learners should be involved in the selection of evidence. The evidence should show that the learner has understood a significant body of knowledge, has responded consistently well to challenging learning experiences, and has been able to apply what they have learned in new and unfamiliar contexts.

Learning, teaching and assessment should be designed in ways that reflect how different learners progress, in order to motivate and encourage them in their learning. To support this, all learners should be involved in planning, and reflecting on, their own learning, through formative assessment, self and peer evaluation, and personal learning planning. Once learners are given the chance to interact with their peers and receive constant feedback from their educator, they are ultimately guided to make decisions on how to improve their acquisition of the subject content. Thus, the learners are given the chance to play an active role in self-assessment, which encourages them to seek out personal goals for learning. These types of assessments can be planned at particular points, such as the end of a thematic unit, whereby the learners can judge and review their own performance.

Educators will need to have a clear understanding of how their own learners are progressing in relation to others in their school and in other schools in Malta, against the outcomes and experiences at different levels. Regular, planned opportunities for dialogue are to be facilitated by Education Officers to help educators reach a shared and consistent interpretation of meaning as they apply the SLOs.

In each skill, the learner does not have to be secure in every outcome at one level in order to move on to the next. When appropriate, the learner should have the opportunity to engage in learning experiences at the next level. Educators should plan to give learners experience of all the outcomes, but should take a holistic view of achievements across the four skill areas. When learners have had a deep learning experience at one level, they should move on to the next.

Educators must ensure that their view of what a learner has achieved is supported by sound evidence. Their evaluation of this evidence must be consistent with the evaluations of colleagues in their own, or another, department or centre. Centres should plan together and use their professional judgement in coming to a shared understanding of what it means to achieve a Level. Emerging national guidance will support this process. Moderation is particularly important at times of transition from one level to the next and in transitions between Middle and Secondary Years.

The delivery of the learning associated with the CCTs, and the associated assessment, is the responsibility of all educators.

Improving the quality of teaching and learning also implies fostering a culture which ensures the transparency of quality assessment outcomes and having in place approaches, structures and roles played by internal and external school evaluation systems.

*Quality assurance in education can be understood as policies, procedures, and practices that are designed to achieve, maintain or enhance quality in specific areas, and that rely on an evaluation process ... [that is] a general process of systematic and critical analysis of a defined subject that includes the collection of relevant data and leads to judgements and/or recommendations for improvement. The evaluation can focus on various subjects: schools, school heads, teachers and other educational staff, programmes, local authorities, or the performance of the whole education system.*

*Assuring Quality in Education: Policies and Approaches to School Evaluation in Europe,*  
European Commission (2015a:13)

Schools will need to begin to develop new quality assurance procedures, while enhancing existing ones, to support the introduction of the LOF and to secure its successful implementation in classrooms. This will need to be part of a whole-school implementation and quality strategy that could include opportunities for:

- Senior Management Teams taking an active interest in teacher CPD, monitoring teacher confidence levels and learner progress, e.g. sampling learners' work and leading whole-school self-evaluations.
- Heads of Schools creating shared preparation and planning time to help facilitate collaborative working.
- standards and expectations sharing through displaying learners' work aligned to levels to show progression, for example in work displayed on a 'learning wall'.
- staff engaging children and young people in discussions about progress and target-setting as part of planning to meet their learning needs.
- development of whole-school approaches to learning and assessment of CCTs.
- clear reporting strategies for feedback on progress within the school and outside the school, e.g. parents and guardians.

In Music Departments (in addition to the activities listed above), educators will need to be engaged in:

- regular departmental meetings to plan learning, teaching and assessment in a coherent way, with colleagues sharing effective strategies which they see as improving learning and achievement of learners.
- collaborative planning with other teachers, peer review and discussion of standards and expectations when teaching learners at the same level.
- cross-marking end of topic tests, periodic assessments and other internal assessments; by marking learners' work from other classes or groups, educators can engage in professional dialogue about the nature of the assessment, its fitness for purpose and the learners' results.
- design of assessment materials, marking schemes and reporting strategies, in collaboration with other teachers within the department or with appropriate staff in neighbouring schools.
- adopting strategies to avoid pre-judging outcomes, for example marking learners' work without knowing who the learner is.
- professional dialogue around learners' work that has been pre-marked to help reach an agreed view on quality and standards.
- Communities of Practice to share and/or strengthen their professional practice, focusing on sufficiency in assessment; consistency in interpreting SLOs; and reporting progress to learners, parents and guardians, and other teachers.

The Directorate for Quality and Standards in Education (DQSE) will ensure that:

- Education Officers carry out quality assurance visits to validate accuracy of each school's self-evaluation evidence and sample quality and consistency of the learning, teaching and assessment.
- staff members collate and analyse a range of local and national data to be used as the basis of discussion with Heads of Schools, Deputies and Faculty Heads/Principals to inform planning for improvement of learners' achievements.
- where good practice is identified, Education Officers, School Management Teams and other key personnel organise good practice events for staff across schools within the authority to disseminate good practice.

It is here being acknowledged that any feedback coming from schools, including that yielded from assessment, should reflect the wider objectives of education. Moreover, Quality Assurance conclusions will not automatically impact on the performance of schools. Schools need more than information on their performance – they also need guidance on how to improve and support, while attempting such improvement. The ultimate aim of quality assurance procedures should be to provide schools with an appropriate, coherent and comprehensive evaluation strategy which has a positive impact on the school leadership team and on the quality of teaching and learning.

## B. INCLUSIVE ASSESSMENT METHODOLOGIES

To help allow vibrant and diverse classrooms to thrive and demonstrate their learning potential educators need to ensure that assessment in the classroom is fair and inclusive, allowing every learner to show what they have achieved and how well they are progressing. Educators can ensure that assessment meets all learners' needs by providing each learner with appropriate support, employing a range of assessment methods and options and, in doing so, affording all learners the best chance of success. This will mean using performance and assessment information from a variety of sources to monitor progress and to inform what needs to happen next in the learning journey.

Educators need to be aware of, and work to, the relevant legislative frameworks that support learners experiencing barriers to learning. Barriers may exist as a result of family circumstances, disability or health needs and social or emotional factors. Where these circumstances occur, learners are entitled to have their additional support needs recognised and supported at the earliest possible stage – by the school, educational authorities and / or the state. Assessment strategies will be effective when educators use a range of assessment approaches flexibly to identify strengths, learning and support needs for vulnerable, disengaged and hard-to-reach learners in their classrooms.

### Supporting vulnerable learners

Supporting vulnerable learners may mean using planning tools such as personal learning plans or multi-agency coordinated support plans. Educators need to place the learner at the centre to ensure each learner with additional or diverse learning needs can achieve positive and sustained educational outcomes.

Educators in the classroom create and are responsible for the learning environment where learners will learn their subject. This means actively considering the diverse set of learning needs that will confront them. Educators need to consider whether the repertoire of learning and teaching approaches they use will deliver the aims and purposes of the LOF so they are accessible to all learners.

Inclusion also means to be included in the practice of the classroom. Learning is considered to be a function of participation (Wenger, 1998). Participation is an active process that involves the whole person and combines “doing, talking, thinking, feeling and belonging” (Wenger, 1998:56).

### Planning for inclusive teaching and learning entails:

- gathering information about learners for better planning.
- adjusting the learning objectives and practices for learners with learning difficulties.
- planning appropriate activities – the educator would have a repertoire of resources and strategies which respond to the individual needs of the learners.
- making use of teaching strategies that address the diverse needs of the learners, thus promoting inclusive teaching and learning.
- incorporating various opportunities to encourage practical activities, application and reasoning to facilitate understanding.
- using effective communication which infers an awareness of thinking, and learning style, and an awareness of limitations, such as language skills (which goes beyond the ability to read the words, but means the ability to comprehend meaning), poor short-term memory or slower speeds of working.

Adapted from *The Trouble with Maths: A Practical Guide to Helping Learners with Numeracy Difficulties* (2<sup>nd</sup> edition), Chinn (2011)

While schools need to consider which approaches will be most effective in helping to remove barriers to learning resulting from social and emotional circumstances including, for example, challenging behaviour, educators need to consider how these whole-school policies translate into action in the classroom.

Assessment planning and the resulting approaches taken (and instruments and methods used) need to ensure that all learners have an equal opportunity to demonstrate what they have learned and what they can do. Educators also need to consider what 'reasonable adjustments' to assessment approaches for disabled learners may look like in assessing ability. This may involve using appropriate assistive technologies. Given that good assessment practice is a key feature of teaching and learning, approaches used to help assess an individual learner's progress need to be as far as possible consistent with those used in the learning itself.

The principle of the continuum of achievement should be such that it allows a learner to follow the best pathway that will allow him or her to reach the maximum of his or her potential - irrespective of whether the student is a high flyer, has average abilities, basic abilities and/or has a disability. In this regard the NCF sought to establish a framework that ensures that, as far as possible, no student becomes a casualty of an education system that is unable to identify those learners who require encouragement and guidance. Equally importantly, the NCF allows for the introduction of different pathways that will truly allow a learner to develop his or her abilities in the manner best suited for him or her.

*Adapted from A National Curriculum Framework for All, Ministry for Education and Employment (2012:5)*

## C. RELIABLE AND VALID WAYS OF ASSESSMENT

Assessment will involve planning high quality interactions with learners and will be based on thoughtful and probing questions drawn from the SLOs and designed to ascertain the extent to which the outcomes have been achieved. Learners will be clear about the kind and quality of work required to achieve success in the SLOs. The methods of assessment used need to reflect the nature of what is being assessed.

In the periods between formal assessment interventions individual learners should be encouraged to ask for and should be given timely feedback about the quality of their work that they can understand, reflect on and ask questions about. Educators should strive to encourage the learner's active engagement in discussion about their work and progress, and suggest the steps they can take to improve their performance.

Educators should seek to empower learners to develop the skills to evaluate their own and each other's work against the SLOs, encouraging them to develop an appreciation of their own learning needs, how well they are progressing towards achieving the standard exemplified by the SLOs and the types of action they need to take to improve their progress.

The SLOs have been written in a way that is designed to ensure that the learning expectation is clear. They also act like an anchor for any and all related assessment activity by defining the learning that is in scope for assessment activity and by omission being clear about what is not in scope. This makes the assessment process and assessment expectations more transparent for the learner. At times, SLOs involve an additional layer of detail delivered through the use of exemplification to illustrate the nature of the challenge within the SLO or through a clear statement of what must be included as a minimum in addressing the learning associated with the SLO.

Where there is exemplification, the example given is designed to be indicative of the degree of difficulty or challenge expected to be reached in the SLO. The example adds a further layer of detail and clarity so the educator knows the standard the learner should be looking to achieve.

What the assessment should really be trying to establish is whether the learners have reached the standard of the SLO. Can they do what the SLO says they can do? Can they demonstrate the ability to do what the SLO claims for them and can they do it routinely, confidently and comfortably? Here the educator's professional judgement and the professional agreement on what constitutes achievement is important.

The assessment standard is not necessarily what is stated in the SLO. The standard is the shared and consistently applied interpretation of what acceptable learner performance in response to the SLO looks like. In order to reach this judgement, educators will need to work within the subject teaching community to agree what achievement looks like at each of the levels (e.g. Level 8), at the level of the Subject Foci within a level and at the level of an SLO where this is not immediately apparent and there is scope for ambiguity or interpretation.



Assessment within the LOFs will need to be subject to robust quality assurance procedures that are designed to instil confidence in teachers' assessment judgements and assure parents, guardians and other stakeholders that all learners will receive appropriate recognition for their achievements in line with the agreed national standards and that learners are making the appropriate progress in line with expectations.

Where assessment is for high stakes qualifications and external certification, particular safeguards are required to guarantee fairness to all young people and to provide assurance to parents and guardians, MCAST, the University of Malta and employers that the system is robust. To that end MATSEC will produce clear assessment plans for Level 9 and 10 assessment, detailing the balance between high-stakes external assessment and internal assessment procedures and quality assurance.

As learners approach points of transition (for example, across Levels) it is important to have rigorous and robust assessment and related quality assurance procedures in place in order to ensure that there is a reliable system for sharing information about progress and achievements. Again, MATSEC and/or DQSE will be responsible for producing the guidance documentation detailing the policy and procedures for any transition assessment arrangements involving high-stakes or external assessment.

#### **Working the room: Measuring the impact of the teaching**

This whole-class assessment technique can be used with Level 8 and 9 learners. Challenge stations are set up around the room, ensuring there is a sufficient number to split the class into groups of 3-5 learners, and a different challenge is presented to each group. The challenges should be related to what has recently been taught in class, and should be based on two or three distinct learning outcomes. The groups should be balanced out evenly in terms of ability, with the addition of the elements of time and reward to keep motivation up and maintain the competitive spirit. The assessment of the activity will provide a good idea of how the whole class understands what has been taught. For example, some challenges could be focused on notation. The results will give a good indication of areas where learners are less confident, allowing the teacher to reflect on how these areas were taught and how they could be revisited.

*Adapted from **Designing Effective Activity Centers for Diverse Learners: A Guide for Teachers at All Grade Levels and for All Subject Areas**, Hilberg, Chang and Epaloose (2003)*

## D. ASSESSING CROSS CURRICULAR THEMES

The embedded CCTs within the SLOs are for guidance purposes only. As already indicated, the teacher may have better ideas of where, when and how to embed particular aspects of the CCTs.

The CCT icon in embedded SLOs is followed by a sub-heading from the CCT. This indicates the particular area of content that seems most appropriate for embedding within the delivery of the SLO.

The guidance about CCTs also describes how CCTs can be addressed through the choice of pedagogy or delivery style, classroom activity or approach to learning. Some may also be addressed through the introduction of whole-school or year group, curriculum enrichment activities or the adoption of particular sets of behaviours within the school community. The flexibility and freedom to decide upon and select which methods, opportunities and aspects of the CCTs are addressed when, where and how is entirely a subjective one. The aim is to ensure that the learners, through the course of their learning journey through the LOF, come into contact with the key learning associated with all the CCTs in significant and meaningful ways. The role of the CCTs is to yield resilient, adaptable, empowered young people with the robust, transferable skills the country needs to remain caring, inclusive, competitive and productive. This needs to be kept in mind when looking at the overall implementation and embedding of CCTs in the curricula.

This open and flexible approach to where, when and how CCTs are addressed is a challenge when it comes to trying to prescribe assessment approaches. While the lack of uniformity and consistency of when, where and how to embed CCTs in the LOF and in each subject area is attractive from a flexible delivery viewpoint, it represents a challenge in assessment from a standardisation standpoint.

The guidance around assessment of CCTs is simply to ensure that:

- the impact of the embedding strategy adopted at the classroom, departmental and school level is known and understood in terms of what has been learned.
- there is communication between schools, tutors and class teachers about the progress learners have made in coverage and acquisition of the CCT content.
- learners engage with each of the six CCTs with sufficient frequency, meaning and depth to allow them to achieve the key competencies they cover and to benefit from the new learning and skills each CCT introduces.

In each subject, educators may find it most beneficial to work with peers to determine the best-fit CCT opportunities, creating a support community to share development of resources and to help agree a consistent approach to teaching and assessment expectations when it comes to embedding the CCTs. Within this support community one can attempt to:

- agree which teaching approaches lend themselves to particular CCTs.
- share ideas and resource development.
- develop project-based approaches to SLO delivery that are enhanced by CCT inclusion.
- standardise assessment expectations around CCTs.

## E. REPORTING PROGRESS

### Learner and Parent/Guardian Reporting

Reporting on learning and progress should offer learners, parents, guardians and teachers insight into what learning expectations have been set, how the learner is progressing in relation to these learning expectations and how the learner can do what needs to be done to ensure continued progress and improvement as they go forward with their learning. Reporting should always be constructive, insightful and able to be used to stimulate meaningful discussion between the teacher, learner and their parent or guardian. It should, at the same time, be reflective, looking back at achievement, and forward-looking, focusing on improvement.

The LOF offers local flexibility for schools to decide how best to report information on learner progress, achievements and next steps within a clear set of national expectations. How frequent and what form such reporting takes are also decisions to be taken at the school and college level.

#### National expectations for reporting

Reporting will provide the learner, their parents or guardians with information on progress and achievement in each subject that includes:

- constructive, insightful and clear feedback throughout the learning experience.
- feedback on the learner's particular strengths, areas for development and completed achievements.
- feedback on the different curriculum areas.
- the particular support the learner is receiving to help them progress.
- attitude of the learner to learning.
- how home can play an active part in supporting the learning process.
- an opportunity to capture the learner's voice.
- an opportunity for parents/guardians to respond directly to the reporting feedback.

It is important that the reporting structure used is manageable for teachers.

Reporting is based upon the assessment of progress and there is a balance to be struck between how often assessment of progress is made and how often this progress is recorded and communicated to the learner and the parent/guardian. The reporting needs of the two groups are different:

- Learners should be receiving feedback on progress on an ongoing basis as a routine part of the learning and assessment process. The use of formative assessment (often called Assessment for Learning) should be a routine part of any assessment strategy. This makes this type of reporting frequent and continual.
- Parents and guardians need to be kept informed of their child's progress at key points in the learning journey where there needs to be feedback given around achievement and a discussion instigated between home and school about how further progress and improvement can be made. This makes this reporting much less frequent but recurring. At the very least, achievement of a level should be reported every time a level is achieved.

**Reporting process**

It is important to set up a process by which learners can take some ownership of what is reported. Educators should consider working with learners to determine which evidence should be drawn upon to summarise learning and progress for the purposes of reporting. This will invite reflection and dialogue about their learning and will be a useful opportunity to help the learner engage more deeply and meaningfully in discussion about their own learning. This type of dialogue will not restrict or impinge upon educators' professional judgements but will offer them some insight into the learner point of view and may help deepen their understanding of the impact of their own learning strategies.

The LOF offers the ability to report progress within the subject at different levels of detail. Each subject is broken down into levels, containing Subject Foci and each Subject Focus is further broken down into SLOs. With the SLOs making the outcomes of learning explicit, it will be important to establish what the learner, parent/guardian needs to know about progress against the SLOs and what can feasibly be shared, how often and when. Educators will first need to separate out internal reporting needs to chart a learner's progress, so that this can be shared with other teachers as they progress in other subjects, to benchmark progress more widely. Different audiences will need different details about learner progress.

The school and the relevant department need to set the policy on how they intend to report.

**Internal Reporting**

In order to maximise the opportunities that the LOF brings in terms of flexibility and freedom to help learners progress towards the learning expectations, the teacher will need to have a detailed appreciation of what the learner has already achieved and just how they relate to the learning expectations that the teacher is responsible for teaching. The teacher who comes next will also expect an appraisal of learner performance. It will be important to establish, through discussion with colleagues, how best to manage this internal communication and reporting in order to ensure a balance between what is helpful and insightful in assisting with the transition process and what is unwieldy, onerous and unmanageable.

It is important to remember that the detail that can be created around individual performance does not necessitate or promote an individualised teaching programme for each learner. Instead it is there to be used to facilitate a more responsive approach to curriculum design and more appropriate selection of teaching strategies and resource selection within the class.

As learners progress through the LOF, moving from level to level, year to year and class to class they will progress at different rates. This represents a challenge if learning is to remain fluid and continuous and progression is to be uninterrupted. That said, the Subject Foci and SLOs allow teachers to profile progress and achievement and to communicate that progress in a regular manner, indicating where the learner sits in relation to the overall expectations of a level, even indicating where there is some achievement beyond the level. The school is given the flexibility to decide how best it wants to communicate learner progress within the school and between those responsible for their learning and progression. Within the subject teaching team it will be important to identify an approach that is functional and clear within the subject and will ultimately maximise the Learning Outcome Framework's ability to chart progress in detail and in a personalised, learner-centric way.

A simple Achieved/Not Yet Achieved is clear feedback, yet it does not convey how close or far from being able to demonstrate achievement of the SLO the learner is. Educators may find it useful to come up with a convention that does more than just use a binary method of reporting achievement. Communicating more information about how a learner is relating to a particular level helps instigate discussion of where there may be particular learning challenges or where a learner has only started the learning associated with particular Learning Outcomes.

Evidence informing reporting should be drawn from a range of sources, including formal and informal assessment interventions, and educators should apply their professional judgement to a sufficient and robust body of evidence that allows them to report with confidence about progress made against a significant body of learning. Formal summative assessment interventions need to be subject to collaborative design and development and feature a measure of quality assurance and moderation to ensure what is reported is benchmarked against a wider understanding of the national standard.

#### How it is done elsewhere

The Scottish *Curriculum for Excellence* frames progression in relation to the learning expectations as developing, consolidating or having secured the learning objectives. These are not rigid categories but signposts indicating where the learner sits in relation to the expectations.

Typically, a learner who has started to engage in the work of a new level or area and starting to make progress in an increasing number of outcomes is at the Developing stage.

Once the learner has achieved a measure of breadth across the Subject Foci; can apply the learning in familiar situations; is beginning to show increased confidence by engaging in more challenging learning; and is starting to transfer their learning to less familiar contexts, they are engaged in a process of Consolidation.

Once significant achievement across the Subject Foci and outcomes has been recorded and there has been consistent success in meeting the level of challenge within the outcomes; learners are engaged in more challenging work; and are confidently transferring their learning and applying it in new and unfamiliar situations, their position in relation to expectations is viewed as Secure.

Adapted from *Building the Curriculum 5, A Framework for Assessment: Reporting*,  
The Scottish Government (2010)

# References

- AC Australian Curriculum. 2014. *F-10 Curriculum, The Arts*. [online] Available at: <<http://www.australiancurriculum.edu.au/the-arts/introduction>> [Accessed 23 August 2015].
- BSSS Act Board of Senior Secondary Studies. 2014. *ACT BSSS Performing Arts Framework Board Endorsed 2009*. [pdf] Available at: <<http://www.bsss.act.edu.au/curriculum/Frameworks>> [Accessed 23 August 2015].
- Boulder Valley School District. 2014. *Philosophy and Rationale for Music Education*. [online] Available at: <<http://bvsd.org/pages/home.aspx>> [Accessed 21 August 2015].
- Chinn, S. 2011. *The Trouble with Maths: A Practical Guide to Helping Learners with Numeracy Difficulties* (2<sup>nd</sup> edition). Abbingdon: Routledge.
- European Commission. 2006. *Key Competencies for Lifelong Learning - European Reference Framework*. Luxembourg: Publications Office of the European Union.
- European Commission/EACEA/Eurydice. 2012. *Developing Key Competences at School in Europe: Challenges and Opportunities for Policy*. Eurydice Report. Luxembourg: Publications Office of the European Union.
- European Commission/EACEA/Eurydice. 2015. *The Teaching Profession in Europe: Practices, Perceptions, and Policies*. Eurydice Report. Luxembourg: Publications Office of the European Union.
- European Commission/EACEA/Eurydice. 2015a. *Assuring Quality in Education: Policies and Approaches to School Evaluation in Europe*. Eurydice Report. Luxembourg: Publications Office of the European Union.
- European Commission/EACEA/Eurydice. 2015b. *Assuring Quality in Education: Policies and Approaches to School Evaluation in Europe*. Eurydice Report. Luxembourg: Publications Office of the European Union.
- Hilberg, R.S., Chang, J.M. and Epaloose, G. 2003. *Designing Effective Activity Centers for Diverse Learners: A Guide for Teachers At All Grade Levels and for all Subject Areas*. [pdf] Available at: <[http://manoa.hawaii.edu/coe/crede/wp-content/uploads/Hilberg\\_et\\_al\\_20031.pdf](http://manoa.hawaii.edu/coe/crede/wp-content/uploads/Hilberg_et_al_20031.pdf)> [Accessed 12 August 2015].
- Lam, R. 2015. Assessment as learning: examining a cycle of teaching, learning, and assessment of writing in the portfolio-based classroom. *Studies in Higher Education*, [e-journal] 01 (2015). Available through: <http://dx.doi.org/10.1080/03075079.2014.999317> [Accessed 12 August 2015].
- Manitoba Education. 2015. *Arts Education*. [online]. Available at: <<http://www.edu.gov.mb.ca/k12/cur/arts/>> [Accessed 20 August 2015].
- Ministry for Education and Employment. 2012. *A National Curriculum Framework for All*. [pdf] Available at: <<http://curriculum.gov.mt/en/resources/the-ncf/pages/default.aspx>> [Accessed 20 June 2015].

Ministry for Education and Employment. 2012. *Form 1 Curriculum, Expressive Art-Music*. [pdf] Available at: <<http://curriculum.gov.mt/en/Curriculum/Form-1/Pages/default.aspx>> [Accessed 19 August 2015].

Ministry for Education and Employment. 2014. *Framework for the Education Strategy for Malta 2014 – 2024*. [Booklet] Available at: <<http://education.gov.mt/strategy/Documents/BOOKLET%20ESM%202014-2024%20ENG%2019-02.pdf>> [Accessed 23 August 2015].

Ministry for Education and Employment. 2014a. *Respect for All Framework*. [pdf] Available at: <<http://education.gov.mt/en/resources/News/Documents/Respect%20For%20All%20Document.pdf>> [Accessed 23 August 2015].

Ministry for Education and Employment. 2014b. *A National Literacy Strategy for All in Malta and Gozo 2014 – 2019*. [pdf] Available at: <<http://education.gov.mt/en/Documents/Literacy/ENGLISH.pdf>> [Accessed 23 August 2015].

Ministry for Education and Employment. 2014c. *A Strategic Plan for Early School Leaving in Malta 2014*. [pdf] Available at: <<http://education.gov.mt/ESL/Documents/School%20Leaving%20in%20Malta.pdf>> [Accessed 23 August 2015].

Ministry for Education and Employment. 2014d. *Education for All: Special Needs and Inclusive Education in Malta*. [pdf] Available at: <<https://education.gov.mt/en/Documents/Special%20Needs%20and%20Inclusive%20Education%20in%20Malta%20%C2%AD-%20External%20Audit%20Report.pdf>> [Accessed 23 August 2015].

Ministry for Education and Employment. 2015. *Malta National Lifelong Learning Strategy 2020*. [pdf] Available at: <<https://education.gov.mt/en/Documents/Malta%20National%20Lifelong%20Learning%20Strategy%202020%20-%20Draft%20for%20Public%20Consultation.pdf>> [Accessed 23 August 2015].

Ministry of Education, Sports and Culture. 2015. *Performing Arts*. [pdf]. Available at: <[http://www.mesc.gov.ws/pdf/PerformingArts\\_wk.pdf](http://www.mesc.gov.ws/pdf/PerformingArts_wk.pdf)> [Accessed 21 August 2015].

NafME- National Association for Music Education. 2015. *Music Education*. [online]. Available at: <<http://www.nafme.org/>> [Accessed 23 August 2015].

Scottish Government. 2010. *Building the Curriculum 5, A Framework for Assessment: Reporting*. [pdf] Edinburgh: Scottish Government. Available at: <[https://www.educationscotland.gov.uk/Images/HowgoodisourschoolJtEpart3\\_tcm4-684258.pdf](https://www.educationscotland.gov.uk/Images/HowgoodisourschoolJtEpart3_tcm4-684258.pdf)> [Accessed 30 July 2015].

St. Joseph's School, Collingwood. 2015. *Arts Policy*. [pdf]. Available at: <<http://www.sjcollingwood.catholic.edu.au/policies/>> [Accessed 23 August 2015].

Wenger, E. 1998. *Communities of practice: Learning, meaning and identity*. Cambridge, UK: Cambridge University Press. pp. 56.



# Appendix



## Digital Literacy

Digital literacy has become essential for learning and life. Besides cutting across various disciplines it must now be considered as being a discipline of its own such as music, art, science and literature. Digital literacy education seeks to equip learners with the competencies (knowledge, skills and attitudes) in the use of digital technology needed to access learning opportunities, to pursue their chosen careers and leisure interests and to contribute to society as active citizens. It also aims to provide them with knowledge of the principles underpinning these technologies and a critical understanding of the implications of digital technology for individuals and societies.

Digitally literate learners learn to become independent, confident and discerning users of technology. Subsequently they acquire and develop critical and analytical attitudes to appropriately choose the right digital tools according to specific needs.

Digital literacy includes five categories of digital competencies, namely: Information Management, Communication and Collaboration, Digital Media, Using Digital Tools for Learning, Management of the Internet.

The competence in information management enables learners with the means to access, evaluate and analyse and hence make an informed choice from a range of available data and information sources. Competencies relating to Communication and Collaboration empower learners to learn to communicate, collaborate and network with others. Competencies in Digital Media enable learners to analyse messages mediated by digital media and to express themselves creatively across a range of digital media.

Digital literacy also involves competence in using digital tools in various media and in different modes of learning (autonomous, collaborative, exploratory, designing). Digitally literate learners will learn to be responsible and competent in managing the internet, keeping themselves safe and secure online, making informed choices over privacy, taking responsibility for their actions, respecting intellectual property, abiding by the terms and conditions of systems they use and respecting the rights and feelings of others. In teaching digital literacy, teachers should look for authentic, meaningful and socially inclusive learning opportunities which allow learners to apply and develop their skills, knowledge and understanding across the curriculum. Digitally literate learners should be able to undertake challenging creative projects, both individually and collaboratively comprising aspects from different competence categories.

## Theme Learning Outcomes:

### Information Management

- I am able to identify and articulate my information needs.
- I can find, select, use and combine information from a range of sources.
- I can safely and critically navigate between online sources and select information effectively
- I can navigate between online sources and select information effectively.
- I can create personal information strategies.

### Communication

- I can communicate through a variety of digital devices and applications.
- I can adapt my communication modes and strategies according to the people I am communicating with.
- I can use different digital tools to share knowledge, content and resources.
- I can help others to share knowledge, content and resources.
- I know how to quote other people's work and to integrate new information into an existing body of knowledge.
- I can engage with on-line learning communities effectively.
- I can use digital technologies to participate in online citizenship.

### Collaboration

- I can use technologies and media to work in teams and collaborate in learning.
- I can collaborate with others and co-construct and co-create resources, knowledge and learning.
- I can function well in digitally mediated Communities of Practice

### Use of Digital Media

- I can review, revise and evaluate information presented in a range of digital media.
- I understand both how and why messages in digital media are constructed and for what purposes.
- I can examine how individuals interpret messages in digital media differently.
- I understand how values and points of view are included or excluded and how digital media can influence beliefs and behaviours.
- I understand the ethical / legal issues surrounding the access and use of digital media, including copyright, ownership, licensing and use of proprietary content or software.
- I can work creatively across a range of digital media and multiple systems to present information effectively to a given audience.
- I can edit and improve content that I had already created or that others have created, respecting and acknowledging the rights of the original author.
- I can express myself through digital media and technologies.

### Managing Learning

- I can use various tools to manage my own learning.
- I can use various tools and approaches to collaborate with others in learning.
- I can use various tools to explore ideas, theories, relationships and procedures.
- I can use various tools to learn by designing digital objects.
- I can use various tools and approaches to reflect on learning.
- I can use various tools and approaches to evaluate what I have learnt.
- I can build and assess e-portfolios.
- I can work on multiple eLearning management systems and platforms.

### Managing Internet Use

- I understand how the internet and the world wide web work and can use them for communication and collaboration.
- I am aware of and abide by the principles of netiquette.
- I know what constitutes plagiarism.
- I can protect my devices from online risks and threats.
- I can protect myself and others from possible online dangers (e.g. cyber bullying) by following appropriate privacy and confidentiality procedures.
- I am able to consider the social, cultural, religious and ethical implications of digital technology and can confidently communicate, share information, access and distribute content without infringing upon other peoples' intellectual property.
- I am aware of cultural diversity online.
- I can develop active strategies to discover inappropriate behaviour.
- I can create, adapt and manage one or multiple digital identities.
- I can protect my e-reputation.
- I can manage the data that I produce through several online accounts and applications to avoid health risks related with the use of technology in terms of threats to physical and psychological well-being.
- I recognise Cloud Computing as a converging technology on which I can work and save my material.



## Education for Diversity

The National Curriculum Framework (NCF) acknowledges Malta's cultural diversity and values the history and traditions of its people. It acknowledges and respects individual differences of gender, colour, ethnic and social origin, language, religion or belief, political or any other opinion, membership of a national minority, birth, ableism, age or sexual orientation and geographical location. A curriculum that acknowledges the fact that diversity is a feature of Maltese society, as it is of nations across Europe and the world, that can contribute to national prosperity and social cohesion.

As a member state within the United Nations, Malta is a signatory to international human rights instruments including the Universal Declaration of Human Rights (1948), the European Convention for the Protection of Human Rights and Fundamental Freedoms (1950), the International Covenant on Civil and Political Rights (1966), the International Covenant on Economic, Social and Cultural Rights (1966) and the UN Convention on the Rights of the Child (1989). As a member of the European Union, Malta is legally bound by the EU Charter of Fundamental Rights.

These instruments set out international standards and commit Malta's government and people to democracy and to acknowledging that citizens and other residents have, and should enjoy, human rights without discrimination.

Consequently the NCF aims to help children acknowledge social justice and solidarity as key values in the development of the Maltese society and encourage young people to uphold fundamental democratic values and promote social justice.

Education for Diversity promotes an inclusive educational culture and challenges various educational processes such as decision making within schools, languages of instruction, methodologies used, learner interaction and learning resources. Education for Diversity ensures the inclusion of multiple perspectives and voices within the learning environment, provides spaces for learning about the languages, histories, traditions and cultures of non-dominant groups in a society, encourages team work and cooperative learning in multicultural, multi-ethnic and other diverse contexts, combines traditional and local knowledge and know-how with advanced science and technology and values the practice of multilingualism. In doing so, it encourages an understanding of global issues and the need for living together with different cultures and values.

### Theme Learning Outcomes:

#### Self Awareness

- I am a person committed to democracy and understand that this means ensuring people of different views and cultures have their say and work together for a better society.
- I have a principled and ethical approach to life.
- I am committed to social justice and a democratic and inclusive society.
- I reserve judgement so that it may be made on a fair and rational basis.
- I strive to strike a balance between my rights and duties and those of others.

### Social Change

- I uphold fundamental democratic values and work to promote social justice.
- I respect the different religious and humanist convictions, morals and beliefs that inform people's conceptions of right and wrong.
- I recognise unfairness, injustice and preferential treatment in daily life situations including racist, sexist and homophobic language and behaviour.
- I challenge expressions of prejudice and intolerance towards minorities such as racist, sexist and homophobic names, anecdotes and comments.
- I claim my rights and act on my duties knowing that my fellow learners and teachers have equal entitlement to their rights.
- I appreciate that the notion of 'identity' is complex and changing and limited as a concept in capturing who I am and that the idea of 'identities' is a more powerful way of understanding who I am and who others are.
- I attend and respond to my teachers and fellow learners and accept that they may have different points of view.

### Communicating for Diversity

- I communicate with, work with and respect all of my fellow learners, teachers and adult helpers.
- I communicate with people who are different to understand how we are the same and to understand myself better.
- I strive to communicate effectively with others in a constructive, supportive and self-determined way.
- I can use effective language to challenge injustices and inequalities.
- I approach differences of opinion and conflicts of interest through dialogue, non-violent communication and consensus; where this fails, I am willing and able to use mediation.



## Education for Entrepreneurship, Creativity and Innovation

While entrepreneurship, creativity and innovation can potentially be seen as being discrete attributes, it is perhaps more strategic to consider them as mutually reinforcing features of a more cohesive and singular aim: to ensure that the future citizens of Malta have the wherewithal to contribute to the sustainable prosperity of the nation in an increasingly competitive global economic and social contexts. The goals include the four main competence areas of personal and interpersonal skills, practical and cognitive skills. This more strategic vision reinforces the need for an approach to Entrepreneurship, Innovation and Creativity that permeates all aspects of the curriculum, while being clearly signposted to ensure that learners' entitlements are being met and that learning and teaching in relation to these themes can be quality assured.

The overall goals of entrepreneurship education are to give learners the attitudes, knowledge and capacity to act in an entrepreneurial way and to acquire the skills that will promote their lifelong employability in a rapidly changing commercial, economic and social environment. This includes becoming entrepreneurial citizens in other spheres beyond industry or employability. These goals require the development of the 'soft' generic personal and interpersonal skills fundamental to becoming entrepreneurial, as well as the fostering of the more discrete entrepreneurial knowledge and understanding required to pursue entrepreneurial endeavours and to possess an entrepreneurial mindset which is both creative and innovative.

Creativity is generally recognised as both an innate yet often under-developed quality in young people, as well as a practical skill that helps to unlock an entrepreneurial disposition. It is a skill that can be taught and that everyone can aspire to. It involves opening up young peoples' thinking processes in ways that help them to look at familiar things with a fresh eye, to identify and frame a problem and to generate solutions whilst using their imagination, knowledge and skills to explore new possibilities rather than established approaches.

The ability to be innovative and the confidence to look for innovative responses to opportunities or problems encountered is best nurtured in a safe, supportive environment where this type of approach is encouraged, recognised and rewarded. Such a pedagogy requires allowing learners time to reflect on a situation and tap their resources and imagination to develop plans and solutions. It also requires time for implementation of new processes and the application of new ideas. Teaching and learning for innovation might even include space to 'learn from failure'.

### Theme Learning Outcomes:

#### Personal

- I can work effectively on my own.
- I am resilient and can persevere.
- I understand the importance of nurturing a positive self-image, self-esteem and self confidence.
- I recognise the importance of integrity and ethical values.
- Interpersonal
- I know how to communicate my proposed strategies to others effectively.
- I am able to contribute to a team.
- I am able to take the lead.



**Cognitive**

- I am able to solve problems imaginatively and laterally.
- I am able to think critically.
- I am able to consider different perspectives.
- I can recognise that entrepreneurship and innovation should be underpinned by ethics and values relating to social justice and sustainability.

**Practical**

- I can turn creative ideas into action.
- I have a basic set of research skills.
- I am able to audit my own skills and interests in order to consider future academic and vocational career choices.
- I appreciate the importance that creativity and entrepreneurship have played in the development and progress of human society.



## Education for Sustainable Development

Education for Sustainable Development (ESD) helps learners to develop the necessary competences (knowledge, skills, values, attitudes and behaviour) that enable them to become sustainable citizens. ESD empowers individuals to actively participate in decision making processes which are compatible with living within the environmental limits of our planet in a just, diverse, equitable and peaceful society.

ESD seeks to ensure that learners:

- Develop a sense of identity and belonging to their local, national, regional and global community.
- Are empowered to adopt their roles and responsibilities within a globally interdependent world.
- Understand and are empowered to address the real causes and consequences of unsustainable behaviour within the context of an interdependent and globalised world.
- Develop a future-oriented perspective that highlights the significance of their decisions, choices and actions on the quality of life of present and future generations.
- Are exposed to diverse learning environments using a broad array of educational experiences.
- Develop a holistic concept of the environment involving natural, social, economic, physical and cultural perspectives.
- Value and respect social, cultural and ecological diversity.
- Are committed to action to bring about change.

ESD should be achieved through a whole-school approach that involves the reorientation not only of the curriculum, but also of the school culture, the school campus management, the school community and the wider local community in line with sustainable development.

Learners should experience ESD through transformative pedagogies that facilitate ESD teaching and learning experiences that promote the acquisition of the knowledge, skills, values, attitudes and behaviours necessary to become active global citizens.

ESD should be a lifelong learning process involving a blend of learner-centred processes, such as participatory/ collaborative learning; problem-based learning; inter-disciplinary learning; multi-stakeholder social learning; critical and systemic thinking-based learning; action learning; learning outside the classroom; experiential learning; reflective evaluation and using relevant real-world contexts.

### Theme Learning Outcomes:

#### Learning to Know

- I can explain how the natural, social, cultural and economic systems work and are interrelated.
- I can describe my role as a citizen within the local, national, regional and global context.
- I can recognise the relationship between understanding others and the wellbeing of all in the present and the future.
- I can identify the root causes of inequality and injustice and actions that lead to a better quality of life, equity, solidarity and environmental sustainability.
- I can justify the importance of identifying problems, reflecting critically, thinking creatively and having a wider vision in order to plan for the future and become an effective agent of change.
- I can recognise the importance of lifelong learning and use such learning experiences to approach new challenges and be in a better position to take informed decisions and evaluate their consequences.

**Learning to Do**

- I can communicate my ideas and present my opinions in thoughtful and informed discussions and decision making processes.
- I can critically assess processes of change in society and envision a more equitable and sustainable world.
- I can identify priorities and evaluate potential consequences of different decisions and actions.
- I am able to collaborate with people having different perspectives on dilemmas, issues, tensions and conflicts from different disciplines/places/cultures/generations.
- I can use the natural, social and built environment that surrounds me, as a context and source of learning.
- I can involve myself and others in real-world issues to bring about a positive difference.

**Learning to Be**

- I am a critically reflective person and am able to evaluate decisions, choices and actions.
- I am responsible for my actions and capable of anticipating, adapting to and facing change.
- I can reflect upon the consequences of my actions on present and future generations.
- I am sensitive to divergent disciplines and perspectives, cultures and minority groups, including indigenous knowledge and worldviews without prejudices and preconceptions.
- I am motivated to make a positive contribution to other people and their social and natural environment, locally and globally.
- I am able to creatively and innovatively take considered action and challenge assumptions underlying unsustainable practice.

**Learning to Live Together**

- I can live in harmony with myself, others and the natural world at a range of levels from the local to the global.
- I respect and value diversity and challenge social injustice.
- I have a future-oriented perspective for how I live my life as a citizen of the world.
- I actively engage myself with different groups across generations, cultures, places and disciplines.
- I can actively participate in processes and encourage negotiations for alternative sustainable futures.
- I will help others clarify diverse worldviews through dialogue and recognize that alternative frameworks exist.
- I will challenge unsustainable practices across educational systems, including at the institutional level.



# Learning to Learn & Cooperative Learning

The aims of Learning to Learn are for learners to:

- Focus on learning processes as well as final performances.
- Hold a rich conception of learning and based on a personal conviction to manage own learning.
- Acquire a wide range of strategies for learning.
- Develop strategies to plan, monitor and review their own learning.
- Become competent in self-assessment.

## Theme Learning Outcomes:

### Social Learning

- I can appreciate diverse viewpoints and personalities.
- I am confident in discussing my views with others.
- I can follow the ideas of others and comment on their views.
- I can follow group discussions and collaboration and summarise what is being said or done.
- I collaborate with other learners as part of my learning.
- I learn by designing products with others.
- I seek out and am open for guidance and support from peers and adults.
- I am able to talk with others about learning.
- I listen to others talk about learning.
- I can discuss various subjects and learning strategies with peers.
- I can debate and support my argument without being judgemental while still empathising with others.
- I can learn about my needs to make the right choices.

### Personal Learning

- I can identify the support and resources I need to learn.
- I am aware of my preferred way to learn and can use this to plan my own learning.
- I manage goals and time efficiently in learning.
- I feel competent in managing my own learning.
- I am open to feedback from others and am able to consider it for my personal improvement.
- I reorganise myself by explicitly changing my assumptions over time.
- I am able to follow my own interests as this helps me to reflect on 'who I am'.
- I am pleased when I succeed at difficult tasks.
- I believe that effort can lead to success.
- I reflect on my mistakes and learn from them.

### Cognitive Learning

- I am able to remember by recalling, recognising and locating information.
- I am able to link new information to my existing knowledge.
- I am able to analyse information that I come across.
- I evaluate knowledge in terms of my learning objectives and my preferred way of learning.
- I am able to solve problems on my own and in collaboration with others.
- I am able to assess myself as this helps me to understand what I know and who I am.
- I assess myself to analyse and further develop my ideas.

- I assess my peers to compare what I know to what others know, gaining knowledge of what mental models others hold of a particular concept and how these mental models can evolve for understanding to happen.
- I am able to focus on the main subject and summarise important points.
- I am able to apply my knowledge and understanding in differing contexts.
- I can manage my own learning to improve important skills including literacy and numeracy skills.
- I understand that learning involves different processes.

### Creative Learning

- I take initiative in designing new products.
- I am able to think about new ways of making good use of objects.
- I am able use my imagination and creativity.
- I prefer to move on to challenging tasks rather than stay on easy ones.
- I am able to face new, challenging experiences and learn from them.
- I learn by exploring events, life experiences and the physical environment.
- I am able to engage in unplanned spontaneous play.
- I am able to engage in planned, purposeful play.
- I understand that I can improve and learn and that if I am stuck I can think upon my difficulties, solve my problems and move forward.



## Literacy

One of the most important aspects of literacy in Malta is the implication that a literate person is fluent in both Maltese and English. An essential factor to ensure that Malta remains a bilingual country is making sure that its learners develop equal competences in reading, writing, speaking, listening and comprehending in both official languages from the early years, preferably from kindergarten. Another is ensuring that learners develop the skill to switch easily from Maltese to English (or vice versa) depending on the situational need. Achieving bilingual literacy in our education means that all our young people feel comfortable and confident using both languages.

Literacy development will require a whole-school approach that is clearly reflected in school policies where there is a conscious effort in which a community for literacy is promoted throughout the curriculum. Literacy for learning is an intrinsic part of school life and every subject domain can serve as a context whereby literacy skills development could be enhanced. Furthermore, schools should strive for a literacy rich environment using technology as a platform.

The relevance of reading aloud and presenting ideas to an audience and the opportunities for contextualised language and play acting (drama) should be clearly identified as components of spoken literacy across the curriculum. Stressing the importance of oracy is key to encouraging active learning cultures and communities.

With regard to reading, the fun and interactive aspect of reading is very important; the purpose of reading should initially be for fun/interest and communication. The value of entertainment in reading, which is closely linked to attitude and disposition to language, is crucial especially in the Early and Junior Years. Critical and creative thinking, where the learner increasingly takes control of texts in different domains and gains awareness, will follow.

### Theme Learning Outcomes:

#### Listening and speaking

- I can converse in a range of situations, both formal and informal, matching register and language to the situation and audience.
- I can listen to and understand spoken text well and respond or apply the information appropriately with comments and/or questions.
- I can use language to present my thinking logically and clearly and can talk to engage an audience while analysing and evaluation through an open-ended approach.
- I can use spoken language to share my ideas in a collaborative way, appreciating the social elements of conversation such as waiting for my turn and listening to what others have to say.

#### Expressive language

- I can use expressive language to develop my own thinking, using words to explore, clarify and confirm ideas.
- I can use expressive language to develop my thinking and the thinking of others by contributing to the explorative talk of my peers and the dialogic talk of my teachers.
- I can use expressive language to organise and rehearse ideas, arguments and language structures in order to synthesise and evaluate before writing and while editing.



### Reading and understanding

- I can decode print effectively and successfully establish multisensory linking and phonemic awareness between grapheme and phoneme.
- I can read text in a fluent manner and understand what is written, gain knowledge and enjoy the process.
- I can select real, virtual and multimedia texts to entertain and inform me, constructing meaning from text, using words and visual or audio information to confirm, complement or change what I already know while discarding the superfluous.
- I can approach texts purposefully: I am aware of what I hope to gain from them and am able to use retrieval devices, cross references and links to follow themes or ideas through various means including texts accessed via technology.
- I can select appropriate texts for my purposes, taking account of implied readership and provenance as well as subject matter and format.
- I can identify and follow the different reading conventions of my academic subjects, regarding the place and purpose of reading texts in learning and in questioning or accepting the authority of these texts.

### Writing

- I can draw on what I have read, what I have done and what I have felt at home, at school and at play to inform my writing.
- I can convey my thoughts powerfully and eloquently through speech and text.
- I can select the appropriate language, register, genre and medium for the texts I write.
- I can use writing in both manuscript (handwritten form) as well as digital form in order to inform, to persuade and to entertain other people.
- I can use writing to consider ideas and to reflect on and consolidate my own thinking and learning. I can follow the writing conventions of the genres and subjects I am studying.

### Accuracy

- I can write accurately using language conventions and rules such as those established by Standard English / Kunsill Nazzjonali tal-Ilsien Malti / I-Akkademja tal-Malti.
- I can use my knowledge of morphology as well as my phonological awareness and visual memory to attempt to spell unfamiliar words and recognise correct spelling.
- I can use a range of punctuation marks to make my meaning clear to a reader.

### Planning and reflection

- I can plan my written work and think what I want to communicate before I start to write.
- I can understand the need for drafting; I can edit and proofread my work and allow sufficient time in which to complete a piece of work.
- I can reflect about my writing and think about how I learn best.

### Embedding as a process

There are three main ways to approach the delivery of the knowledge, skills and understanding addressed in the Cross Curricular Themes (CCTs) in the learning process. These are:

- Through delivery of and the learning associated with the SLOs.
- By choosing particular teaching methods and strategies over others to deliver the SLOs.
- Undertaking specifically constructed cross curricular or whole-school activities.

### Delivering CCTs through the SLOs

The first approach to the delivery of CCT content is by integrating the CCT learning with that of particular SLOs. The framework provides guidance on where the best opportunities to do this can be found. Where a particular SLO presents a good opportunity to address learning related to a Cross Curricular Theme a CCT icon appears after the SLO. This indicates that the SLO:


- Creates a naturally occurring opportunity to begin to look at learning and skills development associated with a particular aspect of a CCT; and/or
- Can be enhanced or enriched by introducing a particular aspect of one of the CCTs.

To guide the educator to the specific learning outcomes of the CCT that are most relevant, the Cross Curricular Theme icon which is attached to the SLO in question also includes a heading to identify which particular aspect of the Cross Curricular Theme is the 'best fit', i.e. the part of the Cross Curricular Theme content that is most closely linked to the knowledge, understanding and/or skills addressed within the SLO.

Although only one CCT has been identified this does not necessarily mean that other CCTs are not relevant. The identification of a particular theme merely suggests that the educator may find the one identified to be the most relevant, most appropriate or easiest to embed at that particular point, allowing the educator to teach the subject and the CCT in an integrated way.


Examples of this type of embedding in Music include:

I can explore music in different genres, such as pop music and musicals, and comment on how these genres reflect culture and society.

 LEARNING TO KNOW

Taken from Level 9, Subject Focus: Music in context

I can retell a folk or traditional tale through music, integrate other art forms to tell this tale, and comment on how the music has interacted with other art forms to tell the story.

 WRITING

Taken from Level 7, Subject Focus: Responding to music

I can develop a digital record of progress by audio and/or video, recording my work throughout the year and placing it in chronological order, at the end of the year, to evaluate my own progress.

 COGNITIVE

Taken from Level 8, Subject Focus: Using Technology – Promoting digital literacy





## Learning Outcomes Framework

This document is part of the ESF1.228 Project entitled 'Design of Learning Outcomes Framework, associated Learning and Assessment programmes and related Training' implemented under the Operational Programme II – Cohesion Policy 2007-2013 and was part-financed by the European Union European Social Fund co-financing rate: 85% EU Fund; 15% National Funds.

© Directorate for Quality and Standards in Education 2015

Directorate for Quality and Standards in Education,  
Ministry for Education and Employment,  
Great Siege Road, Floriana VLT 2000  
Malta

Publisher: Directorate for Quality and Standards in Education

[www.schoolslearningoutcomes.edu.mt](http://www.schoolslearningoutcomes.edu.mt)



Operational Programme II - Cohesion Policy 2007-2013  
*Empowering People for More Jobs and a Better Quality of Life*  
Project part-financed by the European Union  
European Social Fund  
Co-financing rate: 85% EU Funds; 15% National Funds



***Investing in Your Future***