

Scoil Ursula N.S.

- **Title**

MUSIC POLICY

- **Introductory Statement**

The staff of Scoil Ursula came together on a SDP day to discuss and develop this plan. This followed our in-service days in music and our work with the PCSP in school support for music. This document follows guidelines given in Primary School Curriculum. It was disseminated to the wider school community through the Board of Management and ratified by the Board on the 9th of May, 2011.

- **Rationale**

Music is an indispensable part of the child-centred curriculum as one of the range of intelligences and as a special way of knowing and learning. Musical activity challenges the child to act in unique ways to listen discerningly to his/her own music and the music of others, to sing, play or read sensitively and accurately, and to evaluate critically. In posing these challenges, music contributes to the development of artistic awareness, self-expression, self-growth, self-esteem and multicultural sensitivity and, therefore, to the development of the whole child.

We decided to work on this area of the curriculum to:

Further benefit teaching and learning of music in our school.

To provide a coherent approach to the teaching of music across the whole school.

- To review the existing plan for music in light of the 1999 Primary School Curriculum.

- **Relationship to Characteristic Spirit of the School**

Music is an integral part of Scoil Ursula's child-centred curriculum, not just because it enhances other areas of learning but because it deepens the children's sense of humanity, teaching him/her to recognise beauty and to be sensitive to and to appreciate more fully the world in which he/she lives. We seek to provide opportunities for the children in our school to achieve their potential. Through the arts curriculum in general, and in the music curriculum specifically, we hope to give all children opportunity to experience and develop an interest in the arts and music and help them develop as fully rounded individuals.

• **Aims**

- to enable the child to enjoy and understand music and to appreciate it critically
- to develop the child's openness to, awareness of and response to a wide range of musical genres, including Irish music
- to develop the child's capacity to express ideas, feelings and experiences through music as an individual and in collaboration with others
- to enable the child to develop his/her musical potential and to experience the excitement and satisfaction of being actively engaged in musical creativity
- to nurture the child's self-esteem and self-confidence through participation in musical performance
- to foster higher-order thinking and lifelong learning through the acquisition of musical knowledge, skills, concepts and values
- to enhance the quality of the child's life through aesthetic musical experience.

• **Content of the Plan**

This Music plan will be addressed under the following headings:

Curriculum Planning:

Strands and strand units
Approaches and methodologies
Linkage and integration
Assessment and record keeping
Children with different needs
Equality of participation and access

Organisational Planning:

Timetable
Resources and ICT
Health and safety

Individual teachers' planning and reporting
Staff development
Parental involvement
Community links

Strands and strand units

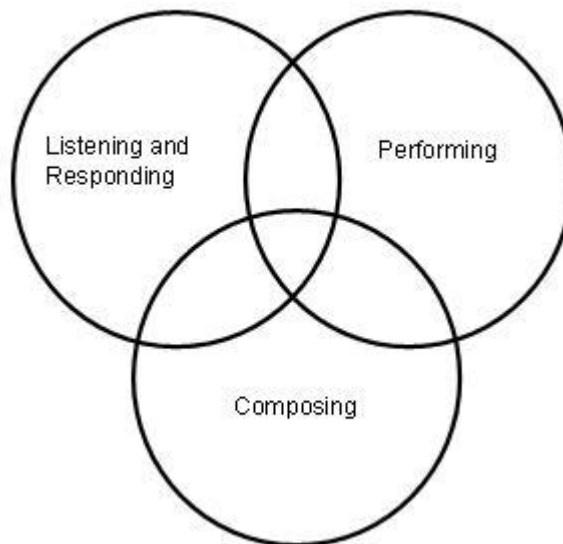
We have familiarised ourselves with the strands and strand units in the music curriculum and the content specifically for our class during our in-service days, while working with the PCSP in school team and in preparation for our planning day.

Infants	p. 15 – 25
1 st and 2 nd	p. 27 – 41
3 rd and 4 th	p. 43 – 59
5 th and 6 th	p. 61 – 79

There are three strands in the Music Curriculum

1. Listening and Responding
2. Performing
3. Composing

These strands are inter-related:



The musical elements

The musical elements are the interrelated building blocks of any musical activity.

The development of concepts in music is outlined for each level of the curriculum in the section titled 'Concepts development'. The musical concepts are based on the musical elements, which are the building blocks of music and are interrelated in any musical activity. Children will not be required to learn these from memory, but for teaching purposes it is useful to isolate each one and then experience them in the context of holistic listening and responding, performing and composing.

Teaching and learning through the musical elements

At each level, the teacher builds on the listening and responding, performing and composing activities of the previous year, with the musical elements in mind. For instance, a sense of pulse is developed through keeping the beat by marching or tapping, until the point is reached where the child plays or sings with an internalised regular pulse. Imitating, recognising and performing rhythm patterns in chants or songs advances the child's sense of duration, while listening and responding to music that changes in speed helps the child develop a sense of tempo. The most effective means of developing a sense of pitch for the young child is through imitating simple songs. This also helps the child to develop a sense of pulse, duration and tempo, while selecting the appropriate levels of loud and soft when performing these songs enables the child to develop a sense of dynamics. A sense of structure may be developed through identifying a contrasting or repeated section in a simple song, for example verses and a chorus. Developing a sense of timbre for the child means being able to recognise sounds with a marked difference, such as a drum and a glockenspiel, and using them singly or combined to achieve a particular effect.

Listening and responding to a wide range of musical genres, therefore, while performing and composing new music will lead the child to an individual sense of style and taste and to an increased awareness and enjoyment of making music.

The musical elements are:

Pulse

Pulse is the underlying 'throb' in music, which may be felt throughout any music with a strong beat, such as a march or a jig. Beats may be strong or weak, or grouped together, for example in threes or fours.

Duration

Duration is concerned with the length of a sound, whether long or short. A resonating instrument such as a gong makes a long sound, while wood blocks produce short sounds. Long and short sounds (and even long and short silences) may be combined in a pattern to make rhythm.

Tempo

Tempo refers to the speed or pace of music. It is determined by the nature of the music, the dexterity of the player, and the complexity of the instruments. Selective use of tempo can create impressions of fear, excitement or calm.

Pitch

Pitch is concerned with the height and depth of sound and the arrangement of sounds, which produces melody. The concept of pitch, of 'higher than' and 'lower than', is one that will take time to absorb.

Dynamics

Dynamics is concerned with the level of sound, loud or soft. It can be determined by the number of players or singers involved and by the degree of energy that is used. Use of the full range of dynamics requires considerable control, but selective use of dynamics can contribute to an expressive performance.

Structure

Structure refers to how a piece of music is organised. Young children become aware of structure from an early age through listening to stories, solving mathematical problems or simply arranging their toys in a certain order. In music, structure is achieved through the use of repetition, pattern and contrast.

Timbre

Timbre (also known as tone colour) refers to the quality and variability of sound. Instruments produce different sounds, and voices do not sound identical, even when the same words are spoken or sung. The way in which a voice or an instrument is used affects the characteristic tone and produces differing responses in the hearer.

Texture

Texture is concerned with layers of sound and with how sounds are put together, ranging from a solo instrument to several sound sources together.

Style

Style is the application of all other musical elements: the selection of instruments (timbre), the combination of sounds (texture), the speed (tempo) and degree of loudness (dynamics) with which they are played, the melodic (pitch) and rhythmic patterns (duration, pulse) and the manner in which the music is organised (structure).

Strands

Listening and responding

music

Strand units

Exploring sounds
Listening and responding to

Listening and responding

Children will be provided with a wide range of listening materials recorded music, tuned and untuned instruments, environmental objects, listening to other children, listening to teachers, listening to visiting musicians or going to external show.

Listening excerpts can be short, varied, give good examples of genres. They will be played several times, often and on good quality audio equipment.

Children will be given opportunities to respond to music by a variety of methods:

Moving to music

Talking about music

Listening for specific instruments and/or specific features

Drawing and painting

Following/creating a pictorial score of music

Writing in response to music

Composing

Singing or playing along with music

Musical games and/or action songs.

The teacher provides opportunities for active listening and responding e.g. questioning, prompting suggesting, listening to short examples repeatedly.

Children are provided with opportunities to work in different groupings, e.g. whole group, small groups, pairs, individually.

Children are provided with opportunities to work collaboratively/co-operatively.

Opportunities are provided for live performances e.g. musicals, Christmas shows, Seachtaine na Gaeilge performances, carol services, all of which will be reviewed annually.

A broad range of materials are provided:

Recorded music on video, audio tape, CD or music technology

Tuned and untuned percussion instruments

Environmental objects, such as assortments of metals, wood or fibres

Instruments of child/children in the class

Melodic instruments – recorder, tin whistle, piano, etc.

Instruments of a musician on the staff, among the parent body or in the locality

Performance of a group, band, choir, or workshop visiting the school or at another venue.

When selecting listening materials we are conscious of the natural elements, which surround us. We discriminate between environmental sounds and describe them in terms of their source, pitch, dynamics, duration and tempo.

When selecting recorded music, we use music from adopted schemes throughout the school, which currently consist of Folens 'The Right Note' and Educational company of Ireland scheme 'The Music Box'. Also; we extract music from written and unwritten traditions, classical and folk music from Ireland and other countries. Choral and instrumental, solo and ensemble, music for different occasions and purposes and also draw from children's own experiences.

Performing

Song singing
Early literacy / literacy (1st-6th)
Playing instruments

Performing

In the Performing strand the following are emphasised?

- Active enjoyable participation
- Development of skills, understanding, knowledge
- Fostering of children's attitude and interests
- Development of creativity.
- Songs are taught through:
- Using voice, recording, instrument, sheet music
- Teaching by ear
- Selecting the song
- Matching the vocal range of the children
- Resources.

Effective singing skills are developed through:

- Handsigns
- Teaching a song by ear, using a recording or using a melodic Instrument.
- Conducting
- Improving vocal quality
- Vocal exercises

The children are exposed to part singing, teaching rounds within the School.

All children are involved and participate in song singing within the class and all classes from 3rd to 6th participate in the Choir. To overcome singing difficulties, the weak singers are regrouped in front of more capable singers. This is done in such a manner that no child feels musically inadequate. To enhance vocal production, regular energetic and enjoyable singing is done throughout the school in the first weeks of each term to revitalise the vocal music making.

Music Literacy:

Examples of musical activities and tasks, which support the development of literacy:

- Listening skills: associated with creating rhythmic patterns using syllables and rhyming patterns using structure.
- Comprehension : when an appropriate sound response is made to given words and phrases to enhance meaning
- Reading Musical scores: following the same left to right procedure and interpreting symbols and introducing vertical as well as horizontal reading.
- Speaking: developing the ability to evaluate and discuss musical sounds using appropriate vocabulary.
- Story structure: with beginning, middle and end and musical structure with

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introduction, middle section and coda.

Characterisation of a plot: as in songs or music which have a story.

Recognising silent letters: as with a symbol for a rest in music

Punctuation: commas and semi colons to indicate a space of time – in

Music, phrase marks or comma above the musical stave and a full stop at the end is like a double bar line in music.

Our approaches to music literacy are:

- Echo clapping
- Rhythm dictation
- Tonic Solfa
- Solfa Names
- Handsigns
- Staff Notation
- Note Values
- Rhythm Syllables

Opportunities are provided for playing instruments in all classes.

Melodic instruments e.g. tin whistles are introduced in the senior classes.

Opportunities are provided to perform for an audience within class, for other classes, parents and the wider community through our involvement in Cór na n-Óg, our Annual Musical Extravaganza, Our Talent Show, various Choir Recitals, Seachtain na Gaeilge Performances, Christmas Shows and the recently introduced Parents' Association Initiative our "Soiree Musicale".

Composing

Improvising and creating
Talking about and recording
compositions.

Composing

Opportunities are provided for children to develop their creativity in music.

Children are encouraged to improvise, discuss, evaluate and record music as part of the Composing strand.

Opportunities are provided to improvise and/or compose in a variety of contexts

To accompany a nursery rhyme, song, poem or story

To explore the musical concepts/elements

To experiment with sound

To portray a character, mood or setting

To illustrate events

To convey an abstract concept

To explore melody

Children are given opportunities to compose/improvise using vocal sounds, body sounds, instruments and environmental sounds

The management issues which need to be considered when organising composing activities are timetable organisation and checking of availability of resources.

Children are given opportunities to contribute to the setting of ground rules for

creative music activity.

• Methodologies

A variety of useful techniques and methods are employed to complement the aims, the integrated musical elements and the exemplars in the curriculum. These may be adapted to suit the needs and interests of children. The approaches outlined are generally applicable to children at all class levels. They may be considered in addition to the experience and expertise of the class teacher in achieving similar outcomes.

Our approaches will help to:

Foster enjoyment in music making

Seek to develop skills, understanding, knowledge and attitudes of the child

Allow for musical growth and the development of creativity in the child

Children are actively engaged in music education in our school.

All teachers are actively involved in music education in our school.

There is a positive musical environment that encourages and values sharing of ideas, skills and resources.

Active enjoyable participation in the music curriculum involves workshops in the school, ie. Percussion, Choir, Whole school involvement in Christmas Carol Service in the Sligo Cathedral, Class productions in musical plays in both Irish and English. Class participation in local Mardi Gras.

Opportunities are provided to enhance children's lives through music in both the class and school.

The school choir and musical events.

We believe that music enriches the lives of people, and so we wish to involve as many children as possible in musical activities. We have a school choir which children from 3rd class up attend. The choir meets weekly prior to an event, although the primary aim of the choir is to enable children to enjoy singing together, it also performs in public on a number of occasions throughout the year.

An important theme is the emphasis on a broad range of listening materials and resources, which will serve as starting points for musical exploration. When reviewing the music resources needed for our music programme, we shall endeavour to include the following:

- recorded music on video, audio tape, CD or music technology
- tuned and untuned percussion instruments
- environmental objects, such as assortments of metals, wood or fibres
- a child in the class who may be studying an instrument privately
- other school instruments, which may include a recorder, tin whistle, piano or guitar
- a musician on the staff, among the parent body or in the locality
- a group, ensemble, band, choir or orchestra visiting the school or at another venue.

Linkage and Integration

Integrated learning provides authentic and satisfying experiences both for the teacher and the child. Since musical activity lends itself to integration with other subject areas, we endeavour to ensure that time allocated to music blends with other subject areas in a meaningful way. We therefore give consideration to how the chosen topic might complement the developmental aspects of music that arise in the yearly scheme, rather than how music (for example a song) might slot in to a chosen topic.

Linkage:

- The strands of the curriculum – Listening and responding, Performing, and Composing interrelated are interconnected.

Integration:

Music is integrated with other subject areas in a way that complements curriculum aims and objectives.

Integration can occur in a number of ways, e.g.

integration with the other art areas:

Language – songs in Irish or in modern languages

Maths – aspects of the music program can be linked with the mathematical activity, such as, patterning and ordering

Science – exploration of sound.

SESE – music helps children gain insight into other cultures.

Theme based activities are used to support integration, eg. nursery rhymes, popular stories and poetry.

Assessment and Record Keeping

Assessment is central to the effective teaching and learning of music. It encompasses the many and varied situations in which the teacher observes the child's participation in musical activity and in the application of knowledge, skills and understanding. Such opportunities for assessment arise when the child composes something new, plays an instrument or sings, listens to live or recorded music, or shares responses and ideas in a class discussion. The optimum period for developing the child's capacity for music is early childhood. It is imperative that this potential is identified and built upon in the child's primary school years. Assessment ensures that the activities provided by the teacher meet the needs of the pupils. It can identify the potential in children of all ages and abilities. It can also identify areas of weakness or gaps in a pupil's learning.

Teacher assessment is incorporated into class teachers' planning. We assess children's knowledge and understanding by questioning, listening and observation of performance in class as an ongoing process. Assessment in music is related to the sequence in which musical knowledge and understanding are acquired. A new concept will not be grasped unless the previous concepts are understood: for example, the child needs to learn about note values before being asked to read a particular rhythm pattern from sight. By identifying the child's learning needs in music the teacher can adjust instruction and plan more appropriate activities.

The Music Curriculum strands are used collectively to assess the pupil. The assessment tools used are:

Teacher observation
Teacher-designed tests and tasks
Projects
Recordings of the children's work
Graphic/pictorial scores.

Teacher observation includes children listening attentively to music, moving to music, singing a favourite song and playing an instrument. Progress is recorded by the teacher and communicated to the parents at the annual parent teacher meeting and the end of the year report profile.

5. Children with Different Needs

Children with differing needs are enabled to develop knowledge, skills and understanding in music, to experience the musical elements, and to release their creativity by engaging in musical activities in a structured way. The teachers approach the material in a variety of ways to present it to different children, applying flexibility in planning and preparation where necessary. In most instances the child with a disability can participate in classroom music, with some modification or adaptation to his/her needs, particularly in the areas of performing and composing.

Musical activities are particularly effective in the education of children with learning difficulties of any kind, ranging from physical to social to emotional problems. Music is broad and 'open-ended', providing opportunities to solve problems, to work independently, to work well as class lessons and are appropriate for all children of any ability. Therefore music helps to focus on what makes children similar and equal – not different.

Children from a different cultural background need to see the music from their culture recognised and valued along with the music of the other children in the school. There, children are encouraged to bring in any recordings of music from their native country into the classroom.

All activities are adapted and modified so that all children can participate meaningfully in classroom music.

During workshop sessions in the school, a special needs assistant (SNA) have a wider role/responsibility.

6. Equality of Participation and Access

Children will not be discriminated against in terms of gender and race. All children should have the opportunity to participate fully in classroom music lessons and activities. As part of the Music Curriculum, children will experience music from various countries and cultures.

Equal opportunities are given to boys and girls to participate in classes/activities?

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Boys and girls have equal access to and opportunities to experience all strands.

Music is used as an opportunity to integrate the culture of all pupils e.g. international pupils.

Intercultural Week with Music from children's native countries

Singing:

A balanced song-singing programme reflects the interests of both boys and girls.

Distribution of instruments:

Girls and boys have equal opportunities to play a range of instruments.

Private lessons:

Children who learn an instrument privately are given opportunities to participate in classroom music making. Children with skills on instruments such as the piano, violin or flute are encouraged to accompany classroom singing and playing to enrich the class programme in listening and performing.

• **Organisational Planning**

Timetable

As many worthwhile activities can take place in a relatively short space of time, what is of greater importance in any music lesson is the quality of the learning experience, rather than the quantity of time allocated to it. For this reason, planning plays a critical role in the allocation of time for musical activity. Given that an integrated approach will be widely used at all levels, we consider the time allocated to music and other arts areas over the course of a fairly longer period, such as a month or a term, and identify opportunities for integration well in advance. General timetabling guidelines for teachers are as follows:

Junior Classroom: 3x 20 minutes

Senior Classroom: 2x 30 minutes

Resources and ICT

The child's understanding and experience of music is broadened and enriched in various ways through the use of information and communication technologies (ICTs). The music curriculum provides vast opportunities for the development and application of musical concepts and skills through the use of ICTs and likewise, many programs that encourage active listening, musical playing and meaningful composing heightens the relationships between the *Listening and responding*, *Performing* and *Composing* strands.

Children are given the opportunity to use a variety of Information and Communication, resources and tools. They include Interactive Whiteboards, CD players, computer software and digital cameras to record sound and pictures. Multimedia technology offers high-tech support for a range of graphic, textual and sound sources, which can greatly enhance understanding in music. Through using CD-ROMs or the internet, children have opportunities to see and hear various instruments, especially those that may not be readily accessible for them in their own

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environment, such as some orchestral instruments or traditional instruments from other countries. Children experience the delight of exploring sound through electronic media, acquiring skills and concepts at their own rate, recording their improvisations and compositions, and reviewing their work alone or in collaboration with others.

Each class has access to a shared music box which contains a selection of percussion instruments. These boxes are stored in two central locations and are checked regularly for breakages and losses.

Larger and more varied musical instruments are kept in a central storage area, these instruments include various glockenspiels, xylophones, chime bars, large drums and guitars. Children will be taught from an early age how to use and care for all these instruments and also to check each instrument before returning it to its storage area. The music co-ordinator is kept informed of any problems so that instruments can be replaced or repaired. Additional resources available are CD Players, Choir folders, Cassettes, CDs, PA Sound System in the Halla, CD Intercom System throughout the school, Videos and Teachers Resource Manuals.

Health and Safety

When planning for music in the school, the following health and safety issues are considered:

- the hidden dangers posed by unstable furniture or equipment if children are moving around a classroom

- the storage facilities for equipment, as well as access to and transport of that equipment

- ventilation of the classrooms

- the amount of space available for children to sit or stand (for example when doing choral or instrumental work).

- Appropriate volume levels when using audio equipment and instruments (Earmuffs are provided for Percussions Sessions).

Individual Teachers' Planning and Reporting

The whole school plan and the curriculum documents for music provides information and guidance to individual teachers for their long and short term planning.

Teachers plan using the strands and strand units and also use a thematic approach e.g. Hallowee'en, Christmas, Multicultural Week and Seachtaine na Gaeilge.

The Cuntas Míósúil serves in reviewing and developing the whole school plan/individual preparation for following years. These are available as reference for all teachers in particular new staff members and where class teachers have changed. This ensures continuity and development.

Staff Development

Teachers have access to reference books, resource materials, instruments,

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equipment and websites dealing with music.

The staff member who has the post of responsibility for music will take responsibility for monitoring developments.

School personnel will research new methodologies and arrange for demonstrations and opportunities to try out materials/instruments and assess whether or not they should be purchased.

Information about in-service courses, school visits, musical events is communicated to all.

Teachers are encouraged to attend in-service courses. There is also sharing of the expertise acquired at these courses.

Time is allocated at staff meetings to discuss curricular subject areas.

Music plan discussed at length.

Teachers avail of internal and/or external expertise to inform and upskill the school community on these issues.

Colleagues, who need assistance, are given help and advice on the preparation and implementation of the music curriculum.

Opportunities are given for whole school engagement with particular strands.

Parental Involvement

The contribution of parents and relatives of the children

Parents as educators

Parents play a crucial role in the implementation of music policy in the school. Since the foundations of music are best set in the early years, the musical experiences acquired in the home are of immense value and should always be encouraged. Similarly, musical experiences acquired at school are extended in the home by the parents and the child through

- singing together songs learned at school, or elsewhere
- listening to music together
- playing with 'found' sounds.

Parents and continuing support

The work of senior pupils in the primary school needs to be cherished in a similar way to the emerging musicianship of the young child. It is important that parents continue to be involved in planning issues and be informed of pupil progress at all stages. Parents are encouraged to give valuable support to the music activities of the older child by

- encouraging active listening
- discussing attitudes towards and taste in music
- allowing time and space to practise or improvise on an instrument
- encouraging positive attitudes to music in general and to school-based activities in particular.

Parents as listeners, performers and composers

Parents can also contribute effectively to music in schools by attending school or

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classroom events, playing the role of critical listeners or supportive audience members or assisting in the supervision of movement of children. The skills of parent-musicians are included when planning for live performances or when creating a class composition. Parents are invited and encouraged to attend musical performances where feasible. All these activities provide valuable opportunities to link with the local community and parents. These opportunities will vary each year and will re-enforce the fact to the children that music should be shared and should be seen as an exciting way of communicating and expressing feelings.

Community Links

Members of the community can be involved in supporting the music programme e.g. accompanying school choir, tin whistle tuition and accompaniment to tin whistle and assisting class teachers when required. Children are brought to outside venues to listen to and appreciate music, e.g. Hawks Well Theatre and the Model Niland Sligo.

Several national bodies, such as the National Children's Choir, Music in the Classroom, National Concert Hall, the Ark, the National Chamber Choir and RTE, arrange music concerts and workshops for teachers and children at primary level. In addition, through support from organisations such as the Arts Council, the Music Association of Ireland and Music Network, it is possible to arrange performances in the school from a wide range of professional musicians. Such schemes enhance the children's musical experience considerably, bringing real performance closer to their lives.

Community musicians

Our community includes local professional and amateur musicians of high quality who can contribute richly to the quality, diversity and depth of the school music curriculum through regular performing, class or small-group tutoring, demonstrating, coaching and providing feedback.

Artists in residence

We participate in artists in residence schemes where possible because, for the children, the experience of working with and being accepted by a professional musician can be of immense and lifelong benefit.

Thematic Approach

We currently have adopted a thematic approach to various calendar events throughout the year such as Christmas Plays and Pageants, Church Choir, St. Patrick's Day, Seachtaine na Gaeilge and the Celebration of the Sacrament of the Eucharist and Confirmation.

• Success Criteria

Our success criteria will be based on the achievement of our aims. We will use staff observation and parental and pupil feedback as our benchmark for success or otherwise of the policy. Quality teaching and learning of music within the school will be reported by co-ordinator to principal and will be acknowledged as children having access to the full curriculum in Music. This plan will make a difference to the teaching and learning in our school. Teachers' preparation is based on this plan and

procedures outlined in this plan are consistently followed.

The plan has achieved its aims. The indicators are:

Teacher/parent/pupil/community feedback
Inspectors' suggestions/report

The plan has enhanced pupil learning:

Children have a positive attitude and appreciation of music
Children have an interest in expression through music
Children engage in listening and responding, performing and composing music
Children have explored sound including vocal sound, body percussion, instruments and environmental sounds
Children have listened and responded to music from a wide variety of genres and cultures in a variety of ways
Children sing songs appropriate to their vocal range from a wide variety of genres and cultures
Children play tin whistle
Children improvise and create music using a variety of sound sources

• **Implementation**

• **Roles and Responsibilities**

The school principal & staff will be responsible for the implementation and evaluation of the policy. Any feedback received will be recorded and any problems that arise will be taken into account for the purposes of evaluation and review.

• **Timeframe**

This policy will be implemented fully by 2011 – 2012.

• **Review**

• **Roles and Responsibilities**

The school principal & staff will be responsible for the review of the policy

• **Timeframe**

The policy will be reviewed in 2014.

• **Ratification and Communication**

The Board of Management ratified this policy on the _____ of _____.

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Signed: _____, (Chairperson, BOM)

Scoil Ursula N.S. does not have adequate resources to disseminate all of its policies to all the concerned members of the wider school community. The policy is communicated to the members of the BOM and is available to the wider school community through the parents' representatives on the BOM. All Scoil Ursula policies are available for inspection in the school and on scoilursula.com