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Music Development plan - PRIMARY

Developing Music in your school – a working document to support reflection on your current practice and to enable the opportunity to plan and develop the music vision for your school.

School:	Shepton Mallet Community Infants' School and Nursery	Music lead:	Joe Atkinson
Date written:	23.6.23	Review date:	11.10.24

The goals of the NPME are:

1. All children and young people receive a high-quality music education in the early years and in schools
2. All music educators work in partnership, with children and young people's needs and interests at their heart
3. All children and young people with musical interests and talents have the opportunity to progress, including professionally

(National Plan for Music Education, 2022 – DfE)



	Focusing	Developing	Secure	Enhancing
In the classroom	Music is delivered ad hoc and not in every year group, it is not accessible to all.	Music is a timetabled subject, with schemes of work and assessment in place. All students are able to access this curriculum from EYFS to Year 2.	Music is timetabled for at least one hour per week and follows the NC/MMC.	Curriculum goes beyond level of the national curriculum, seeking to address social disadvantage by addressing gaps in knowledge, skills and experiences (i.e., concerts, live events)
	Discussions are in place to deliver WCET	A one/two term WCET project is delivered, by Somerset Music or in house, with a performance.	WCET is delivered for the academic year, by Somerset Music or in house, with regular performances and the opportunity to develop skills through instrumental lessons.	WCET is delivered for the academic year, by Somerset Music or in house, with regular performances and the opportunity to continue to learn the instrument. Additional WCET is delivered to other year groups/classes.
	Progress is not measured/limited.	Students engage with schemes of work and skills are developed. Teachers' assessment is evident.	Good progress is demonstrated by secure and incremental learning of the technical, constructive, and expressive aspects of music, developing musical understanding.	Progress is measured and assessment informative. Planning takes into account KS3 expectations.
	Limited resources are available.	There is adequate space and resources for teaching, including class sets of tuned and untuned instruments.	Students with SEND are able to participate and progress well (supported by technology, tools and adapted instruments) Space	There is a designated music space within the school. Further opportunities to broaden resources through the

			and resources allow breadth of curriculum for all students, including music technology.	community/Sound Foundation Somerset (SFS)/external organisations.
Beyond the classroom	Focusing	Developing	Secure	Enhancing
	<p>Singing takes place infrequently.</p> <p>Facilitation of one to one and small group tuition is limited and inconsistent.</p>	<p>Singing and vocal work is frequent, varied and all students are engaged.</p> <p>The school facilitates one to one and group tuition. Students and families facing the largest barriers are given support to engage in music learning as part of, and beyond, the curriculum.</p>	<p>Singing and vocal work is embedded into the life of the school and into every child's experience, drawing on a wide range of high-quality, age-appropriate repertoire and developing musicianship. All staff in the school are able to support singing.</p> <p>The school facilitates a wide variety of instrumental lessons which can be accessed by all students and take place throughout the school day with no barriers. Performance opportunities are available for the students having lessons. Practice spaces are available for students. Students are signposted to musical groups e.g. Somerset Music county groups.</p>	<p>A full, long-term singing strategy is in place that ensures progression for all students.</p> <p>The school tracks and monitors engagement in enrichment, ensuring that there is a large proportion of students able to engage in music in and out of school. Provision is targeted, demonstrating wider impact.</p>

	<p>There is no music progression strategy in place.</p> <p>There is no regular choir.</p> <p>There is no regular ensemble.</p> <p>Performance opportunities are ad hoc and not regular.</p>	<p>A music progression strategy is in place.</p> <p>There is a school choir who rehearse weekly and is accessible to all (no timetabling/financial barriers).</p> <p>There is an ensemble who rehearse weekly and is accessible to all (no timetabling/financial barriers).</p> <p>Access to co-curricular activities gives regular opportunities for performances for all pupils.</p>	<p>The music progression strategy is fully inclusive and accessible for all students.</p> <p>There is a school choir, led by a music specialist who rehearse weekly and practice healthy singing. The choir is accessible to all students and performs regularly in/out of school.</p> <p>There is an ensemble, led by a music specialist who rehearse weekly and are aware of instrument specific issues. The ensemble is accessible to all students and performs regularly in/out of school.</p> <p>Musical performance is a prominent part of school life. Every student has the opportunity to perform regularly in school and in the wider community/SFS. In-school musical events take place at least twice a term.</p>	<p>The music progression strategy includes links to the further music community/music profession and the pyramid of music progression for students.</p> <p>There are multiple singing groups led by a vocal expert. These are accessible to all students and perform regularly and in an area/national setting.</p> <p>There are ensembles led by instrumental experts. These are accessible to all students and perform regularly and in an area/national setting.</p> <p>Students are able to take leadership roles in musical opportunities.</p>
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	<p>There is no regular access to live music performances.</p>	<p>Some live performances are catered for at school/school visits. These are available to all students.</p>	<p>External musicians visit school to perform. Students are given opportunities to see live performances outside school. All students are able to access these opportunities.</p>	<p>The school is actively involved in national, large scale events</p>
	Focusing	Developing	Secure	Enhancing
Leadership and management	<p>Quality assurance takes place, not by a music specialist.</p> <p>There is a limited budget for music.</p> <p>A named subject lead is in post.</p>	<p>Monitoring of the curriculum delivery by a music specialist informs training needs and curriculum planning.</p> <p>The music budget is planned to support the delivery of the music curriculum and resourcing the school.</p> <p>A named, trained subject lead is in post, who is supported by a senior leader advocate in school, who understands the national</p>	<p>Consistent monitoring by a music specialist informs planning and training needs. Schemes of work are adapted accordingly.</p> <p>There is a significant music budget that is planned to support the delivery of music curriculum and to broaden the students musical experiences.</p> <p>Music is explicitly referred to in the school improvement plan and the department development plan drives</p>	<p>Teachers are highlighted as best practice and work in schools across the area.</p> <p>There is a significant music budget that links to the five year strategic plan for expanding the music department.</p> <p>There is a five-year strategic vision for music that is in line with the NPME.</p>

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	<p>Training for staff has limited impact.</p>	<p>curriculum and is aware of the NPME.</p> <p>All staff delivering music receive annual training, addressing CPD needs and has impact.</p>	<p>continuous improvement. A named member of the LGB takes a special interest in subject provision, supporting strategic development and holding leaders to account.</p> <p>All staff receive annual training to maintain their confidence and build expertise</p>	<p>Staff deliver training beyond their own school setting, sharing their expertise more widely (for example, through their subject association or local networks).</p>
Community partnerships	<p>Focusing</p>	<p>Developing</p>	<p>Secure</p>	<p>Enhancing</p>
	<p>Engagement with SFS (the Music Hub) is inconsistent.</p> <p>Small-scale performance takes place in the community, building on existing school links.</p>	<p>The school takes up opportunities from SFS (the Music Hub) and signposts opportunities for students.</p> <p>Community links with music are established, and regular events take place throughout the school year.</p> <p>Parents and carers actively support music making, through</p>	<p>The school makes the most of a wide range of opportunities from the SFS (the Music Hub).</p> <p>Meaningful partnerships are established with the community where a large proportion of students engage with this and there are clear civic and moral benefits.</p>	<p>The school is a leading school in the local community and with SFS (the Music Hub).</p> <p>There is a co-ordinated programme of community events, planned in partnership.</p>

	<p>Some parents and carers support music-making in the school by attending events.</p> <p>Limited signposting to music opportunities within the wider community/SFS takes place.</p>	<p>support at events and through home learning.</p> <p>Students are signposted to music opportunities within the wider community/SFS.</p>	<p>The views of pupils and parents have been considered when developing music provision.</p> <p>The school actively signposts all students to music opportunities within the wider community/SFS and funds opportunities for them.</p>	<p>Parents/carers and the wider community are actively involved in school music making.</p> <p>The school actively signposts all students to music opportunities within the wider community/SFS and facilitates opportunities for students from other schools within their own school setting.</p>
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Further points for consideration:

Composing and creating music

Creating music is another core tenet of the NC and should be explored from the start of a child’s school music education. Teachers may find it useful to consider the details provided by the Model Music Curriculum.

Listening

Listening to music is fundamental to musical understanding, and so is at the heart of the music curriculum. By learning to listen critically, students not only expand their musical horizons but also gain a deeper understand of the context of when a piece of music was written, how it is constructed and the impact it can have on the listener. *Weekly hall music (varied genres and styles)

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Teachers should be proactively inclusive in their approach to choosing repertoire for listening and may find it useful to consider the repertoire suggested in the MMC.

Pupil Voice

The inclusion of pupil voice is important to inform planning, repertoire selection and school events.

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Music Development plan – Action plan

From the self-evaluation tool you should now have areas for development to highlight in the action plan below.

Action	Who	How	Resources/cost	Somerset Music/SFS support
Create ocarina group (after school club)	JA	Choose from Y2	Ocarinas/books	
Create more opportunities for children to watch live musical performance.	JA	Chase up WCS Rock Workshop Assembly Make The Sunshine Workshops	Wells Cathedral School	
To ensure signposting to music opportunities in wider community	JA	Research local instrument providers.(message on website) Eg Rock Steady Distribute flyers	Signpost parents to 1 to 1/group music providers in the community	

Actions 2023/24

	Autumn Term	Spring Term	Summer Term
Action 1	Rocksteady Assembly 6/10/23		

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	Awaiting flyers/email to distribute re possible instrumental lessons (16.10)		
Action 2	Christmas Nativities (in school) + Watching ST Paul's Christmas Performance.		
Action 3		Community Links: Eater Bonnet Parade and singing in the market Square	
Action 4			African Drumming Workshops (as part of Arts Week)
Action 5		Make the Sunshine Music and Drama workshops in school and performance (St Paul's)	