## **Schools Music Plan Template**

The purpose of this template is to support schools in thinking about, developing and delivering a strong music offer to pupils, taking into account the Dfe guidance on delivery as well as the new National Plan for Music Education.

It is recommended that schools should incorporate this into a format that works best for the normal monitoring and planning processes run by the school. However, the main headings contained below should all be considered in this process.

For further support, please contact Ian.Bangay@northyorks.gov.uk

| Area Covered | Current Provision Questions | Comment | Who is responsible (Name of lead) |  Areas to develop (Identify areas to improve on) |  Resources required (What is required to make the improvements?) |
| --- | --- | --- | --- | --- | --- |
| Curriculum | * How is music delivered across the school?
 |  |  |  |  |
| * What Scheme of Work is used?
 |  |  |  |  |
| * Are we fulfilling the requirements for 1 hour per week at every Key Stage?
 |  |  |  |  |
| * Is singing embedded in the curriculum, across all Key Stages?
 |  |  |  |  |
| * How is progress/attainment tracked and recorded?
 |  |  |  |  |
| * How is progress/attainment reported on to both parents and pupils?
 |  |  |  |  |
| * How are attainment targets set?
 |  |  |  |  |
| Whole Class Ensemble Tuition | * If accessed, where does it fit within the curriculum i.e. which year group accesses it?
 |  |  |  | (Pointers - Identify the resources needed?If budgetary, what can be done to support delivery? e.g. parents associations, grant funding etc.) |
| * Are instruments available for private practice at home?
 |  |  |  |
| * Is the learning supported and extended during the programme, e.g. related lunchtime clubs?
 |  |  |  |  |
| * How many children continue to learn after the first year of whole class activity?
 |  |  |  |  |
| How is it paid for? (any risks/challenges for continued access?) |
| How does the school promote continuation after the first year? e.g. use of pupil premium, access to small group/large group or individual lessons. |  |  |  |  |
| How is progression tracked? |  |  |  |  |

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| --- | --- | --- | --- | --- | --- |
| Resources |  |  |  |  |  |
| * What instruments are available for classroom use?
 |  | Pointer - Who is responsible for maintaining the instruments? | Pointer - What instruments do you need? | Pointer -How will you get them? |
| * Are there a range of tuned and untuned?
 |  |  |  |  |
| * How are instruments maintained?
 |  |  |  |  |
| * Do you hire instruments from your Music Hub?
 |  |  |  |  |
| * What budget do you have to develop your stock?
 |  |  |  |  |
| * How do you prioritise what you buy?
 |  |  |  |  |
| * Are adapted instruments available for children with disabilities?
 |  |  |  |  |
| Technology | * Do you have access to Music Technology in the classroom?
 |  |  | Pointer - Identify areas where technology can benefit delivery? | Pointer - What do you need that will benefit the curriculum?  |
| * If so, how is it used?
 |  |  | Pointer - What platforms do you need to use? | Pointer - What do you need to be able to get it? |
| * What is the impact of using technology?
 |  |  |  |  |
| Opportunities to experience live music performance | * How often children hear live music? (e.g. by other children, teachers, amateur adults, professionals)
 |  |  | Pointer - If good, are there any specific areas missing? e.g. world music, folk etc |  |
| * Who provides this?
 |  |  |  |  |
| * How is it funded?
 |  |  |  |  |

##  **Progression**

| Area covered | Current Provision Questions | Comments | Who is responsible |  Areas for Development | Resources |
| --- | --- | --- | --- | --- | --- |
| Developing Pupils | * How pupils are encouraged to learn music beyond the classroom
 |  |  |  |  |
| * How the school understands and responds to their musical interests
 |  |  |  |  |
| * How does the school respond to the needs and ambitions of pupils identified as more able in Music?
 |  |  |  |  |
| * How does the school support the needs of pupils who benefit from music? e.g. socially and emotionally
 |  |  |  |  |
| * How are gaps in teachers’ and other staff’s knowledge identified to better help them support pupils’ musical ambitions?
 |  |
| Progression opportunities | * Are you aware of the local opportunities the school signposts to its pupils (e.g. ensembles run by the music service, community groups etc)?
 |  |  | Pointer- Identify gaps in knowledge? | Pointer - What you need to close those gaps? |
| * How does the school liaise with feeder schools or (if primary) the local secondary school to support transition between Yr6/7?
 |  |  |  |  |
| Strategy development | * How this strategy is monitored and by whom
 |  |  |  |  |
| * How and when this strategy will be reviewed and by whom (will this include SLT and/or Governors?)
 |  |  |  |  |
| * How you will look in future to align the school’s strategy to the Hub’s and/or MAT’s Progression Strategy
 |  |

## Extra-curricular and Co-curricular Music

| Area Covered | Current Provision Questions | Comments | Who’s responsible |  Areas To Develop | Resources Required |
| --- | --- | --- | --- | --- | --- |
| Singing | * What singing happens in the school day?
 |  |  |  |  |
| * How are they accompanied? (Piano, backing tracks)
 |  |  |  |  |
| * Are choirs offered?
 |  |  |  |  |
| * Can all children access choirs?
 |  |  |  |  |
| * Who leads them?
 |  |  |  |  |
| * Performance opportunities in-school and out?
 |  |  |  |  |
| Ensembles | * What ensembles are available to children?
 |  | Names of all involved | Pointer - Any ensembles we can develop? | Pointer- What do we need to develop the ensembles? |
| * Who leads them?
 |  |  |  |  |
| * Are all children able to access them?
 |  |  |  |  |
| * Performance opportunities in-school and out?
 |  |  |  |  |
| Instrumental Tuition | * Instruments (including voice) taught in school?
 |  | Names and lead | Pointer - Areas of development/concern | Pointer- What do we need to put in place to deal with the areas of development/concern? |
| * Who teaches them?
 |  |  |  |  |
| * On what contracts are teachers engaged?
 |  |  |  |  |
| * If private, how is safeguarding training delivered?
 |  |  |  |  |
| * Do you track take up by gender, KS, FSM, LAC?
 |  |  |  |  |
| * How do you track progress?
 |  |  |  |  |
| * How is tuition promoted?
 |  |  |  |  |
| * What remissions are in place to support those from financially challenged backgrounds?
 |  |  |  |  |

## Leadership

| Area Covered | Current Provision Questions | Comments |  Who is responsible |  Areas to develop | Resources Required |
| --- | --- | --- | --- | --- | --- |
| Governing body | * Is there a Lead Governor for Music?
 |  | Names | Pointer - Is a Governor required?If already in place but unclear as to role, how can this be improved? | How can this be achieved? |
| * How do they work with the staff?
* How do they
 |  |  |  |  |
| * support/champion music?
 |  |  |  |  |
| Senior Leadership Team | * How SLT project the place/role of Music in school?
 |  |  |  |  |
| * How is music championed?
 |  |  |  |  |
| * How does music fit in to the overall school ethos?
 |  |  |  |  |
| * How does the leadership team support staff to deliver the music curriculum?
 |  |  |  |  |
| Subject leadership | * Who is subject lead?
 |  |  |  |  |
| * How do they support non- specialist staff (if primary)?
 |  |  |  |  |
| * How do they/you communicate with the music hub?
 |  |  |  |  |
| * How does the lead/department head fit into the overall leadership structure?
 |  |  |  |  |

## Budget

| Area Covered | Current Provision | Who is responsible | Area for Development | Resources |
| --- | --- | --- | --- | --- |
|  |  |  |  |  |
| Budget for Music | * Annual capitation?
 |  | Pointer - Are we maximising our income generation potential? | Pointer In order to generate more income what resources do we need? |
| * Income generation e.g. concerts, donations
 |  |  |  |
| * Remissions offered to pupils?
 |  |  |  |
| * Who monitors budget and decides where it is spent?
 |  |  |  |
| * Long term projects/spends/investment?
 |  |

## Partnerships

| Area Covered | Current Provision Questions | Comments | Who is responsible |  Areas for Development | Resources |
| --- | --- | --- | --- | --- | --- |
| Partnerships with schools | * Participation in local networks (e.g. primary music network or Academy chains)
 |  | Leads at each school |  |  |
| * Schools you work with on any aspect of music
 |  |  |  |  |
| * What you do together
 |  |  |  |  |
| * What you and your school gain
 |  |  |  |  |
| * What you contribute
 |  |  |  |  |
| Partnership or relationship with local music service or Music Education Hub | * Relationship you have with the music service (if engaged at your school)
 |  |  | Pointer - If not engaged at all, would you want to develop a partnership? |  |
| * Have you worked with other hub partners?
 |  |  | If engaged, how could a partnership be improved? |  |
| * Awareness of hub website and support?
 |  |  |  |  |
| * Concerts you have taken part in organised by the hub?
 |  |  |  |  |
| * Demonstrations delivered by the hub?
 |  |  |  |  |
| Cultural partners for music | * Partners you work with (e.g. musicians, groups, music charities, national organisations)
 |  |  |  |  |
| * What they do and the value they bring
 |  |  |  |  |
| * How activity is funded
 |  |  |  |  |

## Accommodation and resources

| Area Covered | Current Provision Questions | Comments | Who is responsible | Areas for Development | Resources |
| --- | --- | --- | --- | --- | --- |
| Spaces for Music | * Where Music is taught (specialist classroom, in class)
 |  | Lead name | Are spaces fit for purpose? Have you identified areas that could be used? | If spaces are not fit for purpose, what do you need to do to develop them? |
| * Where choirs/ensembles take place (hall, classrooms)
 |  |  |  |  |
| * Where instrumental/vocal tuition happens (practice rooms, dedicated space, library, corridors)
 |  |  |  |  |
| Resources available for Music | * Tuned/untuned percussion?
* Keyboards?
 |  |  |   |   |
| * Other hireable instruments?
 |  |  |  |  |
| * Instruments hired from a partner?
 |  |  |  |  |
| * Resources that the school borrows at no cost, e.g. from the music service or Hub
 |  |  |  |  |
| * Books, references, printed music, subscriptions etc
 |  |  |

## **Inclusion**

| Area Covered | Current Provision Questions | Comments | Who is responsible | Areas for Development | Resources |
| --- | --- | --- | --- | --- | --- |
| Overview | * How is the curriculum made accessible for pupils with SEND?
 |  |  | Pointer - How can you become more inclusive in:1. Schemes of work
2. Access to instrumental lessons
3. Reflecting the school community
4. Making sure all pupils access the music curriculum
 |  |
| * How the music studied takes account of sensibilities of all sections of the school community?
 |  |  |  |  |
| * Whether songs are sung in languages spoken by families in the school community?
 |  |  |  |  |
| * Whether tuition is offered in non-Western instruments and genres?
 |  |  |  |  |
| * How are learners exposed to music from cultures other than their own and/or not represented in the school?
 |  |  |  |  |
| * Whether interventions for other subjects routinely take place during Music lessons i.e. children taken out of music lessons for catch up sessions
 |  |  |  |  |
| Special Educational Needs and Disabilities | * How the needs of children with SEND are assessed to enable them to participate in music-making?
 |  |  |  |  |
| * What adjustments are made for children with SEND
* Any partners you work with
 |  |  |  |  |
| * for this (Music Hub, OHMI)
 |  |  |  |  |
| Religion | How families’ religious beliefs and wishes are met in respect of Music |  |  |  |  |
| Financial hardship | * Remissions policies for extension and enrichment activities (such as concert trips, Young Voices etc)
 |  |  | Are you aware of hub remissions?Can PP be used to support this if not already? |  |
| * Remissions policy for choirs, ensembles and instrumental/vocal tuition
 |  |  |  |  |
| * How Pupil Premium is used for Music
 |  |  |  |  |

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| --- | --- | --- | --- | --- | --- | --- | --- |
|  |  |  |  |  |  |  |  |

Pulling Together Your Actions and Progress

If you have identified actions as a result of completing this plan, it may be useful to keep a working table of how these are being addressed. This will make it easier to monitor and report on to senior leaders, Ofsted (in the event of a deep dive) etc.

|  |  |  |  |
| --- | --- | --- | --- |
| **Action Identified** | **Date to be Achieved** | **Who is monitoring** | **Outcome** |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |