Draft

Music Subject Leaders' Handbook 2021

Sky Music Hub

This Handbook is designed to share good practice and to support schools

in raising standards of

Music in Sefton and Knowsley Secondary Schools

Forward

Published in March 2021. This is one of a growing number of publications by SKY Music Hub. I am most grateful to Jane Edgar for her work in producing this document and also Michael Fletcher-Hunt for his experience, help and advice.

The handbook is structured around MIDAS 2 (Music Improvement Development and Support) 2.

This handbook is only useful as a living document and 'owned' by Sefton and Knowsley Heads of Music to both comment on and contribute to.

So, it is now over to you (Heads of Music) to collaborate and make available other exemplification evidence by sharing good ideas at SKY Hub meetings during 2021-2022 and beyond!

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March 2021

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1. Introduction

The Sky Music Hub handbook has been written to support Secondary Heads of Music, to signpost good practice and to help raise standards. It contains hyperlinks to examples of good practice and standards from a mixture of schools in and outside Sefton, Sky Music Hub, and other partners, such as Music Mark. There are four sections to the handbook, and they reference selected descriptors of the school inspection framework 2019.

In-line with MIDAS 2, Music leaders need to follow these sections and provide evidence for each of the descriptors. To enable music leaders to complete this, many examples have been given to signpost good practice. Sky Music Hub is offering support to assist music leaders when completing this document and are keen to make this a two-way process. Please note that the links are included to provide an opportunity for discussion, reflection and critique.

The prime objective of the handbook is to support schools in raising standards in music education. Ofsted share this goal and have made the Quality of Education the central spine of the inspection process in schools today –

https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/766252/How_to_assess_intent_and_implementation_of_curriculum_191218.pdf

2. The structure of the Music leader's handbook

Quality of Education

- **Music leaders have constructed an inclusive curriculum that gives all pupils knowledge and Cultural Capital.** - QEG1
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Leadership and Management

- **Music leaders have a clear vision for music for all learners.** – LMG1 DI
- **The music leader has a CPD plan for teaching, assessment, and curriculum development.** – LMG2
- **The music leader works with external partners to enrich the school music offer.** – LMG4
- **The music leader understands the school safeguarding policy and follows its routines consistently.** – LMG9

Behaviour and Attitudes
- **Music leaders have high pupil expectations and ensure school rules and routines are followed.** – BAG1
- **Music leaders have produced and deliver an innovative and challenging curriculum that is enjoyable. Pupils feel safe.** – BAG7

Personal Development

- **The music leader has designed learning activities that promote SMSC.** – PDG1
- **The music leader has designed activities and events that extend pupils talents and interests.** – PDG4
- **The music leader has designed opportunities that promote equality and diversity.** – PDG6

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- **The music leader has prepared pupils for the Next Stage of their education.** – PDG9 Primary?

3. What is good practice in music education?

Good practice is when teachers:

• keep their knowledge and skills as teachers up-to-date and be self-critical
• take responsibility for improving teaching through appropriate professional
development, responding to advice and feedback from colleagues.
• demonstrate knowledge and understanding of how pupils learn and how this has
an impact on teaching
• have a secure knowledge of the relevant subject(s) and curriculum areas
• reflect systematically on the effectiveness of lessons and approaches to teaching
• know and understand how to assess the relevant subject and curriculum areas.
(see first hyperlink below)
"Every teacher needs to improve, not because they are not good enough, but because they can be even better."
Dylan Wiliam
https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/537031/160712_-_PD_Expert_Group_Guidance.pdf
https://www.ukessays.com/courses/education/best-practice/

4. 'Why just 'doing' music isn't enough'
- Music Mark webinar by Mark Phillips (Senior Ofsted HMI for Music)

A fascinating discussion of what is effective music teaching, exploring the importance of incremental progression, and the increasing sophistication of performance, singing, composing and aural skills. The issue of online teaching is also discussed with advice on how to ensure effectiveness and continuity in the curriculum.
https://www.musicmarkmembers.org.uk/resources/61-member-webinar-recording-why-just-doing-music-isn-t-enough-mark-phillips-hmi-ofsted

5. How COVID 19 affected music education in schools?

Since March 2020, teachers have experienced a huge challenge in how to deliver their subject. During lockdowns, most teaching has moved to online delivery with all the challenges that presents. Whilst this has proved difficult at times, it has also created new opportunities with many musicians (in and outside of school settings) embracing virtual performances and thus generating new performance openings. Music services have moved their delivery online, making use of software such as Zoom, MS Teams, Charanga etc to facilitate online delivery. Sky Music Hub supplied learning resources for schools to use from the first lockdown, supporting specialists and non-specialists to deliver the music curriculum. The work put into delivering lessons has been considerable and has been awarded high praise from Mark Phillips (Ofsted HMI).

These are the current priorities outlined by Ofsted:
- What is the current state of children's education?
- How have children been affected by the school closure to most children?
- How is the school planning to maintain standards through the pandemic?
- What is the school doing with catchup learning?

Advice has been provided from the government in the following hyperlink.
https://www.gov.uk/government/publications/whats-working-well-in-remote-education/whats-working-well-in-remote-education

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6. Compiling a departmental handbook

The handbook structure is derived from the grade descriptors of the current Ofsted framework for schools (2019). Only descriptors that the subject leader might make a direct contribution to the school evidence base have been chosen to be exemplified. It is hoped the completed handbook as well as being a comprehensive store for departmental leadership would also support a subject 'Deep Dive'.

Most of the descriptors have been exemplified with case study examples to model good practice. Some of the descriptors can only be exemplified by citing current practice in your own school. Please feel free to amend, alter, add and replace examples of good practice based on Sky Hub meetings and professional development activities within your school.

Quality of Education

1. **Music leaders have constructed an inclusive curriculum that gives all pupils knowledge and Cultural Capital.** – QEG1

Descriptors	Exemplification (Hyperlinks for good examples)
The music leader has provided a progressive music curricular map for each key stage based on the NC.	*Provide a curriculum map in line with school curriculum or sourced through MEH or other organisations.* *https://www.musicmark.org.uk/wp-content/uploads/peer-to-peer_progression_framework.pdf* *https://www.agsb.co.uk/media/96183/curriculum-guide-music.pdf* *http://www.stmichaelshigh.com/curriculum/subjects/music* *https://www.tes.com/teaching-resource/music-scheme-of-work-ks2-ks3-6414899* *https://www.tes.com/teaching-resource/ks3-new-scheme-of-work-music-6027221*
Music provision contributes to Cultural Capital and knowledge development that pupils need to succeed in life.	*Performances, access to wider arts offer, project work, external visits, visiting artists, awareness of external offer, signposting i.e. via leaflets, posters, newsletters, social media, school website,* *http://www.tiffinschool.co.uk/life/perform.html* *https://www.holyfamilyhighschool.co.uk/curriculum/our-curriculum/music* *https://www.hillsidehigh.co.uk/curriculum/subjects/music/* *https://greenbankhigh.co.uk/music/* *http://www.skymusichub.com/want-to-play/play-in-sefton/*
SEND and / or disadvantaged pupils participate in an inclusive	*Provide evidence of SEND provision through project work, specialist instrumental tuition, the provision of specialist equipment, a list of activities on offer,*

music offer and are proportionately represented.	*photographs, video clips, audio recordings, pupil's work, music passport, arts awards, logbook, pupil feedback* and *scrapbooks.* *https://dera.ioe.ac.uk/13803/1/music.pdf* *http://www.innovatemyschool.com/ideas/good-practice-for-sen-children-in-music-education*
The music leader has developed a progressive scheme of work for each key stage.	*Provide* a bespoke SOW developed by music leader or SOW sourced through MEH or other *organisations.* *https://www.tes.com/teaching-resource/music-scheme-of-work-ks2-ks3-6414899* *https://www.holyfamilyhighschool.co.uk/curriculum/our-curriculum/music* *https://www.rhinegold.co.uk/wp-content/uploads/2015/10/MT0518-scheme-KS3-4-5-Free-online-resources.pdf* *https://www.musicmark.org.uk/wp-content/uploads/peer-to-peer_progression_framework.pdf*
Music provision relates to the school development plan and other school priorities.	*Provide evidence of* high-quality *careers advice, aspirational performance opportunities, promotion of wellbeing and other* current *school actions points.* *https://www.hillsidehigh.co.uk/curriculum/subjects/music/* *https://www.careersinmusic.com/music-careers/*
The school provides an inclusive and compelling music offer (in and out of the classroom) which is available for all children.	*There is evidence of regular high-quality music making activities, exposure to concerts and professional musicians, aspirational musical experiences, access to progression routes such as external exams & ensembles* *http://www.tiffinschool.co.uk/life/perform.html* *https://www.hillsidehigh.co.uk/curriculum/subjects/music/* *https://greenbankhigh.co.uk/music/* *http://www.stmichaelshigh.com/curriculum/subjects/music*

2. **The music curriculum is planned and sequenced** – QEG2

Descriptors	Exemplification (Hyperlinks for good examples)
The music curriculum is robustly planned.	*Reference music your curriculum map that shows by year group how much time, what you teach and when.* *https://www.musicmark.org.uk/wp-content/uploads/peer-to-peer_progression_framework.pdf* *https://www.tes.com/teaching-resource/music-scheme-of-work-ks2-ks3-6414899* *https://www.litherland-high.sefton.sch.uk/curriculum/subjects/Music*
The music curriculum shows skills and knowledge progression.	*Reference your music* curriculum map to evidence *cumulative music skills.* *https://www.musicmark.org.uk/wp-content/uploads/peer-to-peer_progression_framework.pdf* *https://www.tes.com/teaching-resource/music-scheme-of-work-ks2-ks3-6414899* *https://www.tes.com/teaching-resource/the-journey-of-learning-11996103*

The music schemes of work highlight clear links with other subjects and the school careers education programme.	*Highlight in your music scheme of work clear linkage to other subjects, the signposting to careers advice or events through leaflets, posters, newsletters, social media, school website.* *https://www.careersinmusic.com/music-careers/* *https://www.hillsidehigh.co.uk/curriculum/subjects/music/*
There is an inclusive extra-curricular music plan in place for all pupils to access.	*Provide evidence of music provision from signposting event programmes, timetables activities, website activities and pupil voice.* *http://www.skymusichub.com/want-to-play/play-in-sefton/* *https://greenbankhigh.co.uk/wp-content/uploads/2019/08/Extra-Curricular-Ensembles.jpg*
There are high levels of pupil engagement in a coherent music programme of extra –curricular activities.	*Provide figures based upon pupil/parent surveys, regular feedback, and participation rates to show the programme meets their interests.*
The school promotes, and pupils engage with, progression routes which are available to all students through external partnerships.	*Reference the Wider hub offer use pupil data on pupils attending external activities, links to other professional organisations within the local area and engagement with professional musicians.* *http://www.skymusichub.com/want-to-play/play-in-sefton/* *http://www.skymusichub.com/want-to-play/play-in-sefton/music-centre-activities/* *http://www.skymusichub.com/want-to-play/play-in-sefton/orchestras-bands-ensembles/*

3. Music leaders and teachers have good subject knowledge. – QEG5

Descriptors	Exemplification (Hyperlinks for good examples)
Music resources and curriculum plans are available to support all teachers (including non-specialists).	*Show evidence of teachers sharing practice, INSET training, signposting to CPD programmes via MEH and links with the local music service.* *https://www.musicmark.org.uk/wp-content/uploads/Subject-Knowledge-Hubs-Digital-Brochure.pdf* *https://www.focusonsound.com/* *https://www.passingnoteseducation.co.uk/resources* *https://www.musicmark.org.uk/wp-content/uploads/The-Art-of-the-Starter-%E2%80%93-Part-One.pdf* *https://www.nstgroup.co.uk/Files/Media%20Library/PDFs/Other%20Documents/periodic-table-music-notation-2019.pdf* *http://www.skymusichub.com/training-resources/downloads/*

	http://www.skymusichub.com/beta/wp-content/uploads/2016/07/Effective-Practice-in-Learning-Leading.pdf http://www.skymusichub.com/beta/wp-content/uploads/2016/07/Progress-Chart-Key-Stage-3.pdf
Teachers have access to networking and attend CPD and training courses.	*Provide evidence of MEH support, school collaborative activities, conferences and teacher peer to peer support.* https://www.seftononlinemusic.co.uk/site/vip-studio-sessions/ https://www.musicmark.org.uk/resources/resource-category/courses-and-workshops/ https://www.musicmark.org.uk/resources/home-learning-resources/
Teachers know where to access additional Hub support.	*Provide login details and use of the Hub website / local contact details of music specialists outside who support the school.* http://www.skymusichub.com
Teachers have an awareness of their music strengths and subject knowledge and so are able to identify areas for development.	*Show evidence of either subject audits ,self-evaluation process, any quality assurance and support given to develop the subject teaching.* https://www.tes.com/teaching-resource/music-scheme-of-work-ks2-ks3-6414899
Teachers feel confident to be able to teach music competently.	*Show how you have audited staff confidence and their increased understanding of the music subject matter.* https://www.tes.com/teaching-resource/music-scheme-of-work-ks2-ks3-6414899
Music leaders moderate work across the school alongside colleagues within networks	*Show evidence of attendance at networking events, moderation meetings and support from SLT to attend external networking events.* http://www.skymusichub.com/training-resources/cpd-training/ https://www.musicmark.org.uk/events/ https://www.aqa.org.uk/professional-development

4. **Music leaders have designed a challenging curriculum, anticipating subject misconceptions and pupil feedback.**– QEG6

Descriptors	Exemplification (Hyperlinks for good examples)
Schemes of Work highlight musical misconceptions.	*Show evidence in schemes of work that commonly pose learning issues for pupils.* https://www.musicmark.org.uk/wp-content/uploads/peer-to-peer_progression_framework.pdf https://www.musical-u.com/learn/6-biggest-misconceptions-musician/# https://www.youtube.com/watch?v=exaJxBZxi_U https://www.youtube.com/watch?v=oegAhIxjJAM

The music SoW is differentiated to meet pupil needs.	*Show and reference the way pupils are guided through the different learning routes within the scheme of work.* *https://www.rhinegold.co.uk/wp-content/uploads/2015/10/MT0817-scheme-KS3_Differentiation.pdf*
Music misconceptions are addressed quickly.	*Show the range of evidence to prove how misconceptions are tackled in the classroom including how vocabulary is corrected and difficult music concepts are taught again differently.* *https://qualifications.pearson.com/content/dam/pdf/GCSE/Music/2009/Exam%20materials/5MU03_01_msc_20130822.pdf* *https://ccea.org.uk/downloads/docs/ExamMod-Reports/GCSE/GCSE%20Music%20%282017%29/2018/GCSE%20Music%20%282017%29-Summer2018-Report.pdf* https://www.aqa.org.uk/resources/music/gcse/music/teach/subject-specific-vocabulary Online resource: *https://classroom.thenational.academy/subjects-by-key-stage/key-stage-3/subjects/music*
Appropriate feedback is consistently in line with other subject areas.	*Provide a reference* within the Scheme of Work to whole school policies, taking into account musical vocabulary, spelling, use of musical language, suggestions of ways to improve work. *Whole-school policies:* *https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/936097/Curriculum_research_How_to_assess_intent_and_implementation_of_curriculum_191218.pdf*
Student voice is used to inform curriculum planning content and delivery.	*Provide* evidence of music pupil surveys, school council meetings, vox pop, conversations with peripatetic tutors and *teachers that has led to change in planning.* *Evidence and application*
Best practice is shared between teachers and subject leaders .	*Provide evidence of* awareness of current pedagogy and research into current thinking. *Include Best Practice shared through INSET, attendance at CPD events offered by MEH, music service or other external bodies.* *https://www.musicmark.org.uk/* *http://www.skymusichub.com/*

5. **Music leaders and teachers use appropriate assessment strategies well.**– QEG8

Descriptors	Exemplification (Hyperlinks for good examples)
There are clear targets and outcomes for each class.	*Provide a reference in the scheme of work of how assessment is used.* *https://www.rhinegold.co.uk/wp-content/uploads/2015/10/MT0817-scheme-KS3_Differentiation.pdf*
Pupils have appropriate music targets which are differentiated.	*Provide* evidence of appropriate age-related expectations in music, practice diaries, feedback from tutors and parents, pupils understand assessment criteria. *https://www.rhinegold.co.uk/wp-content/uploads/2015/10/MT0817-scheme-KS3_Differentiation.pdf*

Pupils can set their own music learning targets.	*Provide evidence pupils set their own targets in their book or diaries or recordings of their work.* *https://www.rhinegold.co.uk/wp-content/uploads/2015/10/MT0817-scheme-KS3_Differentiation.pdf*
Regular tests are set within the subject.	*Provide evidence that tests are used to show knowledge gain and skill development including from listening activities and practical sessions. Also, success in tests is gained in Arts Awards, project work, instrumental practice, work assigned via e-learning.* *https://www.rhinegold.co.uk/wp-content/uploads/2015/10/MT0817-scheme-KS3_Differentiation.pdf*
Target setting and tracking used to support disadvantaged pupils to narrow the gap.	*Show the Variety of inclusive assessment methods including practical activities, performance, progress charts, viva voice used to assess progress and understanding in music.* *https://www.rhinegold.co.uk/wp-content/uploads/2015/10/MT0817-scheme-KS3_Differentiation.pdf*
Target setting and tracking is used to support SEND pupils to narrow the gap.	*Show evidence through instrumental provision, extension activities (practical or research based) and 'I Can Also' Cards that SEND pupils make good progress. Evidence*

6. **The Music leader has selected appropriate textbooks and resources.** – QEG9

Descriptors	Exemplification (Hyperlinks for good examples)
Music learning materials have appropriate reading ages for the pupils to access and use them.	*Show the reading ages of music posters, wall displays, apps and activities cards used by pupils.* *https://www.nstgroup.co.uk/music-resources* *https://www.daydreameducation.co.uk/subjects/music/posters* *https://www.pinterest.co.uk/pin/173247916894362634/* *https://www.twinkl.co.uk/resource/t-m-276-musical-notes-display-posters* *http://www.st-paulshigh.net/wp-content/uploads/2020/11/YEAR-9-Knowledge-Organisers-Autumn-2.pdf*
Specialist music equipment (including class sets) is available alongside appropriate teaching spaces.	*Show the classroom percussion, tuned & untuned, that PAT testing is up-to-date, and equipment is appropriately stored.* *Evidence*
Music Technology is frequently used to support the curriculum.	*Show the range of music technology used including Charanga, iPads/Apps, DJing, Garage Band, Sibelius, Noteworthy and many others.* *https://www.rhinegold.co.uk/wp-content/uploads/2015/10/MT0518-scheme-KS3-4-5-Free-online-resources.pdf* *https://classroom.thenational.academy/subjects-by-key-stage/key-stage-3/subjects/music*
Online resources are used to support the music curriculum offer.	*Show evidence of signposting and links to apps or websites with specific activities identified to support learning.* *https://www.litherland-high.sefton.sch.uk/MainFolder/Curriculum/Subjects/Music/Music-11-QV.pdf*

	https://www.musicmark.org.uk/resources/discovering-music-the-blues/ *https://www.musicmark.org.uk/resources/home-learning-resources/*
Home equipment loans are available to all pupils to support curriculum and instrumental lessons.	*Provide the names of musical instruments and equipment available to pupils and where it can be accessed from.* *http://www.skymusichub.com/want-to-play/play-in-sefton/instruments-we-offer/*
Assistance is provided in sourcing specialist equipment.	*Show evidence of the school loan scheme that supports musical tuition and the different sources of funding from either the MEH/Music Service, Gifted and Talented funding, subsidies, or grants.* *http://www.skymusichub.com/want-to-play/play-in-sefton/instruments-we-offer/*

7. Progress outcomes in tests and examinations are good– QEG15

Descriptors	Exemplification (Hyperlinks for good examples)
Pupils broadly achieve their internal music targets	*Provide data from internal test results , external music assessment frameworks and music passports that pupils make progress in music.* *https://www.rhinegold.co.uk/wp-content/uploads/2015/10/MT0817-scheme-KS3_Differentiation.pdf*
Music outcomes make a positive contribution to school standards.	*Provide data from external test results including public examinations, external music awards and music passports that pupils make progress in music.* *Evidence*
Pupils normally exceed their internal targets.	*Provide data from internal test results, external music assessment frameworks and music passports that some pupils make strong progress in music.* *https://www.rhinegold.co.uk/wp-content/uploads/2015/10/MT0817-scheme-KS3_Differentiation.pdf*
Pupils have recorded achievement of music experiences and events.	*Show how pupils keep a log of their musical experiences like completing the Musical Makers passports.* *https://www.rhinegold.co.uk/wp-content/uploads/2015/10/MT0817-scheme-KS3_Differentiation.pdf*
External examination outcomes show appropriate progress.	*Provide individual pupil outcomes, certificates gained, and awards passed that have been accredited externally.* *Evidence*
A majority of pupils learning instruments/voice through individual and small group lessons achieve external accreditation.	*Provide summaries of outcomes, certificates gained, and awards passed that have been accredited externally for some pupils these awards.* *Evidence*

8. Pupils read widely and have understanding of mathematical concepts– QEG18

Descriptors	Exemplification (Hyperlinks for good examples)

Pupils are encouraged to accurately read lyrics whilst singing.	*Show the range of activities using photos, wall displays, copies of song lyrics and the discussion of lyrics meaning.* *https://www.nstgroup.co.uk/music-resources* *https://www.daydreameducation.co.uk/subjects/music/posters* *https://www.pinterest.co.uk/pin/173247916894362634/*
Pupils learn to count accurately.	*Show the range of activities using recordings, photos, activities, pupils' feedback, reference elements of music vocabulary, wall displays to demonstrate (pulse, metre and notation).* *Evidence* *https://www.daydreameducation.co.uk/subjects/music/posters* *https://www.pinterest.co.uk/pin/173247916894362634/*
Pupils can spell and use key musical vocabulary.	*Show the range and activities of vocabulary lists, wall displays, pupil feedback, assessment, singing, reading musical terminology, and applying this to composition and performance.* *https://www.nstgroup.co.uk/music-resources* *https://www.daydreameducation.co.uk/subjects/music/posters* *https://www.pinterest.co.uk/pin/173247916894362634/* *https://www.rhinegold.co.uk/wp-content/uploads/2015/10/MT0817-scheme-KS3_Differentiation.pdf* *http://www.st-paulshigh.net/wp-content/uploads/2020/11/YEAR-9-Knowledge-Organisers-Autumn-2.pdf*
Pupils are able to use form, patterns and sequence.	*Show the range and activities of links to maths when composing, performing and appraising (recognition and use), recordings and making pupil compositions.* *http://www.st-paulshigh.net/wp-content/uploads/2020/11/YEAR-9-Knowledge-Organisers-Autumn-2.pdf* *Include references in planning*
Pupils know the meaning of key musical terms.	*Show pupil understanding of the use of musical language and terminology, through assessment, recordings, performing and composing.* *https://www.rhinegold.co.uk/wp-content/uploads/2015/10/MT0817-scheme-KS3_Differentiation.pdf*
Pupils can use and / or recognise mathematical concepts.	*Show the range of activities where the use of regular mathematical concepts i.e. fractions, sequences and sequential thinking is developed through performing, composing, and appraising music.* *http://mathcentral.uregina.ca/beyond/articles/Music/music1.html* *Include references in planning*

Leadership and Management

1. Music leaders have a clear vision for music for all learners – LMG1 DI

Descriptors	Exemplification (Hyperlinks for good examples)
There is a music subject policy in place.	How is this recorded and shared with staff? Linked to SoW / school policies. *http://www.st-peters.st-helens.sch.uk/serve_file/401316* *https://www.gov.uk/government/news/new-national-plan-to-shape-the-future-of-music-education*
There is an action plan which sets out a vision for music development in school.	Where is this stored and how is it shared? Is it linked to the school improvement plan? Is it inclusive? How do you ensure it is implemented? *https://schoolleaders.thekeysupport.com/school-evaluation-and-improvement/plans-and-strategies-for-school-improvement/school-improvement-plans/departmental-subject-action-planning-template/#section-0* *https://www.theraleigh.org/assets/documents/School%20Development%20Plan/Music_Action_Plan%202017-%202020.pdf*
Music is taught regularly throughout the school and appropriate time is dedicated to the subject delivery.	Timetables for each key stage (displayed?), instrumental / vocal lessons, WCET, registers. How does curriculum time compare with other foundation subjects? Importance of regular lessons in all subjects: *https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/936097/Curriculum_research_How_to_assess_intent_and_implementation_of_curriculum_191218.pdf*
There is an ambitious inclusive scheme of work for each year group in place.	How is this evidenced? Where is this stored and how is it shared? Does this include information and differentiated activities / approach for disadvantaged and more able students? *https://www.rhinegold.co.uk/wp-content/uploads/2015/10/MT0817-scheme-KS3_Differentiation.pdf* *https://www.musicmark.org.uk/wp-content/uploads/peer-to-peer_progression_framework.pdf*
There is high representation in musical activities of disadvantaged and SEND pupils across all key stages.	Evidenced through needs analysis, engagement data, hub engagement, registers, data, pupil premium, funding evidenced.
Opportunities for partnership working are maximised through secure	Participation in Hub projects, large scale performances, Arts Awards, Arts Mark, Music Mark membership, other external providers, LCEP. *http://www.skymusichub.com/want-to-play/play-in-sefton/* *https://www.artsmark.org.uk/sites/default/files/Artsmark%20digital%20booklet%20Sept%202019.pdf* *https://www.musicmark.org.uk/*

links with the Hub and external partners.	

2. The music leader has a CPD plan for teaching, assessment, and curriculum development.– LMG2

Descriptors	Exemplification (Hyperlinks for good examples)
The music leader is aware of the Music Hub CPD offer and there is evidence of a CPD plan.	*Where is this stored and how is it shared? Hub website link, contact details for local offer and Hub offer, attendance at networking events and CPD.* *http://www.skymusichub.com/training-resources/cpd-training/* *http://www.skymusichub.com/wp-content/uploads/2016/05/Schools_Professional_Development_brochure-2020.pdf*
There is evidence of some sharing of good practice with school staff on curriculum and assessment priorities.	*Staff meetings, networking opportunities, sharing of Hub CPD available with teachers, assessment in line with school policies – where is this stored?* *Evidence of CPD opportunities – face to face or written* *https://cpduk.co.uk/news-articles/view/cpd-for-primary-secondary-teachers* *http://www.edubuzz.org/dunbargrammar/wp-content/blogs.dir/1325/files/2016/09/Final-Abridged-Version-Draft-School-Improvement-Plan-2016.pdf* *https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/349266/beyond-levels-alternative-assessment-approaches-developed-by-teaching-schools.pdf*
The music leader is engaged with the music Hub CPD offer and regularly shares with staff.	*Regular attendance at Hub CPD / networking and dissemination of information – how is this achieved?* *Evidence of meetings (minutes)*
Support staff are engaged to help deliver music in school alongside teachers.	*TAs, visiting tutors, volunteers, PTA.* *Evidence of roles of support staff and what they contribute.* *Evidence of training and support where necessary.*
There is evidence that skill development in music is prioritised within the school and time is given to the music lead to support staff.	*Inset, sharing good practice, SLT support, external support from Hub and other music organisations (as appropriate), Hub signposting.* *Evidence of CPD opportunities* *https://www.musicmark.org.uk/resources/cpd-and-workshops/*
Teachers are confident in music delivery and the music lead / SLT regularly monitors delivery. The music leader regularly updates the CPD plan.	*Demonstrates awareness of current trends, issues, methods, pedagogy and concepts, observations.* *https://www.musicmark.org.uk/resources/cpd-and-workshops/*

3. The music leader works with external partners to enrich the school music offer – LMG4

Descriptors	Exemplification (Hyperlinks for good examples)
The school works with external partners.	Registers, posters, recordings, programmes, timetables, music service, LCEP, NPO music organisations, concert visits, professional musicians visit school. https://curiousminds.org.uk/im-curious-about/local-cultural-education-partnerships/ https://www.artscouncil.org.uk/our-investment/national-portfolio-2018-22 https://manchestercamerata.co.uk/community/music-and-young-people/ https://www.halle.co.uk/education/setworks/
The school works with other local schools to enhance music offer.	Joint performances, visits from musicians, festivals, school networks and collaborative clusters, feeder schools. Evidence of events with other schools to enhance music-making https://manchestercamerata.co.uk/community/music-and-young-people/ https://musiceducation.global/event/music-for-youth-national-festival/ https://www.ssatuk.co.uk/ssat-membership/secondary-membership/
The school delivers an extra-curricular programme supported by external partners.	After school club registers, photographs, recordings, programmes from performances, visiting tutors, resources through Hub. Evidence of extra-curricular programme which is shared on school website and in school http://www.tiffinschool.co.uk/life/perform.html
The school has mature links with a range of external providers to participate in local events.	Photographs, programmes, posters, newspaper articles, festivals, concerts, community music groups, social media. http://www.curlywoodwind.co.uk/local-orchestras-and-windbands-etc/ https://curiousminds.org.uk/im-curious-about/local-cultural-education-partnerships/ https://www.artscouncil.org.uk/our-investment/national-portfolio-2018-22
There is evidence that the school is a member of a professional association.	Certificates, membership numbers, Music Mark, Arts mark. https://www.musicmark.org.uk/ https://www.artsmark.org.uk/
The school organises or participates in aspirational regional events.	Photographs, weblinks, posters, programmes, recordings could evidence this. https://www.inspire-music.org/

4. The music leader understands the school safeguarding policy and follows its routines consistently. – LMG9

Descriptors	Exemplification (Hyperlinks for good examples)

The music leader implements the school safeguarding policy ensuring all others involved in delivering the subject are compliant.	*Links in the scheme of work to school policy on safeguarding. Where is this stored and how is it shared?* *Evidence that Safeguarding policy is shared and embedded in planning*
The record of DBS information for all staff and visiting practitioners is held on the school central register.	*DBS Database for all visiting staff* *School admin*
Incidents are identified and reported appropriately. Music staff can identify children who are not safe and know the school's policy on reporting concerns.	*Ensure that visiting practitioners are aware of school policies and key personnel (i.e. safeguarding officer), record that visiting practitioners have read the policy.* *Evidence that Safeguarding policy shared with visitors and there are aware of the school procedures.*
All music events are risk assessed.	*Paper / online evidence of risk assessments completed – where are these stored and how are they shared?* *Kept online/on a shared area?*
Equipment is fit for purpose (Pat testing etc).	*Adequate storage/shelving, clear access, PAT testing, removal of defective equipment, equipment is in good repair, asset register and disposal /write off plan.* *A plan for efficient management of equipment.* *Support given/completed be support staff?*
Attendance at music activities is monitored.	*Registers for extracurricular activities and peripatetic lessons, follow up of non-attendance, policy for pupils attending extra-curricular activities (including dismissal arrangements), BOPA information provided for all relevant external performances.* *Support given/completed be support staff?* *https://www.sefton.gov.uk/schools-learning/children-in-entertainment.aspx*

Behaviour and Attitudes

1. **Music leaders have high pupil expectations and ensure school rules and routines are followed**– BAG1

Descriptors	Exemplification (Hyperlinks for good examples)
Pupils know classroom routines and rules when participating in music lessons.	*Wall displays, pupil charter, pupils contribute to and agree rules, equipment use and care.* *https://www.orchardschoolbristol.co.uk/page/?title=Student+Charter&pid=267* *https://www.pinterest.co.uk/pin/174936766753829905/*

	https://www.thoughtco.com/behavior-contracts-for-a-weekly-contract-3110506 https://www.teachjunkie.com/organization/27-classroom-posters-free/
The behaviour policy is understood and implemented. Teachers and practitioners reward good behaviour.	*Evidence of reward scheme, i.e. stickers, dojos, certificates, visiting practitioners know the rewards system.* *Clear signage/sharing and implementation of school reward scheme*
Pupils enjoy music and feel safe in music lessons.	*Pupil survey, participation i.e., registers, practice diary feedback, verbal feedback (pupils and parent), audit of discontinuation of instrumental lessons.* *Evidence from student feedback, registers, diary evidence, and evaluation of service provided from Music Service*
There are few incidents of low-level disruption.	*How is this dealt with? What support is there for visiting practitioners? Links to school policy.* *How are visiting practitioners supported? If they left alone, what support are they given?*
Pupils respect each other in music lessons.	*Culture of support and encouragement, use of positive constructive language in feedback, active listening in practical sessions.* *Students know expected outcomes for lesson/project and identify when these are completed and how to achieve more (checklist to help progression in lessons). Students help others to achieve their goals.* *2 stars and a wish*
High standards in music are achieved as a result of exemplary behaviour and attitude.	*Reward schemes, high quality performances, strong singing, care of instruments, culture of encouragement to achieve.* *Recordings of performance shared, examination results celebrated*

2. **Music leaders have produced and deliver an innovative and challenging curriculum that is enjoyable. Pupils feel safe.**– BAG7

Descriptors	Exemplification (Hyperlinks for good examples)
There are engaging music sessions for all year groups.	*Use of instruments, IT, regular practical activity in curriculum lessons, singing, listening, composing, performing activities, displays, written work / feedback.* *https://www.musicmark.org.uk/wp-content/uploads/peer-to-peer_progression_framework.pdf*
Pupils feel safe in music lessons.	*Pupil feedback is positive, pupils feel confident when performing and improvising or attempting new activity, pupil voice.*
Teachers interest in music encourages pupil participation in extra-curricular activity.	*Teachers share enthusiasm and are willing to lead or support extra-curricular activities, awareness of local offer and Signposting to additional opportunities.* *https://greenbankhigh.co.uk/music/*

Teachers positively model engagement and enjoyment in the subject and whenever possible, their musical competences.	*Demonstrated in lesson observations, feedback (verbal), pupil voice.*
Teaching staff feel confident to provide high level musical activity.	*Specialist skills are shared, demonstrated in lesson observations, teaching staff run after school clubs.*
There is a positive culture within the school of music being integral to the wider life if the school.	*SLT support and engagement. Music and performance feature regularly in school life (in and out of the curriculum).*

Personal Development

1. **The music leader has designed learning activities that promote SMSC** - PDG1

Descriptors	Exemplification (Hyperlinks for good examples)
The music curriculum offered meets the 4 National Curriculum aims	*How is this evidenced?*
The music activity can be identified within the school SMSC policy.	*Links within the SMSC development plan, collective singing, whole school events, cultural links, British values, role of music within celebration events*
The school has a diverse creative musical provision including singing, instrumental and perf opportunities.	*Wall displays, posters, photographs, programmes, recordings, newsletters, social media*
The music curriculum is at the heart of the school ethos and aims.	*Assemblies, whole school music activity, music is used to celebrate school events*
The school provides a range of activities reflecting both our musical heritage and current musical trends.	*Orchestras and pop bands, chamber choirs and rock choirs*
The school is involved and creates opportunities to study different innovative musical activity .	*Engagement of external experts, specialist equipment, hub partnership, signposting, turntables, music tech*

2. **The music leader has designed activities and events that extend pupils talents and interests.**– PDG4

Descriptors	Exemplification (Hyperlinks for good examples)
The school provides a range of activities and performance opportunities which are appropriate to pupil starting point.	*Differentiated, progressive engagement opportunities*
The music leader is aware of the musical capabilities of all students.	*Including external achievements, transition information from primary to secondary*
The school offers access to appropriate examination bodies and accreditation.	*Awareness of exam bodies & syllabuses, support in attendance & travel, organising special sittings or utilising Hub partner/centre*
There is high participation in the school musical extra-curricular programme.	*Registers*
Promotes access to local and regional specialist opportunities aligned to pupils' musical capabilities.	*Awareness of local offer, signposting (including Hub signposting to National organisations), Hub (and partners) activity*
The school caters for exceptional students with outstanding ability.	*Awareness of wider hub and other music professional offers, signposting, links to National organisations*

3. **The music leader has designed opportunities that promote equality and diversity.**– PDG6

Descriptors	Exemplification (Hyperlinks for good examples)
All pupils have opportunity to access music education that meets the demands of the programme of study of the music National Curriculum.	*Diversity and inclusion are demonstrated in Scheme of Work*
Instrumental and vocal lessons are available to all students.	*Remissions, removal of barriers, access*

Schemes of work contain a range of music from diverse cultures.	*Access to a variety of cultural experiences, project work, workshops, visiting musicians, access to IT*
Differentiated materials/resources enable all pupils to develop their musical potential.	*Resources and materials are clearly set out and planned to support musical development, good range of instruments available*
The music leader conducts 'Needs Analysis' for the specific needs of their students.	*How is this conducted and evidenced? How is it shared? How are findings used to inform school budgets and development plans*
All pupils will experience at least one live performance depicting music from another culture during each key stage.	*Programme from event, photographs, feedback and reviews from pupils*

4. **The music leader has prepared pupils for the Next Stage of their education.**– PDG9 Primary?

Descriptors	Exemplification (Hyperlinks for good examples)
The curriculum highlights transferable skills. Pupils are given appropriate information for studying music at the next stage.	*Careers signposting, awareness of local and national pathways, direct links to other subjects are made in the Scheme of Work, music passports, musical skills and experience included in transfer information*
The curriculum is progressive and prepares for future success.	*Careers signposting, (KS2) KS3 curriculum contains elements of KS4 requirements, KS4 links directly to KS5 with cumulative skills*
Pupils have a good understanding of the range of careers and work opportunities within local creative industries.	*Links with local industry, LCEPs, Hub*
Pupils have access to music specialists from the creative industries.	*Signposting to local events, Hub support*
Pupils are guided to consider and choose suitable musical qualifications including vocational courses / pathways.	*Subject leader has good knowledge of courses available and development opportunities within the creative industries, signposting*

The percentage of pupils taking a musical qualification is above the national average.	*Data*

7. Development Plan for Music

The development plan for 2021-22 may be based on the handbook structure, using the four main sections and their descriptors to plan short-term and medium-term goals. As stated, many descriptors have been exemplified but some can only be by citing current practice in your own school. These descriptors may be stated as areas to research and as part of a medium-term goal for your department. Below the development plan is a list of those.

Each area may link to various priorities for the department, for instance Behaviour and Attitudes could be linked to the issue of Year 8 and 9 retention for GCSE, and Personal Development could be linked to career development and the role of research in enabling this. It is important to show how the evidencing of descriptors relate to the needs and present skills of the department. For instance, what is currently being achieved and how can we further improve this?

A more detailed template to use is in the following link:
https://schoolleaders.thekeysupport.com/school-evaluation-and-improvement/plans-and-strategies-for-school-improvement/school-improvement-plans/departmental-subject-action-planning-template/#section-0

Development Plan for Music

Lead Co-ordinator:
Support Co-ordinator:

AREA OF FOCUS	ACTION	PERSONNEL INVOLVED	TIME SCALE	RESOURCES	SUCCESS CRITERIA	COMPLE TED
Quality of Education						
Leadership and Management						
Behaviour and Attitudes						

Personal Development						

Descriptors to be researched 2021-22

Area	Descriptor	Exemplification
Quality of Education	2. The music curriculum is planned and sequenced – QEG2	There are high levels of pupil engagement in a coherent music programme of extra –curricular activities.
Behaviour and Attitudes	2. Music leaders have produced and deliver an innovative and challenging curriculum that is enjoyable. Pupils feel safe.– BAG7	Pupils feel safe in music lessons. Teachers positively model engagement and enjoyment in the subject and whenever possible, their musical competences. Teaching staff feel confident to provide high level musical activity. There is a positive culture within the school of music being integral to the wider life if the school.
Personal Development	1. The music leader has designed learning activities that promote SMSC	The music curriculum offered meets the 4 National Curriculum aims The music activity can be identified within the school SMSC policy. The school has a diverse creative musical provision including singing, instrumental and performing opportunities. The music curriculum is at the heart of the school ethos and aims. The school provides a range of activities reflecting both our musical heritage and current musical trends.

		The school is involved and creates opportunities to study different innovative musical activity.
	2. The music leader has designed activities and events that extend pupils talents and interests.– PDG4	The school provides a range of activities and performance opportunities which are appropriate to pupil starting point. The music leader is aware of the musical capabilities of all students. The school offers access to appropriate examination bodies and accreditation. There is high participation in the school musical extra-curricular programme. Promotes access to local and regional specialist opportunities aligned to pupils' musical capabilities.
	3. The music leader has designed opportunities that promote equality and diversity.– PDG6	All pupils have opportunity to access music education that meets the demands of the programme of study of the music National Curriculum. Instrumental and vocal lessons are available to all students. Schemes of work contain a range of music from diverse cultures. Differentiated materials/resources enable all pupils to develop their musical potential. The music leader conducts 'Needs Analysis' for the specific needs of their students. All pupils will experience at least one live performance depicting music from another culture during each key stage.
	4. The music leader has prepared pupils for the Next Stage of their education.– PDG9 Primary?	The curriculum highlights transferable skills. Pupils are given appropriate

		information for studying music at the next stage.
		The curriculum is progressive and prepares for future success.
		Pupils have a good understanding of the range of careers and work opportunities within local creative industries.
		Pupils have access to music specialists from the creative industries.
		Pupils are guided to consider and choose suitable musical qualifications including vocational courses / pathways.
		The percentage of pupils taking a musical qualification is above the national average.