**PRIMARY SCHOOL MUSIC DEVELOPMENT - Evaluation tool**

Suggested use of this sheet: Based on current practice in your school you can map where you are now and where you want to be in the future. Once you have comple
of the music curriculum: **(1) Singing, (2) Listening, (3) Composing, (4) Performing/instrumental Performance**. Columns (1-2) are set out and the cells are protected sc
offer is now. Columns (3a) & (5a) are used as free text boxes where you can expand on the selected statements from the dropdowns. Column 4 is a dropdown where
where you cans elect from the dropdown where you would like to be and Column (6) is a free text box where you can add mor comments to support your statement i
implemnt next steps.

| Area | Category | Where are we now? (Use Dropdown) | Where are we now? (Additional Notes for supportive evidence - free tex box) | Rate your current offer enter = Developing; Emerging; Engaging; Stretching (Dropdown) |
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| (1) | (2) | (3) | (3a) | (4) |
| Curriculum | Curriculum outline | In addition planned music curriculum for all year groups and skills are mapped progressively across Key Stages as guided by the National Music Curriculum, whole class music, 1-1 tuition and ensembles are planned and embedded into the music curriculum so that they support the musical outcomes. | Recorders are taught in mixed yr1/2 classes as a whole class. Ocarinas will be taught next academic year (2 year rolling programme). | engaging |
| | Assessment | The planned assessment points throughout the year for the class teacher using a variety of methods (video, audio, written etc.) to track pupil progress. There are opportunities for self and peer assessment planned into all music lessons. | Assessment has been updated, made concise and will be added to new assessment system. | Engaging |
| | Timetabling | Whole class instrumental lessons are timetabled in addition to curriculum music lessons in at least one year group | Recorders are taught in all KS1 classes this year, ocarina's next year as a whole class, but this is within the timetabled lesson time | Engaging |

| Area | Category | Explanation | | |
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| (1) | (2) | (3) | (3a) | (4) |
| ging | Singing Assemblies | Singing is used frequently in music lessons to support curriculum learning. All staff are upskilled and confident at leading singing in their classroom. | Singing assemblies led by 3 music specialists , including 1 ex choir MD. Most teaching staff have a love and enjoyment for singing. | Stretching |

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| Sing | Chiors | The school choir is led by either a specialist teacher or a competent member of staff who has expertise of leading a choir and practices healthy singing and takes part in at least on of the Hub Voice Festivals at the Wyvern theatre. | The school choir is led by either a specialist teacher or a competent member of staff who has expertise of leading a choir and practices healthy singing and takes part in at least on of the Hub Voice Festivals at the Wyvern theatre. | |

| Area | Category | Explanation | | |
|---|---|---|---|---|
| (1) | (2) | (3) | (3a) | (4) |
| Tuition and Ensembles | Whole Class Ensemble Tuition (iN2MUSIC) | | N/A due to no KS2 | |
| | Instrumental and vocal tution | | No outside agency involved. | |
| | Instrumental Ensemble Provision | The school provides an adequate space and the opportunity for ensemble playing. The ensemble is regular attended by a minimum of 5 pupils. The ensemble is led by a competent musician. | During the summer term there are opportunities for instrument ensembles led by a music specialist. | Emerging |

| Area | Category | Explanation | | |
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| (1) | (2) | | (3a) | (4) |
| | Leadesrhip and advercacy | In collaboration with the designated leader, senior leaders drive the development of music across the school and advocate for the importance of music in school life. | senior leaders are invloved with singing assemblies | Engaging |
| | Pupil Voice | Pupil voice is taken into consideration when planning for the music curriculum, this could include repertoire selection or instruments of interest. | pupil voice carried out 3 times per year | Stretching |
| | The value of music | Music is an important part of everyday life in the school. | love of music is evident in the school. | Stretching |

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| School Environment | Inclusion | The school plans to target pupils eligible for pupil premium and supports these pupils to engage in musical opportunities and tuition through this funding. The school provides additional support through resources to enhance accessibility. All teachers and staff know when and how to differentiate appropriately using approaches which enable pupils to be tai=ought effectively. Pupils have opportunities to listen to and actively engage with music from a rag=age of cultures and traditions in all key stages. | PP children are invited to the clubs. | Engaging |
| | Resources and equipment | There are a range of instruments within the school, including whole class sets of instruments (owned or hired from the music hub) for WCET (IN2MUSIC). The school has access to and uses teaching resources to support music teaching and learning (this could include online resources). | class sets of recorders and ocarinas in KS1 | Engaging |
| | Budget | The budget (including the subsidies from the music hub) is planned to support the delivery of music curriculum and supports resourcing the school. | some budget per year to update instruments | Engaging |
| | CPD | The lead (music coordinator) member of staff is given opportunities by the school to share and upskill other staff members as a result of their CPD. | Charanga CPD and shared with staff | Stretching |
| | Partnerships | The school is working in partnership with other settings, sharing resources and good practice. The school is engaged with their music hub (including completion of the annual survey and regular attendance at network meetings). | Moving to an academy and will colaborate within this year . | Engaging |

eted this process, you are ready to produce your **Music Development Plan.** The Music Development Plan also includes the main elements o you cannot change them. Column (3) & (5) are dropdowns where you can select the most likely statement as to where your school music you can select the appropraite rateing (DEVELOPING; EMERGING; ENGAGING; STRETCHING) select the current statement. Column (5) is in column (5) . Finally column (7) is used as a free text box to outline what rsources you need and that the budget is identifed and agreed to

| Where would you like to be? (Use dropdown) | Where would you like to be? (Additional Notes for supportive evidence - free tex box) | How will you do it? | Resources / Budget |
|---|---|---|---|
| (5) | (5a) | (6) | (7) |
| In addition planned music curriculum for all year groups and skills are mapped progressively across Key Stages as guided by the National Music Curriculum, whole class music, 1-1 tuition and ensembles are planned and embedded into the music curriculum so that they support the musical outcomes. | | set up some 1:1 tuition with swindon music partnership. Carry out the ensemble during other terms in the year | parents will pay for lessons and clubs |
| The planned assessment points throughout the year for the class teacher using a variety of methods (video, audio, written etc.) to track pupil progress. There are opportunities for self and peer assessment planned into all music lessons. | | Include opportunities for self and peer assessment either verbally or pictorially | |
| Whole class instrumental lessons are timetabled in addition to curriculum music lessons in at least one year group | | Take out the recorder teaching part of the music lessons and timetable this separately at a different time to ensure this happens weekly and shows progression | Look at the timetable constraints with the Year 2 team. |

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| (5) | (5a) | (6) | |
| Singing is used frequently in music lessons to support curriculum learning. All staff are upskilled and confident at leading singing in their classroom. | | Carry out singing CPD , including leading singing, by the music specialists in the school | CPD time in staff meetings |

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| The school choir is led by either a specialist teacher or a competent member of staff who has expertise of leading a choir and practices healthy singing and takes part in at least on of the Hub Voice Festivals at the Wyvern theatre. | | Continue with the choir | After school club time |

| (5) | (5a) | (6) | |
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| The school has more than one ensemble. The ensemble is regularly attended by a minimum of 10 pupils. It is planned that the ensemble rehearse and perform a range of styles and genres. There is an opportunity for the ensemble to perform to parents or peers. The school makes pupils and parents aware of the out-of-school Hub musical activities and tuition offers. | | Create another ensemble group fro Year 2 children who are learning the recorders. Include perfomances within the end of year Summer concert. Investigate the Hub tuition offers outside of school. | After school club time |

| (5) | (5a) | (6) | |
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| A named governor takes responsibility for monitoring music; as a result, music is an integral part of the daily life o the school. | | Involve the govenor with aspects of music | |
| Pupil voice is taken into consideration when planning for participation in external events either through informal discussions or student council. | | Invite the school council to discuss the | |
| Music is an important part of everyday life in the school. | | continue this 'love ' of music - see genres assembly list. | |

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| Bespoke financial support is applied so that all pupils can access the curriculum and extra curricula opportunities. The school provides access to alternative instruments where necessary. Annual planning demonstrates a secure understanding of how a range of factors can inhibit pupils' ability to learn ad how best to overcome these. Pupils have opportunities to listen to and interact with music from a wide range of cultures and traditions in all key stages including Western Classical, Popular Music (defined broadly), and Traditional Music from around the world. | | continue the Music Genres listening daily | |
| There is a dedicated space for music in the school. This equipment with a range of tuned and untuned instruments and technology is available for use. The school successfully integrates the use of teaching resources (this could include online resources) into its curriculum planning. | | better use of the music room space | |
| There is a significant budget (including subsidies from the music hub) that is planned to support the delivery of the music curriculum as well as providing pupils with ample opportunity to broaden their musical experience. | | | |
| The lead (music coordinator) member of staff sources bespoke CPD opportunities for the school to enable quality music provision to become embedded in the school life. | | invite outside CPD into school | CPD budget |
| The school can demonstrate over time that it has established long-lasting partnerships with arts and cultural organisations that are having a positive impact on outcomes for a wider group of children, young people, and staff. This could include Arts Mark and Music Mark accreditation | | Music Mark award?? | |