**Step 1: Creating an Intent Statement or Vision for music in your school**

**Intent Statement**

**•Establish the Vision for your department**

*“Our vision is to enable all children and young people to learn to sing, play an instrument and create music together, and have the opportunity to progress their musical interests and talents, including professionally”. - National Plan for Music Education 2022*

**Intent, Implementation and Impact:**

You may be required to use the term ‘Intent’, but we also need to be clear on the ‘why, what and how’ of your curriculum. Being clear about your curriculum intent will help us to have a clear, coherent, well sequenced and high quality music curriculum that our students deserve. Having a vision allows your schools to work towards the same goal. This is often called an Intent Statement.

* **Intent:** What you want students to learn and why? What are we trying to achieve? What are the outcomes by the end of school? What? Why?
* **Implementation:** How effectively are objectives of the curriculum delivered? How do we organise learning? What? How?
* **Impact:** What is the impact? How well are we doing? Are we making a difference? How do we know? How? So what?

**Creating your department Intent / Vision:**Consider the following questions and make a note of what your intent statement or vision is for music in your school. If you lead as a team, it is beneficial to complete this process together to discuss different viewpoints as well as to ensure everyone is invested in the vision.  
YMH can help you if you do not know where to start. Do consider your school’s ethos and vision when completing your departmental vision.

* What is the purpose of your school Music Curriculum?
* What do you want your students to learn / achieve from your curriculum?
* Are the whole staff clear and secure about the purpose of the music curriculum?
* Why is the music curriculum the best fit to support your students?
* How do you support an inclusive curriculum? How do you support SEND?
* What do we believe is right for our children and local community?
* How does your vision contribute to the culture capital of the school?
* How does your musical provision support curriculum, co-curricular and enrichment activities?
* What does this look like?
* What learning experiences do you want for your pupils?

**Step 2: School Music Development Plan - YMH Audit**

**Primary**

**Leadership and partnership Audit**: leadership, partnership, training, budget and resource, pupil voice

| **Beginning** | **Developing** | **Secure** | **Enhancing** |
| --- | --- | --- | --- |
| There is no assigned person to lead music. | There is an assigned lead of music who has responsibility for music and advocates for the subject across the school. This could be a class teacher or TA. | There is a musically trained music lead who has responsibility for music and advocates for the subject across the school. The music lead works in collaboration with the senior leadership team and music hub to drive the development of music across the school. There is a three-year strategic vision for music that is in line with the National Plan for Music Education | There is a three-year strategic vision for music that is in line with the National Plan for Music Education |
| Training for staff delivering music has limited impact. | The music lead attends specific CPD during the year. All staff delivering music receive annual training, addressing their CPD needs and has impact. | A named member of the LGB takes a special interest in subject provision, supporting strategic development and holding leaders to account. All staff receive annual training to maintain their confidence and build expertise | The music lead sources bespoke CPD for the school to enable high quality musical provision to become embedded in the school life. Staff deliver training beyond their own school setting, sharing their expertise more widely. |
| Small scale performance takes place in the community, building on existing school links. | The school can demonstrate that it is using arts and cultural professionals and organisations to support the delivery of quality provision. The school is exploring opportunities to work in partnership with other settings. | The school makes the most of a wide range of opportunities from York Music Hub, working as an active partner The school is working in partnership with other settings, sharing resources and good practice. The school is engaged with their local Music Education Hub. | The school is a leading school in the local community and with York Music Hub. 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. |
| There are a limited range of instrumental resources within the school. | There is adequate space and resources for teaching, including class sets of tuned and untuned instruments | Space and resources allow for a breadth of curriculum for all students, including access to some music technology. | Space and resources allow breadth of curriculum for all students, including access to a variety of music technology. |
| Engagement with the Music hub is limited or inconsistent. | The school takes up opportunities from the Music Hub and signposts opportunities for students. | The school is working in partnership with the hub and other settings, sharing resources and good practice. | The school leads musically in the local community and with their Music Hub, and is able to influence and support beyond their immediate setting. |

**Music Curriculum Audit:** curriculum timetabling, curriculum design and curriculum assessment,

| **Beginning** | **Developing** | **Secure** | **Enhancing** |
| --- | --- | --- | --- |
| Music is delivered ‘ad hoc’ and not in every year group. Some students are unable to access the music provision | There are dedicated weekly curriculum music lessons on the school timetable for all year groups [or equivalent where leaders can effectively discuss the music timetabling]. Provision is between 45 and 60 minutes. All students are supported to access the music curriculum, including students with SEND. | Whole class instrumental lessons are timetabled in addition to curriculum music lessons for at least one year group. | First Access continuation instrumental lessons are timetabled within the school day and/or music projects |
| The music curriculum is planned for some year groups. Development of a sequential and progressive curriculum is in progress. Lessons may be delivered as part of a carousel. | The music curriculum is planned for all year groups and there is a sequential progressive curriculum map for all year groups and stages. The curriculum provides high challenge for all students, including SEND/EAL. | Additional aspects of the curriculum [First Access, NMPAT projects, ensembles, 1-1 tuition] align with the music curriculum planning to support musical learning and outcomes. | The curriculum is planned with consideration of transition between schools at key stages in collaboration with local schools [infant into junior and primary into secondary] and pathways for learners. |
| Progress over time is not measured or celebrated. | There is a range of formative and summative assessment strategies used within the lesson and teachers are able to assess against end of year expectations. Students are given the opportunity to perform to their peers and teachers. | Teachers are able to use a range of assessment methods to evidence progression of learning. Students are given the opportunity to perform at class assemblies and end of term/year concerts to parents/carers. | Moderation of assessment for learning takes place across the school. There are numerous opportunities for students to perform and receive feedback about their performance / progression. |

**Vocal strategy Audit:** singing assemblies, choirs and staff singing

| **Beginning** | **Developing** | **Secure** | **Enhancing** |
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| Singing takes place infrequently and repertoire is not varied. | There are weekly singing assemblies for all students. | There are weekly singing assemblies or collective workshop opportunities for all students led by a music specialist. | There is a full, long term singing strategy in place that ensures progression for all students. Singing is embedded into the school ethos to support the music curriculum. |
| The school is developing singing and rebuilding singing opportunities [post Covid] for students. | There is a school choir that rehearses weekly, with opportunities to perform.. | There is a school choir that rehearses weekly and is led by a specialist teacher or competent staff member who has expertise in leading promoting healthy singing. | There is an effective school choir which perform regularly. |
| There is a person responsible for leading singing in the school. This person leads all the singing activities. | There is an ethos in the school that encourages all teachers to sing with assemblies and curriculum music lessons. | All staff are offered training to support and enable them to be confident role models and to lead healthy singing practice. | There are singing opportunities for staff in the school, such as a choir. |

**Instrumental and Vocal Pathways Audit**: instrumental & vocal tuition, First Access, ensembles

| **Beginning** | **Developing** | **Secure** | **Enhancing** |
| --- | --- | --- | --- |
| Facilitation of one to one and small group tuition is limited and inconsistent | The school facilitates one to one and group tuition. Pupils and families facing the largest barriers are given support to engage in music learning as part of, and beyond, the curriculum. | The overall provision is diverse, valuing all musical styles, genres and traditions equally; this is reflected in the clubs and enrichment programme and drawing on the skills, talents and interests of staff and local stakeholders through specialist tuition. Around 10% of the school population engage in tuition. | Students are able to take leadership roles in musical opportunities. More than 10% of the school population engage in tuition. |
| First Access is delivered for 10 weeks on one instrument to one year group. | First Access is delivered for 10 weeks on one instrument to one year group. The school ensures that a school member of staff engages with these lessons and accommodates performance opportunities for students. | First Access continuation is offered and timetabled. The school have planned all First Access delivery into a music curriculum that promotes progression. | First Access is timetabled for one hour per week in addition to the curriculum music lessons and integrates successfully with the music curriculum plans. |
| The school provide one opportunity for ensemble playing within the school day. The ensemble is attended regularly by a small group of students and is led by a class teacher. | The school provides more than one ensemble which are led by competent musicians. There are opportunities for planned performances to an audience [recorded/online or in person] within school | The school provides a range of ensembles which are led by competent musicians who explore a range of genres and styles with the students. The ensembles are well attended with regular planned opportunities to perform both in school and externally | The school provides high challenges ensemble opportunities to cater for all instruments taught. There is effective planning for the ensemble in place to meet the needs and aspirations of students, and to support pathways [county groups]. |

**Barriers to Inclusion Audit:** Barriers to learning and bursaries

| **Beginning** | **Developing** | **Secure** | **Enhancing** |
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| There are opportunities to perform for a limited number of pupils. There may be barriers to participation | The school provides an inclusive musical offer for all students with SENDco and external agencies when required. All music lessons are planned to use instruments/resources that are accessible and age appropriate. All members of teaching staff have an awareness of the needs of the students in the class. The school provides support for those who might face financial or other barriers. Students have an opportunity to listen to music that is reflective of diverse musical cultures and traditions in all key stages. | The school plans to target students eligible for PPG and supports these students and their families to engage in musical opportunities and tuition. The school provides additional support through resources to enhance accessibility. Staff scaffold work to meet the needs of all students. Students have the opportunities to actively learn and engage with music from a range of cultures and traditions in all key stages. | The proportion of PPG students partaking in music lessons and opportunities is high.  Bespoke financial support is available so that all students can access musical opportunities. Pathways for learning are highlighted, along with financial support where needed. Access to adapted instruments is provided where necessary. Planning and support to remove barriers to learning and part of the department and school development plans. |

**School Music Development Plan template**

**This template has five priority areas to consider. You do not need to complete every section - selecting two or three objectives may be enough! Within each objective you may need to consider a few tasks. This is just one example – you may have different ideas on how to format your Plan.**

| **[Insert Name of School] School Music Development Plan 2023/24** | | | | | |
| --- | --- | --- | --- | --- | --- |
| **Subject Vision:** | | | | | |
| **Priority area: Leadership and partnership** | | | | | |
| **Intent** | | **Implementation** | | | **Impact** |
| **Objective**  **[List of team objectives]** | **Action / Task**  **[what you need to do to achieve your objectives]** | **Success Criteria**  **[How you can identify success]** | **Timeframe and lead personnel [By when will you need to achieve tasks]** | **Resources**  **[what resources you need for each task]** | **Evaluation / Impact** |
| **How effective is leadership and partnership?**  **Senior Team / governors Subject lead Teaching staff Training and staff development**  **Succession planning Budgets / resources Link with Music Education Hub Working relations with visiting staff School community PTA** | **What are you going to do to bring about desired improvement** | **What do you want to achieve and when** | **Who is going to lead it and who else will be involved** | **What are you going to do to bring about desired improvement** | **What do you want to achieve and when** |

| **Priority area: Curriculum** | | | | | |
| --- | --- | --- | --- | --- | --- |
| **Intent** | | **Implementation** | | | **Impact** |
| **Objective**  **[List of team objectives]** | **Action / Task**  **[what you need to do to achieve your objectives]** | **Success Criteria**  **[How you can identify success]** | **Timeframe and lead personnel [By when will you need to achieve tasks]** | **Resources**  **[what resources you need for each task]** | **Evaluation / Impact** |
| **What are the key improvement priorities? What are you looking to improve?**  **Curriculum, design, and assessment Inclusion and SEND Singing strategy Culture capital Career pathways** |  |  |  |  |  |

| **Priority area: Co-Curricular** | | | | | |
| --- | --- | --- | --- | --- | --- |
| **Intent** | | **Implementation** | | | **Impact** |
| **Objective**  **[List of team objectives]** | **Action / Task**  **[what you need to do to achieve your objectives]** | **Success Criteria**  **[How you can identify success]** | **Timeframe and lead personnel [By when will you need to achieve tasks]** | **Resources**  **[what resources you need for each task]** | **Evaluation / Impact** |
| **Activities and musical experiences that complement the school music curriculum learning experiences**  **Ensembles Choirs Transition Communication with parents / carers**  **Use of YMH hub partner project funding First access First Access continuation Instrumental and vocal learning**  **Primary Vocal Curriculum Music for Wellbeing** |  |  |  |  |  |
| **Priority area: Extra- Curricular / Enrichment** | | | | | |
| **Intent** | | | **Implementation** | | **Impact** |
| **Objective**  **[List of team objectives]** | **Action / Task**  **[what you need to do to achieve your objectives]** | **Success Criteria**  **[How you can identify success]** | **Timeframe and lead personnel [By when will you need to achieve tasks]** | **Resources**  **[what resources you need for each task]** | **Evaluation / Impact** |
| **An extension of the school music curriculum that may not be explicitly linked**  **Enrichment opportunities Recital team / live performances / culture capital**  **Career pathways** |  |  |  |  |  |

| **Priority area: Inclusion** | | | | | |
| --- | --- | --- | --- | --- | --- |
| **Intent** | | **Implementation** | | | **Impact** |
| **Objective**  **[List of team objectives]** | **Action / Task**  **[what you need to do to achieve your objectives]** | **Success Criteria**  **[How you can identify success]** | **Timeframe and lead personnel [By when will you need to achieve tasks]** | **Resources**  **[what resources you need for each task]** | **Evaluation / Impact** |
| **Barriers to learning: SEND, inclusiveness, student voice, PPG and bursaries**  **Working relations with visiting staff School community PTA** |  |  |  |  |  |