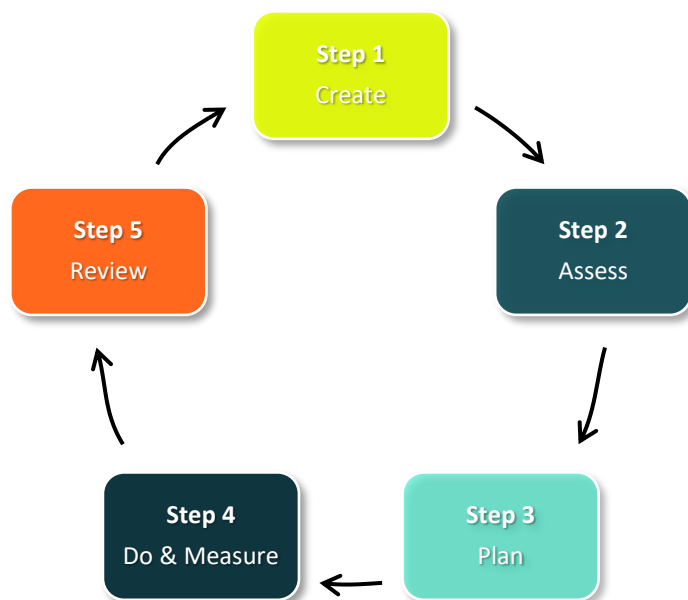


About this self-assessment document

The aim of this document is to provide an opportunity for reflection of your current music provision and an opportunity to plan and develop your school music vision. The refreshed [National Plan for Music Education](#), published in June 2022 recommends all schools have a Music Development Plan in place to show their ongoing commitment to the development of music in their school.

Its intended audience is Headteachers, Senior Leadership Teams and School Music Leads.



How to use this document

Step 1: Create in collaboration with your school/department establish your vision for music

Step 2: Assess Using the music provision self-assessment table, assess your current provision thinking about your newly created vision. Source evidence to back up your findings.

Step 3: Plan of action identifies how you will achieve your vision from your current position. How will you address the gaps in your provision?

Step 4: Do & Measure carry out your actions.

Step 5: Review the impact the strategy has had on music in school and adjust your vision when necessary.

STEP ONE – CREATE A VISION FOR MUSIC IN YOUR SCHOOL

What is a vision

In the busy day-to-day life of a Music department, it can be difficult to see beyond the demands of teaching your classes, dealing with students and colleagues, and managing administrative tasks. However, it is essential that you find time to step back and look at the bigger picture and spend some time reflecting on your current position and thinking about where you see your department in the future.

The decision that you make will become the vision for your department.

Why is it important

A vision allows your department to work towards the same goal. This can often be a challenge with a subject such as music, as there are often so many areas of focus. If you lead a team, it's beneficial to complete this process together because it not only provides you with different opinions and ideas but also creates a more supportive environment where staff are invested in the long-term vision. If you have sole responsibility for music, you may benefit from collaborating or linking with another school; this may be in your local area or trust.

Lincolnshire Music Education Hub can help you to facilitate this if you don't know where to start. If that is not possible or you prefer to work independently then a vision will help you to keep track of your goals and progress towards them.

It's important to consider your school's ethos and vision when completing your subject plans to that your vision aligns with the school's overall aims.

Things to consider when creating your vision

What do you think the purpose of studying music is?

How do you want your pupils to be changed by music?

What is your ultimate goal?

How does music contribute to the school ethos?

How do you envisage all elements of musical provision working together: 1-1 tuition, small group tuition, whole class ensemble tuition (WCET) and curriculum music.

Our vision for Music

At Ruskington Chestnut Street CofE Primary Academy, we value music and want to provide all our children with opportunities to experience a wide range of musical styles and genres over a varying period. By the end of year 6 we want all our children to be able to perform, listen and compose music and understand how it is created, produced, and communicated with others. We hope by this time, our students can understand the value and importance of music in the wider world. Music is planned in-line with the statements laid out in the National Curriculum, Early Years statutory framework as well as the music model curriculum. Music is planned to follow a scheme 'Kapow' which provides extra support and resources to enhance music teaching. Kapow provides many examples of music styles and genres from different times and places. These are explored through the language of music via active listening, performing, and composing activities, which enable understanding of the context and genre.

STEP TWO: MUSIC PROVISION SELF ASSESSMENT

Please use the following checklist to self-assess your school music provision.

For each category decide if your school has achieved Band One, Two or Three. The descriptors have been designed to work in a cumulative way. To meet the requirements for band three you must also meet all those for bands one and two. Additionally, you need to meet all the criteria in a band before you can say it is achieved.

Area	Category	Band	Descriptor	Achieved
Part A: Curriculum Music	Curriculum Design	1	The music curriculum is planned for in all year groups and skills are mapped progressively across Key Stages as guided by the National Curriculum.	Yes
		2	Additional aspects (ie: whole class music, 1-1 tuition and ensembles) are embedded into the planning of the music curriculum so that they support the musical outcomes.	In progress
		3	The curriculum is planned with consideration for transition taking into account the expectations of the KS3 curriculum and planning in collaboration with local secondary schools.	Click for option
	Assessment	1	We have limited opportunities to assess pupil progress and have limited resources to monitor progress.	In progress
		2	We use teacher assessment at planned points throughout the year using one method only (video, audio, written).	Click for option
		3	We use teacher assessment at planned points throughout the year 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.	Click for option
	Timetabling	1	There is a dedicated curriculum music lesson on the school timetable each week for all year groups for a minimum of: 45+ minutes (with other opportunities to equal a minimum of 1 hour).	Yes
		2	Whole class instrumental lessons are timetabled in addition to curriculum music lessons in at least one year group.	In progress
		3	Continuation of whole class instrumental lessons via small group or 1-1 tuition is scheduled for within the school day.	In progress

Area	Category	Band	Descriptor	Achieved
Part B: Co-curricular music Tuition and Ensembles	Instrumental and vocal tuition	1	Schools engage with an outside agency to provide 1-1 and small group tuition (this can include WCET continuation provision) on up to 2 different instruments. Up to 10% of the school population engage in instrumental tuition.	Yes
		2	Schools engage with an outside agency to provide 1-1 and small group tuition (this can include WCET continuation provision) covering more than 2 instrumental families. School engages in live performances for all pupils to raise awareness of instrumental families highlighting opportunities for additional musical learning.	Yes
		3	Schools engage with an outside agency to provide 1-1 and small group tuition (this can include WCET continuation provision) covering all instrumental families. Over 15% of the school population engage in instrumental tuition. Opportunities for your pupils to perform in both formal and informal settings regularly (by regular we mean at least once per half term). School regularly engages and plans with their peripatetic teachers allowing for a consistent approach to music provision	In progress
	Whole Class Ensemble Tuition (WCET)	1	WCET (whole class instrumental tuition) is delivered for one term (12 weeks) on one instrument to one year group. WCET is timetabled for an hour per week in at least one year group and lead by a competent musician. 10% of students choose to continue learning an instrument after the WCET programme. WCET delivery adheres to the aims and objectives of the Performer Pathway framework. The school ensures there is an appropriate adult always supervising the WCET class (please see WCET T&Cs).	Yes
		2	The school has selected an instrument for WCET that promotes musical progression for their pupils. The school communicates effectively with the WCET teacher (if external). The school/teacher ensures there is an opportunity for performance to parents and peers at the end of the WCET programme.	Yes
		3	WCET is timetabled for an hour per week in addition to an hour per week for curriculum music delivery. WCET is planned to successfully integrate into the school's music curriculum. The school/teacher ensures there are opportunities throughout the year to showcase the WCET class to their peers. 15% of students choose to continue learning an instrument after the WCET programme.	In progress

Part B: Ensembles	Instrumental Ensemble Provision	1	The school provides an opportunity for ensemble playing/singing/technology. The ensemble is regularly attended by a minimum of 5 pupils. The ensemble is led by a competent musician.	In progress
		2	The school has more than one instrumental/vocal/technology ensemble. The ensemble is regularly attended by a minimum of 10 pupils. It is planned that the ensemble rehearses and performs a range of styles and genres. There is an opportunity for the ensemble to perform to parents or peers.	In progress
		3	School provides ensemble opportunities that cater for all instruments/voices/technologies taught. Effective planning is in place for the ensemble to rehearse and perform a wide range of styles and genres. There are many opportunities for the ensemble to perform to parents or peers.	Click for option
Part B: Singing	Singing Assemblies	1	There are termly opportunities for massed singing, these could be linked with calendar events or performance opportunities.	Yes
		2	There are weekly singing assemblies for all pupils.	Yes
		3	There is 1 or more weekly singing assembly for all pupils lead by a specialist. Singing is used frequently in music lessons to support curriculum learning. All staff are upskilled and confident at leading singing in their classrooms.	In progress
	Choirs	1	There is a school choir that rehearses weekly.	Yes
		2	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.	Yes
		3	The school has multiple choirs.	In progress
	Staff Singing	1	There is a person responsible for singing in the school.	Yes
		2	There are singing opportunities for staff such as a choir/whole school assemblies.	Yes
		3	All staff are upskilled and confident to lead healthy singing in their classes.	In progress

Area	Category	Band	Descriptor	Achieved
Part C: Musical Experiences	Leadership and advocacy	1	There is a designated member of school staff, who has responsibility for music and advocates for the subject across the school	Yes
		2	In collaboration with the designated music leader, senior leaders drive the development of music across the school and advocate for the importance of music in school life.	In progress
		3	A named governor takes responsibility for monitoring music (arts); as a result, music is an integral part of daily school life.	Click for option
	Pupil Voice	1	Pupil voice is taken into consideration when planning internal school events through informal discussions.	Yes
		2	Pupil voice is taken into consideration when planning for participation in external events either through informal discussion or student council.	Yes
		3	Pupil voice is taken into consideration when planning for the music curriculum, this could include repertoire selection or instruments of interest.	Yes
	Value of Music	1	Music only plays a small role or no role at all in school life	Yes
		2	Music occasionally plays a role in school life	In progress
		3	Music is an important part of everyday life	Click for option
	Inclusion	1	Schools signpost learners to LMS financial support/guidance for 1-1 learning All music lessons are planned to use instruments/resources that are accessible and age appropriate to their students. Planning considers the access needs of all pupils. Schools are aware of the LMS "Headstart" WCET Inclusion Model. Students have opportunities to listen to music from a range of cultures and traditions in all key stages.	Yes
		2	The school plans to target students eligible for pupil premium and supports these students to engage in musical opportunities and tuition through this funding. The school provides additional support through resources to enhance accessibility. Schools can take advantage of the LMS "Headstart" WCET Inclusion Model. All teachers and staff know when and how to differentiate appropriately using approaches which enable pupils to be taught effectively. Students have opportunities to listen to and actively engage with music from a range of cultures and traditions in all key stages.	In progress
		3	Bespoke financial support is applied so that all pupils can access the curriculum and extra-curricular opportunities. 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 and how best to overcome these. Schools actively engage with the LMS "Headstart" WCET Inclusion Model.	Click for option

			Students have opportunities to listen to and interact with music from a wide range of cultures and traditions in all key stages including Western Classical Music, Popular Music (defined broadly) and Traditional Music from around the world.	
Resources and equipment (physical)	1		There are limited instrumental resources within the school, possibly only untuned percussion or a part set of class instruments.	Yes
	2		There are a range of instruments within the school, including whole class sets of instruments (owned or hired) for WCET. The school has access to and uses teaching resources to support music teaching and learning (this could include online resources).	Yes
	3		There is a dedicated space for music within the school. This is equipped with a range of tuned and un-tuned 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.	In progress
Budget	1		There is limited budget for music provision.	Yes
	2		The budget is planned to support the delivery of the music curriculum and supports resourcing the school.	In progress
	3		The budget is planned to support and enhance the delivery of music curriculum as well as providing students with ample opportunity to broaden their musical experiences.	Click for option
CPD LMS CPD Opportunities for Schools	1		The lead member of staff for music undertakes music specific CPD every year.	Yes
	2		The lead member of staff is given opportunities by the school to share and upskill other staff members as a result of their CPD attendance.	In progress
	3		The lead member of staff sources bespoke CPD opportunities for the school to enable quality music provision to become embedded in school life.	Click for option
Partnerships Lincolnshire Music Education Hub School Partnership	1		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.	Yes
	2		The school is working in partnership with other settings, sharing resources and good practice. The school is engaged with Lincolnshire Music Education Hub Schools Partnership (including completion of the annual survey and regular attendance at network meetings).	In progress
	3		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 Music Mark and Arts Mark accreditation.	Click for option

STEP THREE: IN THE FUTURE - PLAN OF ACTION

Reflect on your findings from the self-assessment process. Take some time to select between one and four areas for development and however many categories you need to develop which you can detail in the drop-down boxes below.

Create a plan using the table which will support you as you develop your selected areas. This plan could be linked with the School Improvement Plan (SIP) or could be part of your own departmental plans.

If you would like additional support with creating your plan you are welcome to contact your Partnership Manager. Lincolnshire Music Education Hub also offers a range of free CPD opportunities for music teachers across Lincolnshire.

Please do visit our website for more information on what courses are on offer - [LMS CPD Opportunities for Schools](#)

Area	Category	Actions <i>Meaningful tasks that contribute towards achieving the given objective</i>	Deadline	KPIs/Evaluation Criteria <i>Ways of monitoring progress/ achieving your objective</i>	RAG
Part A: Curriculum Music	Assessment	Introduce the Lincolnshire music education hub assessment framework as a tool to support teacher assessment at planned points throughout the year.	Dec 25	Assessment evidence Staff class videos used to inform judgements. Moderate the current knowledge.	Red
Part B: Co-curricular Music (Singing)	Staff Singing	Increase staff confidence to lead singing within their own classes as well as whole school worships.	Dec 25	Singing spine created and adhered with all staff. 10 mins of each music lesson is spent singing. Staff will be aware of the key expectations and progression in singing.	Red
Part B: Co-curricular Music (Tuition & Ensembles)	Instrumental Ensemble provision	Enhance the ensemble provision in school by creating a child lead garage band.	July 26	Work with local secondary school to upskill children's knowledge of the Garage band programme. Make links with progression and composition expectations to a line with music model curriculum.	Red
Part C: Musical Experiences	CPD	Increase subject knowledge and skill for lead music subject leader to enable quality music provision to become embedded in school life.	Ongoing	Attend CPD with LMS Collaborated partner schools on peer reviews to develop our delivery of music. The delivery of in house CPD will impact on staff confidence and skill monitored through staff voice.	Red

STEP FOUR: DO & MEASURE

Work on some of your focused areas. Make time to plan in monitoring activities that will inform and help you measure the success of your actions.

Suggested questions for consideration:

Do pupils get better at singing or playing over time?

Is there a culture of music making in the school? What does this look like?

Do pupils engage with music outside of the curriculum?

When pupils make music, does it sound good?

Are pupils taught a system for notating music? Can they use it to make music?

What teaching approaches support the implementation of the curriculum?

Do pupils have some language to talk about music they hear?

Which monitoring activity would be best suited to answering these questions?

Where will the evidence be?

What will it look like?

What will it sound like?

STEP FIVE: REVIEW

Once you have had time to work on some of your focus areas, review your original self-assessment and alter bands accordingly based on the improvements you have made over the year.

It is at this point where you can choose to create yourself new targets to support the development of music provision in other areas or continue working towards your current targets if there is still work needed.

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Choose an item.	Click for a category				Choose