



PARKSIDE - MUSIC DEVELOPMENT PLAN

SCHOOL NAME: Parkside Primary School

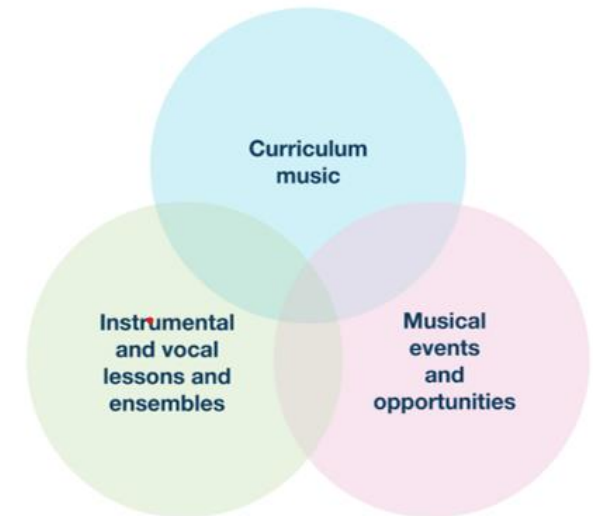
COMPLETED BY: Mrs K McMahon DATE: 01.09.23

This template supports the DfE vision set out in the refreshed [National Plan for Music Education 2022](#) for all schools to have a published School Music Development Plan by September 2023.

It is intended to support School Leaders and Music Curriculum Leads to build upon their music offer and track improvements for music in their school.

It will enable schools to evaluate their current music provision in the 3 focus areas identified within the National Plan for Music Education and to consider where these areas can be improved or developed.

The resulting Action Plan should be a “live” document to be reviewed and adapted termly.





1) **Each section starts with Evaluation:** You should make a “best fit” evaluation of the school’s current musical outcomes and practices. There is space for you to detail further how you determine this best fit. You can choose from the following options:

Not yet in place	Emerging	Established	Embedded
Needs priority support and development	Not yet fully in place, further development required, not yet sure of impact on outcomes, needing some support.	Effective in driving good outcomes for pupils, a strength of music in our school; some development may be required to maintain momentum or make further improvement	Highly effective in driving good or better outcomes for pupils, a real strength which our school would be willing to share with others.

2) **Setting Actions:** The process is only useful if you set out some deliverable actions. You can detail actions in the boxes below each category. Five spaces have been provided but 1 or 2 would suffice to build your action plan.

Area	Set your school some actions here		Review date	Status
Curriculum	1	To provide a sequential curriculum and launch the new curriculum ‘sing up’ to all staff – proving progression in incremental stages of learning.	July 2024.	Yes
	2	Enhance the weekly delivery of musical opportunities and learning; including the learning and playing of instruments, developing skills and knowledge relating to musical terminology and linking this within our listening and appraisal of specific composers and genres of music as per the BBC Ten Pieces.	April 2025.	In progress
	3	Re-introduce knowledge organisers to include essential knowledge and skills that are vital in our expressive section of our music appraisal (Parkside bespoke curriculum). This will better support staff knowledge and increase confidence and accuracy in delivery of a high-quality music curriculum.	July 2025.	Not yet started

3) **Review:** You should review the actions you have set out, with your SLT, at least once in-year. Following the review, you can choose from the drop-down menu which will RAG rate your progress (as above).

The Appendices in this document highlight some useful resources and Appendix 2 may be used in your school’s induction processes. It can also be used to audit the musical skills of staff within your school. This does not form part of your School’s Development Plan but may highlight actions which could help to realise your school’s musical vision.



Focus area 1: Curriculum

	Not yet in place	Emerging	Established	Embedded
Curriculum	<p>Music is delivered 'ad hoc' and not in every year group. Some groups of students are unable to access the music curriculum.</p> <p>Progress over time is not measured or celebrated.</p> <p>There are limited resources for teaching.</p>	<p>Music is a timetabled subject, with schemes of work and assessment in place. All students are able to access this curriculum in all year groups.</p> <p>Students engage with schemes of work and build areas of musical interest and growing skill.</p> <p>Pupils with additional needs are able to participate and engage with music-making.</p> <p>There is adequate teaching space and resources available.</p>	<p>The music curriculum is at least as ambitious as the national curriculum. Curriculum sequencing is clear.</p> <p>Good progress is demonstrated by secure and incremental learning of the technical, constructive, and expressive aspects of music, developing musical understanding.</p> <p>Pupils with additional needs are able to participate and progress well (supported by technology, tools and adapted instruments).</p> <p>Space and resources allow breadth of curriculum for all students, including music technology.</p>	<p>Curriculum goes beyond level of the national curriculum, seeking to address social disadvantage by addressing gaps in knowledge, skills and experiences (i.e. concerts, live events).</p>
	Our curriculum best fit is: Emerging			
Further Evaluation Detail	<p>Ensure that sing up and our bespoke link – we are not solely relying on sing up. But it is a guide to teach constructive and technical aspects of music.</p> <p>Ensure our bespoke curriculum includes Parkside's essential knowledge and skills to ensure that it is taught with more impact on children's retention.</p> <p>Ensure each 'progression' skill in KO and on sing up is mapped up as either enhancing technical, constructive and expressive aspect of music.</p>			



Action Plan: Curriculum

Area	Set your school some actions here		Review date	Status
Curriculum	1	Ensure curriculum for music lessons are timetabled in line with the National Plan of Music's 60+ minute per week.	April 2025.	In progress
	2	Deliver weekly listening and appraisal assembly alongside weekly singing assembly.	April 2024	Yes
	3	Develop within the 'curriculum opportunities' and within 'progression' for children to sing better in form of progression of technical ability and also expressiveness.	Jan 2024.	In progress
	4	Create a bespoke assessment policy that assesses musically which is aligned with our school assessment strategy.	July 2025.	No
	5	Create a teacher guide for technical and constructive aspects of music, so teachers are aware of how children can get 'better at music'.	September 2025.	No
	6	Consider how to best record the work carried out during music lessons.	July 2025.	In progress
	7	Create CPD for aligned musical theory of the 3 aspects of musical teaching using the example of Kodaly.	July 2025.	No
	8	Consider a transitional activity planned for year 6 to prepare them for KS3 expectations – playing musically and create more challenge with their final production.		No

Curriculum Question Prompt:

Is the music curriculum planned for in all year groups across Key Stages as guided by the National Curriculum?

Is the music curriculum planned for in all year groups and skills sequenced progressively across Key Stages as guided by the National Curriculum?

Is the curriculum planned with consideration for transition, taking into account the expectations of the KS3 curriculum?

Are there opportunities for singing? Including an understanding of how to develop singing healthily and musically?

Is teacher assessment musical? Do you know how to use assessment to drive 'getting better at' music?

Does the music department have a bespoke assessment policy that assesses musically and appropriately and that is in alignment with school assessment strategy?

Are curriculum music lessons for each year group timetabled for 60+ minutes in line with aspirations of the National Plan?

Do all curriculum music lessons take place in a suitable space or specialised music environment?



Focus area 2: Instrumental and Vocal Lessons and Ensembles

	Not yet in place	Emerging	Established	Embedded
Instrumental and Vocal Lessons and Ensembles	<p>Singing takes place infrequently in school.</p> <p>There are opportunities to perform for a small number of pupils. There may be barriers to participation.</p> <p>Facilitation of one to one and small group tuition is limited or inconsistent.</p>	<p>Singing and vocal work is frequent, varied and all students are engaged All pupils, including the most disadvantaged and pupils with SEND, have an opportunity to perform regularly. In-school musical events take place at least termly.</p> <p>The school facilitates one to one and group tuition through Entrust. Pupils and families facing the largest barriers are given support to engage in music learning as part of, and beyond, the curriculum.</p>	<p>Singing and vocal work is embedded into the life of the school and into every child's experience, drawing on a wide range of high-quality, age-appropriate repertoire and developing musicianship. All staff in the school are able to support singing.</p> <p>Music performance is a prominent component of school life from an early age; music is performed in assemblies and events such as sports day and open evenings alongside in-school events.</p> <p>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. A large proportion of students are involved.</p>	<p>A full, long-term singing strategy is in place that ensures progression for all students.</p> <p>The school tracks and monitors engagement in enrichment, ensuring that there is a large proportion of students able to engage in music in and out of school. Provision is targeted, demonstrating wider impact.</p> <p>Co-curricular music is supported by the school and time is allocated for staff to run these groups successfully</p> <p>Students are able to take leadership roles in musical opportunities.</p> <p>The school is actively involved in national, largescale events.</p>
	Our Instrumental and Vocal Lessons and Ensembles best fit is: Established			
Further Evaluation Detail	<p>-Monitor engagement with the enrichment tasks.</p> <p>Consider why children are not engaging with music, singing/choir? (Although we currently have over 30 KS2 children including boys/girls, children with SEND and PPG children)</p> <p>Choir are taking part in national/largescale events (Gotta Sing/Young Voices/local church etc.). Following whole school Christmas single release, how can we push this further for whole school?</p> <p>Year 6 as music leaders in assemblies, like staff, can we run a CPD session to introduce them to leading singing?</p> <p>A couple of children receiving external piano lessons have played during assembly/lunchtimes. What more could we offer here?</p>			



Action Plan: Instrumental and Vocal Lessons and Ensembles

Area	Set your school some actions here		Review date	Progress
Instrumental and Vocal Lessons and Ensembles	1	Ensure instrumental lessons are offered and available to all children including children with SEND and our PPG children – removing barriers.	January 2024	Yes
	2	Provide annual/termly concert opportunities.	December 2024	Yes
	3	Increase the amount of opportunities for musical ensembles to take place within whole school.	July 2025	In progress
	4	Increase the musical opportunities for students to lead musical opportunities such as performances (formal) or assemblies (informal).	July 2025	No
	5	Consider how to overcome barriers to running, rehearsing and curating ensembles in school.	July 2025	No
	6	Increase opportunities for students to perform to parents/peers (classes, year groups, key stages and whole school) eg. to share and celebrate the learning during a special assembly/invite parents in)	December 2025	No

Instrumental/Vocal Lessons and Ensemble Prompt:

Does the school provide 1-1 and small group tuition from Entrust or another provider on a variety of different instruments?
Do you know what % of the school population engage in instrumental tuition?
Do you know the average % for other schools in the district?
Are there opportunities for your pupils to perform in both formal and informal settings on an annual basis?
Does the school provide an opportunity for pupils to sing/play in an ensemble in school? Is time given for staff to run co-curricular musical ensembles?
What are the barriers to running, rehearsing and curating ensembles in your school? How can they be overcome?
Are ensembles led by a competent musician?
Is there an annual/ termly concert event?
Is there an opportunity for the school ensembles to perform to parents or peers?
Do the ensembles in school enable children to perform a wide range of styles and genres?



Focus area 3: Musical Events and Opportunities

	Not yet in place	Emerging	Established	Embedded
Musical Events and Opportunities	<p>Engagement with the Music Education Hub is limited.</p> <p>Small-scale performance takes place in the community, building on existing school links.</p> <p>Some parents and carers support music-making in the school by attending events.</p>	<p>The school takes up opportunities from the Entrust Education Hub (such as the Big Sing event) and signposts opportunities for students.</p> <p>Community links are established with the music team; regular events take place throughout the school year.</p> <p>Parents and carers actively support music making, through support at events and through home learning.</p>	<p>The school makes the most of a wide range of opportunities from the hub, working with and supporting Entrust Education hub.</p> <p>Meaningful partnerships are established with the community and a large proportion of students engage with this, understanding that there are clear civic and moral benefits to doing so (link to personal development and character education).</p> <p>The views of pupils, parents and carers have been considered when developing music provision.</p> <p>The school has links to the wider music eco-system and actively encourages students to join Entrust Ensembles. Students benefit from interactions with those working in the profession.</p>	<p>The school is a leader musically in the local community and works closely with the Music Hub being able to influence and support beyond their immediate setting.</p> <p>There is a co-ordinated programme of community events, planned in partnership with stakeholders. These events giving students the opportunity to engage in volunteering.</p> <p>Parents/carers and the wider community are actively involved in school music making</p> <p>The school has established connections with the next stages of musical education so that progression routes can be signposted meaningfully</p>
	Our Musical Events and Opportunities best fit is: Established			
Further Evaluation Detail	<p>The Staffordshire Brigade Marching Band assembly was a live experience offering local opportunities and engagement. Check for any uptake? Formulate a parental survey regarding the musical opportunities at Parkside including any barriers.</p> <p>Annual Choral Day for Year 4 with two other schools from within the Trust. How do we develop this further? Annual Choral day for choir at the local grammar school – does this become a set year group to allow all children the opportunity?</p> <p>Rocksteady Music delivered a whole school, interactive assembly to expose all children to their offer of musical instrument lessons. We currently have almost 4 full bands of 9 children from Reception to Year 6 who perform termly to the school and parents. They learn to play a variety of genres and as an ensemble. How can we provided time for a fifth band due to increase in demand for tuition?</p>			



Action Plan: Musical Events and Opportunities

Area	Set your school some actions here		Review date	Progress
Musical Events and Opportunities	1	Plan CPD opportunities for staff/leaders to drive the development of music across the school.	December 2025.	No
	2	Create pupil voice questions for children to consider more music opportunities/events.	March 2025.	No
	3	Create opportunities to include music in other parts of school life (in the corridor, assemblies and parts of curriculum).	July 2025.	In progress
	4	Organise meeting with named governor (curriculum) to understand how music works within our curriculum.	September 2025.	No
	5	Create co-ordinated planned events within the trust that is calendared.	June 2024.	Yes

Musical Events and Opportunities Prompt:

Is there a designated member of school staff (head of department/lead music teacher) who holds suitable qualifications/ experience for leading music in school?

In collaboration with the designated music leader, do senior leaders drive the development of music across the school and advocate for the importance of music in school life.

Is there a named governor who takes responsibility for monitoring music (arts)?

Is Pupil voice is taken into consideration when planning the school music curriculum, events and opportunities?

Does the school embrace music that is relevant to the pupils, nurturing and embracing their musical interests?

Is music an everyday or occasional part of school life?



Area	Detail
What Budget and/or Resources do you need to achieve your action plan?	<p>Release time to monitor and to ensure that pupil voices are completed and to support staff.</p> <p>Budget – From sing up, instruments must be bought to ensure staff have sufficient amount of musical instruments to complete lessons.</p> <p>30 x ukuleles to support year 5 and year 6 teaching.</p> <p>30 x glockenspiels to support year 1/2 teaching</p> <p>More cultural-styled musical instruments, so that children are exposed to a wide range of instruments.</p> <p>Space for 1:1/small group tuition from Rocksteady.</p>
What CPD might be required to achieve your action plan?	<p>CPD/staff meeting time to discuss/model/share expectations around music lessons.</p> <p>CPD – singing. Organise assembly buddy up system where people can watch a singing session delivered by music lead and then lead with support to then buddy up with another.</p> <p>Time with music leads from across the trust to share best practice/observe what music looks like in Trust schools where they are further along in their music curriculum journey.</p>
What Partnerships will you put in place to achieve your action plan?	<p>Trust partnership – other schools with other music leads. Organise CPD events and also opportunities to go together i.e. Young Voices and in-house opportunities.</p>



<p>Supporting Documents: This action plan might reference or need to be considered alongside other school's policies and procedures e.g. School Development Plan, Pupil Premium or Remissions policies.</p>	<p>Pupil premium funding and policy – consider percentages of children who are not engaging in clubs.</p> <p>Curriculum policy and document to ensure that music teaching is collaborating with Parkside's curriculum.</p> <p>SIP document – consider what some of the targets might look like in relation to music.</p> <p>In the near future, could we consider looking into the Music Mark/Arts Mark?</p>
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Budget, CPD and Partnerships

Budget, CPD and Partnership Prompt:

Are all music lessons planned to use instruments/resources that are accessible and age appropriate to their students.
Do children have to share instruments to participate or is there enough equipment for each student to have their own?
Do children in all key stages have opportunities to listen to music from a range of cultures and traditions?
Does the school ensure that students eligible for pupil premium can engage in musical opportunities and tuition through this funding?
Does the school provide any additional support through resources to enhance accessibility for children with additional needs?
Do 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 contemporary Music and Traditional Music from around the world?
Do children have access to computers/Macs/iPads etc. which may be sourced from/be in another department?
Is there are a range of instruments within the school, including whole class sets of instruments?
Is there any dedicated space or practice rooms for 1-1/small group music tuition within the school?
Is there a designated budget to support music making in school?
Does the lead member of staff for music undertake music specific CPD every year and access the offer of CPD from Severn Arts?
Does the lead member of staff share the learning to upskill staff members within their own department or across the school as a result of their CPD attendance?
Can the school demonstrate that it is using arts and cultural professionals and organisations to support the delivery of quality provision?
Does the school explore opportunities to work in partnership with other schools/ settings?
Does the school have any accreditation for its arts and cultural activity? E.g. Music mark membership or artsmark?



Appendix 1 – Useful Resources for Teachers

Useful Resources for Schools

Classroom 200 – 200 Pieces of classical music for Primary schools with all the accompanying teaching resources <https://www.classroom200.org/login>

BBC 10 Pieces – High quality resources for Primary and Secondary schools
www.bbc.co.uk/tenpieces

Sing Up – Vocal resources for your school (annual membership required)
www.singup.org

Charanga – Digital music teaching resource (annual membership required, free for all first, primary and special schools in Worcestershire) [Pricing For Musical School — Severn Arts \(charanga.com\)](#)

Out of the Ark – A collection of songbooks for schools, including: musicals, assembly songbooks, nativities and leavers' songs, class assemblies, sing-along stories and curriculum-based learning.
www.outoftheark.co.uk

TES Collection – Resources linked to lesson planning, creative and cross-curricular for EYFS, KS1 and KS2
www.tes.com/articles/tes-collection-music-top-20

Music Express – An online resource for EYFS and Primary teachers
<https://subscriptions.collins.co.uk>

Musical Futures – A wide collection of resources to help deliver music in the classroom
www.musicalfutures.org

Garage Band – Apple's leading digital music-making tool
www.apple.com/mac/garageband



Music Mark – The National Association for Music Education

www.musicmark.org.uk

The Incorporated Society of Musicians (ISM) – Professional body for musicians and subject association for music

www.ism.org

Musical Contexts – provides teachers with quality, "ready to use", tried and tested and professionally presented resources for use in the primary and secondary music classroom. www.musicalcontexts.co.uk



Appendix 2 – Primary Music – Subject Knowledge & Skill Audit & CPD Suggestions

Area of Knowledge, Skill or Understanding <i>Primary Schools using a mix of specialist and non-specialist staff to teach music</i>	Level of Knowledge, Skill or Understanding... (tick appropriate column)				Any Relevant Evidence of Knowledge, Skill or Understanding to be noted
	limited	some but lacking confidence	Some with confidence	substantial: area of expertise	
Your Performance skills: Please list any instruments you play or have studied previously and the approximate level you feel you have achieved.					I received clarinet tuition from Year 5 – Year 13. Taking practical and theory examinations as well as playing in ensembles, wind bands and orchestras. I am able to read music and sight read music.
Performance Skills Classroom Instruments: Please list any classroom instruments you use and your proficiency in the context of the tasks set in lessons.					I played the tenor recorder as well as the recorder during primary and KS3.
Singing: What do you consider is your level of skill in vocal work in the context of leading class singing effectively in lessons.					I was a professional singer with musical theatre training and can offer a range of vocal warm ups and opportunities to enhance vocal ability as well as creating harmonies for instance.
Preparing children for performance: What is your understanding of concert preparation and stage etiquette.					As above. I have personally performed and have previously prepared children for performances where stage etiquette is paramount: Thinking about how we stand throughout, how we present ourselves before, during and after the performance. How we prepare prior to a performance and manage any nerves for example.
Performance based CPD: Please list any performance based CPD you would like. This could be on					



Area of Knowledge, Skill or Understanding <i>Primary Schools using a mix of specialist and non-specialist staff to teach music</i>	Level of Knowledge, Skill or Understanding... (tick appropriate column)				Any Relevant Evidence of Knowledge, Skill or Understanding to be noted
	limited	some but lacking confidence	Some with confidence	substantial: area of expertise	
particular instruments, singing or preparation for performance.					
Improvisation: Your ability to improvise using the instruments/voice used in your scheme?					
Leading Improvisation: How skilled are you at leading and encouraging pupils to improvise in the scheme you use?					
Your Composing Skills: To what extent can you compose short pieces suitable for classroom groups and/or school ensembles?					
Composing in the Classroom: Your ability to teach, lead and encourage your students to compose in your scheme.					
Arranging Skills (class): Your ability to arrange pieces for students using classroom instruments.					



Area of Knowledge, Skill or Understanding <i>Primary Schools using a mix of specialist and non-specialist staff to teach music</i>	Level of Knowledge, Skill or Understanding... (tick appropriate column)				Any Relevant Evidence of Knowledge, Skill or Understanding to be noted
	limited	some but lacking confidence	Some with confidence	substantial: area of expertise	
Arranging For School Ensembles: Your ability to arrange pieces for wider school ensembles					
Composition/Improvising Please list any areas and in what context you would welcome CPD on.					
Notation: The National Curriculum requires all pupils to learn and use notation. How confident are you in using and teaching notation to students.					
Notation: Please Indicate if you need notation CPD.	No		Yes – to learn notation myself and how to use this with pupils		Yes – I know notation myself but need guidance how to use notation with pupils
Conducting/Directing Ensembles in the Classroom or School: Please indicate your own skill and experience.					



Area of Knowledge, Skill or Understanding	Level of Knowledge, Skill or Understanding...				Any Relevant Evidence of Knowledge, Skill or Understanding to be noted
	(tick appropriate column)				
<i>Primary Schools using a mix of specialist and non-specialist staff to teach music</i>	limited	some but lacking confidence	Some with confidence	substantial: area of expertise	
Conducting/Directing: Please indicate here if you would welcome CPD on directing groups/ensembles and in what context/type of ensemble.	Please indicate here if you would welcome Conducting/Directing CPD?				
The Inter-related Dimensions Of Music: Your knowledge of pitch, duration, dynamics, tempo, timbre, texture, structure, and how these feature in all aspects of music i.e. performance, improvisation, composition, listening etc.					
Music Technology: Please Indicate any areas you have some experience of using.					
Using apps in teaching					Please list any apps or websites you use regularly.
Charanga musical school					



Area of Knowledge, Skill or Understanding <i>Primary Schools using a mix of specialist and non-specialist staff to teach music</i>	Level of Knowledge, Skill or Understanding... (tick appropriate column)				Any Relevant Evidence of Knowledge, Skill or Understanding to be noted
	limited	some but lacking confidence	Some with confidence	substantial: area of expertise	
Making video recordings for performances/ assessment					
Making audio recordings for performances/ assessment					
Experience/ Understanding of Music Traditions: Areas of music you may have some experience of personally or from your scheme					
Western Art Music: Renaissance, Baroque, Classical, Romantic, 20th Century.					



Area of Knowledge, Skill or Understanding <i>Primary Schools using a mix of specialist and non-specialist staff to teach music</i>	Level of Knowledge, Skill or Understanding... (tick appropriate column)				Any Relevant Evidence of Knowledge, Skill or Understanding to be noted
	limited	some but lacking confidence	Some with confidence	substantial: area of expertise	
Popular Music: Blues, Jazz, Reggae, Rock, Soul, R n B, Contemporary Dance, Bhangra, Film, Theatre etc.					
Traditional Music: British and other traditions.					
Music from other cultures and places: Indian subcontinent, Middle East, Far East, African Continent, Latin America, Caribbean, Europe, Eastern Europe					
Areas of expertise not covered above: <i>This might include particular genres/styles of music; multi-media applications or work that links with other art forms; or other musical expertise</i>					