



**Launceston College**

Part of the Athena Learning Trust

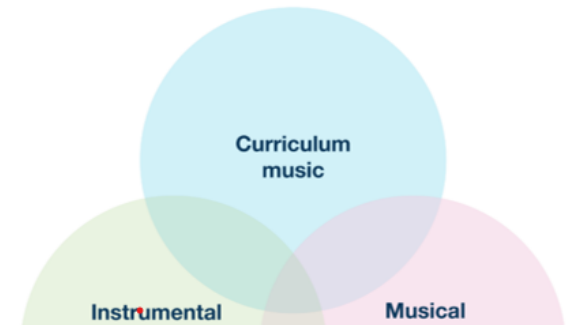
# SCHOOL MUSIC DEVELOPMENT PLAN

SCHOOL NAME: Launceston College

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DATE: 21/5/24

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.

The template is optional. If you have a plan, you do not need to do another one.

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.

### Using this template

**Who should complete it?** To set out the best vision for your development, we recommend that it is completed by the Music Lead along with a member of SLT. This will enable understanding to set realistic development actions for the subject. An appendix of useful questions for discussion is provided at the end.

- 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			Yes
	2			In progress
	3			No

**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 / Established			

Music technology is prevalent and available to all year groups (and used in KS3, 4 & 5) curriculum planning.

Additional needs pupils are supported in class by knowledgeable SEN TAs, with proportionate representation from SEN pupils at KS4.

Rooms available for both classical (MU1 + practice rooms 1, 2 & 4) and contemporary (MU2 + practice room 3 & Ensemble) disciplines. Music technology equipment (recording / editing) is also available in MU1 and MU3, as well as the recording studio. Use of music technology is interwoven into the majority of projects from the start of year 7 through to the end of year 13 rather than it being a discrete unit or in any way just a bolt on - it is valued and utilised as an amazing musical opportunity to create, record, develop and express, just as any other musical resources might be.

Both Music and Music Technology are offered at KS5.

The KS3 curriculum is deliberately, consciously and proactively sequenced and layered in order to be accessible to all abilities and levels of experience (our feeder primaries vary wildly in their musical opportunities and subject support) whilst also delivering a very broad, balanced and challenging musical learning journey. Fundamentally, the universal qualities of musical expression and creativity, regardless of time, place or audience, are integral to ALL aspects of the curriculum and actively highlighted e.g. music technology isn't just synthesis and drum machines etc.; Mozart's amazement at and exploitation of the clarinet is as much about music technology of the late 18th century as sampling and remixing are now. The philosophy is that just as human tastes and trends change, so does music - it always has and continues to do so. Elizabethan pavans and galliards are as much dance music as 1970s disco and 21st century Dubstep - all have equal relevance and value. With this as the fundamental approach to the musical curriculum - ALL musics and ALL musicians are equally celebrated, explored and valued.

Each unit has a 'theme' e.g. music for film, but within that theme, there will be multiple 'layers' of musical learning and musicianship and these 'layers' are the elements that run through all of the 'units' from the start of year 7 until the end of year 9. Unit 1 is 'The Haunted House' where the very first lesson poses the question of 'In which genre of film would you expect to hear this type of music?'. In reality this is a question that is used to highlight the fact that certain combinations of timbres, pitches, rhythms, consonances/dissonances etc. can affect how the listener actually feels - it is a question that underpins the power of music as an expressive art form and this lays the foundation for every subsequent lesson. Learners then go on to analyse (with help) extracts from 'horror' or 'thriller' film scores and apply what they discover in the creation of their own 'Haunted House' composition which accompanies a spooky story - the work is created and developed in GarageBand and then accompanies a suitably spooky story which, in turn, ensures that the work has musical shape and structure.

As the units develop, so the broad musical gestures of unit 1 are developed and focused further with care and precision planning; at the end of the year, having further explored projects about rhythm, melody, harmony (all suitable themed to also encompass further exploration of broader areas of music and various genres), students then compose their first piece to accompany a piece of video footage, in this case a short clip from a videogame - development of their musical ability is built in to the sequencing of the projects through the whole year with clearly demonstrable progress.

Years 8 and 9 are similarly structured and mention should be made that deliberate foundations are laid during KS3 for the AoSs of KS4 - Instrumental Music; Vocal Music; Music for Stage and Screen and Fusions.

## Action Plan: Curriculum

Area	Set your school some actions here		Review date	Status
Curriculum	1	Concerts / live events??? - BSO for KS4 fit in here..?		Choose an item.
	2			Click for option
	3			Click for option
	4			Click for option
	5			Click for option

### Curriculum Question Prompt:

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

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

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

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

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

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

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

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

## Focus area 2: Instrumental and Vocal Lessons and Ensembles

Instrumental and Vocal Lessons and Ensembles	Not yet in place	Emerging	Established	Embedded
	<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 respected and proven music tutors. 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: Emerging / Established			
Further Evaluation Detail	<p>Ensembles available –</p> <p>School Choir  KS3 Choir  Soul Band  Rock Band  Samba Band  Uke Club  Music Theory Support  Classical ensemble (currently not running due to lack of numbers)  Nurture club (SEND)</p> <p>Termly recital open to all pupils;  Annual school production - invariably a full-scale musical - including strong live music presence (involving pupils in performance alongside staff - majority of band will be students (often all but the MD are students, cast is 100% students);  End of term Assembly performance - 3 times a year, large scale band and vocal/choir performance as a significant part of the celebratory event;  When possible student pianists perform daily at the start and end of year group greetings and/or assemblies;  Bunjikko supporting Music Performance (Solo / small group performance in Hall - larger audience)</p>			

Carol concert / Songfest / Sports day music performances  
 Open evening events with individual/ group music performances as extras  
 SENDCO Pupils receiving drum lessons (as arranged with Sen lead)

## 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	Increase in singing 'as a whole school activity'		Click for option
	2	Increase uptake in woodwind, violin/ viola and electric guitar individual /group lessons		Click for option
	3	Get back daily performance at start and end of year / house assemblies		Click for option
	4	Link to Launceston Brass Band (Ann Brown)		Click for option
	5	Reinstate classical ensemble once numbers improved		Click for option

### Instrumental/Vocal Lessons and Ensemble Prompt:

Does the school provide 1-1 and small group tuition on a variety of different instruments?	YES
Do you know what % of the school population engage in instrumental tuition?	approx 6%
Do you know the average % for other schools in the ward and or city?	No
Are there opportunities for your pupils to perform in both formal and informal settings on an annual basis?	YES
Does the school provide an opportunity for both KS3, KS4 & KS5 pupils to sing/play in an ensemble in school? Is time given for staff to run co-curricular musical ensembles?	YES - but these activities largely take place during breaks or after school and sometimes during school holidays for production rehearsals.

What are the barriers to running, rehearsing and curating ensembles in your school? How can they be overcome? Biggest constraint is time available - we have just 2x30 minute breaks which are effectively just 25 minutes (taking into account the movement bell) so meaningful rehearsal (whilst also giving students the chance to eat/visit the toilet) can be extremely limited time-wise; Pupil numbers limited in classical instruments	
Are ensembles led by a competent musician?	YES
Is there an annual/ termly concert event?	2 per term minimum
Is there an opportunity for the school ensembles to perform to parents or peers?	YES, both
Do the ensembles in school enable children to perform a wide range of styles and genres?	YES, although classical style not yet apparent

### Focus area 3: Musical Events and Opportunities

	Not yet in place	Emerging	Established	Embedded
Musical Events and Opportunities	<p>Engagement with the 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 Hub (such as the Songfest 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 the AsOne 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 the area 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 and the music service so that progression routes can be signposted meaningfully</p>
	Our Musical Events and Opportunities best fit is: Emerging / Established			



Songfest engagement annual in Launceston Town Hall  
 Transition day organised for KS2-3 with Hub local lead with good uptake – event finished in College with primaries in attendance; Further transition event with workshops led by HoD in collaboration with a different selection of feeder primaries  
 Local Community orchestra use MU1 for rehearsal  
 Local artists occasional use of music facilities  
 Growing links / crossovers to Launceston Town (Brass) Band  
 Launceston Carnival Samba band participation (annual)  
 Christmas Carol Concert in St Mary's Church, Launceston  
 Christmas Market/Late Night Shopping events have featured LC musicians when the organisation allows.  
 Trinity College London Local Area Rep (Cornwall) works within the college  
 School Production audience is open to the wider community  
 Bunjakko Music Performance Evening

## Action Plan: Musical Events and Opportunities

Area	Set your school some actions here		Review date	Progress
Musical Events and Opportunities	1	Trinity College London Monday Theory Live Papers (May / Nov offering as 55) + pos R&P centre (MU2)		Click for option
	2	Stronger / improved ties to Launceston Brass Band		Click for option
	3	St Piran's day involvement		Click for option
	4	More hub involvement now their restructuring complete – who is new local rep / what can we do together?		Click for option
	5	Greater community performances – old people / perf at Christmas / St Piran's etc..		Click for option

### 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? YES

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?	YES (Events and opportunities)
Does the school embrace music that is relevant to the pupils, nurturing and embracing their musical interests?	YES – all music staff open to all styles
Is Music an everyday or occasional part of school life?	Certainly has been in the past; scope to rebuild music in daily assemblies etc.

Area	Detail
What <b>Budget and/or Resources</b> do you need to achieve your action plan?	
What <b>CPD</b> might be required to achieve your action plan?	None needed – all staff capable and available

Budget, CPD and Partnerships

<b>Budget, CPD and Partnership Prompt:</b>	
Are all music lessons planned to use instruments/resources that are accessible and age appropriate to their students.	YES
Do children have to share instruments to participate or is there enough equipment for each student to have their own?	Sometimes
Do children in all key stages have opportunities to listen to music from a range of cultures and traditions?	YES
Does the school ensure that students eligible for pupil premium can engage in musical opportunities and tuition through this funding?	YES
Does the school provide any additional support through resources to enhance accessibility for children with additional needs?	YES
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?	YES
Do children have access to computers/Macs/iPads etc. which may be sourced from/be in another department?	YES – within the department but sharing between students
Is there are a range of instruments within the school, including whole class sets of instruments (loaned for free by the Music Service alongside AsOne tuition delivery)?	YES – although no service trust tuition at present and limited to one class set of ukuleles - ROOM FOR DEVELOPMENT HERE
Is there any dedicated space or practice rooms for 1-1/small group music tuition within the school?	YES
Is there a designated budget to support music making in school?	YES - although this allocation has not increased from the £1000 mark since the doubling of staffing/timetable allocation for KS3 as of September 2023.
Does the lead member of staff for music undertake music specific CPD every year?	Where opportunities and availability of appropriate CPD allow - currently limited by offer.
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?	YES

Does the school explore opportunities to work in partnership with other schools/ settings?	YES – to a point
Does the school have any accreditation for its arts and cultural activity? E.g Music mark membership or artsmark?	NO

## Appendix 1 – Useful Resources for Teachers.

### Useful Resources for Schools

<https://wolverhamptonmusicservice.org.uk/> Your local Music Service – see Important docs for schools for mode contracts, letters and advice on setting up instrumental teaching in school.

**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](http://www.bbc.co.uk/tenpieces)

**Sing Up** – Vocal resources for your school (annual membership required)  
[www.singup.org](http://www.singup.org)

**Charanga** – Digital music teaching resource (annual membership required, discounted for all primary schools in Wolverhampton)

**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](http://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](http://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](http://www.musicalfutures.org)

**Garage Band** – Apple’s leading digital music-making tool

[www.apple.com/mac/garageband](http://www.apple.com/mac/garageband)

**Music Mark** – The National Association for Music Education

[www.musicmark.org.uk](http://www.musicmark.org.uk)

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

[www.ism.org](http://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](http://www.musicalcontexts.co.uk)

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

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	
<b>Your Performance skills:</b> Please list any instruments you play or have studied previously and the approximate level you feel you have achieved.					

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	
<b>Performance Skills Classroom Instruments:</b> Please list any classroom instruments you use and your proficiency in the context of the tasks set in lessons.					
<b>Singing:</b> What do you consider is your level of skill in vocal work in the context of leading class singing effectively in lessons.					
<b>Preparing children for performance:</b> What is your understanding of concert preparation and stage etiquette.					
<b>Performance based CPD:</b> Please list any performance based CPD you would like. This could be on particular instruments, singing or preparation for performance.					
<b>Improvisation:</b> Your ability to improvise using the instruments/voice used in your scheme?					
<b>Leading Improvisation:</b> How skilled are you at leading and encouraging pupils to improvise in the scheme you use?					

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	
<b>Your Composing Skills:</b> To what extent can you compose short pieces suitable for classroom groups and/or school ensembles?					
<b>Composing in the Classroom:</b> Your ability to teach, lead and encourage your students to compose in your scheme.					
<b>Arranging Skills (class):</b> Your ability to arrange pieces for students using classroom instruments.					
<b>Arranging For School Ensembles:</b> Your ability to arrange pieces for wider school ensembles					
<b>Composition/Improvising</b>  Please list any areas and in what context you would welcome CPD on.					
<b>Notation:</b> The National Curriculum requires all pupils to learn and use notation. How confident are you in using and teaching notation to students.					
<b>Notation:</b> 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



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	
<b>Conducting/Directing Ensembles in the Classroom or School:</b> Please indicate your own skill and experience.					
<b>Conducting/Directing:</b> 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?				
<b>The Inter-related Dimensions Of Music:</b> 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.					
<b>Music Technology:</b> 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					
<b>Experience/ Understanding of Music Traditions:</b> Areas of music you <b>may</b> have <b>some</b> experience of personally or from your scheme					
<b>Western Art Music:</b> Renaissance, Baroque, Classical, Romantic, 20th Century.					
<b>Popular Music:</b> Blues, Jazz, Reggae, Rock, Soul, R n B, Contemporary Dance, Bhangra, Film, Theatre etc.					
<b>Traditional Music:</b> British and other traditions.					

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	
<b>Music from other cultures and places:</b> Indian subcontinent, Middle East, Far East, African Continent, Latin America, Caribbean, Europe, Eastern Europe					
<b>Areas of expertise not covered above:</b> <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>					