

# Trust Music Development Plan

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## Music development plan summary: Creative Learning Partnership Trust

As a Trust we are committed to delivery a high-quality music curriculum. School music provision takes account of the key features in the [national plan for music education](#):

- timetabled curriculum music of at least one hour each week of the school year for key stages 1 to 3
- access to lessons across a range of instruments, and voice
- a school choir or vocal ensemble
- a school ensemble, band or group
- space for rehearsals and individual practice
- a termly school performance
- opportunity to enjoy live performance at least once a year

This document sets out how we support the development of music at a Trust level. It should be read in conjunction with our education strategy and conception of quality for music.

### **Our music mission is as follows:**

*Music is an essential part of the curriculum and our lives. It has special powers. A great education in music is a right for every child. We take this right seriously and work to ensure that children receive a rich and inspiring high-quality music curriculum. We know that a strong musical curriculum is also built on partnerships - we work closely with music teachers and organisations to develop a broad menu of experiences and opportunities.*

## Overview

Detail	Information
Academic year that this summary covers	24-25
Date this summary was published	September 24
Date this summary will be reviewed	July 25
Name of the Trust music lead	Jonathan Keay
Name of local music hub	Entrust Support Services (Covering Shropshire, Staffordshire, Stoke on Trent, Telford & Wrekin)

## Part A: Supporting schools to consider what makes for high quality teaching.

Our music network meets termly to consider the **quality of music teaching across our trust**.

Our thinking is informed by our educational philosophy and strategy. In all our curriculum thinking we draw a **careful distinction between curriculum, pedagogy and assessment** – this ensures that the core knowledge we want pupils to know and remember in music is at the forefront of our thinking. This clarity about what we want to teach helps us think about how we might best approach teaching. We utilise a coaching approach and insights from research (including Barack Rosenshine’s principles of instruction) to constantly improve our pedagogy. We understand the limitation of assessment and emphasise formative approaches (while capitalising on the careful analysis of summative tests and the benefits of assessment ‘as’ learning - ‘the testing effect’).

**We are a research/evidence informed organisation.** That means that we draw upon ‘best bets’ from the education sector to build our curriculum offer. We have invested much time in recent years in setting out our ‘conception of quality’ – our shared idea of what makes for quality practice. This helps us all improve together and have a shared foundation of knowledge and thinking to build upon. This strong ‘conception of quality’ drives our school improvement work and collaboration. We have rationalised and summarised complex school improvement thinking into accessible documents that help us focus on the most important things (e.g ‘The Big 6’).

To this end we have drawn upon a range of documents to set out our conception of quality for music. This conception is underpinned by a firm understanding of what music teaching should do. We set out the following facts to bust any myths that may relate to the teaching of music:

- ✓ For too long, music has existed in the service of other subjects and ‘wider benefits’. We **see music as a progression model in its own right** - it is a worthy thing to make more music, think more musically and become more musical (Ofsted: 2023).
- ✓ **We don’t believe that people are either innately good/not good at music.** While some people do have a natural flair for music, the great majority of musicians spend years practising and crafting their work - proficiency is gained through great teaching and practise.
- ✓ *“When people say artists are born with natural talent, you’re not. You have to really learn and really practice.”* –Ed Sheeran

## **Part B: What this thinking looks like...**

**Our main aim is to ensure pupils make more music, think more musically and become more musical.**

Our conception of quality is an evolving document. It sets out our high-level principles relating to curriculum, pedagogy and assessment. The PDF snips on pages 5 and 6 exemplify our network thinking – the words and aims outlined below will be continually updated.

The ideas and expectations below were written by our leaders of music for our schools.



### Purpose:

Our Trust exists to create transformational educative opportunities in a shared culture of collaboration.

### Music - Conception of Quality

Music is an essential part of the curriculum and our lives. It has special powers. A great education in music is a right for every child. We take this right seriously and work to ensure that children receive a rich and inspiring high-quality music curriculum. We know that a strong musical curriculum is also built on partnerships - we work closely with music teachers and organisations to develop a broad menu of experiences and opportunities.

### Contents

- \* This document sets out our shared 'conception' of effective music teaching.
- \* It draws upon our collective expertise and is **evidence/research informed**.
- \* This is not an exhaustive list of factors that can create quality!
- \* Our key reference points for statutory requirements are: [The National Curriculum](#), [The Ofsted handbook / research and reports / & SEND COP](#).
- \* We use the 'Power of Music' as a key document to steer our work. This COQ should be read in conjunction with our Trust & School Music Development Plans.

### Contact Details

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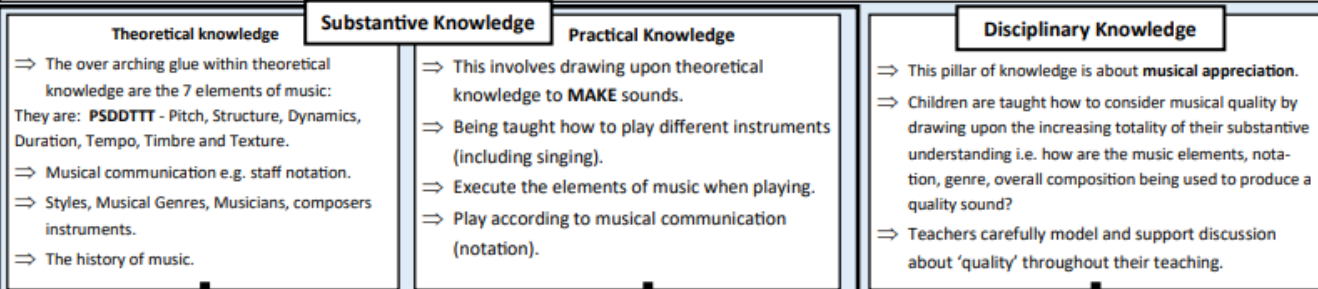
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### The Curriculum - what we want children to learn

#### Key curriculum thoughts:

- ⇒ This COQ and our local plans are underpinned by our national vision taken from the 'Power of Music': **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.**
- ⇒ **CONCEPTS** - we use the musical 'elements' to help organise learning. Elements are abstract interrelated dimensions. They help us understand and explore how music is created, produced and communicated. **These elements help children talk about the music that they hear.**

There are broadly **three** strands of knowledge in music: **practical, theoretical and disciplinary**. Children's ability to compose and perform draws upon **substantive** practical and theoretical knowledge. **Disciplinary knowledge is about how children consider quality**. Children drawn upon their substantive musical knowledge to analyse music.



Children draw upon practical, theoretical and disciplinary knowledge to **PERFORM, COMPOSE and LISTEN**.

### Pedagogy - how we help children to learn



#### We use Rosenshine's principles of instruction to help guide our approach to teaching (image reproduced here from Tom Sherrington).

**Review** - 'the most important single factor influencing learning is what the learner already knows' (Ausubel) - this should be the overriding thought as teachers plan for music. Activating relevant prior learning is crucial.

**Questioning** - we need to ask lots of questions in depth and encourage children to use the vocabulary from their practical and theoretical studies. Teachers should model responses to questions that encourage debate and evaluation of music and musicians.

**Sequencing concepts and modelling** - 'memory is the residue of thought' (Willingham) - thinking carefully about what children 'attend to' is the secret to remembering. Well designed activities, that are appropriately sequenced and chunked are important. There should be ample practice at every stage. Clear worked examples (modelling) and structures and supports to manage cognitive load (scaffolds) help children journey from novice to expert. The music curriculum should not be reduced to the rehearsal of final set pieces.

**Proficiency** requires **Practise** - practice through different stages from guided to independent as children build automaticity.

**Adaptive teaching** - teachers are alert to the 'demands that learning places on memory' and they make changes to their approach accordingly.

### Assessment - checking what children have learnt

#### Effective assessment is based upon a strong knowledge of its purpose and the intended curriculum

Assessment is understood in three ways: 'for', 'of' and 'as'. There is considerable overlap between each approach...

**Assessment for learning (formative)** Involves providing feedback for practitioners and children that is used to improve teaching and learning. It is used in an 'live' way to adapt the curriculum e.g. checking that children understand how the musical elements feature and interact.

**Assessment of learning (summative)** identifies when specific curriculum goals/end points have been achieved - it is less frequent than AfL and has limitations as it often provides more limited information about children's security with smaller steps e.g. end of unit judgements related to complex composite musical performances.

**Assessment as learning (the testing effect)** draws on the cognitive principle that children are likely to remember knowledge that they re-encounter and retrieve from their long term memory e.g. providing planned opportunities for children to re-encounter specific musical vocabulary and genres.

### Monitoring and Governance

#### Monitoring:

- ⇒ This COQ is used to evaluate the impact of the teaching of music.
- ⇒ There should be a clear focus to monitoring which utilises the **pupil book study** approach we are learning as a Trust.
- ⇒ Ideally, a whole school monitoring schedule, aligned to training, should set out the priorities for the year ahead.

#### Link Governor visits prioritise 3 themes:

1. Discussing the effectiveness of music with leaders (with reference to this COQ, the local action plan and outcomes).
2. A focus on the security of **substantive and disciplinary knowledge**. **Consideration of how children's knowledge of musical elements deepens over time.**
3. The quality of staff training - what is the impact on teaching? What do children know? What can they do?

### SEND and Inclusion

#### Every teacher is a teacher of SEND.

- ⇒ Where appropriate and possible, staff should provide pre-teaching and extra practice as children encounter new and/or more complex knowledge
- ⇒ As much as is possible pupils access the whole music curriculum with appropriate adaptations. Refer to our Trust wide **COQ for SEND**.

#### Principles for securing 'Greater Depth':

- ⇒ The principles within this COQ result in children acquiring increasing fluency in recall of both substantive and disciplinary content.

### Resources, Environment & Culture

#### The environment services the music curriculum.

- ⇒ There are dedicated displays that reference and serve to remind children of the concepts that they are learning over time in music - it is these concepts that will help organise their expanding schema.
- ⇒ The acquisition of vocabulary is carefully thought through - the whole curriculum is discussed and understood by staff.
- ⇒ Appropriate instruments and music are readily available for teaching units.
- ⇒ Pupils are supported to select ambitious texts that relate to their studies in music.

### Subject Myth Busting

#### Some common myths about music:

- ⇒ This COQ is central to securing high quality teaching. For too long, music has existed in the service of other subjects and 'wider benefits'. We see music as a progression model in its own right - **it is a worthy thing to make more music, think more musically and become more musical** (Ofsted: 2023).
- ⇒ **Some people just aren't great at music.** Not so. While some people do have a natural flair for music, the great majority of musicians spend years practising and crafting their work - proficiency is gained through great teaching and practise.
- ⇒ **"When people say artists are born with natural talent, you're not. You have to really learn and really practice."** -Ed Sheeran

### Early Years - Firm Foundations

#### The music curriculum begins in the early years - this is where firm foundations are established:

- ⇒ The 'expressive arts and design' curriculum provides the starting point for the whole progression model.
- ⇒ Planning details the vocabulary (especially tier 2/3 words) that children will be introduced to. There are opportunities for children to practice and use the words they learn. This creates readiness for Key stage 1 and beyond.
- ⇒ Children are taught about a wide range of music, musicians and instruments - they explore and play with carefully selected resources.

### Research, reading and Staff CPD

#### This document, and practice within provision, are informed by:

- Ofsted [research review & report](#)
- [Rosenshine's principles of instruction researchED series](#)
- [DfE: The Power of Music to change lives: a national plan for music education National Curriculum](#)
- [The EYFS Framework](#)
- You can find out more about our curriculum for leaders and teachers of music at:**
- [Creative Learning Hub.](#)

### Our Trust Vision:

Our vision for pupils:	Our vision for people:	Our vision for communities:
<ul style="list-style-type: none"> <li>🌟 Strong attendance and outcomes for all.</li> <li>🌟 Freedom and Justice.</li> <li>🌟 A knowledge rich curriculum.</li> <li>🌟 Research/evidence informed teaching.</li> </ul>	<ul style="list-style-type: none"> <li>🌟 Collaboration and kindness.</li> <li>🌟 Opportunities to develop and learn.</li> <li>🌟 A focus on wellbeing and workload.</li> </ul>	<ul style="list-style-type: none"> <li>🌟 Schools at the heart of the community they serve.</li> <li>🌟 A range of benefits to support families and vulnerable groups.</li> <li>🌟 Ongoing support as pupils transition to their next school and beyond.</li> </ul>

### Our Trust Values:

<b>Integrity:</b> Courage to do the right thing for the child.	<b>Collaboration:</b> Working together, enabling each other.	<b>Dedication:</b> Committed to supporting and improving.
<b>Kindness:</b> Acting with compassion	<b>Understanding (Openness):</b> Listening and valuing one another	<b>Innovation &amp; Creation:</b> Using expertise and research to transform.

## In the future

Our Trust plans for the future:

Our network will keep our conception of quality and overall ambition for music teaching under constant review.

It is our aim to develop music further and ensure our offer is exemplary and worthy of sharing with others.

## Further information (optional)

The Department for Education publishes a [guide for parents and young people](#) on how they can get involved in music in and out of school, and where they can go to for support beyond the school.

Our thinking is underpinned by:

Ofsted [research review](#) & [report](#)

[Rosenshine's principles of instruction](#)

[researchED series](#)

[DfE: The Power of Music to change lives: a national plan for music education](#)

[National Curriculum](#)

[The EYFS Framework](#)