



WEST NORFOLK ACADEMIES TRUST: MUSIC DEVELOPMENT PLAN 2025-26

Our Vision:

Music is fundamental to being a human-being. It incorporates expression and creativity whilst developing key life skills such as teamwork and cooperation and, across the West Norfolk Academies Trust, the subject is one that is valued and embraced for student development, both academically, culturally and socially (The 'Whole Child').

Music is commonly described as "The universal language" and this is because it is central to almost all cultures and religions throughout the world. Music is all around us, not just on the radio, in the concert halls and at festivals but also in all television and films, adverts and even as background music within shops and restaurants. It is literally everywhere!

However, Music in education is about so much more than Rock, Pop, Classical RAP etc. Music is about sounds and how they are put together.

Music is one of the most vibrant departments in our schools. It is very rare not to hear music being rehearsed and performed before and after school as well at break and lunch throughout the department area. In classroom lessons, it is about exploring all the types of Music, learning to appreciate how they are created and performed as well as experimenting through practical exercises both on instruments and using Technology. In line with the National Curriculum all our units of work fall into one or more of the following categories: -

- Performing
- Composing
- Listening and Appraising

Singing and Listening Exercises are an integral part of lessons at Key Stage 3 developing both musical and confidence skills.

Away from the classroom the West Norfolk Academies Trust provides an instrumental and singing programme that is second to none with a range of lessons, schemes and subsidies available to our students to start their journey as musicians. We then promote a culture of group playing with a range of instrumental and vocal ensembles at individual schools, across the trust and in the wider community. This gives clear progression routes for all our students to explore, and improve their musicianship skills, whether they wish to follow music as a career, or want to enjoy it as a hobby.

Music is a unique subject in that it is scientifically proven to assist in so many areas including improved Wellbeing, Language Abilities, Emotional Resilience and Empathy. It involves working both independently and collaboratively in groups and this helps develop important life-skills that are transferred into all future careers and pathways. These develop a growth mind-set as well as social skills and self-esteem.

Exam boards: GCSE – Eduqas (*Springwood High School, St. Clements High School, Marshland High School, Smithdon High School*)
KS4 Vocational – NCFE Level 1/2 Technical Award in Music Technology (*Springwood High School*)
A level Music – Eduqas (*Springwood Sixth Form*)
A level Music Technology – Edexcel (*Springwood Sixth Form*)

PRIORITIES	To improve quality of education in Music Trust Wide by improvements in:	A) Curricular Music Provision B) Extra-Curricular Music Provision C) Musical Experiences
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A. CURRICULAR MUSIC PROVISION

INFORMATION	IDENTIFY	INTERVENTION			IMPACT		EVALUATION	
Where are we now?	Where do we want to be?	How will we get there?	Timescale	Lead	What will be the impact?	Review	Status Notes – Actual Impact	RAG
i. Primary and Secondaries are all subject to a minimum of 1-hour Music Curriculum across EYFS – KS3 with an offer beyond for KS4 in all secondaries and KS5 at the Trust Sixth Form Centre (Springwood). ii. Curriculum EYFS-KS3 is fully sequenced giving a broad range of musical skills utilising Charanga within Primary Settings and an agreed curriculum across all four Secondaries. However, the transition between primary and secondary curriculums is limited. iii. However, Insufficient formal teaching of composition techniques at Key Stage 3 result in challenges at Key Stage 4.	i. Time in all schools maintained with all schools offering GCSE Music. Increase in KS4 take-up to numbers in excess of national average (5.4% in 2022) across all secondaries. ii. Curriculum to follow seamlessly from KS2 to KS3 especially for WNAT students. Good understanding of all primary music curriculums. iii. All secondary students have some skill in formal composition utilising the elements of music & staff notation.	i. Changes implemented into Year 9 Curriculum, Review impact on students opinion of the subject as a GCSE option going forward through Student Voice etc. ii. Investigate the possibilities of a trust transition unit, SOL, between primary and secondary - perhaps post SATS, to ensure a smooth curriculum journey from KS2 to KS3. Some training of primary staff will be required. iii. All schools to have appropriate composition software. Review for opportunities within curriculum where this can be introduced and revisited a couple of times per year to build compositional skills.	Half Term 6 (May 2026) Ongoing throughout year.	RN	ii. Curriculum journey will be fully mapped and students will all be in a similar position ahead of their entry into KS3 at secondary. iii. More interest in KS4 - students have less worries about continuing with Music at GCSE. Students find more success at GCSE music in composition area - which is worth 30% of their qualification.			R ☐ A ☐ G ☐
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iv. Singing and Instrumental learning are an integral part of our Curriculum lessons including Ukuleles, Keyboards and Percussion Instruments as well as full range of Music Technology options in	v. All schools give feedback to singing and quality of singing improves eg high quality singing at all school at the heart of the curriculum	v. Sharing good practice with teachers coming across to Springwood to see good practice and then introduce them at their schools.	Ongoing throughout year	RN and all HoDs	V. Students across the Trust have a love of singing and are given significant opportunities to explore this. Other health benefits too.			R ☐ A ☐ G ☐

Secondaries (<i>Springwood is a Certified Steinberg Centre</i>) v. Inconsistencies across trust schools in the teaching of singing at individual schools. Best practice seen at Springwood where areas of development are identified to students with improvements made based on targets eg. improving vowel sounds. At some schools, there is limited, if any, feedback.								
vi. Schools consider all SEND to encourage inclusion. vii. Provision has inconsistencies and against national plan, weaknesses are especially apparent in Equipment (adapted instruments) and Teaching strategies (especially those with autistic students).	viii. Work towards all students of SEND have the same access to music curriculum as non SEND students.	vii. Invest in more adaptive equipment - significant investment needed but possibility of some funding from Norfolk Music Hub Identify cross Trust what are the challenges for each student and how we address them. Funding application to be made via Norfolk Music Hub plus within the individual school budgets. Identify the barriers to instrumental lessons for SEND - this is v. low indeed. Identify CPD opportunities to support teaching strategies for autistic students. Potential training provider identified who is Chiltern Music Therapy.	July 2026	RN	vii. SEND students will have greater access to the music curriculum.			R ☐ A ☐ G ☐

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B. EXTRA-CURRICULAR MUSIC PROVISION

INFORMATION	IDENTIFY	INTERVENTION			IMPACT		EVALUATION	
Where are we now?	Where do we want to be?	How will we get there?	Timescale	Lead	What will be the impact?	Review	Status Notes – Actual Impact	RAG
i. Instrumental lessons are going well in all Trust Schools, and Secondary Feeder schools. ii. ‘MITI’ scheme in primaries is engaging over 200 students, however a proportion do not continue lessons into secondaries. iii. Instrumental and Singing lessons engaging c. 9% of the secondary school cohorts; above the national average. However, there are drop-offs at key points. iv. Transition Ensembles are in place at 3 Secondaries to provide opportunities for young instrumentalists (primary and early secondary) to come together. v. Progression routes are available for all instrumentalists through school groups, trust ensembles, community groups and the Norfolk Music Hub.	ii. Percentage of ‘MITI’ scheme students continuing lessons into secondaries to be raised. iii. Increase take-up of Instrumental/Singing Lessons in Secondaries to c.15% of each secondary school over three years and address drop-offs at key points. iv/v. Opportunities are available for all musicians to be involved in ensemble playing	ii. Appointed Lead Peri tutor review discussions with primaries, peripatetic tutors and ‘parental voice’ to look at reasons for transition ‘drop-off’. Review possible individual tuition within Primary Schools. li/iii. Review of Secondary subsidies to encourage continued learning including introduction of Instrumental scholarships. iv. Introduce transition ensembles in all four secondary schools (currently in three) so all primary students and early secondary learners have the opportunity to join together. v. Review ensemble provision in all secondaries for opportunities to expand, continue WNAT ‘Trust Orchestra’ for key trust events. Promote community and Music Hub opportunities for further progression. vi. Choirs to be available in all trust primaries	July 2026	RN	li/iii. Increased take up and ‘continuation’ of instrumental and singing tuition. lv/v/vi. Students to join together and experience the enjoyment of rehearsing and performing and rehearsing with others, thus increasing progress and experiences (See Section C – ‘Musical Experiences’)			R ☐ A ☐ G ☐
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vi. Individual Choirs in place in all four secondaries and some primaries. However, other than two specific trust events there are no opportunities for students from different schools to come together.		Investigate formation of a 'Trust Choir' for key events and possible tour in 2027.						
vii. Instrumental and Singing Exams are available through the trust including ABRSM Trinity and RSL								

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C. MUSICAL EXPERIENCES

INFORMATION	IDENTIFY	INTERVENTION			IMPACT		EVALUATION	
Where are we now?	Where do we want to be?	How will we get there?	Timescale	Lead	What will be the impact?	Review	Status Notes – Actual Impact	RAG
i. Some Trust primaries are involved in the 'Young Voices' concert programme annually. All primaries undertake regular singing in class and within assemblies. ii. 'Classical Music Rocks' places professional musicians into trust primaries to experience live music. iii. Instrumentalists involved in primary 'MITI' scheme in each catchment area come together for workshops and combined performances at least once per	iv. All trust students (both primary and secondary) to experience public performances at least once per term to family and friends. vi/vii. All students to experience the joy of professional performances throughout the school year.	iv. Liaison between trust primaries and secondaries to discuss collaborative events where possible to increase performance opportunities for all. v. Plan, and introduce, a 'West Norfolk Academies Trust Young Musician of the Year' event to promote solo and small ensemble playing. vi/vii. All music leads to investigate opportunities to see high quality performances both in the form of external visits and also internally with visiting musicians and groups	Ongoing	RN	iv-vi: Increased opportunity for all schools to engage in performances, both as active performers and also as active listeners. vii. All students within trust schools to experience professional performances to excite and enthuse all types of music.			R ☐ A ☐ G ☐
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term, and region-wise once per year (Summer) iv. All four trust secondaries undertake concert opportunities at least once per term, entry fees are minimal for these. v. Two trust events per year (Christmas and Summer) featuring groups from all trust schools; both primary and secondary, both free of charge to attendees. vi. Community events such as 'Festival Too', local Rotary 'Schools Make Music', Hunstanton Carnival, Royal Norfolk Show and Sandringham Flower Show as well as foreign music tours. Each of these feature choirs, instrumentalists and ensembles from trust schools giving performance experiences outside of the school environment. vii. Leaders look for appropriate workshop and Concert trips. These are organised for students regularly and include orchestral concerts, musical theatre and smaller professional groups both within the Kings Lynn area, larger professional venues in Norfolk and, indeed, London and further afield (including, on occasion, foreign trips). This includes projects with the Norfolk Music Hub.		from within and externally to the trust. vi. Build relationships with local music festivals and other organisations for further performance opportunities both as performers and audience members. vii. Liaise with Norfolk Music Hub for workshop, masterclass and project opportunities across the trust.						A ☐ G ☐
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