TPAT
Truro and Penwith Academy Trust

MUSIC DEVELOPMENT PLAN

Mullion School | Truro and Penwith Academy Trust

Academic year 2026–2027 • Internal working plan and public-summary source

VISION

Every student at Mullion should experience music as an ambitious, practical, inclusive and intellectually rich subject—developing as a performer, composer, listener and creative musician.

TPAT

Truro and Penwith Academy Trust

1. Vision for music at Mullion School

Every Mullion student should experience ambitious, practical and inclusive music, developing as a performer, composer, listener and creative musician.

Music supports creativity, collaboration, self-expression and belonging. Students should be able to succeed through singing, instrumental performance, composition, improvisation, music technology, listening and ensemble work.

Our commitments

- Teach a coherent, sequenced curriculum that builds musical knowledge and practical fluency over time.
- Make the intended learning explicit through clear explanations, live modelling, guided practice and purposeful independent work.
- Maintain ambitious musical expectations while adapting access and scaffolding for students with SEND and other barriers to learning.
- Provide meaningful performance and participation opportunities within lessons, beyond the classroom and within the Trust.
- Use assessment, student voice and quality assurance to identify what students know, can do and need to learn next.
- Connect Mullion's provision with the TPAT Connect Curriculum, other TPAT schools and relevant local and regional music education partnerships.

2. Strategic context and policy alignment

The following frameworks guide curriculum, quality assurance and partnership planning:

- DfE/DCMS, The Power of Music to Change Lives (2022; updated 2024): supports singing, instrumental learning, group music-making and progression.
- DfE National Curriculum: KS3 performing, composing, listening, vocal/instrumental fluency, musical traditions, notation and technology.
- DfE Model Music Curriculum (2021): non-statutory reference for progression, concepts and repertoire.
- Ofsted Music Research Review (2021) and Striking the Right Note (2023): inform curriculum, teaching, assessment, participation and leadership.
- Education Act/National Curriculum framework and current TPAT policies: check applicable requirements when reviewing provision.
- Current OCR GCSE Music J536 specification: guide KS4 curriculum, coursework and examination planning.
- TPAT Connect Curriculum, school policies and Mullion's School Improvement Plan.

3. Curriculum music: classroom provision

3.1 Timetabling and curriculum allocation

Mullion School’s current music allocation is set out below. These allocations should be protected so that students receive the planned sequence of musical learning and sufficient time to practise, compose, listen and apply knowledge.

Key Stage 3

- Year 7: one 75-minute music lesson per week.
- Year 8: one 75-minute music lesson per week.
- Year 9: one 75-minute music lesson per fortnight.

Key Stage 4

- Year 10: four 75-minute music lessons over the fortnight.
- Year 11: five 75-minute music lessons over the fortnight.

Action: protect music lessons and log lost time. Review Year 9's fortnightly allocation with TPAT leadership, using curriculum coverage, assessment, progress and KS4 transition evidence to decide whether more learning time is essential.

TPAT
Truro and Penwith Academy Trust

3.2 Key Stage 3 curriculum

Mullion's KS3 curriculum is planned through the TPAT Connect Curriculum. Follow the agreed sequence and record any adaptations needed for Mullion students.

- Use the TPAT Music Curriculum Document, including its National Curriculum tracker and Concept Tracker, to map intended coverage, key concepts, progression and gaps.
- Make the relationship between curriculum intent, lesson sequence, assessment and student outcomes explicit.
- Use the established trust lesson sequence: Activation, Direct Instruction, I do / We do / You do, Independent Practice, End & Send.
- Teach essential musical vocabulary explicitly and revisit it through retrieval, listening, practical rehearsal and written or verbal explanation.
- Use assessment checkpoints to identify whether students retain and transfer knowledge between schemes

3.3 Curriculum balance and progression

Across KS3, revisit performing, composing, listening/appraising, singing, notation and music technology, increasing complexity and independence over time.

- Performing: develop pulse, rhythmic accuracy, ensemble synchronisation, pitch accuracy, fluency, expression, rehearsal discipline and independent part-learning.
- Composing and improvising: move from experimenting with sound and patterns to selecting, developing, structuring and refining musical ideas for a purpose.
- Listening and appraising: develop attentive listening, aural memory, identification of musical features and the ability to explain how elements create effect.
- Notation and literacy: build understanding of staff notation and other relevant representations, using notation to support performance and composition.
- Music technology: develop appropriate use of DAWs, MIDI keyboards, audio interfaces and recording tools, including creative decision-making and safe, organised file management.

3.4 Repertoire and cultural breadth

Use purposeful, age-appropriate repertoire from global traditions, Western classical music, jazz, film, popular music and local/regional traditions.

Through QA of the Connect Curriculum, use the TPAT Music Curriculum Document, National Curriculum tracker and Concept Tracker to confirm coverage, prior learning, assessment and progression.

4. Inclusion, SEND and adaptive teaching

Plan inclusion from the outset. Mullion's high proportion of students with SEND makes clear routines and flexible access essential; adapt support without lowering the core musical objective.

- Use uncluttered resources, readable notation, consistent vocabulary and short, explicit instructions.
- Model techniques live in small steps; use I do / We do / You do and explain musical decisions.
- Check understanding through practical demonstration, questioning and retrieval before independent practice.
- Use scaffolds where helpful: Tea/Cof-fee/Co-ca Co-la rhythm mnemonics, visual prompts, part recordings, accessible entry points and alternative instruments.
- Reduce scaffolds as students become more independent.
- Audit access to instruments, technology, tuition, rehearsal and performance; consider cost, confidence, sensory/reading demands, coordination and transport.
- Use student voice and relevant SEND/Pupil Premium information lawfully to identify and review barriers.

5. Assessment and quality assurance

5.1 Assessment approach

- Set KS3 assessment checkpoints in line with TPAT assessment: performing, composing, listening/appraising, knowledge and application (Spring 1 and Summer 2).

- Use practical observations, recordings *where appropriate*, written work, retrieval, student reflection and peer feedback.
- Teach students to give specific, constructive feedback using clear musical criteria.
- Use assessment to identify misconceptions and decide what to reteach, practise or extend.
- Moderate practical and GCSE judgements using shared examples and criteria across TPAT where appropriate.

5.2 Quality assurance cycle

Each term, review curriculum delivery, practical/written work, student voice and participation.

6. GCSE Music: OCR J536

For OCR GCSE Music J536, map specification coverage and prepare students for practical coursework and Listening and Appraising. Check dates and requirements against the current specification.

- Maintain a cohort map for Integrated Portfolio, Practical Portfolio and Listening and Appraising, with internal checkpoints and time for redrafting or targeted practice.
- Teach the relevant areas of study explicitly: Concerto Through Time; Rhythms of the World; Film Music; and Conventions of Pop.
- Make assessment criteria visible and translate them into actionable next steps for performance, composition and analytical writing.
- Set realistic routines for regular instrument practice, composition development and listening homework; monitor completion and respond to barriers.
- Use question-level analysis and practical assessment to identify specific weaknesses, then plan focused reteaching and independent practice.
- Review option uptake, retention and outcomes annually; use the findings to strengthen transition from KS3 and the profile of GCSE Music.

7. Co-curricular music, instrumental tuition and ensembles

7.1 Mullion School ensemble offer

Connect classroom learning to regular rehearsal and performance. Confirm groups only when staffing, student interest, space, funding and partners are in place; label unconfirmed groups as development priorities.

- By the end of Autumn 1, create a baseline register of Mullion's existing ensembles, clubs and informal music-making. ON Arbor, Record group name, lead, rehearsal frequency, year groups, instruments/voices represented, attendance, performance opportunities and students on waiting lists. Use this evidence to confirm and communicate the planned offer, including Samba Band, Rock Bands, Vocal Notes Choir and Percussion Ensemble.

By Autumn 1, audit visiting music teacher (VMT) provision: instrument/voice, provider, student numbers, lesson format, cost, timetable, waiting lists and instrument access. Review the findings with VMTs and the local Music Hub to identify gaps and practical next steps.

Agree clear arrangements with VMTs for communication, attendance, rooming, safeguarding and progress updates. Explore instrument loans or financial support where needed, subject to confirmed funding.

7.2 Instrumental and vocal tuition

Track who accesses tuition, ensembles and performances, by year group and by SEND/Pupil Premium status. Review barriers such as fees, instrument availability, transport, timing and confidence.

Publish confirmed opportunities with eligibility, costs, dates, how to join and a named contact. Offer a confidential way for students/families to discuss financial or access barriers, and work with school leaders on possible support or instrument loans where approved.

7.3 Equitable access

Monitor participation in instrumental and vocal tuition, ensembles and performances to identify and address barriers to access. Communicate opportunities clearly, review barriers such as cost, instruments and transport, and explore appropriate support to ensure all students have the opportunity to participate.

TPAT
Truro and Penwith Academy Trust

8. Musical experiences, performance and community

Use performances to share classroom and ensemble learning. For each event, define participants, repertoire, learning purpose, adaptations and roles for singers, instrumentalists, composers, sound/recording support and presenters.

- By the end of Autumn 1, publish a term-by-term performance calendar. Aim for at least one significant Mullion sharing opportunity each half term, supported by regular performance opportunities in the wider community.
- Year 7 Opening Night linked to the curriculum; set rehearsal checkpoints, confirm repertoire/roles, communicate with families and review participation and confidence afterwards.

9. Leadership, advocacy and professional learning

- The Music Lead is also TPAT Music Lead. Use this role to connect Mullion students with Trust-wide ensembles, performance and composition opportunities, and to share effective practice through the TPAT Music Subject Network and Connect Curriculum QA.

10. Resources, technology and budget

By Autumn 1, check installation, condition and whole-class access for the approved music technology specification (Macs, monitors, Focusrite interfaces, MIDI keyboards and GarageBand) across the trust.

11. Implementation action plan 2026–2027

Review this action plan termly. Green = on track with evidence; Amber = delayed or mixed evidence; Red = missed/no progress; Grey = not yet due. Confirm targets after the Autumn 1 baseline audit.

Priority / owner	Key actions	When	Evidence of completion
1. Curriculum and timetable Music Lead; SLT link	Map Years 7–11 allocations, lost lessons and room access. Review Year 9's fortnightly allocation with TPAT leadership. Check Connect Curriculum schemes, National Curriculum tracker and Concept Tracker; assign actions to any gaps.	Autumn 1; review Spring 1 and Summer 1	Updated map/trackers; Year 9 review; gaps have owners and review dates.
2. SEND and inclusion Music Lead; SENDCo as needed	Review lessons/resources for clear instructions, modelling, accessible notation and scaffolding. Ask students about barriers; test and review adjustments.	Autumn 2; termly	Review and student feedback completed; adjustments and impact recorded.
3. Assessment and QA Music Lead	Set KS3 checkpoints for performance, composition, listening/appraising and knowledge in line with TPAT assessment (Spring 1 and Summer 2). Gather baseline evidence, moderate work and reteach identified gaps.	Framework Autumn 2; QA termly	Assessment overview, baseline samples, moderation and follow-up actions.
4. GCSE Music (OCR J536) Music Lead	Track starting points, targets, Integrated Portfolio, Practical Portfolio and Listening and Appraising. Schedule coursework checkpoints, question-level analysis and support for students falling behind.	Baseline Autumn 1; half-termly	Current cohort tracker; milestones met or recovery actions recorded.
5. Mullion ensembles and access	Audit ensembles, tuition, student interest, instruments and barriers. Confirm which groups can run: Samba Band, Rock	Audit Autumn 1; offer Autumn 2; termly review	Published confirmed offer; VMT plan; attendance, performance and access tracked.

Music Lead; VMTs; SLT link	Bands, Vocal Notes Choir and Percussion Ensemble. With VMTs, explore brass quintets, classical guitar, woodwind, close-harmony vocal pods and string quartets; plan community/county festival performances where feasible.		
6. Trust-wide opportunities and partnerships Music Lead as TPAT Music Lead	Publish an opportunity calendar for TPAT Super Orchestra, TPAT Voices, TPAT String Ensemble, Qube Records and The Barnstormer (20+ bands, 80+ performers). Explore MFY, Gabrieli Roar, IMS Prussia Cove and Elmore String Quartet opportunities. Log eligibility, deadlines, costs, travel, safeguarding and next steps.	Calendar Autumn 1; review termly	Calendar shared; student nominations/applications/participation logged; partnership decisions recorded.
7. Performance and community Music Lead	Plan at least one significant Mullion sharing opportunity each term where feasible. Link Year 7 Opening Night to the curriculum; confirm seasonal/spring/summer events and one feasible professional performance/workshop by Spring 1.	Calendar Autumn 1; review after events	Event plans, participant records and student feedback; next action recorded.
8. Resources, CPD and communication Music Lead; SLT/budget holder	Audit instruments and approved technology (Macs, monitors, Focusrite interfaces, MIDI keyboards, GarageBand), including installation and whole-class access. Cost priorities; agree CPD and SLT reporting; publish/update the public summary.	Audit Autumn 1; CPD/summary Autumn 2	Inventory, access audit, costed requests, CPD plan, SLT log and website summary.

12. Monitoring, evaluation and review

Termly review questions

Keep a brief termly evidence log: focus, evidence, finding, action, owner and review date. The SLT link supports timetable, budget, staffing and premises decisions.

Annual review

At year end, compare progress with baselines; retain or refine actions and set next year's priorities from student learning, participation and feasibility.

13. Publication and communication

Publish an accessible summary on the Mullion website covering vision, curriculum, ensembles, performances, inclusion and priorities, in line with DfE guidance and school arrangements.