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| Description: http://intranet.bradford.gov.uk/docs/Documents/CBMDC-Greyscale.jpg |
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| **Audit of Music Provision in Bradford - Secondary** |

**Bradford Music Education Hub**

**Audit of Music Provision in Secondary Schools**

School Name:

Head Teacher:

Music Contact:

Email:

Date: 

Self-Evaluation Audit Tool for Music in Schools, cycle 2.

**Introduction**

This document is primarily intended as a stimulus for conversations in all schools to support in identifying strengths and future development areas in the quality of music provision made for pupils and improving the musical outcomes achieved but has proven useful as a tool departmental reviews and reporting in a whole school context.

**Using the Audit Tool**

The audit tool is organised into three sections: a) Teaching, Learning and Achievement, b) Music Provision c) Leadership and Management. You may find it helpful to divide the sections between Music Co-ordinator and the Leadership team.

In each section there is a list of criteria that indicate some key aspects of effective provision and high quality outcomes for pupils. The list of criteria is not exhaustive, nor fully comprehensive. There may well be some criteria that a school feels inappropriate at this time; equally there may be criteria that a school wishes to add.

Against each criterion you choose to use, highlight the number which best reflects your summary view of where you think your school is. (For those criteria you choose not to use, simply leave blank.) Your summary view is likely to take into account a wider range and variety of evidence from different sources. It could include evaluations by teachers and senior leaders, feedback from pupils, parents/carers, governors and members of the community. Equally, don’t agonise over the number. Sometimes, a gut feeling, supported by some evidence, can identify the right starting point.

NB The summary view numbers are “best fit”, not a check list.

**1** = fully in place, highly effective in driving good or better outcomes for pupils, a real strength which our school would be willing to share with others

**2** = in place, 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

**3** = working towards, not yet fully in place, further development required, not yet sure of impact on outcomes, needing some support

**4** = not in place at all, needs priority support and development.

It is likely that those criteria against which you have highlighted a “4” and “3” will be your main priorities for actions. (But don’t overlook those you have highlighted “2” – some of which may generate significant improvements in pupil’s achievements with only small actions.) As a suggestion for a starting point the following criteria might usefully serve to begin the process and stimulate the initial discussions.

Teaching and Learning 1, 2, 3, 4

Achievement and Assessment 15, 16, 17, 18

Music Provision 23, 24, 25, 26, 27, 28, 29

Leadership and Management 40, 41, 42

Example of one section:

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **Criteria** | | | | | **Commentary, Development Actions and Success Criteria** | **By whom?** | **By when?** | **Resources** |
| **25** | **High quality singing is embedded into the life of the school and into every child’s experience** | 1 | 2 | 3 | 4 | Commentary   * Pupils do not sing regularly; too infrequent singing in music lessons, no choir, singing not seen as “cool”, quality of singing weak   Actions   * CPD for HOM (three half day courses + consultant in-school support) * Head of Music attends Secondary Heads of Music Meetings * Develop school choirs and concerts   Success criteria   * By the end of 2015, pupils will be singing regularly in music lessons. A school choir will be formed and will perform to parents informally every half term and formally at end of term concerts. * Pupils encouraged to form their own vocal harmony groups * Pupils sing with good posture and breathing, clear diction, understanding, good intonation and good ensemble, with actions as appropriate, communicating to listeners and with a sense of fun and enjoyment. | Head and  HOM, Music Teachers | March 15 | £xxx for CPD and in class support  £xxx for new singing repertoire and joining Sing Up  Time for CPD for music staff |

**Wherever possible, link this audit of your provision to your previous SMEP Audit in order to highlight progress made.**

**However a school chooses to use this audit tool, the principal focus should always be on improving pupils’ musical progress, attainment and achievements.**

**Audit of Music Provision in Schools**

**General Information**

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| **A Organisation of music teaching in your school – Class music specialist teaching throughout the school/ peripatetic teacher** |
| **B How much time is allocated to music in each year group per**  **week?** |
| **C (i) List your practical resources (instruments , singing materials, ICT)**  **(ii) How do you use them? (units of work, extracurricular, instrument lessons, cross curricular)** |
| **D Learning environment (Where does curriculum teaching take place? Where does the peripatetic music teaching take place? Are there special areas for music display? Does the display inform learning? Does display celebrate good work? Are there practice rooms available?)**  **E (i) Does the school promote music tuition and ensemble opportunities via the school’s website?**  **(ii)Could the school website link to the music education hub website?** |

**Teaching and Learning**

|  | Criteria | 1 | 2 | 3 | 4 | Commentary, Development Actions and Success Criteria | By whom? | By when? | Resources? |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| 1 | **Music lessons are well planned to have a clear and simple musical focus in each. Long, medium and short term planning is carried out. Cross-curricular links are developed** |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 2 | **Music lessons are musical; they start with musical sound; music is the predominant feature and language throughout with an emphasis on pupils’ aural development** |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 3 | **Pupils get better at music because teaching always sets high expectations, challenges all pupils and gives constant attention to the quality of pupils’ musical responses** |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 4 | **Pupils get better at music because teaching always involves critical listening to pupils’ musical responses spotting what needs to be improved, and seeing through the improvements, improving their skills and understanding** |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 5 | Words and notations (including staff notation) are used precisely and appropriately to support effective musical learning, rather than drive it |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 6 | Pupils’ voices are used constantly, for discrete singing work, and also to help them internalise and understand musical ideas |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 7 | Musical tasks are adapted to meet different needs of pupils; additional support and provision is available to stretch those who are more able, those who may be having additional instrumental/vocal lessons and help those who need more assistance |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 8 | Discrete musical tasks are progressively and accumulatively linked to the simple musical focus |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 9 | Pupils get better at music because teaching sets out clear steps of progression |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 10 | Pupils’ musical understanding is deepened because teaching often asks ‘why’, not just ‘what’ or ‘how’ |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 11 | Pupils’ creativity is supported and developed because the teaching not only provides musical skill and understanding but it also instils confidence, risk-taking |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 12 | Pupils can relate their work to that of professional musicians and it draws on a wide range of historical, social and cultural traditions using a range of resources, including new technologies to support learning |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 13 | Opportunities are provided to enable all pupils to show and develop their learning in different ways |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 14 | Regular performances and performance opportunities in and out of the school are hall marked by pupils demonstrating skill, appropriate accuracy, expression, feeling, sensitivity and sophistication individually and collectively |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |

**Assessment**

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | Criteria | 1 | 2 | 3 | 4 | Commentary, Development Actions and Success Criteria | By whom? | By when? | Resources? |
| 15 | **Clear criteria for assessment are in place and the assessment policy includes guidance on regularity and feedback to students** |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 16 | **All pupils make good musical progress through the key stages and achieve high musical standards** |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 17 | **Assessment approaches are integral to musical learning; the distinction between assessment for learning and assessment for reporting is clear and understood** |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 18 | **Assessment of pupils’ learning and progress focuses on the quality and depth of pupils’ musical understanding and involves them in peer and self-assessment** |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 19 | Assessment of pupils’ learning and progress identifies accurately how their musical responses could be improved further, and consistently realises these improvements; it makes extensive use of audio and video recordings to appraise their work |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 20 | Assessment encourages and responds to pupils’ creative and sometimes unexpected responses |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 21 | Use of data: records of pupils’ progress and attainment are simple, manageable and, above all, useful so that teachers and pupils know strengths and key areas for improvement. Music data is transferred when pupils change schools or move up a year/ Data on instrumental teaching is recorded |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 22 | Access to music CPD; engagement with Bradford Music Education Hub and Bradford network meetings is on-going |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |

**Music Provision**

|  | Criteria | 1 | 2 | 3 | 4 | Commentary, Development Actions and Success Criteria | By whom? | By when? | Resources? |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| 23 | **A broad and balanced curriculum for music (National Curriculum in maintained schools) is in place and taught regularly to all pupils across the key stages** |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 24 | **Listening, performing, composing, improvising and appraising are carefully integrated in the curriculum, for example, instrumental playing and singing are an integral part of the creative process of composing and improvising** |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 25 | **High quality singing is embedded into the life of the school and into every child’s experience** |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 26 | **Additional instrumental and vocal learning is available to all pupils** |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 27 | **The school works in partnership with other schools and key organisations such as the local Music Service and Music Education Hub to share knowledge, good practice, resources and learning opportunities** |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 28 | **There is an up-to-date scheme of work for music in place** |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 29 | **There is support for pupils with transition from Primary school** |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 30 | ICT provision is available and well used to support good learning and progress in music. Music programmes are used to support music and cross curricular work |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 31 | Pupils are encouraged to take external assessments and examinations in music and in instrumental playing and singing where appropriate |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 32 | Arts Mark accreditation has improved standards in music (if not an Arts Mark school do you know how to apply?) |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 33 | Active participation in the Arts Mark scheme is on-going, pupils are successful each year |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 34 | There is active engagement in extra-curricular activities (Breakfast club, lunchtime ensembles, after school ensembles, community music making etc.) |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 36 | Young performers are encouraged to attend music provision outside school such as Bradford Music Service Music Centres and Central Ensembles |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 37 | There are regular performances and performance opportunities in and out of the school |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 38 | The school makes good use of visiting professional musicians and artists to inspire and support learning and pupils’ experiences; performances are also attended |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 39 | The school is well connected to the local music education hub/music service and pupils are signposted to additional activities |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |

**Leadership and Management**

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | Criteria | 1 | 2 | 3 | 4 | Commentary, Development Actions and Success Criteria | By whom? | By when? | Resources? |
| 40 | **There is an up to date school policy and Subject Development Plan for music which sets out its vision and how it supports and contributes to the school’s values and ethos** |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 41 | **The school’s senior leaders routinely monitor the quality of teaching and learning in music and feed back to teachers** |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 42 | **Music features in reports to governors to highlight achievements and areas for development** |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 43 | The place of music in the school, and its relationship with other areas of learning in and out of the curriculum, is well articulated |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 44 | Music features regularly in the school’s improvement plan; it shows ambition, articulates targets for all children and young people to achieve good musical standards and identifies strategies and resources to enable them to develop and progress musically |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 45 | There is a commitment for providing CPD opportunities and programmes in music that have a positive impact on the quality of pupils’ learning and achievements |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 46 | There is a governor linked to music |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| 47 | Pupils’ musical progress and attainments are celebrated regularly amongst the school and its communities |  |  |  |  | Commentary  Actions  Success criteria |  |  |  |
| **Summary**  Compare today’s audit against your previous audits. Has your music provision in school:  Reduced Remained the Same Developed (please circle)  What are the main indicators behind this choice?  Any future support from the Music Hub required:  If your school works with schools within a cluster or as part of a wider multi academy trust please detail these schools below:  We would like to be considered for an initial visit to discuss current musical engagement YES/NO  Print Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Signature \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  Position in school : \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_    School\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Date\_\_\_\_\_\_\_\_\_\_\_\_\_  For office use only  Recommended for Music Mark?  Any further actions to be taken? | | | | | | | | | |