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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 – Supporting Document**

School Name:

Head Teacher:

Music Contact:

Email:

Date: 

Self-Evaluation Audit Tool for Music in Schools, 2021-22.

**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.

**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?** |

|  | Criteria & discussion points | Commentary, Development Actions and Success Criteria |
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| 1 | **Teaching & learning (1-14)**   * Overarching plan/learning journey/progression map.   *Things to think about/include:*  How is the music curriculum challenging/musical/focussed? How are key concepts included and developed? How is it high quality and what are the progression routes within your setting? What performance opportunities are available at your school?  *How do you include:*  Key concepts, critical listening, musical understanding, notation, voice work, differentiation, creativity, confidence, risk taking & expression? |  |
| 2 | **Achievement & Assessment (15-22)**   * Clear criteria for assessment. What is your assessment policy (in your department/in-line with school policy)?   *Things to think about/include:*  Quality & depth of assessment (peer and self), how often you feed back to students, use of video/audio recordings to appraise work, use of data – How is this used to inform strengths and key areas for development in music? How do pupils make progress within music and how is it reported?  Do you have regular access to music CPD & engagement with Bradford Education Hub? |  |
| 3 | **Music Provision (23-39)**   * Is a broad & balanced curriculum (National Curriculum) taught regularly to all pupils across the key stages? * How are key strands of music integrated into the curriculum (Listen/compose/perform) and what resources do you use to achieve this?   *Things to think about/include:*  High quality singing provision? Instrumental playing and singing is integral in the creative process,  Up-to-date SOW, good quality resources available, transition work,  ICT provision, extra-curricular and active engagement in this provision, external exams, regular performance opportunities, visiting musicians, Arts Mark.  How do you work in partnership with Bradford Education Hub? |  |
| 4 | **Leadership & management (40 – 47)**   * Subject Development Plan – What is your vision for music & how it supports the school’s values and ethos?   *Things to think about/include:*  Does your SLT link regularly support music and invite you to highlight achievements for governors? Do you have a named governor linked to music? Is music valued in your school – how do you know? Is music featured on your school SIP? Are you able to attend CPD events/opportunities that support pupil achievement and celebrating those within school? |  |
| 5 | **Would you like any additional support from Bradford Music Education Hub? If yes, give details.** |  |