Progression in Music Education- Music Mark conference 2016

Intro from Charly – overview of SE Hubs Data research
Section 1 – group discussion facilitated by Paul
What do we mean by 'progression'?
> Individuals define on note for facilitator capture and summary

Different pathways for different parts of the landscape?
> Facilitated discussion for whole group including
>> Formal / informal
>> Curriculum / non-curriculum
>> IV / composition / ensemble / leadership

Why might we want to 'map' progression / provision?
> Broad, brief discussion about identifying need / opportunity to inform next section

Section 2 – small group discussions with touchdown from Charly / Paul

- **How do we define progression?**
  - Any measure of progress.
  - A method of measuring change.
  - The charting of a child's musical development.
  - Key words- charting, measuring, development, progress or lack of)
  - See a child moving on in a lesson making progress/learning something new
  - Improving learning and providing opportunities for pupils to make a musical journey which is appropriate to their needs and ability.
  - Enabling a pupil to achieve their musical potential form wherever their starting point may be.
  - Expansion and development of musical understanding and expression/.
  - Building up of skills to deliver a musical response. These can involve- emotional, technical, social etc.
  - Developing musical learning by: improving skills & musicality; broadening skills, knowledge, experiences, interests; generating CYP's own understanding of how they can progress.
  - Progression- continued access to high-quality music education throughout all phases. Individual children demonstrating a developing knowledge and understanding of musical skills which demonstrate engagement and high expectations.
  - Progression= Achievement + attainment (over time). Sign-post to next phase. Aspirational and authentic. Musical end points. Weekly ensemble with others. Instrumental/vocal learning weekly. Curriculum weekly.
  - Student's musical journey; moving through levels, avenues open to students.
  - Progression is- where a child is able to demonstrate an increased level of knowledge, skills or understanding at/by a determined future point from an identified starting point. i.e.- knowing more about knowing how to do something better, being able to demonstrate this (implicitly/explicitly).
  - Development of self, knowledge and understanding. Progression for some may be as simple as learning a new concept t match skills and ideas. Progression also viewed in a social role- using ideas learnt form music and using them in another way or subject.
  - The process by which young people move towards total confidence in expressing and understanding their own and other's musical ideas.
  - Increased confidence in handling and exploiting musical concepts.
  - Increased instrumental technique.

- A musical journey: Starring point-continued learning-translation (y6-7)- varied musical routes.
- The ability for a young person to continue and diversify their musical learning journey in a way which complements their interests and learning styles.

- **Who is / should be responsible for mapping progression / provision?**
  - Individuals need mapping via teacher assessment
  - Hubs
  - FE institutions
  - Independent organisations/Hub partner
  - Schools (curriculum)
  - Everyone should be a contributor but a single 'point; needs to collate this. Hubs are charged with this role, but it can only be effective if everyone puts in the leg work.
  - Depends- could be Exam Boards, Hubs, Schools, National level.

- **What do we currently do?   Share existing methodologies**
  - Documents, graphs to show the different pathways of progression through activities, ensembles etc.
  - Data return, grade tracking, ensemble progression, A2 and GCSE data, UCAS points system.

- **Discuss ideas about data capture, processing and representation**
  - Need to know targets.
  - BIG DATA! Fully centralised personal data is coming.
  - Do we track progress on instruments other than their "main" one with the service?

- **If we produce data / information then what do we then use it for?**
  - To identify areas that need improvement/re-structuring
  - Measure speed of progression.
  - Efficacy of our own staff.

- **Does this area need research? – If so what would be useful**
  - Yes- as anything does.
  - Using case studies.
  - Youth Voice and its impact.
  - Need to measure/scaffold/capture informal progression routes.
  - Need to agre how to establish a baseline strategy e.g. First Access.

Select someone to feed back to the whole group

Section 3 – Share thoughts from each group and agree actions / proposals

Notes

- Huge different available in an area hence mapping methodologies will be there.
- Map what you aspire to not what is currently there.
- What you communicate to people- need to be realistic about what they can engage with.
- There is a fair amount you can't directly see, e.g. music-making on the internet.
- Ciaran: There is a formula: "Progression is achievement plus attainment over time"

- Talking about pathways. In Sport Premium there is a Sporting Pathways. Each sport has to map a range of pathways from start to professional level of what is there. This is proving successful. "I want to get to the next level because I can see it".
- Marion: Developing potential. However a child might have potential but not the desire to progress.
- We need to create a desire to progress.
- They might be good at lots of things, not just music. Dan, swimming, sport etc.
- Sport seem to be one-step ahead of us. They are further on with identifying the talent strategy.
- More work with Making Music?
- Some music service have adult orchestras and choirs. That is self-funded.
- In Norfolk they have a village orchestra for amateurs.
- Have to get parents on board.
- Communicate the benefits of music education.
- What is available vs aspiration/what should be avialble.
- Communication is key.
- This is about developing potential
- Motivating.
- Help see pathways which you can't necessarily see.
- 'Thin' assessment.

Feedback from groups

- Responsibility of role of Hubs and also exam boards.
- All the unknowns/informal routes etc.
- Further research: What are we base-lining from? What is consensus of where this journey/baseline starts
- We might only track progression on one instrument but they might play others not through Hub
- Grads and ensembles is being measured
- Collect GCSE and A2 pass data.
- UCAS is a place people might report something which they haven't reported through formal systems.
- More centralised data is coming through large data enterprises etc, which tracks in a whole new way. YouTube data etc.
- Some LA music series have access to LAL data.
- Ben Sandbrook and Hester Cockcroft animated progression model. model. Google it! Bensandbrook.com
- Paul: Keith Swanick. Curriculum mapping. Did a pamphlet called 'assessing musical understanding'
- Some services have left authority, and they have a data sharing agreement. The authority add SEND to names etc. Will this still exist if/when education services grant ceases in September?
- Youth Voice- we can't generate progression routes without hearing from them!
- Do we promote our services to adults more than youngsters?
- Year 6-7 how do we maintain communication?
- Some services get data knowing where every year 6 pupil has gone in 7.
- Live case studies needed to capture some individual journeys.
- Case studies and youth voice will help us find informal routes.