

# School Music Education Plan 2014 - 2016

## **MIDAS Visits** (Music Improvement, Development and Support)



Supported using public funding by



**ARTS COUNCIL  
ENGLAND**



Knowsley  
Music  
Education



## INDEX

- 1-2 Aims outcomes and protocols
- 3 Example visit schedule for MIDAS Visits
- 4-13 Discussion Questions

This document has been developed collaboratively between Sefton and Knowsley Music Hubs.

We are grateful to all the school colleagues and contributors who worked with us on March 5th 2014, following the presentation by Robin Hammerton HMI. We would also like to thank LINC'S, heads of music, music coordinators and hub practitioners/consultants for contributing to this document. We hope that it will be a useful tool for colleagues in Sefton and Knowsley.

**Chris Lennie**  
**Sefton Music Education Partnership**

**Angela Ball**  
**Knowsley Music Education Hub**

## Sefton and Knowsley Schools Music Education Plan 2014 – 2016

**“To realise high quality musical activities to meet the needs of all children and young people in Sefton and Knowsley. Through a range of innovative approaches with distinctive partners, we will develop inclusion, participation and progression for children in schools, the community and beyond.”**

### **Aims:**

1. To help schools evaluate their musical provision accurately, and plan for its development.
2. To provide access to targeted follow-on support on a bespoke basis for each school, based on their own areas for development.

### **Outcomes:**

1. A set of bespoke music development recommendations drawn up in partnership between the Hub practitioner and the school.
2. An offer of follow-on support from Sefton and Knowsley Music Hubs in order to address these recommendations.
3. For Senior Leaders: A greater understanding of best practice in music, and more accuracy in appraising music in their schools.

## Protocols

Our **agreed** approach and role is a supportive one. School leadership, curriculum staff in schools and the Music Hub will work together, with the aim of providing the best music education possible for the children and young people of Sefton and Knowsley.

To avoid any conflict of interest and to validate the process, we will commission highly experienced and well qualified external consultants to work with individual schools to develop a bespoke plan for the future.

The suggested format for support visits is attached. Documentation will be shared with schools before the support visit.

Recommendations will be agreed with the school and documentation relating to the support visit will remain strictly confidential; between the school, Hub practitioner and Hub Lead.

The partnership (Music Hub) will then develop a plan to meet support and development needs, based on the recommendations.

Within 10 working days of a visit, the Hub practitioner will send the Head, Music coordinator and Hub Lead a copy of the agreed actions.

Within 20 working days of a visit, the Hub Lead will have contacted the Head of Music to agree any Music Hub support.

A review date will be agreed between the Hub practitioner and the school.

## Example visit schedule for MIDAS Visits 2014-16

The exact format of each visit will be negotiated with each school in advance of the support visit. A curriculum (or peripatetic) visit by the Hub practitioner may also be an option depending on the school agenda and separately negotiated, whether part of the MIDAS visit or not.

Activity	Time Allocation (Approx.)	People Involved
<b>Introductions and purpose of the Support visit</b>	10 minutes	Member of school SLT. Hub practitioner, Head of Music.
<b>Discussion</b> Please refer to questions:- A - J	1 hour 30 minutes	Head of Music/Music Coordinator, Hub practitioner
<b>Discussion – sharing musical understanding</b>		Member of school SLT (if possible) Hub practitioner, Head of Music.
<b>Agree future recommendations</b>	30 Minutes	Head of Music, Music Hub practitioner
<b>Feedback to school SLT</b>	20 minutes	Member of school SLT. Hub practitioner, Head of Music.

A. What evidence is there of pupil attainment in music in your school?		Evidence prompts	Music Hub Support prompts
1. Embedded	Knowledge of pupils previous musical interests and experiences provide a direct impact on the delivery of music and personalised provision. Effective analysis, planning and evaluation lead to a continuing trend of raising attainment and uptake of further musical activity.	Evidence of pupil work  Transfer documentation from primary to secondary	Arrange school-to-school peer support  Access to Hub activities. E.g. Wider ops, instrumental provision, RLPO / Halle outreach offer
2. Established	The music department is aware of pupils previous musical interests and experiences. Pupils starting points are clearly defined. Procedures are in place that identifies musical attainment for all pupils across all key stages.	Secondary exam analysis, raise online, value added  Departmental Improvement plans	CPD/curriculum planning  Transition activities
3. Emerging	The department has limited knowledge of pupils previous musical interests and experiences. Pupils starting points are not consistently identified and levels of attainment do not always demonstrate high levels of expectation.	Self Education Framework  Pupils' musical activities are recorded	Point of contact at the hub  Hub pupil attainment data for instrumental and vocal work
General Notes		Attendance registers for instrumental lessons.  Registers of extra-curricular activities  Uptake at KS4/5  ABRSM examinations TG (Trinity Guildhall), TC (Trinity College), LCM (London College of Music) and Rock School.	

B. What are your setting's expectations for pupil progress in music?		Evidence prompts	Music Hub Support prompts
1. Embedded	There is evidence of a highly musical, rich, interesting and relevant music curriculum, which contributes to outstanding musical learning, participation and achievement Pupils have excellent experiences in classroom and extra-curricular music and these ensure that they are very well equipped for the next stage of their education, training or employment.	Extra curricular activity  Enjoyment (pupil voice)  Engagement and continuation data  Progressive curriculum (curriculum maps)  Performance opportunities (instrumental/singing)  Evidence of work, including recordings, display  Coordinator /departmental file  Tracking children's musical pathways	Planning new National Curriculum by Key Stage  Access to ensembles and choirs  Increased access and participation to music tuition via the Music Hub and their Partners  Participation in large scale hub / regional performance and musical activities.
2. Established	The music curriculum evidences high expectations through quality music-making (and considers previous musical interests and experiences). Pupils and particular groups of pupils have effective classroom and extra-curricular experiences in music that ensure they are well prepared for the next stage in their education, training or employment.		
3. Emerging	The music curriculum has limited opportunities for pupil progression.  Pupils have some access to classroom and extra-curricular experiences in music.		
General Notes			

C. What is the role of musical performance; a) within the curriculum b) outside the curriculum		Evidence prompts	Music Hub Support prompts
1. Embedded	An innovative approach to curriculum ensures all pupils experience a broad range of instrumental and vocal performance opportunities within lessons, with pupils responding confidently, expertly and musically showing use of conventional and graphic notations to support musical learning in an effective way. Full account is taken of prior learning. High (ca. 40%) numbers of pupils are participating in a wide range of performance opportunities.	Schemes of work Lesson observations Sound recording of pupils' work (Individual / ensemble) Assessment data	Support with curriculum planning Bespoke vocal consultation for each school Area-based performance events
2. Established	Performing is at the heart of much musical activity and learners are given every opportunity to experiment with instruments and voices, and to experience making music with others. Medium (ca. 20%) of pupils are participating in a range of performance opportunities.	Concert programmes Instrumental / vocal timetables	Ensemble development support
3. Emerging	There is some performance activity. Students would benefit from performance being integrated into curriculum plans  Teaching takes little or no account of prior learning, for example 'starting again' in the secondary school or not considering learning from first access instrumental programmes in primary schools. Some pupils (ca. 5%) participate in performance opportunities.	Extra-curricular timetable / registers	
General Notes			



D. How do you assess musical progress?		Evidence prompts	Music Hub Support prompts
1. Embedded	The assessment scheme is continuously applied and all pupils rigorously carry out independent and peer assessments. They celebrate their achievements in regular reviews and plenary sessions and events.	Scheme of work Assessment for learning policy Reports Pupils work Marking books	Hub pupil data for instrumental and vocal lessons ISM guidelines and other referenced articles
2. Established	There is an assessment scheme adopted across the school in music. It is carried out regularly, reported to parents and reflects the requirements of the National Curriculum. The use of audio and video recording is a feature which supports most pupils and their self-assessment.		
3. Emerging	Evidence of assessment is present but it is <i>ad hoc</i> and lacks formal recording. It occurs infrequently during the school year. Parents and pupils have a limited understanding of progress made.		
General Notes			

E. How do you ensure the school provides a broad, rich and engaging Music Curriculum		Evidence prompts	Music Hub Support prompts
1. Embedded	<p>The Music curriculum goes beyond the national expectation. All pupils are offered the opportunity to develop their musical skills in a challenging range of creative musical activities. Weekly music lessons offer a practical approach which has ICT and vocal development firmly embedded.</p> <p>All pupils have access to a vibrant and challenging programme of extra-curricular activity which clearly supports their individual progress.</p>	<p>Curriculum overview and planning</p> <p>Programme of extra-curricular activities</p> <p>Programme of additional peripatetic lessons</p>	<p>Singing Support</p> <p>RLPO / HALLE outreach offer</p>
2. Established	<p>The Music curriculum is broad and balanced across all KS's, meeting national expectations. All pupils :</p> <ul style="list-style-type: none"> <li>- Participate in weekly practical musical activity</li> <li>- Use ICT effectively, musically and creatively</li> <li>- Have access to and engagement with high quality vocal activities</li> </ul> <p>Have access to a wider musical programme of extra –curricular activities</p>	<p>Participation in Hub and National initiatives (i.e. sing up, wider opportunities, in harmony, 10 pieces, RLPO offer, Arts Award, Arts Mark)</p>	<p>Music Centres and ensembles / choirs</p> <p>Hub initiatives such as Singing Challenge</p>
3. Emerging	<p>The music curriculum covers the minimum national expectations.</p> <ul style="list-style-type: none"> <li>- There is evidence of regular practical work in music lessons</li> <li>- ICT is occasionally used to support musical activities</li> <li>- There is evidence of participation in vocal activities within the school</li> <li>- Pupils have the opportunity to explore a limited range of extra-curricular activities</li> </ul>	<p>Opportunities to study music at all Key Stages</p>	<p>Support for schools with arts award and arts mark</p>
General Notes			

F. Does your music provision result in the development of pupils' spiritual, moral, social and cultural development?		Evidence prompts	Music Hub Support prompts
1. Embedded	<p>Pupils experience a diverse music curriculum which is embedded into all areas of the school curriculum and wider school life.</p> <p>External links are enhanced by students regularly attending regional, community and hub musical activities.</p>	<p>Use of peripatetic staff.</p> <p>CPD department training</p> <p>School Improvement plan</p>	<p>Peripatetic Provision/Wider Opportunities</p> <p>Pupil attendance at Hub Ensembles</p>
2. Established	<p>The curriculum is broad, balanced and well-informed by current initiatives in the subject.</p> <p>In primary schools, a good classroom music curriculum throughout Key Stages 1 and 2 is augmented and supported by pupils learning a musical instrument and singing, as detailed in the National Plan for Music Education.</p> <p>In secondary schools, opportunities are provided and promoted for all pupils to progress to continue studying music after Key Stage 3, including at GCSE and A level. The broad aims of the National Plan for Music Education are met.</p> <p>Popular and successful extra-curricular activities extend pupils' musical experiences across a good range of styles that meet the diverse needs and interests of pupils. Music plays an important role in school life; there are also good opportunities for school groups to perform in the wider community and with community music groups.</p> <p>As a result, the subject makes a good contribution to pupils' spiritual, moral, social and cultural development.</p>	<p>Varied curriculum (Schemes of Work)</p> <p>Awareness of Hub provision</p> <p>Joint work with feeder primary/secondary School</p> <p>Visiting performers</p> <p>Trips/ Concerts</p>	
3. Emerging	<p>Pupils experience limited range of opportunities with an attempt at broadening students' awareness.</p>		
General Notes			

G. How does your school evaluate music provision?		Evidence prompts	Music Hub Support prompts
1. Embedded	There is a broad range of evidence of self-evaluation resulting in a variety of strategies to meet the needs and interests of all groups of pupils	SEF  Pupil voice/panels  Evaluations of schemes/projects  Senior Leadership engagement	Music Hub Support Materials  MIDAS Evaluation Summary  Hub quality assurance framework
2. Established	There is evidence of the impact of self-evaluation on the provision provided to meet the needs and interests of all groups of pupils		
3. Emerging	There is some evidence of the impact of self-evaluation on the provision provided to meet the needs and interests of some pupils		
General Notes			

H. Does your school provide suitable accommodation for the delivery of whole class, small group and individual tuition?		Evidence prompts	Music Hub Support prompts
1. Embedded	<p>There is a detailed vision that recognises the importance of suitable accommodation.</p> <p>There is a well organised system that supports music delivery within the school and for visiting musicians.</p> <ul style="list-style-type: none"> <li>• The space provided is fit for purpose.</li> <li>• There is adequate storage that is safe and accessible.</li> <li>• Visiting teachers keep accurate records of pupil attendance and progress.</li> <li>• Teaching rooms for visiting staff are fit for purpose.</li> <li>• Outside visits are planned thoroughly.</li> <li>• All equipment is tested regularly and maintained.</li> </ul>	<p>PAT testing</p> <p>Record keeping</p> <p>Accurate registers</p> <p>Use of EVOLVE</p> <p>Suitable rooms and musical spaces</p> <p>Schemes of work</p>	<p>Dialogue with peripatetic staff</p> <p>Quality assured accommodation</p>
2. Established	<p>There is a system that supports music delivery within school and for visiting musicians.</p> <ul style="list-style-type: none"> <li>• The space provided is fit for purpose.</li> <li>• There is adequate storage that is safe and accessible.</li> <li>• Visiting teachers keep accurate records of pupil attendance and progress.</li> <li>• Teaching rooms for visiting staff are fit for purpose.</li> <li>• Outside visits are planned thoroughly.</li> <li>• All equipment is tested regularly and maintained.</li> </ul>		
3. Emerging	<p>There is very little evidence of health and safety protocols in place within the department, little space and written documentation.</p>		
General Notes			

1. In what ways has the school supported staff access subject training? How do you share practice?		Evidence prompts	Music Hub Support prompts
1. Embedded	The department has a bold and outstanding vision. Subject leader and SLT are able to demonstrate an effective partnership to ensure a strong vision of the importance of music for all. The department uses national initiatives to build effective community links	Attendance at training / networking events in and out of school. Impact of training	Music Hub link personnel Hub curriculum/singing CPD programme for curriculum staff
2. Established	The department has a clear vision for the development of the music provision. There is an established link with SLT ensuring that both have a good subject knowledge and understanding The department reflects current national initiatives within the subject.	Lesson observations Schemes of work	Network meetings Music Mark regional and National conferences Links to professional Associations and resources.
3. Emerging	The department is in the process of developing a vision for music provision.		
General Notes			

J. To what extent does resourcing meet the needs of all pupils?		Evidence prompts	Music Hub Support prompts
1. Embedded	Resources are used to the full including a wide range of in-school and out of school musical experiences. These support high outcomes and offer excellent/very good value for money. Impact of resources is evident and demonstrated through pupil outcomes	Accommodation Instruments Instrumental lessons	Awareness of additional Music Hub resources available for loan to schools and/or pupils
2. Established	Resources are used well including those located in-school and out of school and therefore provide good value for money. The department is aware of the 'National Plan for Music Education' and other initiatives including the new NC. The department is engaging with many of these. There is a regular challenging dialogue.	Group and ensemble work including singing and extra-curricular activities  Extracurricular registers Timetabled allocation for music	Music Hub supplier knowledge where competitive tender processes can offer best value for money for schools.
3. Emerging	There is insufficient time for the subject which is hindering the use of resources. Equipment is of suitable quality but this could be better aligned to meet whole class needs and to fully support learning. Value for money is not evident. There is minimal awareness of available support and initiatives in the subject both internally and externally to the school.		
General Notes			



Sefton Council 



*Knowsley Council*

