MUSIC Mark

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Self-Evaluation Audit Tool
for
Music in Schools

Self-Evaluation Audit Tool for Music in Schools

Introduction

This self-evaluation audit tool for music has been developed by Music Mark, The UK Association for Music Education.

It is primarily intended as a stimulus for conversations in schools and academies. It will support the identification of strengths and future development areas in the quality of music provision that schools make for pupils and improving the musical outcomes achieved.

The development of this document follows a number of requests from schools, music services, music education hubs and others for a nationally available tool. However, it is not intended to replace or supersede any other audit tools currently being used or in circulation, but it is offered as a complementary resource which schools and others can use, adapt and/or refine to suit their purposes.

Self-evaluation

The key purpose for any self-evaluation is to establish an authentic internal starting point. Self-evaluation is most effective when everyone involved contributes to it – teachers, senior leaders, pupils, governors, parents and others.

External moderation by others often helps focus, sharpen and refine a school's self-evaluation and the desired outcomes from it. Music Mark advocates for schools to develop strong relationships with their local music service and/or music education hub to assist in the moderation and future support process.

Using the Audit Tool

The criteria listed in this audit tool are derived from a range of sources, including some of those contained in a variety of Ofsted documents. They are not meant to be exhaustive, nor completed in one sitting.

Rather, the audit tool can be used on a cyclical basis, monthly, termly, or within whatever time frame a school judges to be most appropriate to achieve real and long-lasting improvements through evaluating current strengths, identifying specific development areas and articulating the required actions, resources and time scales.

Some of the criteria in this audit tool might be adapted to generate responses from pupils themselves, and their parents and carers and other members of a school's community.

There may well be criteria listed in the audit tool that schools and academies feel are not appropriate for them at this time. Equally there may be additional criteria that a school wishes to use to articulate particular strengths and/or pertinent development areas. It is for schools to determine their priorities for improvement.

However a school chooses to use this audit tool, the principal focus should always be on improving pupils' <u>musical</u> progress, attainment and achievements.

Further guidance for using the Audit tool

The audit tool is organised into three sections:
   a) Teaching, Learning and Achievement
   b) Music Provision
   c) Leadership and Management

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.

<u>NB The summary view numbers are "best fit", not a check list.</u>

1 = **Embedded**	highly effective in driving good or better outcomes for pupils, a real strength which our school would be willing to share with others.
2 = **Established**	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 = **Emerging**	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.

In the "commentary, development actions and success criteria" box, simply annotate what the main issues are, what you propose to do about it AND how you know it will have made the improvement(s) you seek i.e. what will be better and how do you know? The remaining three boxes are self-explanatory.
An example:

Criteria					Commentary, Development Actions and Success Criteria	By whom	By when	Resources
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 music co-ordinator (three half day courses + consultant in-school support) • CPD for all staff led by co-ordinator "singing in class every day" • implement singing in every assembly and every registration • Develop school choirs and concerts **Success criteria** • By the end of the March 2015, all pupils will be singing every day in class, weekly in their music sessions and in assemblies. A school choir will be formed and will perform to parents informally every half term and formally at end of term concerts. • Pupils sing with good posture and breathing, clear diction, tuneful intonation and good ensemble, with actions as appropriate, communicating to listeners and with a sense of fun and enjoyment.	Head and Music Co-ord and All staff	October 2015	£XX for CPD and in class support £xx for new singing repertoire Time for CPD for all staff

Getting Started

There are 41 criteria listed in the Audit Tool. It is not expected that schools should complete all of these in one sitting or even once cycle (month, term year), though some schools may wish to do so.

There may well be criteria listed in the audit tool that schools feel are not appropriate for them at this time. There may be additional criteria that a school wishes to use to articulate particular strengths and/or pertinent development areas. It is for schools to determine their priorities for improvement.

As a suggestion for a starting point the following criteria might usefully serve to begin the process and stimulate the initial discussions:

- Teaching, Learning and Achievement   1, 2, 3 (teaching and learning), 15, 16, 17 (achievement and assessment),

- Music Provision   21, 22, 23, 24, 25

- Leadership and Management   33, 34, 35, 36

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

Section 1: Teaching, Learning and Achievement

	Criteria					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	1	2	3	4				
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	1	2	3	4				
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	1	2	3	4				
4	Words and notations are used precisely and appropriately to support effective musical learning, rather than drive it	1	2	3	4				
5	Pupils' voices are used constantly, for discrete singing work, and also to help them internalise and understand musical ideas.	1	2	3	4				
6	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	1	2	3	4				
7	Discrete musical tasks are progressively and accumulatively linked to the simple musical focus	1	2	3	4				
8	Pupils get better at music because teaching sets out clear steps of progression	1	2	3	4				

	Criteria					Commentary, Development Actions and Success Criteria	By whom	By when	Resources
9	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	1	2	3	4				
10	Pupils' musical understanding is deepened because teaching often asks "why", not just "what" or "how"	1	2	3	4				
11	Pupils' creativity is supported and developed because teaching not only provides musical skill and understanding but it also instils confidence, risk-taking, questioning and initiative	1	2	3	4				
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	1	2	3	4				
13	Opportunities are provided to enable all pupils to show and develop their learning in different ways	1	2	3	4				
14	Regular performances and performance opportunities in and out of the school are hallmarked by pupils demonstrating skill, appropriate accuracy, expression, feeling, sensitivity and sophistication individually and collectively	1	2	3	4				
15	All pupils make good musical progress through the key stages and achieve high musical standards	1	2	3	4				
16	Assessment approaches are integral to musical learning; the distinction between assessment for learning and assessment for reporting is clear and understood	1	2	3	4				

	Criteria					Commentary, Development Actions and Success Criteria	By whom	By when	Resources
17	Assessment of pupils' learning and progress focuses on the quality and depth of pupils' musical understanding and involves them in peer and self-assessment	1	2	3	4				
18	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	1	2	3	4				
19	Assessment encourages and responds to pupils' creative and sometimes unexpected responses	1	2	3	4				
20	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.	1	2	3	4				

Section 2: Music Provision

	Criteria					Commentary, Development Actions and Success Criteria	By whom	By when	Resources
21	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	1	2	3	4				
22	Listening, performing, composing, improvising and appraising are fully integrated in the curriculum, for example, instrumental playing and singing are an integral part of the creative process of composing and improvising	1	2	3	4				
23	Singing and vocal work is embedded into the life of the school and into every child's experience	1	2	3	4				
24	Additional instrumental and vocal learning is available to all pupils	1	2	3	4				
25	The school works in partnership with other key organisations locally and even further afield to share knowledge, good practice, resources and learning opportunities	1	2	3	4				
26	There is an up-to-date scheme of work and assessment for music in place	1	2	3	4				
27	ICT provision is available and well used to support good learning and progress in music	1	2	3	4				
28	Pupils are encouraged to take external assessments and examinations in music and in instrumental playing and singing where appropriate	1	2	3	4				
29	There is an enrichment programme of ensembles, groups, choirs and activities	1	2	3	4				

	Criteria					Commentary, Development Actions and Success Criteria	By whom	By when	Resources
30	There are regular performances and performance opportunities in and out of the school	1	2	3	4				
31	The school makes good use of visiting professional musicians and artists to inspire and support learning and pupils' experiences	1	2	3	4				
32	The school is well connected to the local music education hub / music service and pupils are signposted to additional activities	1	2	3	4				

Section 3: Leadership and Management

	Criteria					Commentary, Development Actions and Success Criteria	By whom	By when	Resources
33	There is an up to date school policy for music which sets out its vision and how it supports and contributes to the school's values and ethos	1	2	3	4				
34	There is a subject leader who is responsible for music in the school	1	2	3	4				
35	The school's senior leaders routinely monitor the quality of teaching and learning in music and feed back to teachers	1	2	3	4				
36	Music features in reports to governors to highlight achievements and areas for development	1	2	3	4				
37	The place of music in the school, and its relationship with other areas of learning in and out of the curriculum, is well articulated								
38	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	1	2	3	4				
39	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	1	2	3	4				
40	There is a governor linked to music	1	2	3	4				
41	Pupils' musical progress and attainments are celebrated regularly amongst the school and its communities	1	2	3	4				

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You can download this document online at: http://www.musicmark.org.uk/marketplace/resources/self-evaluation-audit-tool For more resources please visit: http://www.musicmark.org.uk/marketplace

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