Barnsley Music Education Hub
Quality Assurance Framework

Agreed key principles, observation questions and Ofsted grade descriptors for formal learning

Formal Learning opportunities includes:
- KS1 Musicianship Projects
- KS2 Whole Class (First Access)
- Musical Bridges Programme
- Small Group Tuition
- Individual Tuition
- Curriculum Music Lessons

The organisation delivering Formal learning must:

- Have a system to evaluate the quality of their provision against the criteria.

- Undertake regular assessments and provide feedback opportunities;

- Have systems in place to develop provision to meet/exceed criteria as appropriate.

- Undertake relevant safeguarding procedures / DBS

Planning, preparing, and starting
Key principles

Planning **musical** learning intentions is crucial to the success of a lesson. Effective planning of **musical** learning intentions identifies how **musical** activities will result in improvements to the quality of pupils' **musical** responses and **musical** understanding.

Some of the best music lessons have a single learning intention, albeit with clear expectations about the musical outcomes that are expected. This is particularly the case where time is limited, such as a 20-minute instrumental lesson.

It is not always necessary or most effective for learning intentions to be shared at length with pupils at the start of a lesson, particularly if this is done through detailed verbal explanations. Inspection evidence has shown that such strategies can delay pupils' musical engagement.

In the best instances, teachers demonstrate their secure understanding of the learning intentions by communicating these intentions **musically**. They plan to do this from the start and throughout the course of the lesson.

It is always important that teachers promote pupils' literacy and numeracy skills, and reading in particular, across all areas of the curriculum. However, where good musical teaching and learning take place, the development of pupils' musical skills and understanding is the primary consideration. Literacy and numeracy skills should always be considered, but also always as appropriate to and in support of the musical learning.

Planning must consider progression. **Progression in music is, simply, about improving the quality, depth and breadth of pupils' musical responses over time.** Planning should show awareness of what the pupils have achieved musically in recent lessons. This is not the same as recording the activities that they took part in. Teachers should be clear about how the lesson intends to build on that musical learning, progressively. 'Being musical' is much more than just the physical act of playing an instrument or participating in singing – it is about the quality of the response, the degree to which the pupil creates and plays music with appropriate accuracy, expression, feeling, sensitivity and sophistication. Good planning shows ambition to improve the quality of pupils' responses, to improve their musicality.

It is crucial that planning takes into account the **musical** learning needs of all groups of pupils – including disabled pupils and those who have special educational needs, and those who benefit from additional instrumental and vocal tuition outside the classroom.

The resources chosen and prepared by the teacher may also tell you if teaching and learning are likely to be musical. Well-presented worksheets or online tasks can be useful, but they should be supporting musical learning. Remember – pupils should be increasing their knowledge **of** music through engagement with musical sound, supported by acquiring further verbal knowledge **about** music. It is also important to choose appropriate music and particularly songs for the ages and stages of the pupils, taking into account voice range and musical difficulty, as well as lyrics. Instruments must be set up correctly; practical tasks should include guidance about how the instruments should be played, as well as the musical ideas to be used and the musical response expected.

Planning, preparing, and starting

Key questions for observation

- How musical are the learning intentions for this lesson, and how clearly do they articulate the quality of expected musical response from the pupils?

- How well has the teacher prepared him/herself musically, before the lesson, so that these learning intentions are conveyed to pupils musically?

- How does the teacher's planning demonstrate an understanding of progression in music – that is, how do the planned learning intentions build on pupils' prior experiences and understanding of music? Does planning set high standards and expectations for the quality of pupils' musical responses?

- When appropriate to supporting musical learning, how well are literacy and numeracy skills promoted and developed?

- How well does the teacher know the pupils – as shown by planning and preparation that takes into account disabled pupils and those who have special educational needs, and pupils with additional musical skills and experiences? How well are tasks designed to enable pupils of all abilities and backgrounds to make a meaningful musical response?

- How appropriate and well prepared are the resources chosen by the teacher?

Teaching, learning and assessment
Key principles

If the planned learning intentions are genuinely musical, then musical teaching should flow naturally. Musical sound should be the 'target' language of the music classroom; pupils should be learning to use and interpret that language confidently and with increasing accuracy. Words and notations are important, but they should support rather than drive musical learning. The development of pupils' aural understanding of musical sound is central to good teaching and learning over time.

Good music lessons engage pupils musically straight away – that is, by getting them to listen to and think about musical sound, or by involving them in a music-making task. Learning intentions are shared musically – for example, by the teacher modelling a song performance in tune with good diction, articulation and phrasing to show the pupils the intended musical outcome.

In good teaching, starting activities are often linked to the main part of the lesson. For example, where pupils are to compose music using a pentatonic scale, the lesson may start with a pentatonic song – which in turn may reinforce the learning intention.

In a lesson where instruments are used, look for the teacher giving clear direction and guidance about correct performance technique and posture – but in a way that also maintains a focus on the musical quality of response. Correct technique and posture can make it easier to respond musically.

Assessment in music is often overcomplicated. There are only eight National Curriculum levels for music (plus the exceptional performance level). These levels are **not** divided into sub-levels, or separated into individual performing, composing and listening criteria. Teachers that do so often spend too much time explaining criteria to pupils, rather than actually engaging them musically. Remember that the levels are designed to reflect standards holistically over time, rather than to grade individual pieces of work.

Good musical teaching provides clear structures and guidance, but also allows for and encourages creative, original responses. The most effective type of assessment involves the teacher listening to and watching pupils' responses, accurately analysing the quality of those responses, and then showing them how to improve their work. Less effective assessment over-praises work which is of poor quality – for example, telling pupils that their singing is 'excellent' when it is out of tune. Good assessment leads to an enhanced musical response from the pupil – more focussed and perceptive listening, better control or expression in performance, or the creation of more complex musical ideas.

Good teaching uses the body to help pupils internalise music – to take in, memorise, recall and understand musical ideas. Good teaching of singing takes every opportunity to improve posture, to help pupils sing better in tune, to improve their phrasing and diction. Good teaching also uses physical movement to help pupils respond to and understand, for example, concepts of tempo, pitch, rhythm and articulation.

Information and communication technology (ICT) should be used effectively as a tool to develop musical understanding – the music takes priority over the technology. If pupils are using ICT, the main purpose should be for them to thoughtfully and musically explore, record and manipulate sounds to make a cohesive musical response.

Teaching, learning and assessment
Key questions for observation

- To what extent is musical sound the 'target' language of this lesson? How confident and accurate are pupils' use and interpretation in the language of musical sound?

- How quickly do all pupils become involved in deep and sustained engagement with musical sound at the start of the lesson?

- How effectively does teaching enable pupils to develop their knowledge of music in relation to their (factual and theoretical) knowledge about music?

- Do words and notations support musical learning, rather than drive it?

- How well are pupils taught to play and use musical instruments? How well does teaching promote good posture and technique, while retaining a good focus on the quality of musical response?

- How robustly is singing taught – with good attention to diction, singing in tune, phrasing and posture? How effectively is the voice and physical movement used to help pupils internalise and understand music?

- How musical is assessment? How accurately does the teacher listen to and analyse pupils' musical responses and, indeed, encourage and respond to pupils' creative, unexpected responses?

- How well does the teacher provide good structure and support for pupils' creative responses?

- How musical is the teacher's and pupils' use of ICT?

Music in schools: promoting good practice
Guidance from HMI for teachers, headteachers, and music hub leaders when observing musical teaching and learning
Ofsted - 2012

Ofsted - Grade descriptors – quality of teaching in music

Outstanding (1)

■ Pupils of all abilities and interests make outstanding progress because teaching focuses in a relentless and coordinated way on their aural development, improving the musical quality and depth of their responses, and high-level or rapidly improving instrumental/vocal techniques (including good attention to posture).

■ Music, as the target language, is used to model and explain – confidently, expertly, and musically. Words and notations are used precisely and appropriately to support effective musical learning, rather than drive it.

■ Pupils' voices are used constantly, not only for discrete singing work but also to help them internalise and understand musical ideas. Similarly, physical movement is used very effectively to help pupils understand and internalise different dimensions of music such as rhythm, tempo and pitch.

■ Teaching refers to the work of professional musicians and draws knowledgeably on a wide range of historical, social and cultural traditions using a wide range of resources, including new technologies.

■ Teaching gives pupils the confidence to challenge, ask questions, show initiative and take risks in order to create original, imaginative and distinctive work of high musical quality.

■ Teaching provides high levels of challenge to pupils with additional musical skills and experience, including taking full account of their musical learning outside of school. Teaching also gives very effective help to pupils who find musical learning and participation difficult, including those with disabilities and special educational needs, and those for whom the Pupil Premium provides support.

■ While lessons are always planned and structured thoroughly with clear musical learning intentions, teaching responds very positively to pupils' creative, and sometimes unexpected, responses and builds on these to promote outstanding musical learning.

■ Assessment is outstanding because it focuses relentlessly on the quality and depth of pupils musical understanding. Levels and grades are considered thoughtfully over extended periods of time and take a balanced view of pupils' work across a wide range of activities. Audio and video recordings are used extensively to appraise pupils' work, identify accurately how their musical responses could be improved further, and consistently realise these improvements.

Good (2)

■ Pupils make good progress because teaching places strong emphasis on aural development and practical music making, helping pupils to respond musically.

■ Performing is at the heart of all musical activity and learners are given every opportunity to experiment with instruments and voices, and to experience making music with others.

■ Working relationships are positive so that pupils are given the confidence to perform, be creative and learn from mistakes. Learning intentions are clear and simple, focusing on the musical skills, knowledge, and understanding to be learnt by pupils rather than the activity to be completed.

■ Teaching helps pupils to make connections between their work and the work of others (including established composers and performers) so their work is informed by an increasing range of musical traditions, genres and styles. Work is made relevant so that tasks are put into context and related to 'real' practice.

■ Assessment is accurate and gives good consideration to the development of pupils' holistic understanding across all areas of musical activity over time. Teachers listen accurately to pupils' musical responses and correct any errors or misconceptions through good modelling and precise explanation. Frequent recordings are used to develop pupils' listening skills and self-assessment of their work.

Requires improvement (3)

■ Teaching maintains pupils' general interest in music by ensuring that all lessons include some practical activity. However, spoken instructions, verbal explanations and written work (including the unmusical use of notation too early in the learning process) prevent pupils from making good musical progress. There is more emphasis on knowledge about music than on knowing music itself.

■ Use is made of listening, composing and performing activities but these are not linked together effectively to help pupils make good progress in their musical understanding.

■ Pupils' responses are assessed informally during lessons; work is marked and records are kept, although the focus tends to be about increasing musical technical difficulty, rather than the quality of the musical response and understanding shown. There may be too-frequent grading of individual musical activities, rather than wider and deeper consideration of pupils' overall musical understanding.

Inadequate (4)

■ 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.

■ There is a lack of aural development and too much reliance on non-musical activities (such as written worksheets or internet research that does not develop pupils' musical understanding).

■ Teachers' subject expertise is limited, and insufficient attention is given to the development of specific musical skills, knowledge and understanding.

■ Repertoire is poorly chosen and little attention is given to improving posture and instrumental or vocal techniques.

■ Pupils are not given the confidence or allowed the time needed to be able to perform, be creative and learn from their mistakes.

■ Learning intentions are unclear so that different tasks are often unrelated, or they are simply unmusical.

■ Teaching does not meet the needs of all groups of pupils, including higher and lower attaining pupils.

■ There is no systematic recording of attainment and/or pupils' work. Arbitrary grades are given for work, which are unrelated to national grade/level criteria or based on manufactured sub-divisions of these levels. Unwarranted praise is given to work of poor quality, and significant errors, for example in rhythm or intonation, are left unchallenged and uncorrected.

Ofsted - Grade descriptors – <u>achievement of pupils</u> in music
Outstanding (1)

■ Pupils of all abilities and interests make independent, informed and deeply musical choices by using a rapidly widening repertoire to create original, imaginative, fluent, and distinctive composing and performance work.

■ Pupils' musical understanding is underpinned by high levels of aural perception, internalisation, and knowledge of music, including high or rapidly developing levels of technical expertise.

■ Pupils have a very good awareness and appreciation of different musical traditions and genres. They have an excellent understanding of how musical provenance – the historical, social and cultural origins of music – contributes to the diversity of musical styles.

■ Pupils demonstrate their outstanding musical understanding through precise written and verbal explanations, using musical terminology effectively, accurately and appropriately.

■ A significantly high proportion of pupils from all groups across the school (including boys and girls, disabled pupils, those with special educational needs, and those for whom the Pupil Premium provides support) benefits musically, personally and socially from regular and active involvement, as shown by their high levels of commitment to a diverse range of additional activities.

■ Retention rates in additional tuition and in extra-curricular activities are high for all groups of pupils, including after first access instrumental programmes in primary schools.

■ In secondary schools, the proportions of pupils from all groups continuing to follow curriculum music examination courses in Key Stages 4 and 5 are likely to be high, reflecting their good learning in Key Stage 3 and the schools' strong commitment to continuing music education.

Good (2)
Pupils enjoy their musical experiences and make good progress in their musical understanding as a result of high expectations for good-quality music-making.
■ Pupils demonstrate readiness to engage positively with different and diverse musical traditions and styles from a range of historic, social and cultural contexts. They listen well and consequently make good musical responses.
■ Singing is confident and controlled, instrumental techniques are accurate and secure, and pupils are able to create their own musical ideas that show a good understanding of how pitch, duration, dynamics, timbre, texture and structure work together.
■ Attainment is good in relation to pupils' capability and starting points, particularly with regard to their previous musical interests and experiences.
■ Music is a popular subject and pupils from all groups participate actively and enthusiastically in curriculum lessons and extra-curricular activities. Retention rates are good in all forms of musical activity, in and out of the curriculum.

Requires improvement (3)
■ Pupils (including boys and girls, disabled pupils, those with special educational needs, and those for whom the Pupil Premium provides support) usually enjoy completing tasks set by their teachers in class, but often without depth of aural response and understanding, or the confidence to think for themselves and take creative risks.
■ Pupils' progress is mostly made through repetition, particularly in singing or instrumental work, rather than through exploring, controlling and improving musical concepts or specific technical skills.
■ Occasionally, pupils' work shows originality but more often it is dependent on a limited repertoire and understanding of music traditions and styles. Their knowledge of the historical, social and cultural provenance of music is shallow.
■ Overall, a reasonable proportion of pupils participate in additional tuition, in extra-curricular activities and in optional examination courses such as GCSE and A Level, given their prior musical experiences and the contexts of the school. However, while all groups are represented, not all may be represented equally and vulnerable groups, such as disabled pupils,

Inadequate (4)
■ Pupils' melodic and rhythmic skills are underdeveloped and they are unable or unwilling to create their own musical ideas.
■ Pupils rarely show the ability or willingness to work independently or take the initiative in their work.
■ Few pupils take part in additional music activities. There is little or no involvement by pupils with special educational needs or those for whom the Pupil Premium provides support.
■ In primary schools, few pupils continue with instrumental tuition after the first access programme. In secondary schools, few pupils continue to study or remain involved in school music after Key Stage 3.
■ Pupils either have no opportunity to respond to different musical styles or, when given this opportunity, they respond negatively with trivial comments. This may be because they have little knowledge and understanding of the historical, social and cultural provenance of a broad range of music.

Agreed key principles / check list for informal learning

Informal Learning opportunities includes:
- Instrumental Ensembles / Bands / Orchestras
- Choirs / Vocal groups
- Workshops / one off projects
- Master classes

The organisations delivering informal learning opportunities should:

- Have a system to evaluate the quality of their provision against the check list.

- Undertake regular evaluations and provide feedback opportunities

- Have systems in place to develop provision to meet/exceed the criteria on the check list

- Undertake relevant safeguarding procedures / DBS if appropriate

Informal Learning Check List
Informal musical opportunities provided by Barnsley Music Education Hub partners should / be –
- Enjoyable and fun music making
- Develop teamwork skills
- Encourage commitment
- Engage pupils who want to participate
- Raise confidence, self-belief and aspirations
- Build positive relationships with pupils and parents / carers
- Develop aural awareness and skills
- Always use high quality and appropriate materials and resources
- Develop instrument / vocal technique
- Provide progression opportunities
- Provide achievement and where possible accreditation
- Ensure activities are inclusive