

EVALUATING PRIMARY SCHOOL MUSIC DEVELOPMENT AGAINST OFSTED GOOD PRACTICE RECOMMENDATIONS

Suggested use of this document: based on current practice in your school complete columns 3 and 4 with your examples. Column 5 is simply a yes/no column to enable you to note whether this facet is explicitly addressed in the school's current music action / development plan. Where examples are lacking or the facet is not explicitly addressed in the current plan use column 6 to note briefly your proposed next step to deal with this. Once completed this document could then support the development of a revised or new music development plan for the school.

Key Facet	Ofsted references	Notes	Good practice / evidence / examples in lessons / plans	Good practice /evidence / examples in extra-curricular activity	In current music plan?	Next steps...?
Musical sound as 'target language'	<ul style="list-style-type: none"> Evidence showed, very clearly, that pupils made the most musical progress when they were taught <i>in</i> music, rather than <i>about</i> music. (Wider Still p.46 no.133) While nearly all class teachers planned lessons with engaging starter activities and opportunities for pupils to work in groups and assess their own work, the activities themselves were often unmusical – for example, completing a worksheet, drawing pictures, and talking or writing about musicians. (Wider Still, p.19 no.34) 	Music activities should always be based around sounds.				
Singing	<ul style="list-style-type: none"> Improve pupils' internalisation of music through high-quality singing and listening. (Wider Still p.8) In the best practice seen, careful attention was paid to improving every aspect of vocal work. (Wider Still p.11 no.8) 	Have an explicit singing plan as part of your broader music dev. plan.				
Leadership of music in schools	<ul style="list-style-type: none"> Strengthen senior leadership of music in schools by increasing headteachers' and senior leaders' knowledge and understanding about the key characteristics of effective music provision. (Wider Still p.8 bullet 3) The majority of joint observations revealed how not enough senior leaders understood sufficiently well how and why children make musical progress. (Wider Still, p.27 no.59) 	Are the schools' leaders musically confident?				
Music Technology	<ul style="list-style-type: none"> Using technology more frequently and effectively to create, perform, record, appraise and improve pupils' work is central to improving inclusion and the quality of assessment of music in schools. (Wider Still p.55 no.161) 	Plan for music technology activity and also use it to support assessment.				

Key Facet	Ofsted references	Notes	Dept. good practice / evidence / examples in lessons / plans	Dept. good practice /evidence / examples in out of lesson activity	In current music plan?	Next steps...?
Challenge inequalities	<ul style="list-style-type: none"> • Develop strategies that lead to increased participation...by under-represented groups...particularly boys, SEN, FSM, LAC. (Wider p.7 bullet 2.2) • In primary schools one in every three girls was participating in extra-curricular music, compared with one in every seven boys. (Wider Still, p.6 bullet 2) 	Your school music plan should consider strategies for addressing issues of access and participation by all groups				
Assessment	<ul style="list-style-type: none"> • Levels should be awarded using a range of musical activities over an extended period of time rather than for shorter tasks. (Wider Still p.37 no.98) • 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. (Music in schools: promoting good practice p.4 bullet 6) • A key area for improvement identified by inspectors was the need to challenge pupils with advanced abilities or experience more effectively – particularly those in receipt of additional instrumental and/or vocal tuition. (Wider Still p.22 no.43) 	Approach assessment holistically; look at the big-picture of progression in pupils' musical understanding.				
CPD	<ul style="list-style-type: none"> • The professional isolation of music teachers was again apparent as it was in the last Ofsted music survey. (Wider Still p.6 bullet 9) • Limited access to take-up of quality CPD training and/or local networking meant that, in too many schools, self-evaluation lacked perspective. (Wider Still p.43 no.118) 	Build music-based CPD, over time, for teaching staff, into your school development plan				

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Curriculum and progression	<ul style="list-style-type: none"> • Where music was taught as part of a cross-curricular project approach, it was rare for teachers to plan in great detail for the development of pupils’ musical understanding. Commonly the main learning objectives were concerned with cores skills of literacy and numeracy, with music as a complementary activity rather than as a vehicle for robustly developing aural understanding. (Wider Still, p.20 no.37) • There may be an overreliance on extra-curricular activities as a ‘shop window’ without comparable attention being given to music in the curriculum. Music survey visits, p.15 leadership, inadequate bullet 4) • Ensure that different initiatives, including whole-class instrumental and vocal programmes, are planned as part of an overall curriculum vision for music for the school. (Wider Still p.7 bullet 3.3) • This (effective curriculum model) did not consider the ‘elements’ separately...rather...were seen as musical ‘dimensions’ which were all developed simultaneously and progressively as broad ongoing skills throughout the key stages. (Wider Still p.50 no.144) • Progression in music is, simply, about improving the quality, depth and breadth of pupils’ musical responses over time. (Music in schools: promoting good practice p.2 bullet 6) • Schools with the most effective music provision secured good pupil achievement through regular and often daily involvement in music-making...from early years to Year 6. (Wider Still p.23 no.46) 	Focus on mapping & deepening musical understanding, quality & skills over time, rather than creating a curriculum plan that divides terms by musical element or genre.				
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Partnership	<ul style="list-style-type: none"> Few secondary school music teachers had detailed understanding of (primary whole class instrumental programmes and singing initiatives)...or how these had impacted on their students. Similarly, few had discussed curriculum planning with their feeder primary schools or developed cross-key stage music curriculum strategies. (Wider Still p.39 no.107) Ensure that different initiatives, including whole-class instrumental and vocal programmes, are planned as part of an overall curriculum vision for music for the school. (Wider Still p.7 bullet 3.3) 	Consider partnership development as part of the whole-school music plan.				
Notation and 'theory'	<ul style="list-style-type: none"> When pupils performed, especially when they sang, teachers rarely showed pupils the musical notation. They saw notation as too difficult, or a complicating factor. Too often, they focused only on creating a performance and failed to develop pupils' musical understanding. (Music in schools: what hubs must do p.11 no.15) 	Notation and theory should arise out of sound-based musical activity and not be taught in isolation.				
Playing Instruments	<ul style="list-style-type: none"> Apart from whole-class instrumental programmes, examples of KS2 pupils developing specific instrumental performance skills were limited. For example, where pupils were given classroom percussion instruments to play they were rarely shown how to use beaters correctly to achieve different effects. (Wider Still, p.12 no.11) 	Plan for classroom teachers becoming more confident deliverers of music over time.				
Creating musical ideas /composing	<ul style="list-style-type: none"> Good, musical teaching enabled pupils to give considerable time and thought to how they could shape ideas – for example by thinking about different textures, dynamics and tempi. (Wider Still p.16 no.21) 	Plan for and allow time for creativity and composition.				

Document references:

- Music in schools: wider still, and wider (Ofsted, March 2012)
- Music in schools: what hubs must do (Ofsted November 2013)
- Music in schools: promoting good practice (Ofsted 2012)

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