



## School Music Education Plan

# MIDAS Visits

(Music Improvement, Development and Support)



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**



## Protocols

Our role is a supportive one. School leadership, curriculum staff in schools and Essex Music Education Hub will work together, with the aim of providing the best music education possible for the children and young people across the county of Essex.

For schools to engage the support of Essex Music Education Hub in carrying out this self-evaluation work a suggested format and timeline for visits is given below.

Recommendations will be agreed with the school and documentation relating to the support visit will remain strictly confidential; between the school and Essex Music Education Hub.

Essex Music Education Hub will then develop a plan to meet your support and development needs, based on the recommendations, which will be shared and discussed with the school. The purpose of this plan will be to fill any gaps which have been jointly identified and to support any agreed areas for development.

Essex Music Education Hub will continue to work closely with your school to support your musical development programme and will agree with you a review date during the next academic year to monitor how things are progressing against the agreed plan.

## Example visit schedule for MIDAS a visit

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.

<b>Activity</b>	<b>Time Allocation (Approx.)</b>	<b>People Involved</b>
<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?**

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.
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.
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.

General Notes

**B. What are your set expectations for pupil progress in music?**

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.
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**

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.
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.
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.

General Notes

#### D. How do you assess musical progress?

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.
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

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>
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>
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></ul> <p>Pupils have the opportunity to explore a limited range of extra-curricular activities</p>
General Notes	

**F. Does your music provision result in the development of pupils' spiritual, moral, social and cultural development?**

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>
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>
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.**

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.
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?

1. Embedded	<p>There is a detailed vision that recognises the importance of suitable accommodation. 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>
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	

**I. In what ways has the school supported staff access subject training? How do you share practice?**

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.
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.
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?

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.
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.
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	

**K. To what extent do you ensure that all students have an opportunity to engage with music making?**

1. Embedded	Disadvantaged students are proactively supported with funding to engage in music making. The school policy makes use of the PPG funding to ensure that each student is able to access all opportunities which helps and supports them in their development. The impact of resources is evident and demonstrated through pupil outcomes which are above national averages, and in line with all other students of the same ability.
2. Established	There is clear evidence that disadvantaged students are engaged with the musical life of the school and a provision is made to enable them to engage in curricular lessons, as well as access individual lessons if desired. The school also promotes their extra-curricular provision to all students and encourages disadvantaged students to attend.
3. Emerging	There is insufficient evidence that disadvantaged students are provided for, although there are discreet opportunities within the extra-curriculum provision, and within the whole curriculum offer.

General Notes

## Guidance to complete the MIDAS Survey Review

Question	Evidence Prompts		
A	Evidence of value added e.g. Secondary: exam analysis, benchmarking, external (and internal) accreditation.	Pupil work	Pupils' musical activities are recorded
B	Progressive curriculum (curriculum maps), SoW	Engagement and continuation data	Evidence of work, including recordings, Display etc.
c	Sound recording of pupils' work (Individual/ensemble)	Assessment data and/or SoW	Extra-curricular timetable/registers
D	Assessment policy/scheme	Data	Pupil work/recordings
E	Opportunities to study music in all years	Curriculum overview and planning	Use of ICT (music technology)
F	Music is well integrated into the life of the school (e.g. <b>singing</b> , assembly, groups. presentations performances)	Music is included in school plans	SoW
G	Pupil voice	Senior Leadership engagement	Forward planning
H	Safeguarding and H & S Policy/Procedures	Suitable rooms and spaces	
I	Lesson observations	Attendance at training/networking events in and out of school.	Impact of training implementation/evaluation.
J	Group and ensemble work including <b>singing</b> and extra-curricular activities demonstrate equality of participation.	Timetabled music lessons	Instruments/accommodation/ICT and curriculum resources.
K	Registers of clubs and ensembles, Tuition registers	Policy	GCSE and A level results.



## Recommendations

Recommendations for the School (up to 5)

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Recommendations for the Music Hub (up to 5)

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