

**Assessment in the Arts – challenges and possibilities**

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**What can we achieve in 45 minutes?**

1. Explore understanding of assessment in the Arts and why whole-school assessment frameworks may not serve learners well...
2. Some ideas about how assessment in the Arts can help to put Learning First
3. Signposting to some ideas for further exploration of curriculum, pedagogies and assessment / a bit of bedtime reading.

**Roles of people here today**



**How not to start a session:**

“Assessment procedures are the vehicle whereby the dominant rationality of the corporate capitalist societies typical of the contemporary Western world is translated into the systems and process of schooling”

(Broadfoot, 1999 p.64)

**And....**

“Policy can hurt as much as it can help.”  
(Colwell, 2007 p5)

Fact: Since 2010 there have been over 70 centrally published policy and policy-related documents on education in England

**Current thinking**

### Current thinking: What do these words mean?

- Set 1:
  - Assessment
  - Evaluation
  - Measurement
  - Grading
- Set 2:
  - Attainment
  - Achievement
- Set 3:
  - Progress
  - Progression
  - Development

### Attainment

Attainment refers to the marks, grades, or levels which a pupil has gained in terms of results from assessments. It is closely linked to two other terminologies, *achievement*, and *progress*. Ofsted look at '...pupils' academic achievement over time, taking attainment and progress into account' (Ofsted 2012a, p.8). Ofsted judgements about achievement are based on:

- Pupils' attainment in relation to national standards and compared to all schools, based on data over the last three years, noting particularly any evidence of performance significantly above or below national averages, and inspection evidence of current pupils' attainment
- Pupils' progress in the last three years as shown by value-added indices for the school overall and for different groups of pupils, together with expected rates of progress
- The learning and progress of pupils currently in the school based on inspection evidence. (Ofsted 2012b, p.6)

Ofsted (2012a) 'The Framework for School Inspection from January 2012'. London, Ofsted.  
Ofsted (2012b) 'The Evaluation Schedule for Schools 2012'. London, Ofsted.

### Achievement

Involves some evaluation of the progress involved.  
E.g. running a mile – for some a major accomplishment – for others not.

### Is progression linear?

Figure 2.1: 'Dips' in Pupils' Progress in Lessons Observed by Ofsted

Year	% lessons progress 'good'
Y1	37
Y2	37
Y3	35
Y4	36
Y5	41
Y6	45
Y7	45
Y8	42
Y9	40
Y10	44
Y11	44

Source: Ofsted (1999)

Galton, M., Gray, J., Rudduck, J., Berry, M., Demetriou, H., Edwards, J., Gaalen, P., Hargreaves, L., Hussey, S. & Pell, T. (2003) Transfer and transitions in the middle years of schooling (7-14): continuities and discontinuities in learning.

### Or...

Age (Years)	NC level
7	2
11	4
14	5.5

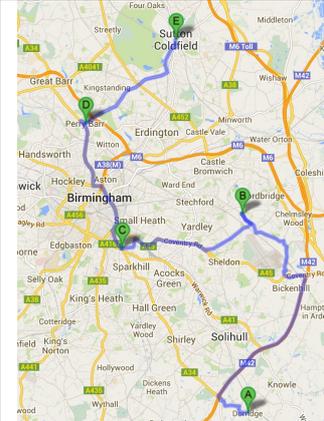
[http://nationalstrategies.standards.dcsf.gov.uk/node/169945?uc=force\\_ujfa2](http://nationalstrategies.standards.dcsf.gov.uk/node/169945?uc=force_ujfa2)

### Or... Progression Trajectories

Key Stage 2-4: Minimum expected level of progress

Source: [www.education.gov.uk/schools/performance/2012/secondary\\_12/s5.html](http://www.education.gov.uk/schools/performance/2012/secondary_12/s5.html)

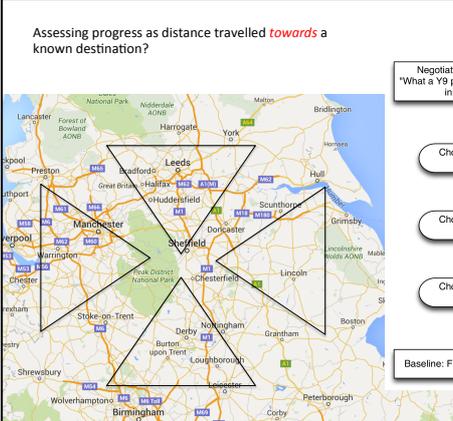




**Attainment according to fixed milestones**

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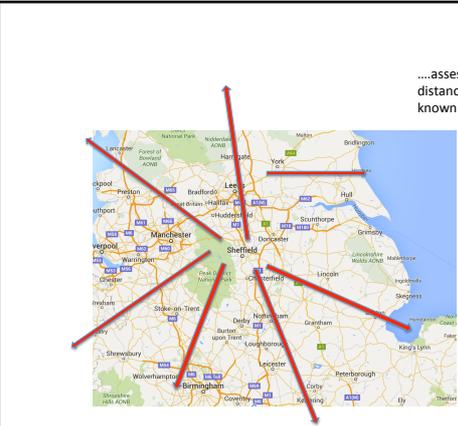
    graph BT
      A[Fixed Starting Point] --> B([Fixed Staging post 1])
      B --> C([Fixed Staging post 2])
      C --> D([Fixed Staging post 3])
      D --> E[Fixed Finishing Point]
  
```



**Assessing progress as distance travelled *towards* a known destination?**

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    graph BT
      A[Baseline: Find the Starting Point] --> B([Choose Staging post 1])
      B --> C([Choose Staging post 2])
      C --> D([Choose Staging post 3])
      D --> E["Negotiated Finishing Point  
\"What a Y9 pupil looks/sounds like in my school?\""]
  
```



**...assessing progress as distance travelled *from* a known starting point?**





**Thinking about curriculum, pedagogies and assessment in your own setting**

Big question 1...

# What do you value in a music/arts education?

**Big Question 2: How does what you value appear in your KS3 curriculum?**

What is included in your KS3 curriculum?  
 Is it topic based? Or something else?  
 What order are the topics (or whatever you have) in?  
 Why are they in this order?  
 Does each topic (whatever you use) have its own learning outcomes?  
 Does each term / year / KS have its own learning outcomes?



**Big Question 3: How do the values that you listed in answer to Big Question 1 figure in your answers to Big Question 2 and its sub-questions?**

Which of the things you value are exclusive to music?

Which of the things you value are supporting wider transferable personal, spiritual, moral, social, and cultural development?

**Big Question 4: How do the pedagogies you employ at KS3 support your values?**

What pedagogies do you employ? (eg group work; whole class performing; singing; workshopping; Musical Futures).

Do you use different pedagogies for different topics?

**Big Question 5: Do you assess what you value? If so – how, and why?**

Revisiting the lists you made in answer to Big Questions 1-3, are the things you say you value evidenced in your assessments?

If so – how are they evidenced?

Are any missing, or under-represented?

Big Question 5 Rephrased: Do you value what you assess? Or do you assess what you value? Or is it a combination of both?

**Purposes of KS3**

**Big Question 6: What are the purposes of KS3 music education in your school?**

Is KS3 preparation for GCSE or other options at KS4 and beyond?

Is KS3 for everybody?

Does KS3 promote positive musical identities for all pupils?

Whose music figures in your KS3 curriculum? Why?

Are there spaces for pupil voice and/or pupil choice?

Is it designed to feed extra-curricular music activities? If so, are these available and desirable to all pupils?

What is the place and role of western classical music?

What is the place and role of contemporary classical music?

What is the place and role of pop, rock, musical theatre, and jazz?

What is the place and role of folk and traditional music?

What is the place and role of world music?

What is the place and role of the pupils' indigenous cultural music?

What is the place and role of local community cultural musics?

Are there connections between the ways in which you 'package' your KS3 curriculum (see Big Q2), and your answers to Big Qs 3-5?

If so, are the connections you noted in Big Q2 made explicit in your curriculum documentation?

**Ownership of curriculum, pedagogies, and assessment**

**Big Question 7: Who makes the decisions on curriculum in your school?**

Who do you have to justify your curricula choices to? (eg "why are we doing this" [pupils]; "why are you doing this" [SLT]).

What do you publish about your curriculum on the school website?

What do you publish about your curriculum in the school prospectus?

Do you know if any of the topics you teach are also covered anywhere else in the KS3 curriculum? (eg blues-geography; sound-science)

Do you know if any of the skills you teach are also covered anywhere else in the KS3 curriculum? (eg group-work and social, analytical; listening; cooperative; literacy; numeracy; oracy; creating skills).

Does your curriculum support, challenge, and encourage pupils to bring in their musical skills and enthusiasm from beyond the classroom? If so, how, and when?

**Big Question 8: To whom do you have to justify your pedagogies? (why did you choose to teach it [whatever it is] in this way?)**

Have you considered different pedagogies for teaching what you teach already?

Do you have to modify what and how you would like to teach because of school circumstances or expectations? (eg have to write learning outcomes on board / in books at start of lesson; have to write down targets every lesson at end; have to give pupils eg tick time [ticking off learning outcomes and / or targets], or DIRT [Dedicated Improvement Reflection Time] time at a fixed point (or points) during lesson; exams in the hall next door; having to take a register within first 5 minutes).

Are your pedagogies inclusive, do they provide a realistic and suitable level of challenge for *all* pupils? (How do you differentiate your pedagogies for eg pupils with Special Educational Needs and Disability (SEND), Gifted & Talented (G&T) pupils, pupils with greater levels of musical experience (eg ABRSM or Trinity College grades, or those who play (instruments)?).

Do your pedagogies support, challenge, and encourage pupils to bring in their musical skills and enthusiasm from beyond the classroom? If so, how, and when? (Big Q6).

**Big Question 9: Who makes the decisions about how, when, and why pupils are assessed?**

What are the purposes of your assessments? Do you assess holistically? Or atomistically? (why?)

Do you think your assessments support musical learning?

Who is the assessment for? (pupils; teachers; systems; parents).

(How) are pupils involved in assessment?

Are you and your school systems separating assessment of attainment from assessment of progress?

Who owns the decisions made about processes assessment? (eg commercial systems; whole-school policies; academy chains).

Do you have to modify what and how you would like to assess because of school circumstances or expectations? (eg having an assessment lesson; only using evidence from assessment lesson for grading)

Is there target setting for KS3 music?

If there is target setting for KS3 music, what is it based upon? (eg only maths and english scores at KS2; Fischer Family Trust (FFT) predictions; Cognitive Ability Test (CAT) scores; predicted GCSE grades).

Who decides?

What does 'tracking' mean in your context?

**Big Question 10: Do you know who owns your assessment data? (you; pupils; assessment manager; School Information Management System (SIMS))**

Are you / your pupils creating a portfolio of 'a well-ordered catalogue of recordings over time, supported by commentaries and scores' (Ofsted 2011).

(How) do your pupils use such recordings over time?

How do you record formative comments? (How) do you share these with pupils?

How do you record grades, marks, scores? (How) do you share these with pupils?

What would be your preferred method of assessment data recording to make it musically meaningful? How distant is this from your current practice?

**Big Question 11: What form does reporting take in your context?**

How often do you have to report to:

- systems / SLT
- pupils
- other staff
- parents
- governors

What do you have to report on? (eg grades; attainment, effort; social, moral, spiritual, and cultural (SMSC); test scores).

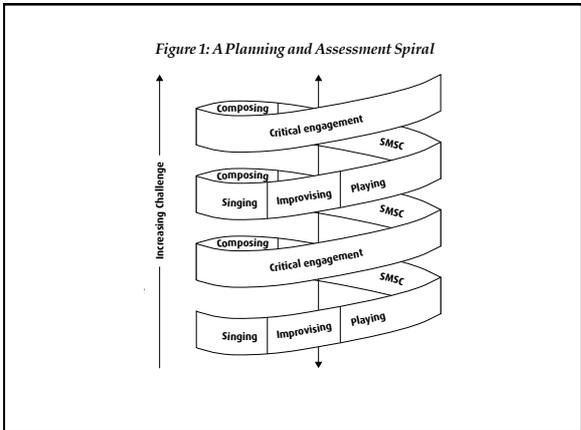
(How) do these relate to predefined targets set by you, the school, or statistical packages?

What happens if these don't tally?

Are you 'allowed' to report on actual attainment? (ie can a grade be lower than its predecessor?)

Does your school use 'free text' or report-bank statements for reporting?

Is there a role for formative feedback in your school's reporting system? If so, what is it?



**Assessment Examples**

Having done your long-term overview of musical learning, your units of work will appear in the order in which you have chosen to develop the musical skills, knowledge, and understanding that you wish to promote in your context. This means that if you move a unit to a different place, you will need to rethink the developmental sequence of learning.

**Example 1: Early in KS3**

Learning Outcomes:

In this Unit of Work (UoW), pupils will learn:

**Singing:** To sing confidently with new classmates a song which they are likely to know from the specified film for this unit.

**Composing:** To compose short leitmotifs for the main characters.

**Improvising:** To improvise in groups a musical response to specified action sequence.

**Playing:** To perform as a class the main theme tune.

**Critical Engagement:** That music can be used to create and enhance a range of atmospheres and moods that accompany visual images.

**SMSC:** Participation in musical activity needs to be coordinated so individuals function effectively as part of a wider endeavour. That effective collaboration requires individuals to work in teams, and that rehearsal time is used wisely.

		Not yet able to	Able to	Exceeds
Singing	Is able to hold a melody line			
	Is able to hold a harmony line in a big group			
Composing	Has ideas, and is able to realise them in sound			
	Offers a creative response to a given or chosen brief			
Improvising	Improvises simple responses which mostly echo source materials			
	Improvises effectively demonstrating awareness of mood and intended effect			
Playing	Is able to hold own part in ensemble performance			
	Can follow performance directions in the moment			
Critical Engagement	Ability to justify choices and responses to music			
	Refines own music after suitable reflection			
SMSC	Awareness of how own contribution (part) fits with those of other people			
	Engages in purposeful rehearsal techniques			

**Example 2: Late in KS3**

In this Unit of Work (UoW), pupils will learn:

**Singing:** Not a main focus for this unit, but may be used in pupil composing, although the quality of the singing should *not* be used to judge the quality of the composing.

**Composing:** To compose an extended piece of music that creates atmosphere for a specified film clip

**Improvising:** Not a main focus for this, but will be used to generate a range of ideas which will be developed during composing

**Playing:** The resultant composition will be played, or realised using music technology, or a combination of both. However, the quality of the performance or realisation should not be used to judge the quality of the composing

**Critical Engagement:** how to be aware of the processes they undertake when composing and performing, and adapt their work over time as a result of informed feedback through formative, developmental assessment

**SMSC:** That thoughts and feelings can be individual and personal in response to music, and that although these may differ, giving *informed* justifications for personal responses is a valid outcome of this work.

		Not yet able to	Able to	Exceeds
Singing	Criteria can be chosen if necessary			
Composing	Composes a piece of music which has a clear sense of style, structure, and purpose			
	Composes an idiomatic response to a given or chosen stimulus			
Improvising	Criteria can be chosen if necessary			
Playing	Performs fluently			
	Creates a convincing performance			
Critical Engagement	Refines own music after suitable reflection			
	Ability to justify choices and responses to music			
SMSC	Shows awareness that affective responses differ between individuals			



The case for musical assessment

A typical musical journey?

- Year 1 composing
- Year 3 performing together
- Year 5 Battle of the Bands – composed & performed
- Year 6 – Transition songs – composed and performed
- Year 10 chamber choir



### What's the problem?

**“As the National Curriculum levels disappear, I respectfully ask you not to replace them with another set of numbers”.**

Robin Hammerton, HMI for Music

### Ofsted said in October 2012:

Music teaching is inadequate when:

“Arbitrary grades are given for work, which are unrelated to national grade/level criteria or based on manufactured sub-divisions of these levels.”

<http://www.ofsted.gov.uk/resources/generic-grade-descriptors-and-supplementary-subject-specific-guidance-for-inspectors-making-judgements>

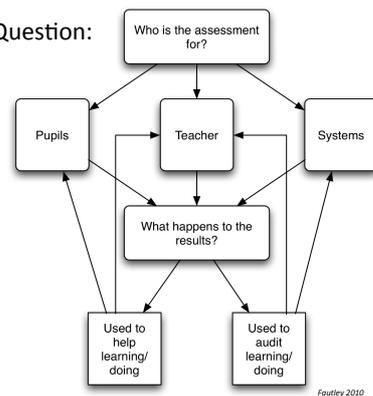
### Recently Ofsted said...

**“...using levels and sub levels to try to prove pupils' ongoing progress in music doesn't work,** as Ofsted has pointed out many times. It is usually superficial, time wasting and neither reliable nor valid. It is most certainly not any kind of 'Ofsted requirement'. To be absolutely clear, our inspectors do not expect to see it. There are no, and never were, sub levels in music anyway, for good reason.”

Robin Hammerton (HMI Music) 16/6/14

[http://community.tes.co.uk/ofsted\\_resources/b/weblog/archive/2014/06/16/music-in-schools-where-words-finish-music-begins.aspx](http://community.tes.co.uk/ofsted_resources/b/weblog/archive/2014/06/16/music-in-schools-where-words-finish-music-begins.aspx)

### Question:



### Advice on formative (developmental) assessment from DfE

- *On-going assessment (also known as formative assessment) is an integral part of the learning and development process. It involves practitioners observing children to understand their level of achievement, interests and learning styles, and to then shape learning experiences for each child reflecting those observations. In their interactions with children, practitioners should respond to their own day-to-day observations about children's progress and observations that parents and carers share.*
- *Assessment should not entail prolonged breaks from interaction with children, nor require excessive paperwork. Paperwork should be limited to that which is absolutely necessary to promote children's successful learning and development.*

(DfE, 2014:13)

### What is there that can progress in National Curriculum music?

#### Aims

The national curriculum for music aims to ensure that all pupils:

- perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians
- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence
- understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

### But....

“...Ofsted won't be bothered about all of that when they visit us, as they will want to see consistency across the school.”

(personal communication from teacher)

### Questions

- Does 'consistency' mean doing things identically?
- Differentiation in teaching and learning doesn't mean doing the same thing for everyone...
- Why do schools recommend this for teaching, but not for subjects?

### Reclaiming Assessment I

- Assessment in music in music should *musical*
- Assessment in maths should be mathematical, geography, geographical (etc.)
- Assessment can be *coherent*, it doesn't need to be consistent

### What can be done about it?

### Assessing attainment

- Maybe should be criterion referenced
- Criteria written specifically for the musical task/project/activity being undertaken
- Different criteria needed for each task/project/activity being undertaken
- Criteria need to be uniquely defined, and have a scalable measure

The National Curriculum for Music

Headline	Strand	Attainment	Assessment
Music	Music	Music	Music

Example attainment stages:

1. Listen to music, identify its key features and describe its structure and content.
2. Listen to music and identify its key features and describe its structure and content.
3. Listen to music and identify its key features and describe its structure and content.
4. Listen to music and identify its key features and describe its structure and content.
5. Listen to music and identify its key features and describe its structure and content.
6. Listen to music and identify its key features and describe its structure and content.
7. Listen to music and identify its key features and describe its structure and content.
8. Listen to music and identify its key features and describe its structure and content.
9. Listen to music and identify its key features and describe its structure and content.
10. Listen to music and identify its key features and describe its structure and content.

Singing	Composing
1. Sings more-or-less in tune, following contours of song	1. Composes a functional piece of music which meets demands of the brief
2. Sings in tune with musical expression	2. Composes an effective piece of music which responds to the brief using appropriate imaginative ideas
3. Sings with accuracy and stylistic integrity	3. Composes an effective piece which uses appropriate harmonic and rhythmic devices
4. Sings with fluency	4. Composes a piece of music which has a clear sense of style, structure, and purpose
5. Is able to hold a melody line	5. Composes using a limited range of musical ideas which involve given materials
6. Is able to hold a harmony line in a big group	6. Demonstrates an understanding of the principles of composing as appropriate to starting point
7. Is able to hold a harmony line in a small group	7. Composes an idiomatic response to a given or chosen stimulus
8. Uses own voice as instrument appropriate to the musical context	8. Has ideas, and is able to realise them in sound
	9. Offers a creative response to a given or chosen brief

Improvising
1. Improvises basic musical responses
2. Improvises using a limited range of given options
3. Improvises simple responses which mostly echo source materials
4. Improvises appropriately and musically with stylistic integrity
5. Improvises effectively demonstrating awareness of mood and intended effect

Playing	SMSC
1. Is able to hold own part in solo performance	1. Awareness of how own contribution (part) fits with those of other people
2. Is able to hold own part in ensemble performance	2. Willingness to participate in cooperative music making activity
3. Can follow performance directions in the moment	3. Engages in purposeful rehearsal techniques
4. Performs fluently	4. Doesn't give up on musical ideas too soon
5. Shows evidence of developing fluency	6. Inclined to set-back in musical processes
6. Performs a simple part showing awareness of musicality	7. Is prepared to take creative risks in music making
7. Performs an appropriately challenging part showing awareness of musicality	8. Deals with performance anxiety in an appropriate fashion
	9. Shows evidence of emerging personal musical identity
	10. Shows evidence of emerging collective musical identity
	11. Shows awareness that affective responses differ between individuals
	12. Encourages others to articulate views on their own affective responses

Critical engagement
1. Refines own music after suitable reflection
2. Makes spontaneous adaptations to own contribution
3. Is able to re-join performance after cuts (if necessary)
4. Can suggest appropriate refinements to practical music
5. Able to justify choices and responses to music
6. Communicates effectively with an audience
7. Is open to different musical styles, genres, traditions, cultures, and times
8. Communicates own work to audience in appropriate fashion
9. Discusses and critiques own music appropriately
10. Discusses and critiques the music of others appropriately
11. Responds to the music of others in an appropriate fashion
12. Demonstrates creative responses to musical starting points

## Possible Grading Criteria

Three levels of attainment:  
- / = / +

- Working Towards
- Working At
- Working Beyond

Or:

- Can achieve with some help
- Can achieve
- Can achieve well

Or other variants!

More info at [www.ism.org/nationalcurriculum](http://www.ism.org/nationalcurriculum)

## Example

Assessment Criterion:  
Pupil composed piece demonstrates effective use of dynamics:

- piece does not show effective use of dynamics
- = piece shows effective use of dynamics
- + piece shows very effective use of dynamics

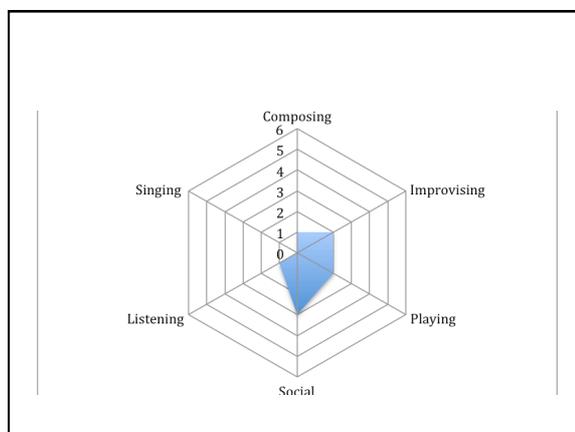
NB you do not always need to write down the wordings, +/-/- will often be sufficient

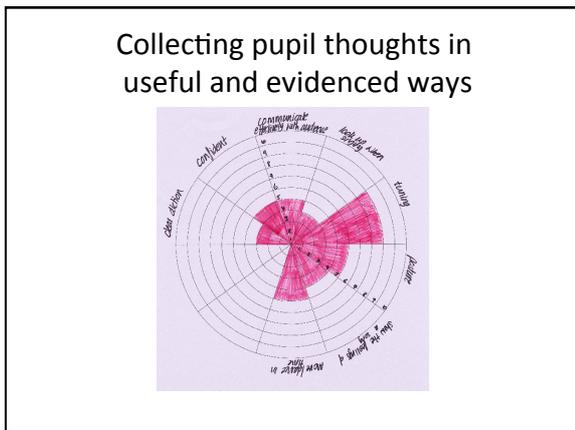
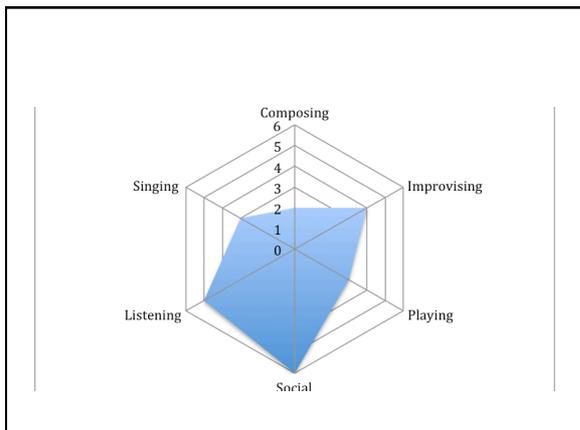
## Assessment grids

	-	=	+
Effective use of Ostinato			
Generates ideas well			
Accurate performance			
Works well as group member			
Refines work based on own and others ideas			

Specific to each project, apply only to that project

Source: <http://drfautley.wordpress.com>





<b>Voice</b> Keeping to their part Make sense of the song Pitch Phrasing Range of sound Rappy Rhythm Right note/right time Singing Stays in tune Style of singing Vocal range Dynamics	Self critical Accent Beat-boxing Breathing Bring music to life Change tempo Clear diction Confidence Connects to song Correct style Different moods Doesn't get boring Emotion Expression Appearance Voice Happiness on stage Movements Memory No mistakes Passion Playing Project voice Pronunciation Rhythm Accuracy Stage Presence Style	Self critical Bring music to life Confidence Connects to song Doesn't get boring Emotion Expression Happiness on stage Memory No mistakes Passion Accuracy Stage Presence Style Able to criticise themselves Cool Co-operation Gets you moving Good planning Happiness on stage Lyrics suit emotions Make music fun Make sense of song Good memory Nice Personality Smiliness Stage presence	Beat-boxing Breathing Clarity of diction Great voice Growly voice Loud voice Pitch Project voice Pronunciation Range of sound Rappy Say it don't spray it Steady voice Singing Squawky voice Stays in tune Strong voice Style of singing Unique voice Vocal range Dynamics
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### Some other ways to capture sounds for use with pupils, for planning and showing progress

- Edmodo (free) [www.edmodo.com](http://www.edmodo.com)  
Free – can set up one space per class – upload music and engage in discussion. Only shared with and contributed to by people invited by the administrator.
- Idoceo (app) [www.idoceo.net](http://www.idoceo.net)
- Evernote ([www.evernote.com](http://www.evernote.com))

### Comment-only and dialogic feedback

*What is crucial, however is the quality of the comments and feedback given.*

(Smith and Gorard, 2005: 34).

### Knowing what you know now...

- How will you develop the definition of the learning you are seeking?
- How will you develop the way in which learning is planned and organised?
- How will you develop the role of *genuinely musical assessment* to use it in ways which promote your and your pupils' learning?
- How will you evidence this in ways which are ethical and musical?

### Look at what some other schools are up to in music...

- St Teresa's Primary School, London  
<http://stteresasmusic.academyblogger.co.uk>
  - Westbrook Old Hall Primary School  
<http://www.westbrookoldhall.co.uk/music/>
  - Down's Junior School, Brighton  
<http://www.downsjuniormusic.com>
- Penpol School (You Tube channel)  
<http://www.youtube.com/user/penpolmedia>

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Framework Documents [www.ism.org/nationalcurriculum](http://www.ism.org/nationalcurriculum)