One fundamental challenge of ICT is to ensure that it actually enhances the quality of the learning experience. (Bonnett, 1997: 145, 151)

Introduction

Educational technologies are evolving at a rapid pace and, possibly, more than those available to music teachers. This inevitable progress whilst also poses new challenges. Ultimately, the goal must be for all learners to achieve their full potential. New technologies should not require that teachers change this basic principle of good pedagogy but, by introducing new and exciting tools, this principle can be enhanced. The most powerful implication of ICT in the classroom is the opportunity it allows for the accommodation of differing learning styles, largely achieved through the multiple methods available to present and receive information and the interactive nature of these technologies.

The learner is an active participant central to the learning process and ICT can represent a valuable attribute. Effective use of ICT “(the) has the potential to increase the depth and meaning of understanding and the impact on the learning environment” (Hedger, 1997: 143). (Bonnett, 1997: 145, 151)

Piaget’s “genetic epistemology” theory highlights that learning should involve students and the major theme of Vygotsky’s theoretical framework is that social interaction plays a fundamental role in the development of cognition. (Bonnett, 1997: 145, 151)

The Application of SMART Technology

In a Year 7 Unit of Work entitled “Atmosphere” students were required, in small groups to compose and perform a short piece of Program Music, which depicted a scene from The Lion King. To establish prior learning, and to explain Unit Aims, the first lesson was to focus largely on Listening and Appraising skills. The ICT resource chosen for this was the SMART software. The curriculum designers felt that it allowed for the consideration of differing learning styles, whole class interaction, the possibility of students learning collaboratively, and the opportunity it allows for the accommodation of differing learning styles, largely achieved through the multiple methods available to present and receive information and the interactive nature of these technologies.

The Curriculum Areas covered in this Unit were 1b, c, 2a, b, 3a, b, c, 4c and 4d

Appendix 1.4A contains details taken from the six Lesson Plans Unit. This information can be cross-referenced with the slides in this Appendix and the Unit material. The Application of SMART Technology

By neverblendin@rocketmail.com

October 35, 2010

New technologies promise much but also demand much of the teacher. (They
promises the opportunity to use new tools to achieve old pedagogical aims – an enhanced focus on pupil learning and an active involvement of pupils in that learning (through enabling new forms of collaborative work) where pupils learn from and with each other.

Many students come to Secondary Education with a highly developed understanding of technology and will already be familiar with the Interactive Whiteboard, which is almost commonplace in Primary Schools. It is to be expected that teachers who may feel intimidated by this, and other technology, since the system is not acquired, will possess or acquire, at the very least, basic skills to confidently and effectively use ICT.

Just as we expect students to acquire Knowledge, Skills and Understanding we too must be willing to develop and find new forms of communication. Schools must play a role in the professional development of all staff in this respect. Training may take place but it is often generic or not targeted at individual or even departmental needs. It therefore often remains the responsibility of individuals to seek training elsewhere in order to develop the professional skills and equipment and software sometimes available and unused in their department. This challenge should perhaps be viewed as an opportunity for personal and professional growth.

The greatest challenge facing even the most enthusiastic teacher is, as ever, resources. Although learning environments should be designed to reflect the school's vision, strategy and teaching approaches with ICT, the needs of learners to access a variety of resources at various times are often not recognised. For example, a lesson which incorporates specific ICT may be hastily re-arranged, and the teaching/learning experience diminished, when room allocation is suddenly altered. Although PT1 and PT2 were relatively well equipped, both schools could not provide a consistent level of ICT throughout the music department.

There is no access to school resources from home and limited access within school out of lesson times. Work prepared at home must be done using compatible software but, as technologies are constantly evolving, school systems quickly become out of date. SMART software can be downloaded free and easily updated on any system with an internet connection which makes it a far more effective and teacher-friendly tool.

Further to this, technical support systems although adequate, will not provide access to expert staff, can suffer delays in resolving problems with little proactive maintenance to reduce the risk of problems. The technical support system occasionally conflicts with the needs of teachers and learners. For example, at PT2, Sibelius and Cubase software were purchased in the summer term of 2005 but were not installed until October of the same year. The installed computers were in place where previously there had been electronic keyboards; this made one of only two music rooms until for any form of teaching.

**Standard of Attainment in subject area as a result of ICT.**

Lastly, and most importantly, is the standard of attainment higher as a result of ICT?

The *Common Evaluation Framework* (CEF) which has been developed across government departments and agencies relates to the evaluation of the whole-school impact of ICT. As well as Ofsted, the DfES, QCA, Becta, NCSL and the national Primary and Secondary Strategies have all been party to this work.

This research indicated that "When using ICT, some pupils pay more attention to detail and are more self-critical, while others work quickly but superficially. Some are likely to turn to ICT for investigation and problem solving and learn from their mistakes, but others are more likely to use it for drafting or presenting. When using ICT, most pupils collaborate effectively with others, but some may lose interest when they encounter a problem. They show respect for other people’s work, feelings, values and beliefs. Some pupils show interest and curiosity when using ICT, this helps them to explore and exploit the potential of ICT. Most can sustain concentration and independent study. Some pupils are more likely to attend and get involved in sessions where ICT is used." 

**Conclusion**

Learning technologies are tools which support both teaching and learning. Where good practice is in evidence, teachers will avoid using ICT simply for the sake of it, but where poor practice is evident, teachers may use ICT just because they think they are expected to.

Some are likely to turn to ICT for investigation and problem solving and learn from their mistakes, but others are more likely to use it for drafting or presenting. When using ICT, most pupils collaborate effectively with others, but some may lose interest when they encounter a problem. They show respect for other people’s work, feelings, values and beliefs. Some pupils show interest and curiosity when using ICT, this helps them to explore and exploit the potential of ICT. Most can sustain concentration and independent study. Some pupils are more likely to attend and get involved in sessions where ICT is used.

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# Summary of Tasks

## AND WRITE WORDS

- **Listening/Appraising**
  - SMARTBOARD (DANCING, RUNNING, CLOCK CHIMING…)
  - SENTENCES GIVEN

- **SMARTBOARD**
  - EXPERIMENT WITH SOUNDS WHICH DESCRIBE MOOD FROM GIVEN SECTION

- **Composing**
  - OF THE COMPOSITION TO ILLUSTRATE MOOD FROM GIVEN SECTION

- **Performing**
  - By the end of the lesson pupils should be able to:

## Duration of Lesson: 50 MINS

**DATE:** 16 November 2005 LESSON 2 OF 6

**UNIT:** Storytelling.

**Assessment Objectives:**


### APPENDIX 1.4

1.4A (See Appendix 1.4B for SMART screens referred to in these Lesson Plans)

## Lesson 1:

SMARTboard used to engage different learners; accommodation of visual, aural and kinaesthetic learning preferences: Images used to illustrate activity. MIDI music files stored as attachments can be played using the computer and simplify classroom organisation. Interactive opportunities here enhance ICT and Literacy development.

**UNIT TITLE:** ATMOSPHERE CLASS: 7AA

**DATE:** 9 November 2005 LESSON 1 OF 6

**DURATION OF LESSON:** 50 MINS

**LEARNING AND ASSESSMENT OBJECTIVES:**

- PoS
  - By the end of the lesson pupils should be able to:
    - Performing & Composing RHYTHM CIRCLE ACTIVITY. BEGIN CIRCLE ACTIVITY. BEGIN CIRCLE ACTIVITY. BEGIN CIRCLE ACTIVITY.
    - WITH BLOWING ADDING ONE STUDENT AT A TIME UNTIL ALL ARE BLOWING. CONTINUE ROUND CIRCLE AGAIN WITH EACH PUPIL IN TURN CLAPPING A SLOW BEAT. WHEN ALL ARE CLAPPING THEN PUPIL 1 DIVIDES BEAT (STILL CLAPPING). CROTCHET BECOMES 2 QUavers, TAPPING LEGS 4 SEMI-QUavers TILL ALL ARE DOING THE SAME.

**SMARTBOARD**

- P.2 (SMARTBOARD ILLUSTRATION)
- SMARTBOARD P.2
- RHYTHM CIRCLE

**Resources**

- WHOLE CLASS
- COMPOSING
- ADDITIVE PERCUSSIVE PERFORMING, AURAL/PIECE USING BREATH, VISUAL ASSESSMENT
- STAMPS TO CREATE LEARNING
- ATOMIC P.I.
- LISTEN TO AND SUGGEST MOOD AND GENRE OF MUSIC
- SMARTBOARD P.3 WITH MOVABLE WORDS
- HEARD
- APPRAISING, REGISTER/ Anonymous
- NOTE CONTRIBUTION, ATTACHED

## Lesson 2:

SMARTboard allows opportunity to accurately revise previous work as pages can be revisited. Begin lesson (showing page 2) with RHYTHM CIRCLE Activity only now using percussion instruments.

SMARTboard used to display images relating to sentences; again different Learning Styles are acknowledged and EAL students may benefit from the visual connection to the words. Links to Literacy (Sentence Structure and Storytelling).

**UNIT TITLE:** ATMOSPHERE CLASS: 7AA

**DATE:** 16 November 2005 LESSON 2 OF 6

**DURATION OF LESSON:** 50 MINS

**LEARNING AND ASSESSMENT OBJECTIVES:**

- PoS
  - By the end of the lesson pupils should be able to:
    - Performing SMALL GROUPS PERFORM SHORT DESCRIPTIVE
      - COMPOSITION TO ILLUSTRATE MOOD FROM GIVEN SECTION
      - OF THE CINDERELLA STORY
    - Composing USING PERCUSSION AND KEYBOARD, EXPERIMENT WITH SOUNDS WHICH DESCRIBE ACTION (DANCING, RUNNING), CLOCK CHIMING… SENTENCES GIVEN SMARTBOARD PAGE 6

**Listening/Appraising**

- LISTEN TO EACH GROUP PERFORM

**Summary of Tasks**
Pupil Tasks

Opportunity to define nature and organisation of pupil activity – performing, composing or listening and appraising.

Using percussion instrument found under chair play rhythm circle. Discuss effect, quality, mood.

Write a sentence for each picture using a verb to describe what is happening. A sample of volunteered sentences will be added to page 6.

Choose one sentence and compose music which describes the action and mood. Perform for class. Small groups 4 or 5 varied percussion.

Watch extract and write words which describe mood. Pair share as whole class. Register to note contribution.

Create a sentence to tell what happens in the first few moments of the scene. What is mood and who are the characters?

Using percussion & keyboard compose 5 pupils as previous 1 keyboard per lesson. Compose descriptive piece. Small groups using percussion and keyboard.

Listening/ appraising watch extract from Lion King (scene 8: Scar and Hyenas) without sound and discuss atmosphere. Where does mood change and why?

Home assignment: write 4 sentences using previously noted words to tell the story. Individual. Register to note contribution.

Lesson 3:

Screen capture device allows exact images to be transferred to SMARTboard. Enables time saving visual recall. Words can be displayed against images to clearly illustrate story. Benefits (EAL, SEN and generally assists literacy).

UNIT TITLE: ATMOSPHERE CLASS: 7AA

DATE: 23 November 2005 LESSON 3 OF 6

DURATION OF LESSON: 50 MINS

LEARNING AND ASSESSMENT OBJECTIVES:

PoS

Performing read sentence then perform – each group in turn.

1b, c
2a, b
3b, c
4c, d

Composing SMARTBoard P11: composite sentence to describe action & mood in first captured image from Lion King using first sentence as stimulus compose descriptive piece. Small groups. Using percussion and keyboard.

Listening/ appraising watch extract from Lion King (scene 8: Scar and Hyenas) without sound and discuss atmosphere. Where does mood change and why?

SMARTBoard P7 – 10

Summary of Tasks

Smartboard

Resources

Using percussion & keyboard compose 5 pupils as previous 1 keyboard per lesson. Compose descriptive piece. Small groups using percussion and keyboard.

SMARTBoard P7

Homework Handout see Appendix 1.4C

Lesson 4:

Those first to write down lesson objectives to type (or read so it may be typed) one of their homework sentences on SMARTBoard P10. Encourages ICT skills, literacy and development of Citizenship skills (KS3 focuses on the “Democratic Community”, with particular emphasis on the rights and responsibilities of individuals and communities where views and desires may compete or conflict. Students learn to develop skills of democratic participation).

UNIT TITLE: ATMOSPHERE CLASS: 7AA

DATE: 30 November 2005 LESSON 4 OF 6

DURATION OF LESSON: 50 MINS

LEARNING AND ASSESSMENT OBJECTIVES:

Performing each group to read sentence 1 then play that part of their composition and then the same with sentence 2.

1b, c
2a, b
3b, c
4c, d

Composing Read sentences 1 & 2 and find ways to use instruments which help tell the story. In particular think about contrasting elements from previous unit (dynamics, tempo, pitch, timbre…).

Listening/ appraising as homework – appraise the effectiveness of the composition.

Summary of Tasks

SMARTBoard P10

Individual register to note contribution.

SMARTBoard P10

Homework Handout see Appendix 1.4C
Lesson 6:

**TITLE:** ATMOSPHERE  
**CLASS:** 7AA/7CI

**DATE:** 14 December 2005  
**LESSON 6 OF 6**

**DURATION OF LESSON:** 50 mins

**LEARNING AND ASSESSMENT OBJECTIVES:**

- By the end of the lesson pupils should be able to:
  - Performing: Play Compositions to Class and Record. 1 Student from each Group to Read Sentence Before Each of the 4 Sections are Performed.
  - Composing: Create Group Percussion and Keyboard Composition to Fit Lion King Extract.

**Assessment**

PoS

- 1b, c
- 2a, b
- 3b, c
- 4c, d

- Pupil Summary of Tasks

- **SHARE IDEAS FROM HOMEWORK TASK**
  
- **SHARE IDEAS FROM HOMEWORK TASK**
  
- **SHARE IDEAS FROM HOMEWORK TASK**

**HOMEWORK:**

**HOMEWORK:** Answer 2 Questions – What did I like about our composition? What could we do differently to make it better?

**HOMEWORK IDEAS ON HOW TO IMPROVE COMPOSITIONS:**

**HOMEWORK:**

**SUMMARY OF TASKS**

**SHARE IDEAS FROM HOMEWORK TASK**

**SHARE IDEAS FROM HOMEWORK TASK**

**SHARE IDEAS FROM HOMEWORK TASK**
OBSERVING, MONITORING AND ASSESSING PUPILS’ LEARNING AT KS3

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Introduction
Assessment can be incredibly complex and Assessing the Arts somewhat of a minefield. How does one assess creativity? All learning should be structured and can come from a theoretical base with Music Education no exception. The National Curriculum Assessment Levels offer guidance on what to expect of students at different stages of their development and although helpful should not be seen as entirely prescriptive.


Assessment lies in the heart of the learning process. It provides the framework, through which students’ progress can be followed, expressed, recorded and future stages in learning planned in response to students’ needs.

This rationale is further expounded upon as the document continues, explaining that the purpose of assessment is ‘to recognise and acknowledge the positive achievements of students and thus further their motivation...to identify and diagnose students’ individual needs with a view to making further appropriate provision for them...and to provide an adequate basis for the production of accurate summaries of students’ achievements at recognised times in the learning continuum...’

Further to this, teachers are offered guidelines on how best to incorporate assessment as an ‘integral part of curriculum planning’ by devising and delivering carefully constructed Schemes of Work which ‘include strategies for a) identifying the intended learning experiences, b) supporting diagnosis of individual needs and c) giving students the maximum opportunity to demonstrate what they can do.’ In short, it would appear that TP1 places great importance upon the careful monitoring and observation of each student, utilising formal and informal assessment, particularly at the end of each Key Stage, as an important evaluation tool.

This ethos pervades the entire school and is evident within the Music Department which ‘fully supports the schools assessment policy and feels that careful and well planned assessment is vital for the...’
development of pupils throughout the school" (The Music Department Handbook (2004-2005) TP1). This handbook provides teachers with quite specific Learning Objectives and Assessment Criteria for every Scheme of Work with Attainment Levels which are bound tightly to the National Curriculum Guidelines. These attainment targets are that the majority of pupils are expected to work at levels 3 – 7 in key stage 3 and attain level 5/6 at the end of the key stage.

In music, the level descriptions show progression in the aspects of the knowledge, skills and understanding set out in the programme of study. Each level in music begins with an overarching statement, which identifies the key characteristic of attainment at that level. The detail that follows illustrates how this expectation is demonstrated through performing, composing and appraising activities. National Curriculum in Action (Online)

Case Study, TP1 Unit Specific Criteria

At the outset of a Scheme of Work looking at 'Theme and Variation', using the song 'Zin Me Wan’ Go Home as a starting point, a Year 9 class were given the following Learning Objectives: 'To understand what is meant by “Theme and Variation” and to put that knowledge into practice by varying a given theme using a number of musical elements. Attainment targets of Levels 5 and 6 were set with clear notes given on how these may be achieved in: Performing, Composing, Performing Appraising. The students were directed as to how these objectives would be met over the course of six lessons where the knowledge, understanding and skills would be developed. See page four: further paragraph Monitoring as an Integral Component of Assessment for further clarification.

In many lessons, some, many or even all pupils fail to understand some of the things that the teacher is trying to teach. Since there is no direct correlation between teaching and learning... Haydn, T (2001)

With close reference to the National Curriculum the students were given topic specific criteria necessary to achieve Level 5 in a) Performing: Students perform parts from memory and from notation with awareness of their own contribution, b) Composing: Students improvise melodic and rhythmic material within given structures, use a variety of notations and compose music for different occasions using appropriate musical devices and c) Appraising: Students analyse and compare musical features. They evaluate live venues, occasion and purpose affects the way music is created, performed and heard.

To achieve Level 6 in a) Performing: Students select and make expressive use of tempos, dynamics, phrasing and timbre and make subtle adjustments to fit their own part within a group performance, b) Composing: Students improvise in different genres and styles, using harmonic and non-harmonic devices where appropriate in harmony, and developing musical ideas and achieving different intended effects and c) Appraising: Students evaluate and make critical judgements about the use of musical conventions and how different contexts are reflected in their own and others’ work.

The assessment for this Scheme of Work consisted of four parts. Firstly, students were given marks on their Compositional creativity/then on their Performance within an ensemble of two or more players. Students were then asked to complete self-appraisal forms where they could write an analysis of both their composing and performing then score themselves against a simplified version of the National Curriculum level descriptions. Lastly an Effort Grade, from A to E, was added to give an indication of the students level of application throughout the task with “A” representing an excellent level of effort throughout the project down to “E” being an unacceptable level.

Monitoring as an Integral Component of Assessment

Students were monitored both formally and informally throughout the process. Greater student autonomy, designed to stimulate creativity, meant that each group were required to visualise goals through creating an Action Plan. Secondly a Composition Journal was maintained by each group where ideas and reflections were logged.

Shared decision-making which broadened creative choices grew out of a given homework activity where students were required to listen to and bring along musical examples and preferences.

All of the above were taken into consideration when considering the overall achievement of each student since here individual ownership of the creative process could be better assessed and progress more accurately evaluated.

Of the 12 Groups to complete the task it was evident that, although the class were producing work of high quality, most groups fell short of attaining a Level 6 with many achieving a mid to low Level 5 overall. In saying that nearly all students were awarded either an A or B Effort Grade.

One group were awarded a Level 6 with an A for effort since they produced two extremely contrasting variations (one being an extended dance track and the other a laid back Calypso) and had incorporated a wide range of musical elements to alter the given theme (changes of tempo, timbre, melody, rhythm, addition of percussion and through these modifications had been able to intentionally alter the style of music). In addition to this their written and verbal analysis of their own and the work of others showed advanced understanding of the task and it’s outcomes with particular reference to the purpose and context of the variations created.

In contrast to the above group a second ensemble were awarded a Level 5 – with a C Effort Grade, having produced one variation which displayed a minimal number of alterations to the original theme. Although changes had been made to the melody, tempo, rhythm and instrumentation, and percussion added, there was no deviation from the given structure and no clear attempt to intentionally alter the style or genre.

The questioning of pupils at the end of a lesson, or at the start of the next lesson, are important sources of feedback information for assessment purposes. Haydn, T (2001)

This group attained a Level 5 because their performance demonstrated good awareness of each others roles within the ensemble, although this seemed more down to luck than teamwork and planning since, through the process of analysis, it was revealed that a challenging group dynamic had meant no clear ideas had come to fruition in rehearsal and that the performance was largely improvised. In retrospect the level perhaps may have been lowered to include a Level 4 as this would have been a more accurate grade to have awarded this group.

The assessment process itself should not determine what should be taught and learned. It should be the servant, not the master of the curriculum. Yet it should not simply be a bolt-on addition at the end. Rather, it should be an integral part of the education process, continually providing both “feedback” and “feedforward”. It therefore needs to be incorporated systematically into teaching strategies and practices at all levels. DES (1980 para. 4)

Monitoring and Assessment should be as diverse as the students themselves. Feedback opportunities allow for positive reinforcement of student effort and as Geoffrey Petty states in Teaching Today... Haydn, T (2001)

A Practical Guide (2004, page 72) ‘Research shows that reinforcement (e.g. positive feedback) is one of the most effective ways of encouraging desirable behaviors in students. In particular, reinforcement is most effective when it is immediate and specific to the target behavior. For example, if a student produces a correct answer, it is best to provide feedback immediately and specifically about the correctness of that answer. This immediate and specific feedback helps the student to understand what they did well and how they can improve in the future. Additionally, providing feedback on a regular basis encourages students to continue trying and performing well. In contrast, providing delayed or vague feedback can be less effective because it may not provide enough information for the student to understand what they did well and what they need to improve on. Therefore, providing immediate and specific feedback can help students learn and improve their performance in music and other subjects.”
medals, praise and other rewards) is one of the teacher’s most powerful tools.’

He continues by stating that, ‘Reinforcement substantially improves the following: Learning and attainment, motivation, behaviour, concentration in class, self-belief or self-efficacy – that is, students’ belief in their own ability to improve, to develop, and to overcome their own difficulties, self-esteem, attitudes to learning and to your subject and attitudes to the teacher.’

As such, the importance of accurate assessment and the related feedback must not be underestimated. Students are most likely to achieve when progress, however small, is acknowledged and rewarded.

God himself does not presume to judge a man till the end of his days. Why then should you or I?

Ben Jonson

Conclusion

Just as we have a variety of Learning Styles we must also employ a diverse number of Assessing Styles with written, verbal, practical and self-appraisal, being just a selection, not to forget the indispensable tools such as video and audio recording which we can utilise to aid with our accuracy in marking. Ultimately Lesson Planning should be informed by a clear vision of what is to be taught, learned and to what level. Above all it is paramount that there exists a clear relationship between Assessment and Learning Outcomes so that students have an awareness of the relevance of tasks and validity of grading achieved.

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It is the duty of every teacher to ensure that appropriate differentiated work and resources are available. The teachers' role and responsibilities are expanding, in response to this evolving learning community, whereby they are required to be fully aware of SEN processes, to liaise with the Special Educational Needs Co-ordinator (SENCO) and teaching assistants. This principle also applies to the education of English as an Additional Language (EAL) and Gifted and Talented (G&T) students who, although not defined within the law as having special educational needs, still require special provision and support.

Hypothesis

All learners are entitled to equal access to the full range of opportunities and learning experiences within their school and a positive teaching approach at TP2, which embraces the various support systems, ensure that this is the case.

Methodology

In order to investigate this hypothesis it would be useful to consider definitions of both SEN and G&T and the history of educational provision from a legal perspective. To place these findings within the context of TP2, it would be beneficial to look at the role of the Special Educational Needs Co-ordinator (SENCO), the Learning Support Assistant (LSA) and the G&T Co-ordinator in relation to two contrasting Case Studies (Pupil A and Pupil B).

Definition of "SEN"

The SEN Code of Practice (2001) defines that children have special educational needs (SEN) if they have a learning difficulty, which calls for special education provision to be made for them.

"In attempting to define the term 'special educational need' it is important to remember that all children can be regarded as having special educational needs at some time in their school career." (Beveridge, 1993)

Definition of "G&T"

A gifted child's needs are, for the most part, the same as for other pupils and in terms of pedagogy this includes knowledge and skills offered through careful planning, clear learning objectives, target setting, high expectations, a variety of approach and good evaluation.

G&T pupils should be enabled to develop greater expertise through a curriculum that encourages higher order thinking, reflection, exploration of a variety of views, consideration of more difficult and complex questions, formulation of individual opinions, problem solving and enquiry, making connections between past and present learning, independent thinking and learning. (See Appendix 1.2B for Excellence in Cities definition of G&T)

Educational Provision: Legal Developments

Since the 1944 Education Act, special needs provision has improved significantly, as have perceptions and attitudes towards children who experience learning difficulties. The most notable influences upon this shifting attitude have been The Warnock Report (DES, 1978), The 1981 Education Act, The Education Reform Act of 1988 (ERA), 1993 Education Act, The Code of Practice on the Identification and Assessment of SEN (DfE, 1994), The 1996 Education Act, The Special Educational Needs and Disability Act of 2001 and the revised Code of Practice, implemented in January 2002. (See Appendix 1.3B for more detail)

To assess how well our system of education is serving both SEN and G&T students the pupils' experience may be considered in three stages. Firstly, are the pupils' needs identified and responded to appropriately? Are they able to participate fully in the life of their school? And lastly, are they enabled to reach their potential in school?

Sally Beveridge (2002) states: "All teachers are teachers of pupils with special educational needs, with a central role not only in their identification and assessment but also in developing classroom strategies to meet these needs."

The Equal Opportunities Policy of TP2 (Appendix 1.2F) aims to achieve equality of opportunity for all members of the community. "The most significant influence upon equality of provision is the relationships nurtured between teachers and specialist colleagues within the school environment.

Role of the SENCO and G & T Co-ordinator

With regards to identifying and responding to the individual needs of each student TP2 has two vital members of staff. Firstly, there is the Special Educational Needs Co-ordinator (SENCO) who is responsible for any children with special needs being helped appropriately, ensuring liaison with parents and other professionals, talking to and advising any member of staff who is concerned about a child, co-ordinating provision, making sure all written records are completed and appropriate Individual Education Plans are in place, ensuring relevant background information about individual children is collected, recorded and up-dated and contacting the relevant Area SENCO at the earliest possible stage where there is such concern. Secondly there is a Gifted and Talented Co-ordinator whose headthe tasks include leading the development, implementation, monitoring and evaluation of the school's policy for identifying its 'gifted and talented' pupils and the teaching and learning programme for them.

TP2 have an extremely pro-active and forward looking Learning Support Unit (LSU) with an open-door policy which welcomes the interest of colleagues and actively promotes the cross-fertilisation of knowledge.

Case Studies, TP2

Whilst working with BTEC National Diploma students on an assignment based upon the musical theatre, A Little Bit of Everything, I had the opportunity to assess their performance and analytical skills in a number of contexts (See Appendix 1.3D for Assignment Description). The learning outcomes are as defined in the Assessment Criteria Unit A6; to be achieved by the learner were listed -- to take part in a rehearsal of musical theatre and to evaluate the effectiveness of rehearsed and performed material.

Throughout the project the following observations were made:

Pupil A, demonstrated particular learning difficulties associated with Dyspraxia: hesitancy of movement and awkwardness in performance, difficulty in planning and organising thoughts and low self-esteem whereas she demonstrated consistently strong feelings/prosins, perseverance when motivated, engagement with complex communication and analytical tendency to be highly self-critical and an ability to grasp new ideas rapidly. Perhaps here it is worth relating the complexity of Pupil B's approach to learning with the Multiple Intelligences work of Howard Gardner since her work clearly fitted in with Gardner's own definitions of a number of proposed intelligences: Linguistic Intelligence, Musical Intelligence, Bodily-kinesthetic intelligence, Spatial intelligence, Interpersonal intelligence, Intrapersonal intelligence. (Appendix 1.2D)

Having talked at length to support staff I found that statistically, it is likely that there is one child in every class of 30 children who is Dyspraxic.
It is difficult in Performing Arts not to draw comparison between performances but I made very slight alterations to how the students evaluated their work; feedback was seldom verbal and instead was written and given on a one to one basis. Praise for every effort and accomplishment was given and I allowed Pupil A extra time to complete written work (as homework) without drawing attention to this decision. What became clear was that in individual lesson time Pupil A responded so much better. With improved focus through a perhaps more relaxed environment this student was able to demonstrate a solid understanding of musical ideas covered in the class.

Pupil B responded to the set tasks in learning and behaviour characteristics typical of a G&T student (Appendix 1.2E) with an exceptional standard of written and practical work, highly developed musically, sensitivity to text and a firm grasp on physical technicalities necessary to perform the chosen music. Pupil B is working at a level which is almost beyond the standard expected of the course and will undoubtedly receive a Distinction for work which is of an outstanding quality in every area. My concern is that Pupil B may feel frustrated which is why I make sure we work together, when possible, at looking forward to the next stage in development. Additional Extended Learning tasks have been welcomed and individual singing lessons allow Pupil B the opportunity to recognise and respond to challenge and take initiative in personal progress.

Conclusion

All students should be supported and given appropriate guidance throughout their time at school and it is the Subject teachers who must provide a fully inclusive and effective learning environment. Lessons should be planned with an awareness of the needs of each student. Nevertheless, in order to fulfil their roles most effectively, teachers will need access to advice, support and expertise to supplement and complement their own knowledge. The structures in place at TP2, which help students to reach their full potential, enable teachers a shared wealth of expertise with which to develop the confidence to devise and deliver stimulating and inclusive lessons.

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ISEC – http://www.isec2000.org.uk/abstracts/ and
http://www.isec2005.org.uk/abstracts/
Nasen – http://www.nasen.org.uk/
Teacher net – http://www.teachernet.gov.uk/wholeschool/sen/

APPENDIX 1.2

1.2A

Excellence in Cities definition of G&T

The gifted are those with high ability in one or more academic subject, and the talented are those with high ability in sport, music, visual arts and performing arts. Schools are encouraged to identify the top 5-10% of each year group as gifted or talented, regardless of the general level of ability within the school. EIC (1999)

1.2B
Educational Provision: Legal Developments since 1944 – A Brief Overview

The application of the 1944 Education Act meant that children with special educational needs were categorised according to their “disability” and provision for such pupils took place in separate schools. The Warnock Report (DES, 1978) emphasised that special educational need is of crucial importance for all teachers and educationists, not just those in special schools and The 1981 Education Act incorporated many of Warnock’s recommendations. It defined special educational need and provision, outlined the responsibility of ordinary schools in identifying, assessing and providing for children with special educational needs and the rights of parents to take part in the process of assessment and to appeal against any decisions made. The 1981 Education Act provided the basis for the Education Reform Act of 1988 (ERA) which introduced a National Curriculum in which all pupils are entitled access to a broad and balanced curriculum even though a small number of pupils may need adaptations and special arrangements. Many teachers and schools expressed concern that there was insufficient guidance relating to identification and assessment and this led to the introduction of 1993 Education Act the Code of Practice on the Identification and Assessment of SEN (DFE, 1994) which aimed to extend the principles already existing in the 1981 and 1988 Education Acts. All schools are required to ‘have regard’ to the Code and this statutory duty is the responsibility of the governing body of the school. The 1996 Act confirms that schools should ‘have regard to the Code’ and consequently SEN teaching is now an integral part of every classroom teacher’s responsibility. In order to provide equality of opportunity, and to help all children to achieve a high standard and release their full potential, the Government introduced the Special Educational Needs and Disability Act in 2001. The Act, linked to a revised Code of Practice, took effect from January 2002.

1.2C

BTEC Unit A6: Assignment Descriptor

Unit: A6 Musical Theatre Performance
Assignment Title: A Little Bit of Everything
Tutor: David Watters
Student Name: Class: PANS 1
Date Due: Performance –
Date Due: Written Work/ Research Presentation –
Grading Criteria: 1,2,3 & 4
Description of Task:
You are required to –
Rehearse and Perform a 50 minute Revue which demonstrates stylistic knowledge of Musical Theatre from 1920 to the present day.
Write a brief research paper on a given composer. No more than 200 words.
Give a presentation based on research paper incorporating a solo song by chosen composer.
Evaluate your performance both musically and dramatically from a given criteria checklist.
The Finished Assignment should consist of the following:
Video Evidence: Performance and Post-Performance discussion, Presentation.
ALL WORK MUST BE WORD PROCESSED.
You will be assessed on Grading Criteria: 1,2,3 & 4:
Ability to identify the unique characteristics of musical theatre
Development of performance ideas in rehearsal with very little support or guidance using research with insight and artistic sensibility in a very detailed manner to advance the work. Response to direction – with ease and independence that shows a thorough grasp of the rehearsal process. Use of performing skills to create and communicate a performance with assurance and imagination, integrating acting, dancing and singing effectively and with a high level of technical ability throughout Evaluation – evaluate in great detail the effectiveness of own performance revealing highly perceptive and informed judgements about quality

1.2D
Linguistic intelligence involves sensitivity to spoken and written language, the ability to learn languages, and the capacity to use language to achieve certain goals. This intelligence includes the ability to effectively use language to express oneself rhetorically or poetically; and language as a means to remember information. Writers, poets, lawyers and speakers are among those that Howard Gardner sees as having high linguistic intelligence.

Logical-mathematical intelligence consists of the capacity to analyse problems logically, carry out mathematical operations, and investigate issues scientifically. In Howard Gardner’s words, in entails the ability to detect patterns, reason deductively and think logically. This intelligence is most often associated with scientific and mathematical thinking.

Musical intelligence involves skill in the performance, composition, and appreciation of musical patterns. It encompasses the capacity to recognize and compose musical pitches, tones, and rhythms. According to Howard Gardner musical intelligence runs in an almost structural parallel to linguistic intelligence.

Bodily-kinesthetic intelligence entails the potential of using one’s whole body or parts of the body to solve problems. It is the ability to use mental abilities to coordinate bodily movements. Howard Gardner sees mental and physical activity as related.

Spatial intelligence involves the potential to recognize and use the patterns of wide space and more confined areas.

Interpersonal intelligence is concerned with the capacity to understand the intentions, motivations and desires of other people. It allows people to work effectively with others. Educators, salespeople, religious and political leaders and counsellors all need a well-developed interpersonal intelligence.

Intrapersonal intelligence entails the capacity to understand oneself, to appreciate one’s feelings, fears and motivations. In Howard Gardner’s view it involves having an effective working model of ourselves, and to be able to use such information to regulate our lives.

1.2E Checklist of learning and behaviour characteristics common to G&T students


Learning
• is a rapid learner, who understands advanced topics easily;
• shows insight and fantasises about cause-effect relationships;
• persists in completing tasks;
• sees the problem quickly and takes the initiative;
• learns basic skills quickly and with little practice;
• is reluctant to practise skills already mastered, finding such practice futile;
• follows complex directions easily;
• constructs and handles high levels of abstraction;
• can cope with more than one idea at a time;
• has strong critical thinking skills and is self-critical;
• has surprising perception and deep insight;
• is a keen and alert observer, notes detail and is quick to see similarities and/or differences;
• displays intellectual and physical restlessness; once encouraged, is seldom a passive learner;
• has a remarkable range of general (or specialised) knowledge in one or more areas;
• possesses extensive general knowledge (often knows more than the teacher) and finds classroom books superficial;
• explores wide-ranging and special interests, frequently at great depth;
• has quick mastery and recall of information, seems to need no revision and is impatient with repetition;
• learns to read early and retains what is read; can recall in detail;
• has advanced understanding and use of language, but sometimes hesitates as the correct word is searched for and then used;
• sees greater significance in a story or film and continues the story;
• demonstrates a richness of imagery in informal language and brainstorming;
• can ask unusual (even awkward) questions or make unusual contributions to class discussions;
• asks many provocative, searching questions which tend to be unlike those asked by other students of the same age;
• displays intellectual playfulness; fantasises and imagines; is quick to see connections and manipulate ideas;
• often sees unusual, rather than conventional, relationships;
• can produce original and imaginative work, even if defective in technical accuracy (e.g. poor spelling and/or handwriting);
• wants to debate topics at greater depth;
• mental speed is faster than writing ability, so is often reluctant to write at length;
• prefers to talk rather than write and talks at speed with fluency and expression.

1.2E Cont’d
BEYOND THE SCHOOL – DEVELOPING PARTNERSHIPS

October 30, 2010

By neverblendin
Rete This

Research and Written by David Watters
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“Schools are now able to work in partnership with a wide range of individuals and organisations to enrich provision for creative and cultural education. The benefits of successful partnerships, and the roles of various partners in creative and cultural education, are different but complimentary.” DfEE (1999)

Introduction

The purpose of this paper is to reflect upon the variety of partnerships fostered by Teaching Practice School One (TP1) in order to ascertain the level of impact upon the students’ development, musical or otherwise, and consider the schools relationship with both the local community and creative connections with visiting musicians.

For students, staff and visiting musicians to obtain maximum benefit, from creative partnerships, a significant amount of planning and co-ordination, between those involved, is necessary. If careful consideration is given to the project aims then the educational, personal and professional rewards, accessed through such endeavours, can be far reaching.

The opportunity for schools to establish cultural links with the community have never been better and Departments of Music are most fortunate in that there now exist a multitude of Arts Organisations eager to foster educational attachments. There are innumerable beneficial gains to be made for all parties involved in such creative relationships, including the opportunity for artistic, cultural, personal, spiritual and social growth for all who participate.

Relationship with the Local Community TP1 has an extremely enriching proactive approach to developing community partnerships and, as a Specialist Sports College, have a £2.5 million Leisure Centre for the use of the school and the surrounding community. Students at TP1 work widely with members of the community through a variety of activities including an annual Christmas
Creative Connections

It is clear that the Head of Music places great value on culturally relevant and curricular related relationships and has organised a variety of workshops including visits from The Bollywood Brass Band, Peter Churchill (Introducing Gospel music) and the local Community Music Service who give students a taste of the different musical instruments they may choose to learn.

Organisational Implications

It is important to ensure that teachers involved with Creative Partnerships have the time to organise and participate fully in the activity. Supply cover, to release such teachers for planning and delivery, must be taken into account. Teachers must have full knowledge and understanding about the visiting group, and the workshops that they provide, so that they can share this knowledge with their students. 2

Besides the above, budgeting and time management issues must also be taken into consideration.

One particular implication is the cross-curricular connection which can be considered. There are specific links to Citizenship which further justify the validity of nurturing Creative Partnerships between schools and outside organisations.

Citizenship

Citizenship at KS3 focuses on the “Democratic Community”, with particular emphasis on the rights and responsibilities of individuals and communities where views and disagreements may conflict or conflict. Students learn to develop skills of democratic participation, which are undoubtedly relevant when interacting with external visiting Arts Groups. This course introduces pupils to key ideas that are central to developing an understanding of what active citizenship is all about. They consider their rights and responsibilities and think about issues of fairness, in the context of the communities to which they belong. 'National Curriculum, 2006, Attainment at KS3 These concepts are further developed at KS4 where students learn about planning and taking part in a community event. Here students gain an understanding of how to develop successful working relationships with the key partners in their local community.

The National Curriculum for citizenship attainment targets for KS4 specify that pupils learn about fairness, social justice, respect for democracy and diversity at school, local, national and global level through taking part in community activities.

Academic Investigation Relating to Hypothesis

Opinion on whether Creative Partnerships offer mutually beneficial rewards is somewhat divided. Although there is a general belief that participants may be enriched, as a result of collaboration, views differ as to the extent.

Estelle Morris MP, Minister for the Arts, determined that ‘The aim of Creative Partnerships is to give children and young people, particularly those living in disadvantaged areas, access to rich and diverse cultural experiences through working directly with artists and other creative professionals.’ (Dobson Report, (6 Dec 2004, Column 334))

In 1999, the DfEE published a Report which strongly advocated Partnerships stating that, 'Such partnerships enrich and extend the experiences of young people and support teaching and training. In both ways they can help directly to raise standards of achievement'.

(DfEE Publications 1999 p138)

Whilst in agreement with these principles, Julia Winterson made a point in 1999, which is still true today, that ‘visiting musicians can be a welcome and enjoyable diversion from normal school routines and, at times, they can have a profound effect on individual participants, but there is little evidence to suggest that the work helps with the school music curriculum.’ (Winterson, J (1999)

Winterson, in her Strategy Study (1999), provided a valuable method for schools and Arts organisations to evaluate the effectiveness of collaboration. (Appendix 1.1A)

Not all Education Departments have something relevant to offer schools and Heads of Music should be informed and discerning before entering into a creative partnership so that the experience can offer more than an “enjoyable diversion.” Departmental budgets are not inexhaustible and should be spent wisely on activities which compliment the curriculum and enhance the musical development of all participants.

In the QCA and Arts Council of England publication From policy to partnerships stating that, ‘Such partnerships enrich and extend the experiences of young people and support teaching and training. In both ways they can help directly to raise standards of achievement’.

In the QCA and Arts Council of England publication From policy to partnerships: Developing the Arts in Schools (2006) Felicity Wigoft advises on how schools can establish partnerships which meet their own needs. A summary of Woolf’s main points can be found in Appendix 1.1B

Moving onwards, however, it is clear that now there exist a great many companies who are all too aware of the National Curriculum and have engaged the talents of specialist Educational Advisors to ensure that their product delivers all that their customers require.

Royal Opera House Education

One such company is Royal Opera House Education (ROH) which represents the work of The Royal Ballet and The Royal Opera Companies, and the Orchestra of the Royal Opera House.

Their website informs us that:

ROH Education have a training programme which offers teachers methods, exercises and structures that enable them to undertake creative opera projects in their schools.

Through this programme students are taught to write, compose and design their own short original operas. Further to this they will then form opera companies to stage the finished work. While some students play roles within the opera, others take on responsibility for stage management, marketing and front of house. Throughout the process ROH staff support both teachers and students

The expertise of ROH Education is broad and illustrates the interdependency of all factions within the Performing Arts. The knowledge and assistance can be utilised to broaden student understanding that musicians do not work in isolation and that backstage and front of house careers exist which have an equal value.

Through involvement with ROH Education every aspect of the music curriculum, both at GCSE and A Level, is covered; students learn to Listen and Appraise, Compose and to Perform. They have the opportunity to develop these skills and put them into practice in an immediate sense which should enhance all prior and future classroom learning.

More than many other Educational Departments ROH offer projects which are immediately cross-curricular. The courses are relevant to a wide number of
1.1A Continued

Please use this space to add any further comments about the concert.

the music that the orchestra played? YES / NO

6. Whose pieces did you like best? The orchestra/ Your Group/ Both the same

Can’t wait

5. Would you like to hear some more music like this? Never/ Maybe/ Yes / Liked some of it/ Liked all of it

4. Did you like the sort of music they played? Hated it all/ Hated some of it/ Liked some of it/ Liked all of it

3. Did you enjoy the concert? Hated it / It was OK/ Liked it / It was brilliant

2. Would you like to go to another concert? YES / NO

1. Have you seen an orchestra playing in a concert before? YES / NO

1. Did you enjoy the project? YES / NO

2. Did you learn anything new about any of the following? Please tick.

1. Did you learn anything new about any other subject? YES / NO

3. Did you learn anything new about any other subject? YES / NO

2. Did you like the piece that you created? Hated it / It was OK/ Liked it

If yes, what was it?

4. Did you like the piece that you created? Hated it / It was OK/ Liked it / It was brilliant

5. Did you enjoy creating it? Hated it / It was OK/ Liked it / It was brilliant

6. What was your favourite thing about the project?

7. What was your least favourite thing about the project?

6. What was your favourite thing about the project?

5. Would you like to hear some more music like this? Never/ Maybe / Yes / Can’t wait

8. Is there anything you would like to change?

7. What was your least favourite thing about the project?

6. What was your favourite thing about the project?

4. Did you like the sort of music they played? Hated it all/ Hated some of it/ Liked some of it/ Liked all of it

5. Would you like to hear some more music like this? Never/ Maybe / Yes / Can’t wait
EVALUATION FORM – ARTISTS
For most questions please tick or underline. If you have time, any additional comments would be very useful.

1. Were you involved in the initial planning of the project? YES / NO

2. Were working spaces and resources clearly agreed before the project? YES / NO

3. Was the level of support from the Festival Administration satisfactory? YES / NO

4. Were the pupils clear about the aims of the project? YES / NO

5. Were the aims related to the school curriculum? YES / NO

If YES, which area of the school curriculum? Please underline:
1/ Key Stage 2/ Key Stage 3

6. Did the pupils develop their skills and understanding in any of the following areas of music? Please tick:
- Composing / Performing (instrumental or vocal / Improvising / Contemporary music / Artist’s particular area of expertise / Other – please specify)

7. Did the teachers make you aware of school policies and procedures (e.g. Equal Opportunity Policy, discipline practices, addressing pupils and staff etc.) YES / NO

8. Did the artists ability to communicate ideas easily to the pupils involved? YES / NO

9. Are any follow-up visits planned? YES / NO

10. Was the eventual outcome the one that was envisaged at the start of the project? YES / NO

11. Was the outcome successful in terms of: The piece created? YES / NO

The final performance? YES / NO

Did the performance suitably reflect the work of the project? YES / NO

Did the project meet all its aims? YES / NO. If no, please give reasons.

12. What were the aims of the project? Did the project meet all its aims? YES / NO. If no, please give reasons.

13. Did the teachers attend all sessions? YES / NO. If no, please give details.

14. In what ways were you able to work with the artists in the classroom during the project?

15. In what ways did you facilitate follow-up work between sessions?

16. Has this project influenced your ways of working in other projects either with the Festival or other arts bodies? YES / NO. If yes, please specify.

17. Has this project influenced your work as a composer or performer? YES / NO. If yes, please specify.

18. Did the project create any time-labelling problems? YES / NO.

Could these have been eased by a different schedule? YES / NO. If yes, please specify.

1.1A Continued

Winterson, J (1999). PIP Questionnaires (Participants, Artists & Teachers)

EVALUATION FORM – TEACHERS
For most questions please tick or underline. If you have time, any additional comments would be very useful.

1. Were you involved in the initial planning of the project? YES / NO

2. Were working spaces and resources clearly agreed before the project? YES / NO

3. Was the level of support from the Festival Administration satisfactory? YES / NO

4. Were the pupils clear about the aims of the project? YES / NO

5. Were the aims related to the school curriculum? YES / NO

If YES, which area of the school curriculum? Please underline:
1/ Key Stage 2/ Key Stage 3

6. Did the pupils develop their skills and understanding in any of the following areas of music? Please tick:
- Composing / Performing (instrumental or vocal / Improvising / Contemporary music / Artist’s particular area of expertise / Other – please specify)

Did the project help to develop skills and understanding in any other subject area of the school curriculum? YES / NO. If yes, please specify.

7. Were the artists sensitive to school policies and procedures (e.g. Equal Opportunity Policy, discipline practices, addressing pupils and staff etc) YES / NO

8. Was the project pitched at a suitable level for the pupils involved? YES / NO

9. Are any follow-up visits planned? YES / NO

10. Was the eventual outcome the one that was envisaged at the start of the project? YES / NO

11. Was the outcome successful in terms of: The piece created? YES / NO

The final performance? YES / NO

Did the performance suitably reflect the work of the project? YES / NO

12. What were the aims of the project? DID the project meet all its aims? YES / NO. If no, please give reasons.

13. Did the artists attend all sessions as scheduled? YES / NO

14. In what ways were you able to work with the teachers in the classroom during the project?

15. In what ways were you able to work with the teachers in the classroom during the project?

16. Has this project influenced your ways of working in other projects either with the Festival or other arts bodies? YES / NO. If yes, please specify.

17. Has this project influenced your work as a composer or performer? YES / NO. If yes, please specify.

18. Did the project create any time-labelling problems? YES / NO.

Could these have been eased by a different schedule? YES / NO. If yes, please specify.

1.1 Extract: QCA and Arts Council of England publication From policy to partnership: Developing the Arts in Schools (2000)
Summary of Woolf’s main points:

- How can arts partnerships help? Partnerships with the world of the professional arts and creative industries can contribute to improving standards in the arts through raising expectations and demonstrating excellence.
- Partnerships can offer pupils a much greater range and depth of arts experiences than can be provided by the school alone. Specialist venues, such as theatres and art galleries are designed to enable works of art to achieve their greatest possible impact.
  - Young people may be affected positively by the atmosphere of a new environment, and this may help them to increase their understanding and enjoyment of an art form or work of art. Working directly with an artist is likely to give pupils a greater insight into the creative process.

Working with an artist can enable teachers to observe their pupils learning, and to gain new insight into pupils’ achievement and potential. Partnerships offer teachers opportunities for professional development, allowing them to update and refresh their skills, knowledge and understanding of the arts.