

# Reflective Practice

This is suggested guidance for Reflective Practice, other resources could be used if preferred.

## Quality Principle Assessment Criteria

- This document is intended for use for self-assessment, support of lessons, events, and performances, to evaluate the quality of delivery by all providers, for assessing the delivery of projects and other activities by partners.
- Users should use the descriptors as a "best fit" and NOT as a check list.
- Under each Quality Principle the top two boxes are aspirational and accumulative. The third and fourth boxes can be used to identify targets for improvement or areas of weakness that need to be addressed.

## The Seven Principles for the Arts Council England are:

1. Striving for excellence and innovation
2. Being authentic
3. Being exciting, inspiring and engaging
4. Ensuring a positive and inclusive experience
5. Actively involving children and young people
6. Enabling personal progression
7. Developing belonging and ownership

*"Music-making is placed within the wider context of the young musician's life, with recognition of the young musician's existing musical identity."* [Arts Council England, Quality Framework No. 1.](#)

1. Striving for excellence and innovation
<b>There is inspiring leadership of high quality:</b> <ul style="list-style-type: none"><li>o <i>Creativity and self-expression are demonstrably at the heart of the activity; desired outcomes are clear and outstanding progress is made encompassing fluency and musicality.</i></li></ul>
<b>The leader motivates and engages participants who make good progress:</b> <ul style="list-style-type: none"><li>o <i>Creativity and expression are apparent in the activity; desired outcomes are clear and good progress is made; singing and playing is fluent and musical.</i></li></ul>
<b>The musical activity lacks purpose or direction:</b> <ul style="list-style-type: none"><li>o <i>Participants are not encouraged to make their own creative choices; outcomes are planned but not shared and insufficient progress is made, fluency and musicality are compromised.</i></li></ul>
<b>The musical activity did not meet its objective:</b> <ul style="list-style-type: none"><li>o <i>There is no evidence of work generated by participants; outcomes are not clear and little or no progress is made.</i></li></ul>

## 2. Being Authentic

### The musical activity is real and meaningful and fully engages participants and audience:

- o *The performance/session is outstanding, it excites and engages the participants/audience; participants show deep pride and derive immense enjoyment from what they are doing. Great music/compositions/superb professional musicians are involved. There is effective and imaginative use of appropriate new technologies.*

### The musical activity engages the participants and takes the enjoyment of the audience into account:

- o *The performance/session is of high quality, engages the participants/audience and they show pride and enjoyment in what they are doing. There is appropriate use of new technologies.*

### The musical activity tends to focus on less appropriate or too demanding repertoire:

- o *The performance/session exhibits some compromise in quality which impacts on engagement participants/audience though there may be some pride and enjoyment in what they are doing. The material/repertoire is less appropriate and opportunity for including use of appropriate technology is missed.*

### The activity is not planned effectively for performance or with real purpose:

- o *The performance/session is compromised by poor quality or by being overlong and enjoyment, engagement and pride are lacking. It lacks authenticity, e.g. by using inappropriate or shallow versions of repertoire, and is under-resourced.*

## 3. Being exciting, inspiring and engaging

### The activity is led in a highly effective and inspiring way:

- o *Leaders demonstrate high quality performance/modelling, fully engaging participants with lucidity, humour and warmth. The performance/session is challenging but remains totally accessible, fully using available resources, appropriate language and appealing material.*

### The leader ensures motivation and engagement using good pace, warmth and humour:

- o *Leaders demonstrate good quality performance/modelling, engaging participants with a degree of humour and warmth. The performance/session is pitched at the right level for all participants with imaginative and appropriate use of language, resources and appealing material.*

### The style of leadership results in some compromise of the activity:

- o *There is some compromise in the leaders' performance/modelling and/or a lack of engagement. The performance/session is not always fully accessible because of a lack of pace, explanations that are too long and/or less appropriate use of language, resources and material.*

### The style of leadership results in stagnation or inadequate progress:

- o *There is insufficient expertise or musical quality to inspire and connect to the participants. The pace is too slow; explanations and language used are confusing with inappropriate resources and material, also, activities lack accessibility.*

## 4. Ensuring a positive and inclusive experience

### Physical and emotional well-being is demonstrably prioritised above all other considerations:

- o *Leaders show acute awareness of the diversity of background and circumstances of the participants. The learning atmosphere is warm, engaging and inclusive and there is a strong sense of community.*

### Participants feel respected and know how well they have done:

- o *Leaders are aware of diversity and the circumstances of the participants. The learning atmosphere is warm and inclusive of all participants and everyone is treated with equal respect.*

### Physical and emotional well-being considerations, while being observed, may be less consistently followed:

- o *Leaders show awareness but some groups or individuals may be neglected. Participants maintain only a general interest and particular groups may be less represented or may feel less encouraged and valued.*

### Thinking is that someone else will deal with safety issues:

- o *Leaders show a lack of responsibility for the welfare of the participants. There is harsh criticism, negative feedback and/or a failure to reach out to those of diverse backgrounds and circumstances.*

## 5. Actively involving children and young people

### Participants are confident, lead activities and make decisions:

- o Participants challenge, ask questions, show initiative and take risks in order to create original, imaginative and distinctive work of high musical quality; they lead activities, make decisions and put forward their views and ideas on a regular basis.

### Creativity and risk-taking is encouraged:

- o Participants' views and ideas are taken into account and there is some effective leadership of activities by participants.

### Participant's ideas and wishes need to be taken into account more:

- o Participants' opportunities to show initiative are limited and there are insufficient opportunities to lead activities and put forward ideas; participants' views and ideas are sometimes overlooked. Some groups are kept waiting, learning from others is not encouraged and explanations would benefit from more focus and clarity.

### Participants' ideas and wishes are not taken into account:

- o Opportunities for participants to create, improvise or compose are lacking. Participation that lacks breadth or depth is encouraged at the cost of the level of achievement. Explanations are overlong and there is too much talk. There is no learning from others.

## 6. Enabling personal progression

### The leader shows acute awareness of the participants' capabilities and prior learning:

- o Participants achieve their full potential, building on their capabilities and prior learning. Those with additional skills and experience are provided with a high level of challenge including pathways to the next level.

### Potential is being achieved:

- o Participants achieve most of their potential by building on their capabilities and prior learning. Pathways to the next level are available and being shown and there are links to other activities, appropriate awards, further study, broader learning or the world of work.

### There is less of a sense of reward for the participants' accomplishment:

- o Potential is not being achieved to a sufficient extent, the activity shows some isolation from what has gone before and what could follow.

### The activity does not link to the wider world:

- o There is insufficient progression or no link to prior learning; the need for reward is being ignored. There are no links to the world of work; commercial concerns intrude and inhibit musical progress.

## 7. Developing belonging and ownership

### The leader encourages self-direction and choice:

- o Participants of all abilities and interests share in the role of leadership and the skills to reflect and self-evaluate effectively are embedded. A sense of spirit is fostered. Issues that need to be identified are resolved effectively.

### Participants make informed and musical choices:

- o Participants are encouraged to lead, reflect and self-evaluate. The social element of the activity is taken into account, there is a sense of community and effective advice to help resolve issues is available.

### Activities are planned without fully taking into account the feelings and wishes of all the participants:

- o Some opportunities for participants to lead or reflect are not taken. The social aspect of the activity is neglected and some issues lack resolution.

### The feelings and wishes of the participants are ignored:

- o Opportunities for participants to lead are not taken. The social aspect is not provided for and important issues are left unresolved. Participants or leaders are not able to discuss improvement or accept feedback.