



Accommodation in Post-Primary Schools for Teaching and Learning in the...

# *Creative & Expressive*

Area of Study



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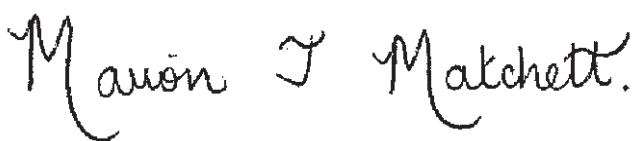
## FOREWORD

Art, design, film, drama, video, music, dance and sport are areas of considerable interest and importance for most young people. The school curriculum, through the creative and expressive area of study, has a vital role in providing for pupils to experience and develop the special skills associated with appreciating and discriminating quality in these forms of activity. Moreover, the activities themselves play an important part in the life and public image of most schools. This report presents an evaluation of the physical provision in post-primary schools which supports pupils, teachers and managers in promoting activities which are fundamental in terms of enriching, and allowing expression of, aspects of human personality and intelligence and the cultural values of society.

The survey had two main components - information gathering from schools, and evaluation based on visits to a sample of schools by the Inspectorate. As a preliminary to the Inspectorate's visits, all the post-primary schools were invited to list details of the accommodation available, and to give their perspective on the quality of provision made, for the area of study. Analysis of the data informed subsequent visits by the specialist inspectors to about one-fifth of Northern Ireland's post-primary schools; these visits allowed the Inspectorate to evaluate the provision at first hand, to observe its effects on learning and teaching and to discuss the outcomes with teachers and principals.

The survey shows that many teachers work in accommodation that is inadequate. The deficiencies do not prevent dedicated staff from providing good educational experiences: indeed, the survey has identified learning and teaching of good quality in some 75% of the lessons observed. I appreciate that such high quality, in challenging circumstances, is indicative of the commitment and professional skill of the teachers involved and I place a high value on their achievements and sheer hard work. However, whilst resourcefulness and diligence can achieve much, and similarly, good, or even very good, accommodation is certainly no guarantee of high achievement, the survey has found that the nature of the accommodation was an important contributory factor to motivation, breadth of experience and effective teaching and learning.

I hope that this report will be of value to all those concerned with securing improvements in accommodation and resources for this area of study so that teachers can be better facilitated to support, ever more effectively, the development, and creative and expressive growth of the young people of Northern Ireland.



Marion J Matchett (Miss)  
Chief Inspector



A number of quantitative terms are used. In percentages they correspond as follows:

almost/nearly all	more than 90%
most	75%-90%
a majority	50%-74%
a significant minority	30%-49%
a minority	10%-29%
very few/a small number	fewer than 10%

When qualitative categories are used they indicate the following:

- |                                      |                                |
|--------------------------------------|--------------------------------|
| 1. significant strengths             | good (ranging to outstanding)  |
| 2. strengths outweigh any weaknesses | satisfactory (ranging to good) |
| 3. weaknesses outweigh strengths     | fair ranging to satisfactory   |
| 4. significant weaknesses            | poor                           |



# INTRODUCTION

In the early 1990s, the introduction of the Northern Ireland Curriculum (NIC) programmes of study for art and design, music and physical education at key stages (KS) 1-4, and drama at KS4, set an entitlement for pupils to a greater breadth and balance in the provision within these subjects. Media studies was confirmed as the other contributory subject within the creative and expressive area of study in KS4, and since then it has become a subject area of significant growth.

The introduction of the new programmes of study, together with emerging new interests, attitudes and expectations on the part of young people, requires teachers to review constantly how and what they teach, in order to ensure that young people's learning experiences provide relevant motivation and appropriate support for their needs. Each of the subjects in the creative and expressive area of study has developed significantly in terms of ideas and approaches to teaching and learning. This growth has necessitated a review of the suitability of existing accommodation and resources, particularly in schools where these facilities are poor. To address these developments, it will be necessary to refurbish and extend the existing accommodation to ensure that all pupils benefit fully from the curriculum to which they are entitled.

## The Nature of the Survey

The aim of this survey was to assess the impact of the accommodation in post-primary schools on the pupils' quality of learning and standards of achievement in art and design, drama, media studies, music and physical education.

Throughout the report, specific actions are identified which DE, school authorities and ELBs should take in order to support improvement. In the Catholic Maintained sector the responsibility for the provision of school accommodation lies with the Trustees, with the Council for Catholic Maintained Schools providing support in the exercising of that function. It is important that all these groups, from the perspective of their distinctive role, consider the action which it would be appropriate for them to take in the light of the findings of this report.

In June 2000, all post-primary schools in Northern Ireland were asked by the Department of Education (DE) to complete questionnaires (see appendices 2, 3, 4, 5, 6) about their accommodation for each of these subjects. Returns were received from 231 of the 238 schools, but a few omitted or provided invalid data. The totals from which percentage figures used in this report were derived are:

Art and Design	205	86%
Drama	196	82%
Media Studies	207	87%
Music	213	89%
Physical Education	225	95%

In addition, in order to observe the influence of accommodation issues on teaching and learning and the provision of the NIC programmes of study generally, specialist



inspectors visited 99 lessons in 53 subject departments. In each school (Appendix I) the inspectors also held discussions with principals, heads of department and pupils, and they examined departmental documentation.

The subjects in the creative and expressive area of study are essentially practical, and require different kinds of facilities from those needed in most areas of the curriculum. In the subject reports which follow, the findings have been set against:

- ◆ best practice in the subject as promoted by the appropriate NIC programme of study, specifications for public examinations, and DE guidance, such as the relevant booklets in the Education and Training Inspectorate's (the Inspectorate) 'Evaluating Subjects' series (Appendix I);
- ◆ contemporary developments in the arts, education and health which are influencing teachers' and pupils' expectations and informing the current curricular review;
- ◆ the DE Building Handbook (the handbook), which sets out the schedule of accommodation to be provided when new building is being planned, and accompanying guidance on calculating the provision according to school size. These documents are currently under review; the references in this report are to the latest (1992) edition.

I hope that this report will be of value to all those, including DE, the Trustees and Employing authorities, concerned with securing improvements in accommodation and resources for this area of study so that teachers can be better facilitated to support, ever more effectively, the development, and creative and expressive growth of the young people of Northern Ireland.

## ART AND DESIGN

### **I. ACCOMMODATION NEEDED FOR TEACHING ART AND DESIGN**

#### **I.1 THE NATURE OF THE SUBJECT**

**I.1.1** Art and design is taught in all schools at KS3; at KS4 it is offered at General Certificate of Secondary Education (GCSE) examination level by the vast majority of schools. Post-16, a majority of schools offer art and design at advanced subsidiary (AS) level and A2; a very small minority of schools offer the advanced vocational certificate of education (AVCE).

**I.1.2** At KS3 and KS4, the content of the curriculum is defined by the NIC programme of study for art and design which states:

***“The fundamental aim of the art and design curriculum is to develop pupils’ artistic potential and aesthetic sensitivity to the visual and tactile elements of the world in which they live. Art and design has one attainment target which embodies the key experiences of investigating and realising. All pupils should have opportunities to investigate ideas and materials and to realise their intentions in ways which integrate these key experiences.”***

In order for this aim to be reflected in practice, it is essential that teachers and pupils have sufficient and safe access to appropriate physical resources; these should be located within sufficient and suitable specialist accommodation. The pupils should have opportunities to experience a range of materials, tools and processes including those relating to:

- drawing and painting;
- graphic media;
- printmaking;
- textiles, clay and other materials for developing work in relief and three-dimensions (3-D);
- photography; and
- information and communication technology (ICT).

## 1.2 THE NATURE OF THE ACCOMMODATION NEEDED

The Inspectorate's booklet 'Evaluating Art and Design' states that accommodation for art and design can be considered suitable, sufficient and effective when:

- ◆ the specialist equipment and resources, including those for ICT, are sufficient to facilitate coverage of the breadth of the art and design programme of study and the teaching of the required range of skills;
- ◆ the number and shape of rooms meet the needs of all the pupils;
- ◆ storage space, including that for the pupils' work, is suitable and sufficient;
- ◆ furnishings are adequate in both quality and quantity.

Provision can be considered unsuitable when:

- ◆ insufficient accommodation is provided for areas such as ceramics, photography or ICT;
- ◆ studios are too small or have poor lighting, heating, furnishings or storage facilities;
- ◆ equipment or materials do not facilitate the programme of study.

### 1.3 THE EXPECTATIONS OF THE BUILDING HANDBOOK

The provision should include:

- ◆ studios for 2-D work;
- ◆ studios for 3-D work;
- ◆ a ceramics annexe;
- ◆ a photographic darkroom (more recently, a dedicated ICT facility has been recommended to provide access to digital photography);
- ◆ related stores.

In addition, the handbook provides guidance on:

- ◆ staff workrooms;
- ◆ a base for ancillary staff;
- ◆ rooms for small groups, for example, to accommodate sixth formers engaged in independent study.

It also makes recommendations regarding location, layout, display, ventilation, acoustics, mechanical and electrical requirements.

In the light of recent and continuing developments in the use of ICT in teaching and learning, a revision of the provision of some aspects of art and design accommodation has been necessary. To this end, DE has amended appropriately its guidance to facilitate these requirements.

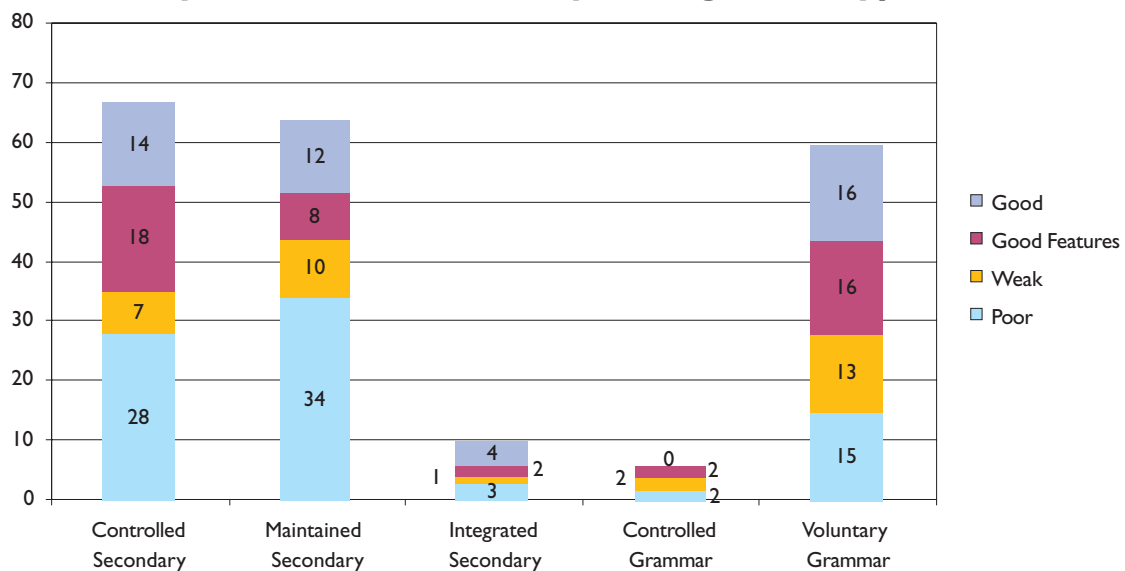
## 2. FINDINGS

### 2.1 THE ACCOMMODATION PROVIDED

Accommodation for art and design was good in just over 20% of schools, and a similar number of schools had more significantly good features than weaknesses. Weaknesses in the accommodation outweighed strengths in 16% of schools, but in 40% of schools the weaknesses were significant.

**Figure 1**

**Quality of accommodation by management type**



#### 2.1.1 Studios

Almost three-quarters of schools (72%) have at least the recommended number of art rooms.

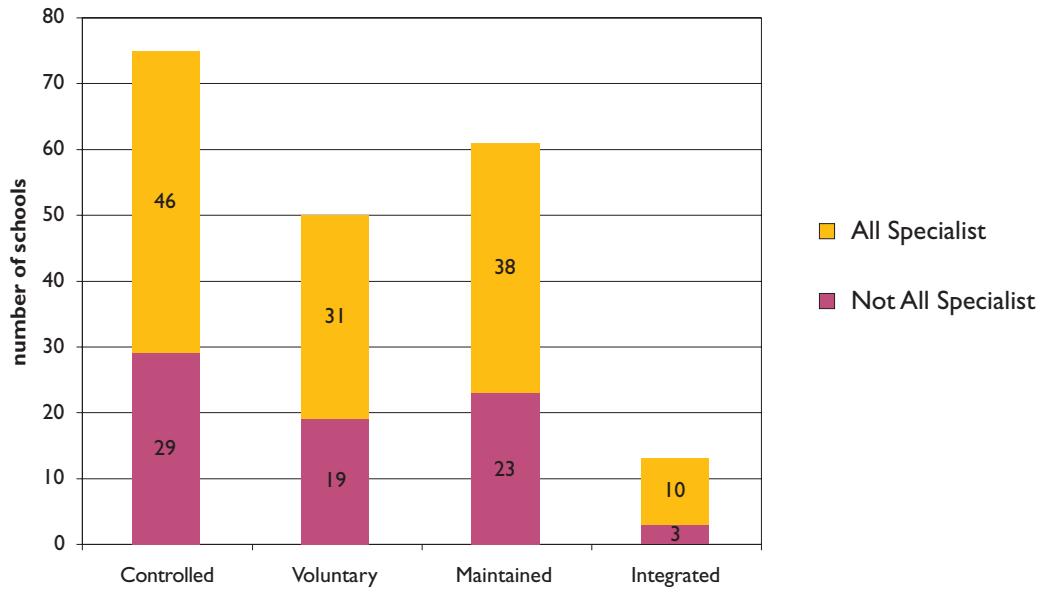
**Figure 2**

>350 pupils (29 schools)	351-750 (103 schools)	751-950 (42 schools)	951-1300 (24 schools)	>1300 (7 schools)
28	74	27	11	6

Over one-fifth (22%) have one or more non-specialist art rooms.

**Figure 3**

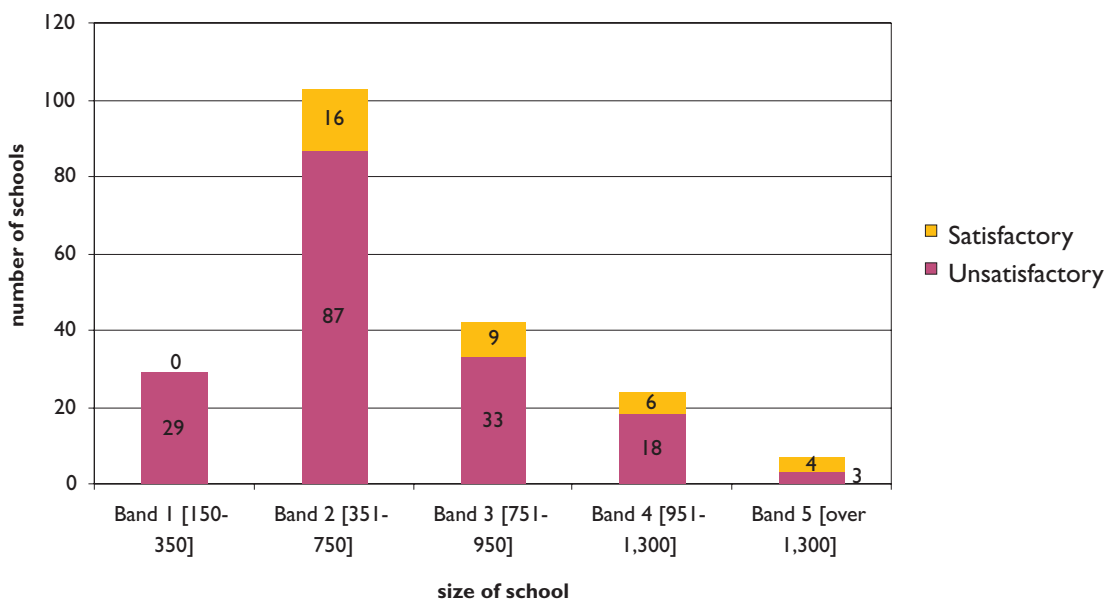
**Schools with all/not all specialist art rooms, by management type**



In only 17% of the schools do all studios meet the recommended size.

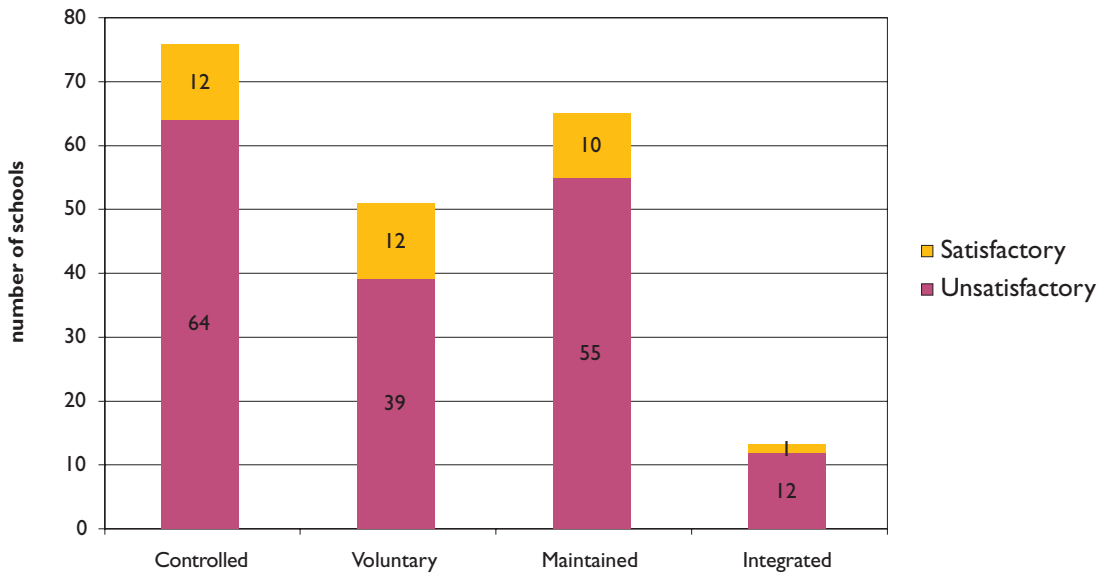
**Figure 4**

**Adequacy of room size, by size of school**



**Figure 5**

**Adequacy of room size, by management type**

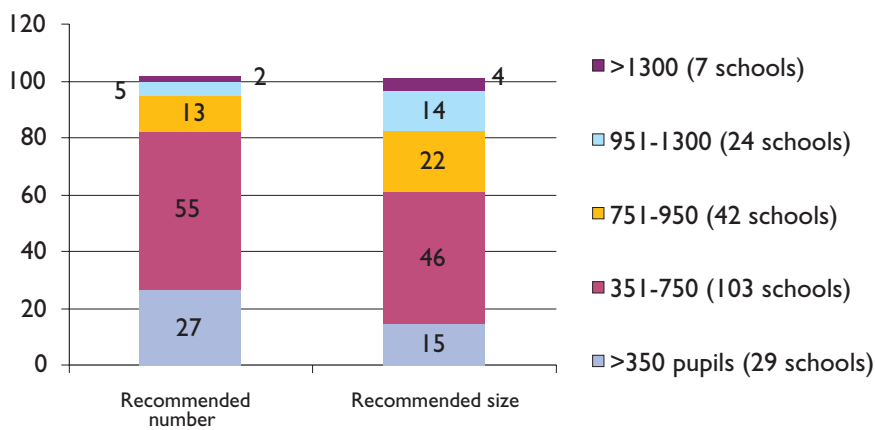


**2.1.2 Storage**

Almost half of the schools have the recommended number of stores; in a similar number of schools the stores provided are of the recommended size.

**Figure 6**

**Numbers and sizes of stores**



Over one-third (38%) of schools consider equipment storage facilities to be poor; over two-thirds (69%) find storage for pupils' 3-D work to be poor. The use of 3-D

materials and processes is a compulsory requirement of the programme of study. The safe storage of 3-D work is required for examination moderation purposes. In addition to the materials and equipment necessary for the coverage of the programme of study, schools are required to provide secure storage for pupils' work (2-D and 3-D) in preparation for examination moderation. The number and size of stores as defined currently in the handbook do not adequately meet these requirements.

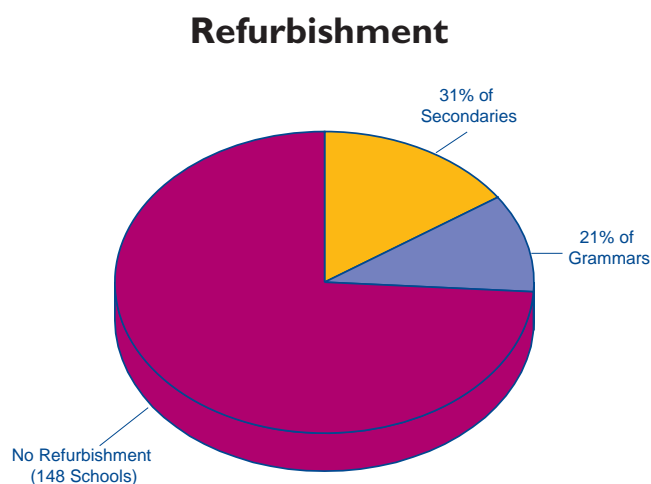
### 2.1.3 Display Facilities

Display facilities in the vast majority of schools are limited to wall display panels within the art room. The vast majority of schools do not have secure display facilities for 3-D work or sufficient space for the safe display of large scale or delicate 3-D work.

### 2.1.4 Refurbishment

Twenty-eight per cent of schools have undertaken significant refurbishment of art accommodation in the last five years. There is inconsistency, however, in the extent to which refurbishment is carried out in accordance with DE guidance or following consultation with Education and Library Boards' (ELBs) art and design advisers; in these instances, the efficiency and effectiveness of the refurbishment are minimised.

Figure 7





## 2.2 MATCH WITH DEPARTMENTAL ORGANISATION

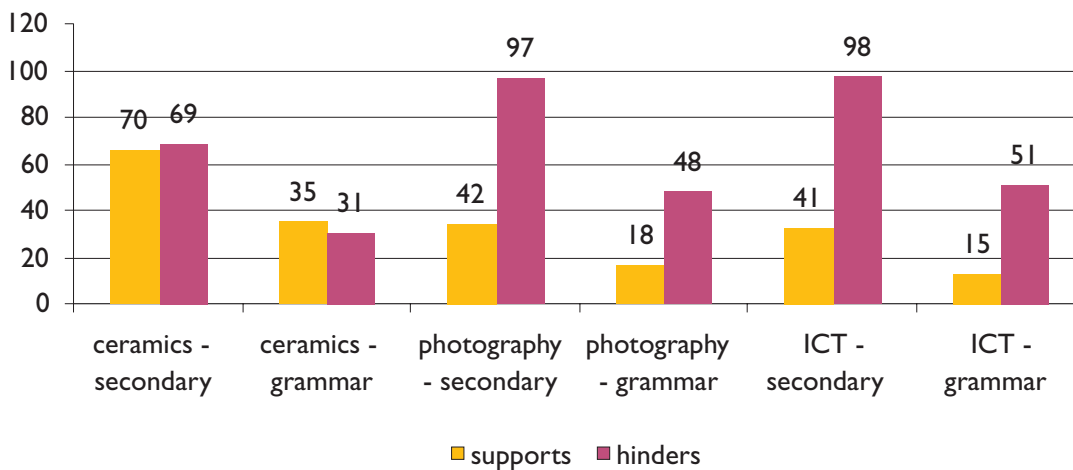
**2.2.1** There is evidence that, in a substantial number of departments, a pragmatic approach to art and design planning has been adopted, of necessity, to take account of the constraints of accommodation. For example, the range of specialisms is constrained by what it is possible to undertake in a single studio which does not meet the recommended area requirements; and the scale and quantity of work produced are also frequently determined by the quantity and dimensions of storage facilities.

### 2.2.2 Studios

**2.2.2.1** Specialist accommodation for photography is provided in 65% of the schools surveyed, but only 12% can accommodate whole-class teaching. Seventy-one per cent of respondents consider that the accommodation restricts the provision of photography within the programme of study. About half the schools considered that the provision for ceramics, textiles and printmaking was inadequate and constrained the programme in art and design.

**Figure 8**

### Provision for ceramics, photography, ICT



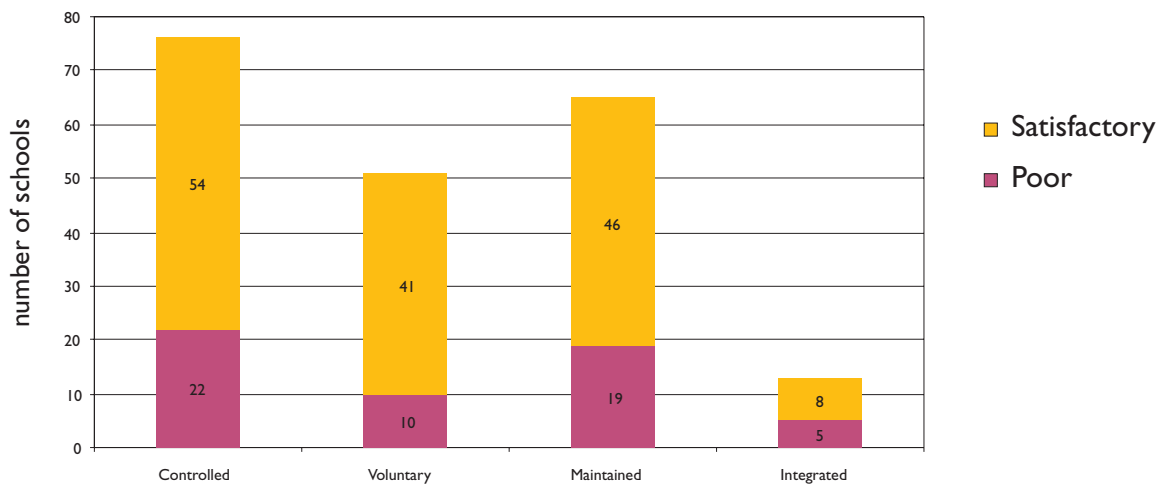
**2.2.2.2** Forty-three per cent of schools offer art and design at AS/A2 level. Of these, over half provide a dedicated area in which sixth form pupils may undertake independent study. Inspection evidence indicates that the majority of these areas are neither designed, nor fit, for this purpose. For example, pupils may have to work in stores which are not large enough to accommodate them, or in cramped areas with insufficient natural light or ventilation. In other schools the sixth formers occupy space in the main studio, constraining the teaching at KS3 and KS4.

### 2.2.3 Storage

There is generally inadequate storage for support materials such as CD-ROMs, videos, printed materials and exemplar work. This situation presents teachers with significant difficulties in organising and accessing materials and equipment with reasonable ease; it is time-consuming and frustrating. Insufficient storage also prevents teachers from retaining interesting objects to be used for observational work from first-hand sources, and minimises the collection and storage of a wide range of natural and found resources which are frequently a characteristic of effective art departments. The lack of storage for 2-D and, particularly, 3-D work completed or in progress, contributes substantially to the disorganised appearance of many art rooms.

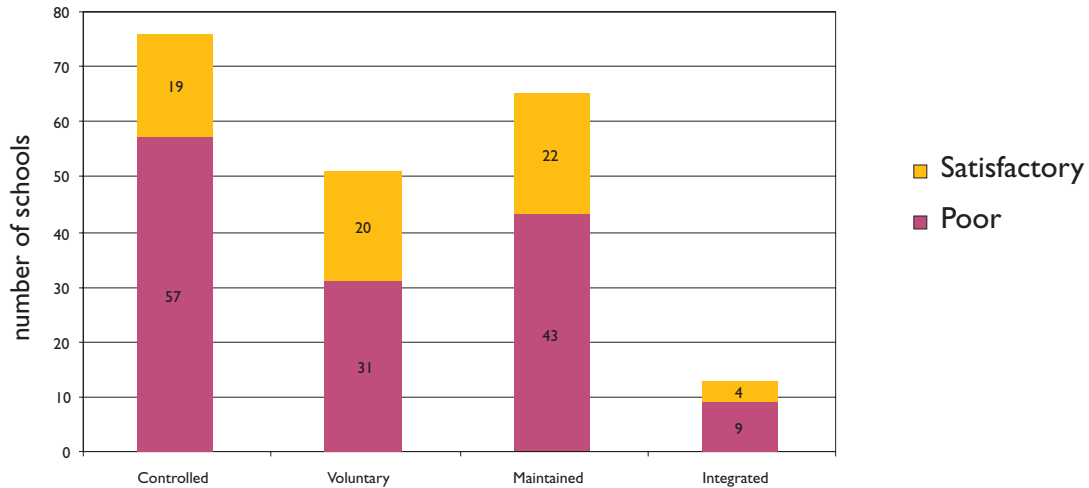
**Figure 9**

**Adequacy of storage facilities for 2-D work, by management type**



**Figure 10**

**Adequacy of storage facilities for 3-D work,  
by management type**



**2.2.4 Display**

The selection, display and evaluation undertaken by pupils of their work are activities fundamental to the art and design curriculum. These activities present significant challenges at examination periods, when the teaching of the art and design curriculum is disrupted as entire rooms are reorganised for the necessary display of candidates' work pending moderation; it causes disruption to timetabled classes prior to and during moderation for examinations. Consequently, during this period many KS3 and KS4 classes are held in cramped conditions around the display area or are relocated to general classrooms which are inappropriate for art and design activities. The recent, additional demands of AS level assessment exacerbate this difficulty.

**2.2.5 Technician Support**

Technician support is provided in two-fifths of the schools.

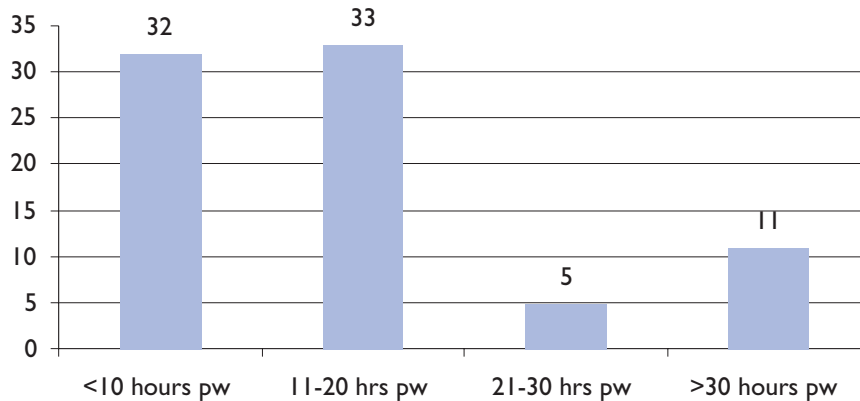
**Figure 11 Technician Support**

	>350 pupils (29 schools)	351-750 (103 schools)	751-950 (42 schools)	951-1300 (24 schools)	>1300 (7 schools)
Technician support	2	36	22	16	5

The weekly hours vary considerably.

**Figure 12**

**Technician hours**



Coverage of the programme of study in art and design requires pupils to have opportunities to experience working in a wide range of materials and processes, all of which necessitate substantial preparation and organisation. Those teachers without technician support tend to undertake these tasks during breaks, lunch times and at the end of the school day. The absence of suitable support has a negative influence on the range and frequency of activities which require substantial preparation of materials and equipment, on staff morale and on the provision of extra-curricular art and design activities.

**2.3 THE EFFECTS OF THE ACCOMMODATION ON TEACHING AND LEARNING**

**2.3.1 Ethos**

A positive subject ethos is a feature of the vast majority of art departments. The nature of the subject provides good opportunities for teachers to develop good working relationships and establish excellent communication with their pupils. They frequently provide effective pastoral support and careers guidance relating to the subject.

The teachers generally provide a stimulating and welcoming learning environment, and large numbers of examination pupils choose to spend additional time working independently within the department. Many teachers demonstrate a high degree of resourcefulness in managing inadequate accommodation and facilities and making use of otherwise redundant spaces. Nevertheless, where accommodation is poor and, in those cases where the subject is given apparently low priority by the senior

management team, the teachers report their frustration in endeavouring to work effectively, and there is evidence that inadequate working conditions have a detrimental effect on staff morale.

Given the extent to which unsuitable facilities have been outlined by this survey, it is to the credit of both pupils and teachers that such a high percentage of candidates taking GCSE art and design through the Council for the Curriculum, Examinations and Assessment (CEA) or Edexcel attain good results, with 83% achieving A\*-C grades over the previous three years.

### **2.3.2 Learning and Teaching**

**2.3.2.1** The quality of teaching was good in most of the lessons seen; in one-third it was very good. The majority of teachers reflect appropriately, in their planning, the requirements of the NIC programme of study for art and design. Photography, however, has proved generally problematic; although it is planned by the majority of the teachers, constraints are presented by inadequate accommodation which does not meet health and safety requirements. In seeking to resolve this issue, a significant minority of teachers have introduced and developed effectively the use of ICT within the art and design programme. In particular, there is evidence that the use and application of digital photography is beginning to provide enriching and relevant learning experiences for KS3, KS4 and AS/A2 pupils. In the vast majority of these instances, access to appropriate hardware and software is limited to the use of a single digital camera and one or two computers located within the art studio. Sometimes, access to the school's ICT suite can be arranged but, more often, this arrangement does not provide access to appropriate software or the facility for the pupils to apply ICT as and when it is required. Inspection evidence confirms the view, reported by around three-quarters of the schools, that accommodation and facilities restrict the teaching of photography and ICT.

**2.3.2.2** Teachers without adequate specialist facilities for 3-D materials and processes experience organisational problems when using wet materials, such as clay, plaster and printmaking materials. This was the case in at least half of the schools visited during the survey. In an attempt to simplify the organisation of the curriculum and to minimise the disruption to other classes, specialisms such as ceramics and printmaking are often organised to be taught to all classes on the same day or series of days. Covering these skills at one point in the year may not be the most suitable approach for all classes; it also promotes a repetitive, demotivating timetable for the teachers.

**2.3.2.3** Inadequate storage facilities, combined with inadequate room sizes, frequently constrain the scale of work which can be produced. Where large-scale work is

undertaken, problems are experienced frequently both during production and subsequently in storage. A further difficulty derives from inadequate facilities for the storage of pupils' coats and bags: movement around studios is constrained, and in the worst instances this represents a health and safety hazard.

**2.3.2.4** All the principals involved in survey visits expressed their support for the work of their art and design department, the value of its contribution to school productions and its enhancement of the school's communal areas. Few were aware of the rapidly expanding career opportunities within art and design, or how these increased opportunities impinged on the art and design curriculum. With the exception of the provision of resources for ICT, the majority of art departments receive adequate financial support for materials and equipment. The principals reported that the priorities which influenced the allocation of resources to art and design included large school deficits, the comments contained within previous inspection reports and DE priorities.

**2.3.2.5** The majority of school development plans do not contain specific reference to art and design or identify how the creative and expressive area of study will contribute to the achievement of the school's strategic objectives - for example, contribution to the development of ICT in teaching and learning. Development planning at departmental level is underdeveloped in a majority of schools. In the best practice, seen in a small minority of departments, well focused development planning took cognisance of whole school objectives, and the teachers undertook regular review and evaluation of their work. Departmental planning was most effective when carried out in consultation with, or approved and supported by, those at senior management level. Generally, feedback on departmental development planning from principals to heads of department was limited.

### **3. SUMMARY AND RECOMMENDATIONS**

**3.1** Within the considerable constraints of much of the art and design accommodation, the vast majority of art and design teachers are successful in providing a well organised, stimulating environment for learning and in promoting and realising high standards of achievement on the part of the pupils. However, the inadequacy of much of the accommodation, coupled with the frequent lack of technician support, places an unreasonable burden on teachers, in particular those working in single teacher departments, in the organisation and implementation of the art and design curriculum.

**3.2** The main factors which have a negative impact on teaching and learning in art and design are:

- ◆ the size and quality of accommodation which constrain the teaching of ceramics/3-D, printmaking, ICT and textiles (2.1.1, 2.2.2.1, 2.3.2.1, 2.3.2.2);
- ◆ the lack of dedicated accommodation for independent sixth form study (2.2.2.2);
- ◆ the lack of technician support (2.2.5);
- ◆ insufficient storage, in particular for 3-D work and for storing pupils' work prior to examination moderation (2.1.2, 2.2.3);
- ◆ inadequate display facilities (2.1.3, 2.2.4).

**3.3** To ensure that all pupils have the art and design programme to which they are entitled within the statutory framework of the NIC:

**Schools should:**

- ◆ undertake regular and rigorous review and evaluation of the quality of teaching and learning in art and design departments including the effects of inadequate accommodation;
- ◆ reflect, in departmental planning, objectives which are agreed at senior management level.

**The Department of Education should:**

- ◆ revise the guidance for the provision of new art and design accommodation, in particular, in relation to facilities for:
  - work in 3-D, including ceramics;

- the integration of ICT within the programme of study for art and design;
- photography (GCE advanced (A) level study only);
- the display and storage of pupils' 2-D and 3-D work;
- independent sixth form study.

**Education and Library Boards, in conjunction with the Department of Education, should:**

- ◆ devise and implement a programme for the refurbishment of inadequate accommodation for art and design;
- ◆ plan refurbishments of art and design departments in accordance with DE guidance.



# DRAMA

## **1. ACCOMMODATION NEEDED FOR TEACHING DRAMA**

### **1.1 THE NATURE OF THE SUBJECT**

1.1.1 Drama forms an integral part of the programme of study for English at all key stages. It is also a discrete optional subject in the NIC at KS3 and KS4. There is no programme of study for KS3, but an outline programme of study specifies the requirements for any examination or non-examination course offered at KS4. Schools may also offer theatre studies at AS and A2 level, and an AVCE in performing arts.

1.1.2 Work in drama is centred on two key attainment targets:

- ◆ 'Making' - creating or using dramatic forms and strategies in order to understand and express ideas about the world. This requires pupils to work together, employing processes which include negotiating, experimenting, problem-solving, refining, shaping and performing.
- ◆ 'Appraising' - applying the skills of reflection, analysis and evaluation to the process of making, in order to enhance understanding of how meaning may be expressed through the use of dramatic skills, forms and strategies.

1.1.3 The particular nature of the subject and its content means that pupils should have opportunities to come to terms with themselves and the world in which they live; and to develop intellectually, emotionally and imaginatively, and as members of a society or culture. All work in drama should relate to the particular stage of intellectual and emotional maturity of pupils and give them opportunities to experience, appreciate and evaluate drama in a variety of social, historical and working contexts.

### **1.2 THE NATURE OF THE ACCOMMODATION NEEDED**

The Inspectorate's publication 'Evaluating Drama' provides performance indicators relating to accommodation and resources for drama (section 3.5). These make reference to the need for the space/room to:

- ◆ be self-contained and well ventilated;
- ◆ be clear of all unnecessary furniture, but flexible enough to allow pupils access to a surface for writing when needed;
- ◆ allow groups freedom to work without hindrance, individually or with others, and as quietly or noisily as the work demands;
- ◆ have appropriate carpeted and non-carpeted areas;
- ◆ be equipped with black-out facilities;
- ◆ have electrical points for sound/video equipment, and sound and lighting equipment which are fit for the purpose and serviced on a regular basis;
- ◆ comply with all health and safety standards;
- ◆ have adequate storerooms or cupboards.

### 1.3 THE EXPECTATIONS OF THE BUILDING HANDBOOK

The handbook specifies a lecture/drama room for each school which should include a 'green room'<sup>1</sup>, having mirrors with lighting, running water, and a costume store. In addition, it provides detail about appropriate location, layout, furniture and fittings, environment, acoustics, and mechanical and electrical fittings. The square footage provided depends on the school's enrolment figure.

Existing schools may provide a drama room through refurbishing an existing English classroom to approximate to the facility outlined in the guidance. A key feature of the specification is for a flexible multi-purpose space, which can be adapted easily and readily for use as a lecture room, drama space or performance area for other subjects such as music. This survey considers the use of this space for drama as a discrete subject, and also for drama within English at KS3.

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<sup>1</sup> green room - A separate space used for preparation for actors' costume, make-up and props and as a waiting area for actors before and during a performance.

## **2. FINDINGS**

### **2.1 THE ACCOMMODATION PROVIDED**

#### **2.1.1 Studios**

**2.1.1.1** Three-quarters of the schools allocated a room for drama; one-third of these described it as a specialist studio. Around one-fifth of the specialist studios had been purpose-built, and a similar number had been created through a refurbishment scheme. Very few schools had designated more than one space.

**2.1.1.2** About three-quarters of the schools with specialist accommodation reported that they provided:

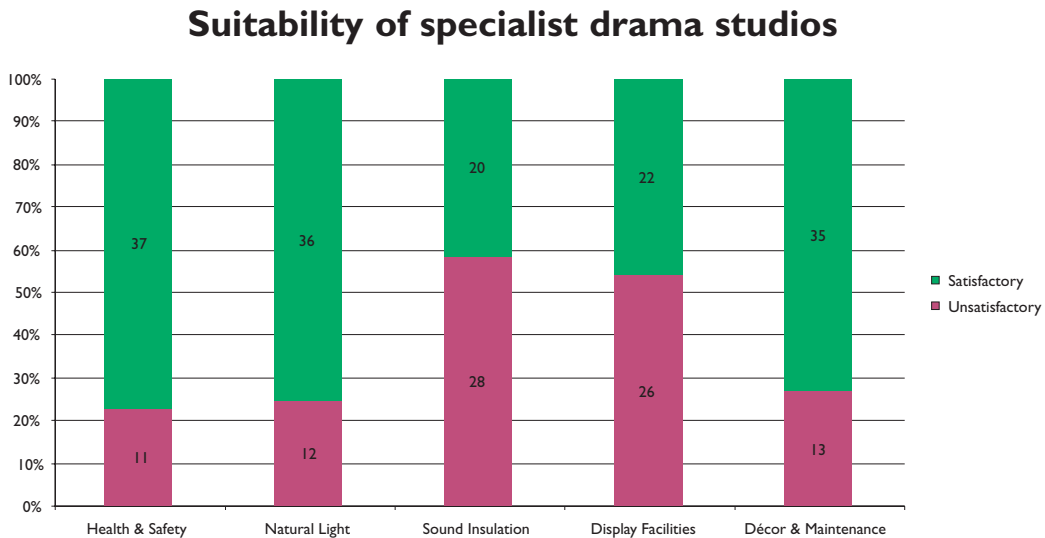
- ◆ appropriate black-out facilities;
- ◆ adequate fixtures and fittings;
- ◆ suitable floor covering;
- ◆ sufficient power supply for technical equipment.

A similar number found the facilities suitable in terms of natural light, décor and maintenance, and health and safety. Only half of these rooms, however, were used solely for English and drama, or had access to a green room. Inspection evidence confirms that where specialist accommodation has been provided, in the majority of instances the facilities outlined above are of good quality.

**2.1.1.3** Aspects of specialist provision which were satisfactory in fewer schools were:

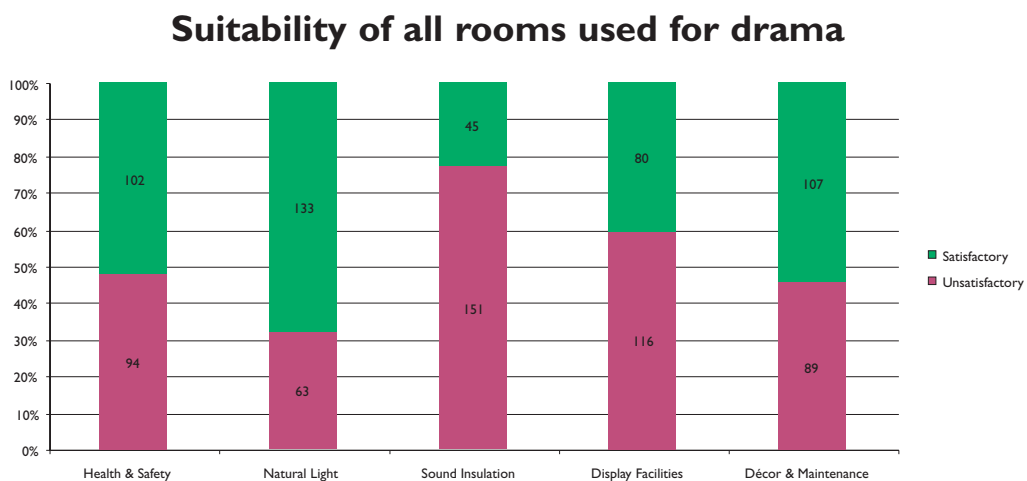
- ◆ storage for costumes (50%) and props (38%);
- ◆ provision for writing (48%) and display (46%);
- ◆ the availability of mirrors (46%) and running water (35%);
- ◆ sufficient sound insulation (42%).

Figure 1



2.1.1.4 A similar analysis of drama accommodation as a whole, specialist and non-specialist, shows over half the schools to be satisfactory in the provision of natural light, décor and maintenance, but sound insulation was less frequently satisfactory (23%).

Figure 2



2.1.1.5 In the majority of schools where an English classroom had been converted and was used almost exclusively for drama, the conversion did not match the guidance of the handbook. In a number of instances, refurbishment had been attempted despite a lack of suitable space within the school's current provision for a reasonably sized conversion and/or additional space for a green room.

## 2.1.2 Multi-Purpose Spaces

The handbook provides useful guidance for schools wishing to provide a multi-purpose space for drama, lectures and small performances. However, this guidance often has not been followed, or subsequent modifications have resulted in accommodation which is at times poor and, at worst, unsuitable or even unsafe.

Where the priority has been to provide a lecture theatre, the space is not flexible enough for drama purposes. Often, the guidance that tiering should take up no more than half of the space has been ignored; and fixed seating, tables and projection screens remove too much classroom and performance space.

In addition, design features, particularly with regard to the height, shape and slant of the ceiling, militate against the use of appropriate lighting and curtaining. Equally, the need for lighting to be controlled both from the projection booth and the main body of the room is often ignored; sometimes the result is a projection booth which is redundant.

## 2.1.3 Green Rooms

Just under half of the schools with specialist accommodation have a green room as specified in the handbook. Often, even when a green room has been provided it has not been located as specified: because it is not immediately behind the front wall of the studio, it does not provide the necessary backstage and dressing area giving access from stage left and right to the performance area. In other cases, only a single entrance door has been provided.

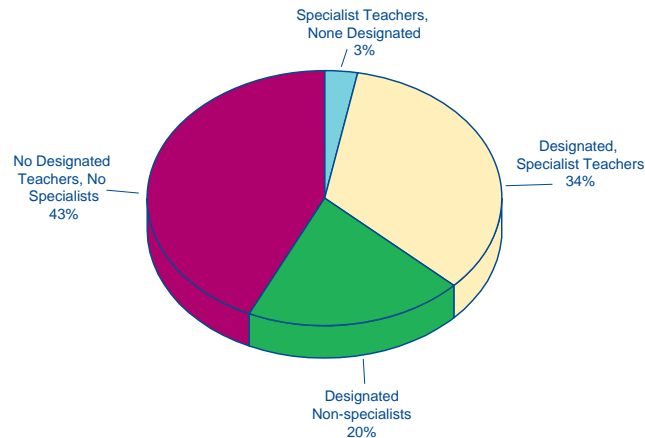
## 2.2 ***MATCH WITH DEPARTMENTAL ORGANISATION***

### 2.2.1 Staffing

**2.2.1.1** Teachers training in Northern Ireland study drama at post-graduate certificate of education (PGCE) level as a subsidiary subject to English in the University of Ulster or as an integral part of English in the Queen's University of Belfast. Bachelor of Education (BEd) courses in dramatic art with English are focused on preparing teachers to teach at primary level. There are teachers with specialist or additional qualifications in drama in under two-fifths of the schools. Over half of the schools, however, designate a teacher as having specific responsibility for drama, though some of these posts are for extra-curricular drama rather than within the school curriculum.

Figure 3

## Designated Drama Teachers



**2.2.1.2** Around 29% of schools offer drama as a discrete subject at KS3; a similar percentage of schools offer GCSE, and 25% AS and A2; AVCE options are offered in a very small number of schools. Time allocation for GCSE averages 2½ hours, and for AS and A2 four hours and fifty minutes. These time allocations are appropriate for the subject at each level.

### 2.2.2 Studios

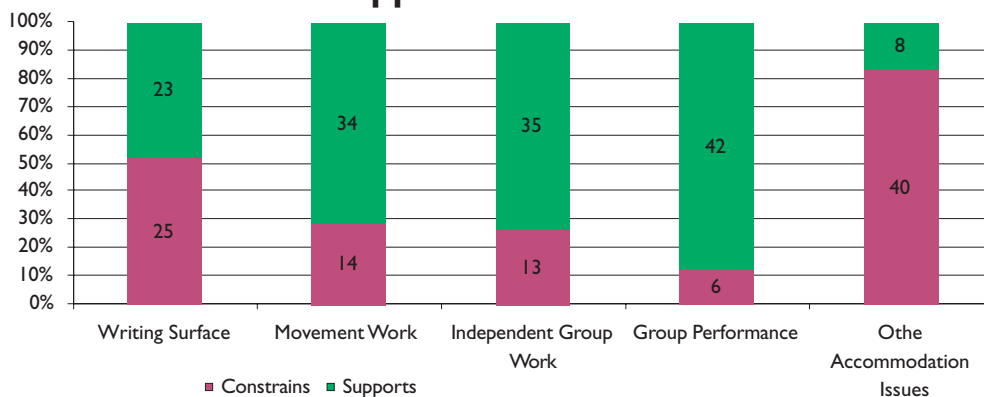
**2.2.2.1** Over half of the schools with a specialist drama studio indicated that the room was used for drama and English only. In almost half of the schools, drama is not taught as a discrete subject; about 10% of these have specialist accommodation, usually a multi-purpose space. One-third of all schools stated that they did not provide any dedicated time for drama within English at KS3. In some cases this is because they integrate drama into the KS3 English programme as appropriate; but other schools indicated that the use of drama in English depended on the choice, flair or personality of individual teachers. It is important for schools to realise that pupils who do not have drama-related activities in their English lessons will not be experiencing the breadth to which the English programme of study entitles them.

**2.2.2.2** Only a small minority of schools had a second room allocated to drama, and generally it was not equipped to match the standard of the main drama room. Schools which timetabled drama as a discrete subject, or where the subject was studied to A level, found a second room to be essential. The introduction of AS level has increased the number of practical examinations in any session and, accordingly, the number of practical groups needing to rehearse at any one time. Schools were finding extreme difficulty in allowing the main drama space to be used flexibly for normal teaching and rehearsal purposes as numbers of pupils and teachers seeking to use the space increased, while providing also the potential for performance and external examination when necessary.

**2.2.2.3** School timetabling did not always take account of the fact that there was only one space for drama. There were instances where the drama studio had not been timetabled for some periods while at other times up to four teachers were timetabled to teach drama simultaneously.

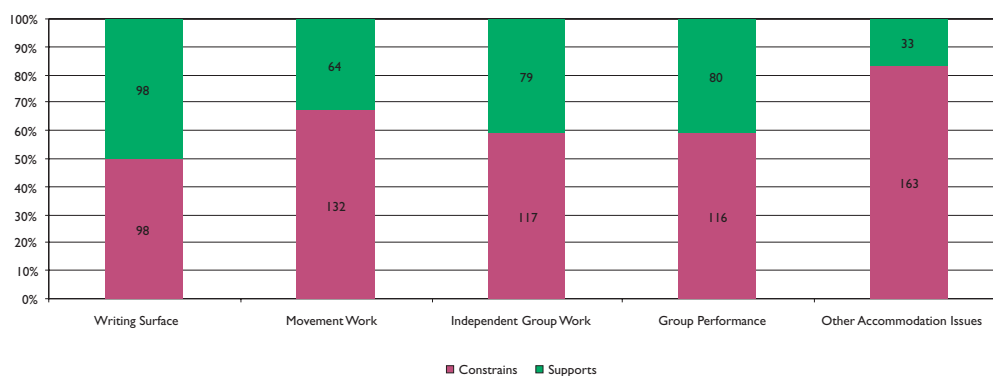
**2.2.2.4** About three-quarters of the schools with specialist accommodation found that the facilities supported movement work involving the whole class, independent group work and performance.

**Figure 4** Extent to which specialist drama studios support the curriculum



**2.2.2.5** A consideration of drama accommodation as a whole, specialist and non-specialist, shows over half the schools to be satisfied with access to writing surfaces; but smaller numbers reported that the accommodation supported performance (41%), group work (40%) or movement (33%) or had suitable sound insulation (23%).

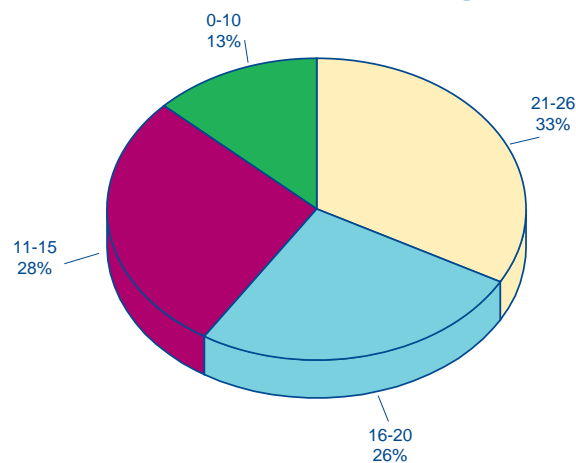
**Figure 5** Extent to which general drama provision supports the curriculum



**2.2.2.6** Schools were asked to comment on a total of 26 statements in relation to aspects of accommodation; the graph below indicates percentages of positive

responses from schools with specialist accommodation. No specific weighting has been given to particular statements, but in general they suggest that three-fifths of schools with specialist accommodation have good or very good accommodation and the remainder are in the satisfactory to poor category.

**Figure 6 General Quality of Specialist Drama Provision: Numbers of Satisfactory Features**



**2.2.2.7** Regardless of the suitability or otherwise of these features, 83% of specialist provision, and 83% of all provision, was found to affect adversely the quality of teaching and learning in other respects. The problems which teachers reported, and which inspection evidence confirmed, included:

- ◆ inconvenient location of the room in relation to the English department;
- ◆ a lack of technical equipment;
- ◆ time spent stacking desks to provide an acting space;
- ◆ lack of space for an audience for practical performances and examinations;
- ◆ having to rehearse for practical performances or examinations in venues other than the school.



In addition, teachers reported that problems had sometimes been caused by subsequent arrangements to plans for drama/lecture provision which had originally been acceptable.

### **2.2.3 Multi-Purpose Spaces**

**2.2.3.1** The provision of an ‘undesigned’ multi-purpose space was a source of confusion in some schools. Sometimes it had been designed primarily as a lecture theatre, and was simply unsuitable for drama. Other schools indicated that the lecture room, not currently being used for drama, had the potential for such use but would be expensive to refurbish appropriately. One school intended to refurbish the lecture room as an ICT suite, even though drama was taught to A level; another used the purpose-built drama room as a general purpose classroom for other subjects, and English teachers had little or no access to it.

**2.2.3.2** Fixed seating provided in multi-purpose spaces generally left insufficient acting space. Often, storage facilities were lacking or inadequate, and pupils had to make do with makeshift props and costumes. A frequent serious problem was competition, with demand from other subject areas for this one multi-functional space.

### **2.2.4 Green Rooms**

**2.2.4.1** The green room is an essential aspect of provision. In schools where the priority had been to provide a lecture space, little consideration had been given to the need for a green room; any additional space had been used to provide general storage.

**2.2.4.2** A well-designed room, with mirrors, lighting and running water, helped to ensure that make-up design classes could be taught in the drama room, and that performances, whether for examination or otherwise, could be self-contained within the drama area and cause little or no upheaval to other work going on in the school.

**2.2.4.3** In some schools there was an evident lack of understanding of the green room’s use or function, and it was being used for other purposes. In one case, it was used as a general unsupervised area for the sixth form.

## **2.3 THE EFFECTS OF THE ACCOMMODATION ON TEACHING AND LEARNING**

### **2.3.1 Ethos**

**2.3.1.1** Where a dedicated drama room or studio was used, there was evidence of a strong subject identity. Where the facility was good, the pupils were able to prepare easily for their work through being able to:

- ◆ create quickly a new mood or atmosphere, different from their ongoing school day;
- ◆ wear suitable clothing, and move through warm-up activities efficiently;
- ◆ take a pride in both their work and the environment, and become more aware of the discipline, teamwork and health and safety rules associated with good standards of work in drama.

Where the work had to be developed in a general purpose classroom, the pupils and teachers worked equally hard to create a subject ethos through attractive displays of work in progress or past performances. In some schools, a decision had been taken at senior management level to provide additional funding for costumes, make-up and props for work related to performance and examinations. In other schools, the pupils took pride in carrying out fund-raising activities to support such work.

**2.3.1.2** Where the need for appropriate facilities had been given little attention, the teachers and pupils often found that the subject had a poor image, in terms of academic standing, in the view of their peers. This affected their own morale, and contrasted with the amount of time and effort they put into achieving high standards and good grades. Nevertheless, relationships in the majority of lessons visited were very good; in many instances, while the pupils spoke with confidence about their concerns, they praised their teachers for their steadfastness in supporting them when they felt disheartened; and they recognised the teachers' determination to ensure that pupils had as broad a range of experiences as possible, even though this meant additional work at lunch times and after school.

**2.3.1.3** Where drama facilities were good, lunch time theatre was a common feature of the department's work; attendance rates at such activities were high. In addition to the obvious enjoyment of all the participating pupils, the audience provided a supportive atmosphere for the performers, whose work they might not otherwise see. They gave constructive feedback to those pupils who were performing for the first time or preparing for local festivals or examinations.

### **2.3.2** Learning and Teaching

**2.3.2.1** The quality of teaching was always good, often very good and in some instances excellent. In addition, where the accommodation was good, the pupils were able to participate in or lead warm-up activities, and to settle quickly to practical work. Double-period lessons were effective in affording time both to make and to appraise at group and whole class level. The pupils displayed confidence in discussing technical effects and their use in creating atmosphere; they used appropriate technical vocabulary, and could demonstrate it both in practical operation and in design for performance. These pupils experienced the full range of drama forms and strategies as described in the outline programme of study and in GCSE and post-16 examination specifications.

**2.3.2.2** Where there was no specialist accommodation, stacked desks often presented a serious risk to work requiring movement; they also made a poor environment even less conducive to the production of good work. Very often, the teachers and the pupils worked hard to overcome such constraints of inadequate space and the absence of sound or lighting facilities. Nevertheless, in some schools, there was a lack of clear understanding of good health and safety practices in drama. In some instances, the pupils were tenacious in drawing on extra-curricular experiences of drama to explain how they would have approached certain tasks if facilities in school had been appropriate. However, they lacked sufficient opportunity to experience and develop their understanding of the ways in which their movement in performance in relation to the other actors, and technical effects, could be used to enhance the quality of their work, and so deepen their awareness of the potential of drama in their lives and education and as performance. This deficiency was of particular concern to the pupils preparing for public examinations.

**2.3.2.3** Not all specialist accommodation was suitable for an average-sized teaching group. In some lessons observed, groups could not work productively without unintentional interference from other groups; in one KS3 lesson, for example, the pupils were working purposefully, but in cramped conditions: the noise from the different groups prevented the pupils from hearing clearly comments made within their own working group. Sometimes the pupils had to take turns to sit and watch,

when time could have been used more productively for rehearsing; the pupils studying GCSE drama were becoming increasingly worried about making up for time spent observing at the expense of rehearsing their own work. In another school, the pupils were achieving good standards in dance drama when they had access to the gymnasium, but had to work in much smaller groups when the gymnasium was not available.

**2.3.2.4** In one school, where the drama room was under-sized, the green room was used as an additional acting space. This caused the teachers considerable difficulty in providing adequate supervision. In some schools, the green room has been used effectively for small tutorial groups and also by post-16 drama students for independent study.

**2.3.2.5** Despite the practical nature of this subject, there are no recommended limits to class sizes for drama. In practice, limiting class sizes would cause problems for English teachers who wish to use drama within a planned unit of work for English, or for any other subject teachers who wished to make use of drama as a teaching approach and use drama facilities within their programme of work. It is therefore crucial that specialist accommodation is always suitable for a class grouping of up to 30 pupils, particularly when only one such space is provided in the school.

**2.3.2.6** The pupils themselves were keen to express their support for drama as an examination subject. In one school, the boys in KS4 described how choosing drama for GCSE had had the added effect of re-awakening their interest in English and English literature. Many AS/A2 pupils named drama as the most demanding but enjoyable subject they were studying. In schools where facilities were not good, many pupils felt disadvantaged in relation to other subjects or drama facilities in other schools. They found that cramped conditions and poor resources led to additional stress during practical examinations. For example, one group using a mobile classroom experienced difficulties in set building, and changing costumes in privacy. Other pupils were forced to use local theatres, but with all rehearsal time spent after school rather than during timetabled classes - this caused consequential adverse effects on the time available for personal study in the evening.

**2.3.2.7** Inspection evidence confirms the concerns experienced by teachers; it is important that these teachers receive sustained opportunities for efficient and practical professional development. Drama teachers, especially those in small, one-teacher departments, expressed concern over a sense of isolation and a lack of expert advice and support. This feeling of vulnerability was particularly the case when introducing new courses, and was exacerbated for those developing the subject

without a specialist qualification in drama. A number of teachers commented on the value of in-service training (INSET) courses provided by Ulster Drama<sup>2</sup> in conjunction with the curriculum advisory and support services (CASS) of the Education and Library Boards, but reported that support, while welcome, was not available on a consistently frequent basis. Some principals commented on the difficulty in finding both specialist and substitute teachers for drama. The survey indicates that at least 105 schools allocate responsibility points for drama at post-primary level; it is important that these teachers receive sustained opportunities for effective and practical professional development.

### **3. SUMMARY AND RECOMMENDATIONS**

**3.1** Only 25% of schools currently have specialist accommodation for drama, and then generally only one space (2.1.1.1, 2.2.2.2).

**3.2** The handbook guidance regarding multi-purpose space for drama, lectures and small performances is frequently under-emphasised, modified or ignored with regard to provision for drama. Consequently, the facilities do not always provide satisfactorily for group work or movement; sound insulation and green room provision are often poor (2.1.1.5, 2.1.3, 2.2.4).

**3.3** In the majority of schools where an English classroom has been converted and is used almost exclusively for drama, the conversion does not match sufficiently the needs of the subject. In a number of instances refurbishment has proceeded despite insufficient space being available (2.1.1.5).

**3.4** A significant majority of the schools find that the quality of their current drama accommodation adversely affects teaching and learning (2.2.2.5, 2.3.1.2). In particular, the size of the teaching space, determined by the school's enrolment figure, is often insufficient (2.3.2.3, 2.3.2.5).

**3.5** The integration of drama into the KS3 English programme is sometimes unreliable, even though drama-related activities are essential to the breadth of the English programme of study (2.2.2.1). In the majority of schools there should be sufficient drama provision, within English and as a discrete subject, to ensure almost continuous usage of a specialist studio (2.2.2.1, 2.2.2.2).

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<sup>2</sup> Ulster Drama - An association of drama teachers which was formed in 1987 to promote and develop the teaching of Drama in Northern Ireland. It does this by organising professional development which is available to all teachers in all sectors of education through short courses and by engaging in advocacy for drama with government and non-governmental organisations at all levels. Ulster Drama is a member of the International Drama in Education Association (IDEA).

**3.6** Schools are increasingly offering drama at examination level. Further, the fact that over half the specialist spaces are being used for drama and English only, indicates the interest of English teachers in providing pupils with good experiences in drama at all levels, in surroundings conducive to developing their skills. The drama and media studies components of the programme of study for English are sufficient to support the provision of designated suites even when neither is offered as a discrete subject (2.2.2.1, 2.2.2.2).

**3.7** Schools sometimes fail, through ineffective timetabling, to make the best use of the facilities provided (2.2.2.3).

**3.8** The survey indicates that at least 105 schools allocate responsibility points for drama at post-primary level. Principals experience difficulty in finding both specialist and substitute teachers for drama. Curricular support is valued, but not available on a sufficiently consistent basis (2.3.2.7).

**3.9** To ensure that all pupils may have the drama provision to which they are entitled within the programme of study for English, and appropriate opportunities to continue their studies to examination levels:

**Schools should:**

- ◆ review the accommodation used for drama in respect of health and safety practices;
- ◆ consider ways in which teachers can receive professional development, using the expertise of CASS and Ulster Drama.

**The Department of Education should:**

review the handbook guidance to:

- ◆ specify specialist accommodation which will meet more successfully the needs of the increasing numbers of full classes needing to use the drama space;
- ◆ set out options which allow the main drama space to be used more flexibly for normal teaching and rehearsal purposes, while providing also the potential for performance and external examination when necessary.

**Education and Library Boards, in conjunction with the Department of Education, should:**

- ◆ ensure that in multi-purpose lecture/drama theatres sufficient emphasis is placed on suitability for drama. If a school needs to provide the potential for two acting spaces for normal teaching purposes, but with the potential for one to be used as a bigger space for performance work, then this too should be available.

# MEDIA STUDIES

## **I. ACCOMMODATION NEEDED FOR TEACHING MEDIA STUDIES**

### **I.1 THE NATURE OF THE SUBJECT**

**I.1.1** Media studies is recognised as an optional subject in the creative and expressive area of study of the NIC for pupils at KS4. It is not compulsory at KS3; but one of the key characteristics of the NIC is:

***‘developing increased versatility and confidence in communication across a range of media and for a variety of purposes.’***

In addition, the programmes of study for English at KS3 and KS4 make more specific references to media-related work, indicating that all pupils should have opportunities to engage with a wide range of texts, including:

- ◆ those of a non-literary nature - such as newspapers, magazines, guide books, text books and brochures; and
- ◆ those presented in a variety of media other than print - for example, television, radio, film and video, CD-ROM and other electronic media.

**I.1.2** Increasingly, schools are offering media studies as a discrete subject option for GCSE, AS, A2 or AVCE examinations. Guidelines for the study of media are generated through the specifications offered by a number of examination boards. More recently CCEA is developing the first AS specification in the United Kingdom in ‘Moving Image Arts’. The common feature in media studies courses is that pupils will have opportunities to develop both creative and critical skills in relation to a range of media, and come to an understanding of the relationship between these two skills through studying a mixture of media texts as well as creating their own.

### **I.2 THE NATURE OF THE ACCOMMODATION NEEDED**

Most examination specifications stress that the emphasis should be on creativity as opposed to technical proficiency. Nevertheless, specialist accommodation needs to



support the pupils in having opportunities to experience individual, paired and group work, and to:

- ◆ work across a range of media;
- ◆ use desk top publishing packages which support the development of their skills in this aspect of their work;
- ◆ access the Internet;
- ◆ work in sound-proofed rehearsal and recording facilities across a range of media.

### 1.3 THE EXPECTATIONS OF THE BUILDING HANDBOOK

The handbook sets out in part five (general classrooms) the schedule of accommodation to be provided for English. English suites of three or more classrooms should include one recording studio of 8-10 m<sup>2</sup>.

There are currently no specific requirements for separate media studies provision, but schools which teach media studies as a discrete subject are increasingly requesting DE for such accommodation. While very few schools have specialist media studies rooms, the Belfast Education and Library Board (BELB) has sought to provide specialist accommodation, particularly where media studies is taught to A level. More recently, it has funded two drama/media suites in schools where neither subject is taught as a discrete subject. In addition, there has been specialist provision under the Public Private Finance Initiative (PPFI). These types of specialist accommodation provide a useful basis for future development of media studies as a separate subject and have the potential to enhance implementation of the English programme of study at KS3 and KS4.

Key factors in the best provision observed included:

- ◆ a main room or suite of rooms designed to meet the full range of organisational options (whole-class, group and individual work), with a greater priority placed on individual options;

- ◆ a separate but adjacent recording studio, with glazed vision panels to the adjacent media studies rooms;
- ◆ sound-proofing which ensures minimal interruption from ongoing school activities and a convenient and safe working environment for both teacher and pupil.

## **2. FINDINGS**

### **2.1 THE ACCOMMODATION PROVIDED**

**2.1.1** Returns from schools indicated that media studies was taught as a discrete subject in 48 schools. There were 69 rooms being used, but in only six schools was there a specialist media studies room; of these six, only three had been purpose-built.

**2.1.2** The small size of the sample group for media studies, and the incomplete information provided by a number of schools, meant that, statistically, many of the answers to individual questions could be interpreted in general terms only.

**2.1.3** Only five schools had Internet access in the media studies room; these included only three of those schools offering post-16 courses. Further, only seven schools had black-out facilities and only four had access to sound-proofed working areas.

### **2.2 MATCH WITH DEPARTMENTAL ORGANISATION**

**2.2.1** Around 40 schools offered media studies as a discrete subject at KS4 or post-16. The majority (29) offered GCSE; ten schools also offered AS and/or A2, while five more offered the A levels only. Other courses offered included: GNVQ intermediate and advanced (1 school), Royal Society of Arts (RSA) (1 school), and non-examination classes (4 schools) in either KS4 or the sixth form. At time of writing, no schools are yet using DE's KS4 flexibility arrangements (Circular No 2002/3) to provide work-related media studies. Given the number of Institutes of Further and Higher Education (IFHEs) which are equipped to industry standards and provide a range of media studies courses, it will be important for schools to consider such opportunities for work-related learning.

**2.2.2** GCSE class sizes ranged from 5 to 28, but averaged around 20. Time allocated varied from 60 to 220 minutes per week, with the average time allowed being 140 minutes, in keeping with most other GCSE subjects. Where GCSE media studies is limited to 60 minutes (ie two periods) a week, there is an over-emphasis on assessment objectives at the expense of developing the full breadth of the specifications. For AS/A2 classes, the time allocated ranged from 240 to 350 minutes with the average time allocation being around 300 minutes. The average time allocated is appropriate to the implementation of the breadth of the specification at this level.

**2.2.3** A total of five schools had Internet access in the media studies room and only three schools offering post-16 courses had Internet access in the room. In addition, only four schools had access to sound-proofed areas and seven schools had black-out facilities.

**2.2.4** Many of the teachers of media studies have no specialist qualification; they take on the responsibility through personal interest, curricular demand or necessity. Of the 70 teachers teaching media studies as a discrete subject, 27, in less than half of the schools (20), had additional or specialist qualifications in the subject. Of the 15 schools offering post-16 provision, four schools were without a teacher having specialist qualifications. Two of the principals interviewed commented on the difficulty of recruiting staff with specialist qualifications in media studies.

**2.2.5** Teachers commented on the trial-and-error process of developing suitable accommodation, given the lack of guidelines and their own inexperience of what was possible or desirable in a media studies room. In some more recently developed specialist accommodation a combination of heat from equipment and absence of air conditioning causes overheated rooms in which the pupils and teachers work in a stifling atmosphere. Recording work is disturbed by noisy air conditioning or inadequate insulation from intrusive bells and playground noises; to ensure a quiet environment, reasonably free from such disruption, the pupils, by necessity, complete this work outside normal school hours.

**2.2.6** The teachers commented on the need to develop a curriculum for their pupils which centred on an area of their own personal interest or expertise. In some instances, they felt comfortable with the concept of broadening choices for their pupils and felt they had the necessary expertise, but a lack of adequate facilities hampered this type of development. Thirty-four schools (70% of those offering the subject) said that the accommodation constrained the development of a range of coursework options. In the current provision, there is an imbalance in the choices available to the pupils for practical work, and the result is a heavy emphasis on print journalism at the expense of experiences based on the radio or moving image.

**2.2.7** Many schools had recognised the inadvisability of housing media studies provision in temporary classrooms. Principals and teachers expressed concern that much of the necessary equipment was both expensive and desirable on the open market. Even in a more secure building, one school saw the need for wire mesh on the windows to deter break-ins.

## **2.3 THE EFFECTS OF THE ACCOMMODATION ON TEACHING AND LEARNING**

**2.3.1** The quality of teaching was good or very good in all the media studies lessons seen. It was supported effectively when the accommodation afforded the pupils the space and flexibility to communicate their ideas across a range of media. The pupils using non-specialist rooms had difficulty working either independently or in small groups across the variety of possible media. They lacked the quietness needed to rehearse or record their work, interrupting, or being interrupted by, other pupils trying to complete their own tasks. Dedicated sound-proofed areas which had a viewing panel allowed for this type of work while ensuring that the teacher could supervise the pupils safely. In one school with specialist facilities, for example, the pupils were able to work with an impressive degree of independence. The teacher planned work in a way which ensured that individuals or small groups who became competent in the use of new technology were able to share their learning with other members of the teaching group or to younger pupils. In this school, samples of the pupils' work, retained over a number of years, demonstrated the improvements in quality as the pupils gained access to specialist accommodation and resources. A corresponding improvement was evident in the examination results, particularly in the practical components of the examination. Conversely, in a school without specialist facilities there was neither the equipment nor the space to support the types of opportunity mentioned in the previous example. The pupils' contributions in class, and their written work, demonstrated their ability to be discriminating in the choices they made with regard to ideas across a range of media, but their practical work was often limited to print journalism.

**2.3.2** Teachers and pupils expressed concern about such restrictions placed on choices within the specifications, and the limited breadth of the pupils' practical experience. An external moderator, while praising the content and creative input of the pupils within the print journalism area, also commented on the disappointing quality of the final product. Inspection evidence shows that where IFHEs have facilities which are equipped to industry standards, the students have good opportunities to select the most appropriate medium of communication with their intended audience. Pupils who choose to stay in a school environment post-16 are entitled to have access to accommodation and resources which allow them to experience the breadth of the AS, A2 or AVCE specification they are studying.

**2.3.3** In schools with discrete facilities it is becoming clear that provision is more costly than generally anticipated. Resources need constant upgrading, and teachers need continual up-skilling to operate new equipment. It is important that due weighting is given to this factor in the allocation of departmental funding.

**2.3.4** A further key consideration is the need for dedicated technical support. In all the schools visited, the teachers commented on its value when provided - usually voluntarily - by an ICT technician. There was a more formal arrangement in one school. An additional benefit was the potential for one of the adults to work with a small group of pupils outside the immediate teaching area when pupils were filming or recording work or wished to research locations.

### **3. SUMMARY AND RECOMMENDATIONS**

**3.1** Media studies is a relatively new subject at examination level, but is growing in popularity and opportunities for continuation post-school (1.1.2, 2.2.1, 2.3.2).

**3.2** Very few schools have appropriate specialist accommodation (2.1.1) and satisfactory facilities are uncommon (2.1.3).

**3.3** In order to experience the full range of the various examination specifications, and in order to make appropriate choices about their preferred medium of communication, the pupils need access to suitable accommodation and as wide a range of media as possible (2.2.6, 1.2, 2.3.1).

**3.4** The work is adversely affected in GCSE classes which are not allocated sufficient time (2.2).

**3.5** Teachers of media studies, particularly non-specialists, need external advice on accommodation and resource matters (2.2.4, 2.2.5).

**3.6** Greater cognisance needs to be taken of the costs of necessary equipment and need for technical support in media studies (2.3.3, 2.3.4).

**3.7** To support pupils in media-related work within the programme of study for English, and their opportunities for further study at examination levels:

### **Schools should:**

- ◆ seek to ensure that accommodation for media studies provides a flexible space in which young people can work creatively, productively and purposefully;
- ◆ take account of the changing nature of the requirements as improvements in technology are incorporated into new or existing specifications and as the review of the curriculum proceeds;
- ◆ consider the subject's financial needs in terms of equipment and technical support.

### **The Department of Education should:**

- ◆ provide guidance on accommodation for media studies, taking account of good prototypes which have been developed by the ELBs and IFHEs.

### **Education and Library Boards, in conjunction with the Department of Education, should:**

- ◆ take steps to improve existing accommodation to meet the needs of the subject;
- ◆ develop advice and support for schools teaching, or considering the introduction of, media studies.

# MUSIC

## ***1. ACCOMMODATION NEEDED FOR TEACHING MUSIC***

### ***1.1 THE NATURE OF THE SUBJECT***

***1.1.1*** Music is a compulsory subject for pupils throughout KS3; it is usually provided as a GCSE option in KS4, and sometimes also as a non-examination subject for all. In the sixth form it is generally taught to AS and A2 level, and sometimes as an optional interest subject. The content of programmes for all but the last group is determined by the NIC programmes of study or by national examination criteria. These programmes are all composed almost entirely of practical music-making by the pupils - individually, in groups or as a whole-class - and require the following activities:

- ◆ practising and performing on a musical instrument or voice;
- ◆ improvising music on any instrument or voice, composing (like improvising, a 'sound-making' process, not a silent one) and recording;
- ◆ listening to live and recorded musical performances and appraising them, usually through discussion.

***1.1.2*** In addition to normal classroom work, visiting tutors normally provide individual or group tuition in musical instruments for some pupils as part of the extended curriculum.

***1.1.3*** All schools offer a number of additional activities such as choirs, orchestras, bands and smaller ensembles. In some cases these may be initiated or run by pupils themselves. It is usual for the music accommodation to be much in demand for activities outside the normal lesson timetable, and sometimes also for evening and weekend activities.

## 1.2 THE NATURE OF THE ACCOMMODATION NEEDED

To facilitate the nature of the subject, the accommodation required in any school needs to provide for the following.

- ◆ The teaching of music to classes in KS3 and KS4, and often also in the sixth form. This consists mainly of music-making activities involving the whole-class together, or individuals, pairs and small ensembles working separately and simultaneously or performing to one another in audience. It is important that pupils should be able to hear their own work clearly, with minimal sound interference from others; and that the teacher can maintain satisfactory levels of supervision and individual monitoring. A wide variety of instruments will be used, including classroom and professional acoustic and electronic instruments from any musical style and culture; and the work may entail the use of sophisticated music and recording technology, often including computers. Music technology also includes instruments linked together and/or to a computer via Musical Instrument Digital Interface (MIDI) and to sophisticated recording facilities via microphones and direct line inputs. Much of the music that the pupils perform will be recorded: this is a means of retaining work in progress and also of helping the pupils to appraise their own work objectively; it also provides a basis for assessment by the teacher and external bodies.
- ◆ Individual and small group tuition, (usually given by visiting tutors), in the playing of band, orchestral and keyboard - and sometimes other - instruments, or in singing. The amount of provision varies widely; it is usually organised within each school on a rota basis so that the pupils are not withdrawn from the same class each week.
- ◆ Rehearsals of small ensembles such as a comparatively quiet string quartet, a larger brass ensemble or a rock group; and very large groups such as a school choir or orchestra.
- ◆ Public performances.
- ◆ Storage for musical instruments, recordings, books and scores, files and teaching materials and a range of audio-visual technology.



### 1.3 THE EXPECTATIONS OF THE BUILDING HANDBOOK

The music suite is expected to consist of the following accommodation:

- ◆ **music classroom(s)** 67 m<sup>2</sup> for class teaching; including, in larger schools, one studio of 83 m<sup>2</sup>;
- ◆ 2-3 small **group rooms** attached to each classroom/studio, to accommodate up to six pupils working separately on group composition or performance;
- ◆ a **recording studio** associated with each music room - this might double as one of the group rooms;
- ◆ **practice/ensemble room(s)** for use by visiting instrumental teachers, and for rehearsals of up to approximately 12 pupils;
- ◆ an **instrument store** and a small book and sheet music store.

It is assumed that shared areas such as the assembly hall will provide spaces for large rehearsals and performances.

Some guidance is also given on the location of the music suite, so that it may neither cause nor suffer undue sound interference, and also on acoustic considerations.

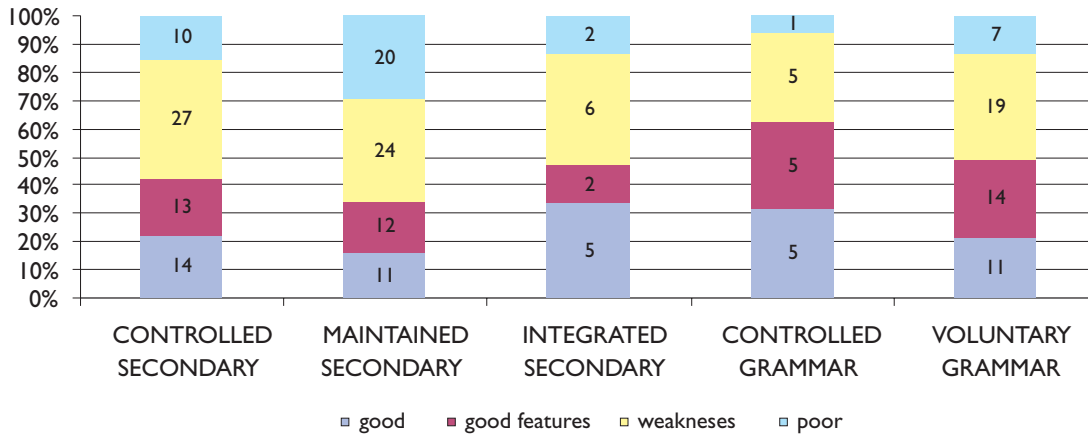
## 2. FINDINGS

### 2.1 THE ACCOMMODATION PROVIDED

The accommodation for music was generally good in just over one-fifth of the schools; a similar number had more significantly good features than weaknesses. There were serious weaknesses in almost two-fifths of the schools, and in almost one-fifth the accommodation was very poor.

**Figure 1**

**Quality of accommodation by management type**

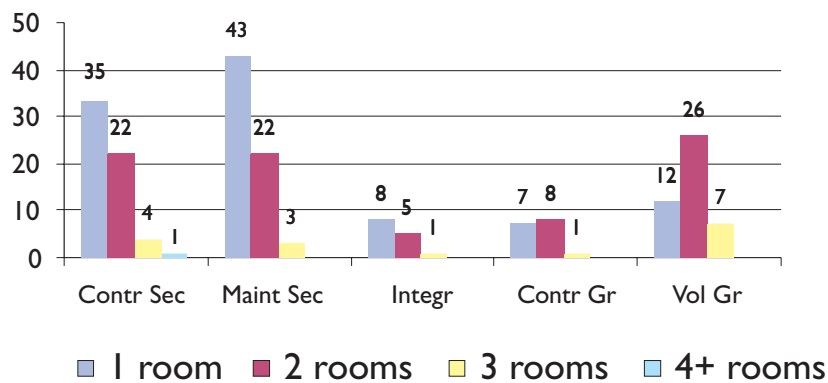


**2.1.1 Classrooms**

**2.1.1.1** School enrolment figures determine that, according to the DE guidance, 47% of the schools need at least two music rooms and 20% need three or more. In reality, half of the schools have single-room departments; two-fifths have two-room departments; and most of the remaining 11% have three-room departments.

**Figure 2**

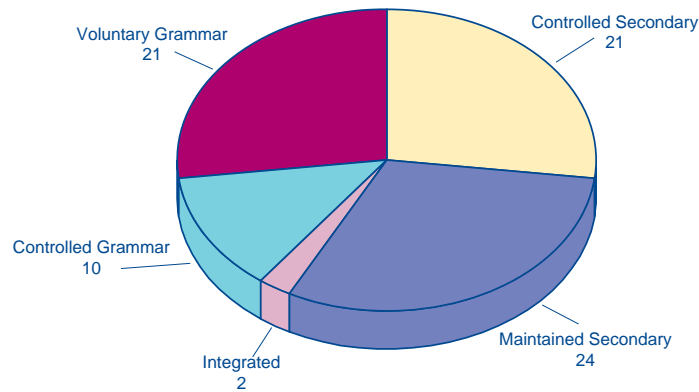
**Number of rooms by management type**



In total, 78 schools (37%) are one room short of the number of rooms needed to match their enrolment figure.

Figure 3

### Schools With Fewer Than 1 Room Per 450 Pupils

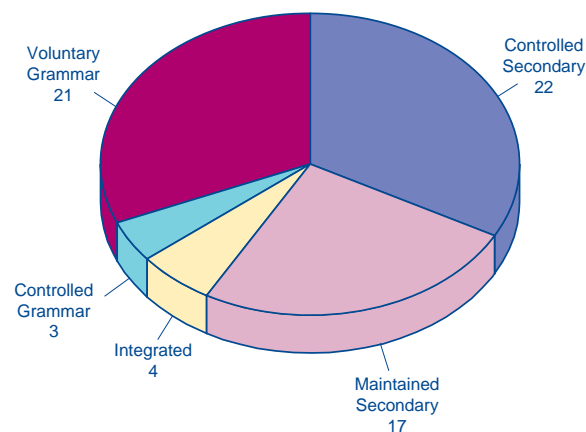


**2.1.1.2** Non-permanent accommodation for teaching features in 10% of the music departments; about half of these have no permanent accommodation.

**2.1.1.3** Almost one-fifth of the schools (39) have no specialist accommodation for music. The majority of non-specialist rooms used for music are less than 67 m<sup>2</sup>, and many are reported as being less than 55 m<sup>2</sup> (normal general classroom size). There are 67 teachers, across one-third of the schools, who are obliged to teach in ordinary classrooms.

Figure 4

### Teachers Without Specialist Room



Very few schools, mostly voluntary grammars, have a large studio.

### 2.1.2 Group Rooms

The requirement for group rooms to support curricular work arose with the introduction of the NIC in 1989. Almost half of the schools (45%) now have such rooms, generally provided through a refurbishment scheme. In some schools, practice/ensemble rooms for peripatetic instrumental teaching can be used some of the time to support classroom teaching, but there remain 131 teachers in 109 schools who have access to fewer than two suitable additional spaces of any kind where groups may work with some degree of sound separation.

### 2.1.3 Recording Studios

Departments which now have group rooms generally have one which is intended to double as a recording studio, though these have not always been equipped suitably. The lack of suitable accommodation prevents satisfactory recording of the pupils' work in one-third of the schools. In a very few cases, a single designated recording studio serves more than one room.

### 2.1.4 Practice/Ensemble Rooms

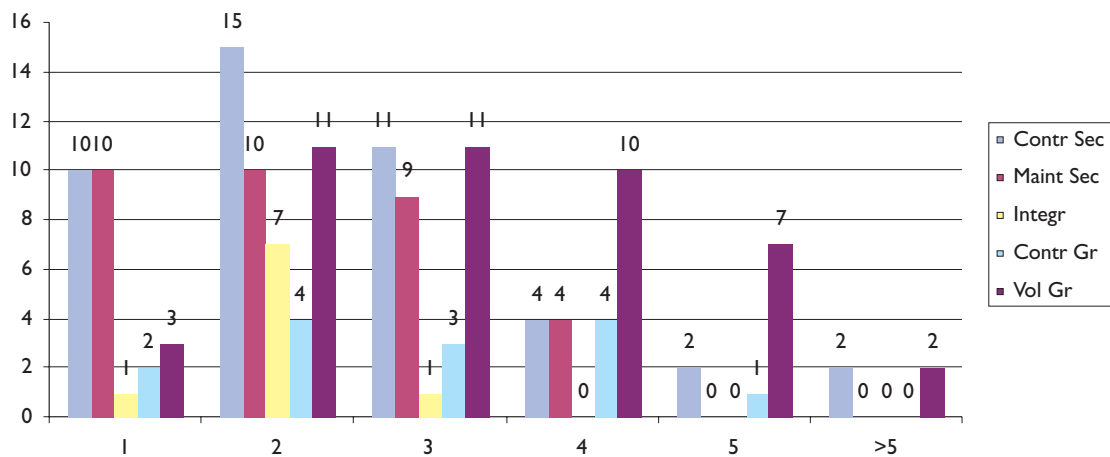
One-third of all the schools have no practice/ensemble rooms.

**Figure 5**

Total numbers	Without practice rooms	
Controlled Secondary	64	20
Maintained Secondary	67	35
Integrated	15	6
Controlled Grammar	16	2
Voluntary Grammar	51	7

Almost all of the others have between one and five.

**Figure 6 Numbers of Practice Rooms**



### 2.1.5 Storage

Almost two-fifths of the schools (38%) have insufficient suitable storage space for musical instruments.

### 2.1.6 Location of the Music Accommodation

In many schools, the music accommodation has been sited with the intention of providing some degree of sound separation from the rest of the school. Where it is situated in an independent block, or at the end of a corridor with a suitable double-doored sound lobby, this has been largely successful. Sound interference often occurs, however, where other classrooms are located above, below or next to the music suite, and also when external windows open towards other classrooms, play areas or busy roads.

## 2.2 MATCH WITH DEPARTMENTAL ORGANISATION

### 2.2.1 Classrooms

**2.2.1.1** The vast majority of the schools meet the NIC requirement to provide music to all pupils in KS3. In the small number of schools which do not meet this requirement satisfactorily, the potential pressure on classroom accommodation for music is avoided by - or, in some cases, helps to determine - this inadequacy.

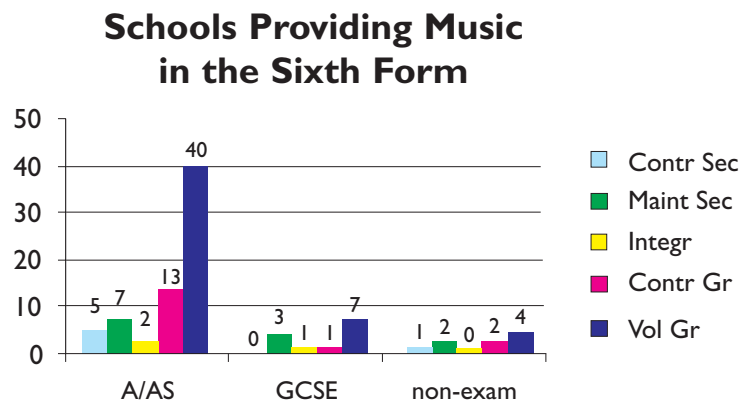
- ◆ About 5% of the schools do not provide music to all classes throughout years 8 to 10.

- ◆ Nineteen schools (9%) provide music in at least one year in KS3 for part of the year only.
- ◆ Sufficient time is given to music in 70% of the schools; the remainder allocate less than 4% of KS3 time to music.
- ◆ In 27 schools (13%) all the classes in KS3 exceed the recommended size of 20 pupils; this is the case in almost half of the controlled and voluntary grammar schools, but in only one-ninth of other schools. Similarly, 12% of all schools have no music classes over 20. There has been considerable movement towards a policy of smaller classes since the NIC programme of study, determined by the subject's practical nature: 179 schools (84%) stated that they had one or more music classes in KS3 with 20 or fewer pupils; and 134 schools (63%) have a maximum class size of 20 throughout one or two year groups. There is evidence that most of these schools try to keep other music classes within the range of 22-24 pupils. Some have achieved consistently smaller classes through integrating those pupils with learning difficulties across their year group, instead of keeping them in separate, smaller classes. This is a practice which generally benefits all of the pupils.

**2.2.1.2** Most schools provide some music in KS4, although provision across the two years is not always constant. During the survey, 155 schools (73%) taught GCSE classes in year 11, and 30 (14%) provided music as a non-GCSE subject. In year 12 there were GCSE classes in 143 schools (68%) and non-GCSE classes in 21 (10%).

**2.2.1.3** Provision for music in the sixth form can also fluctuate. A few schools successfully combine some of the AS and A level teaching in years 13 and 14, though most teach the two year groups entirely separately. Some provide an opportunity for GCSE music, and a few present a non-examination option.

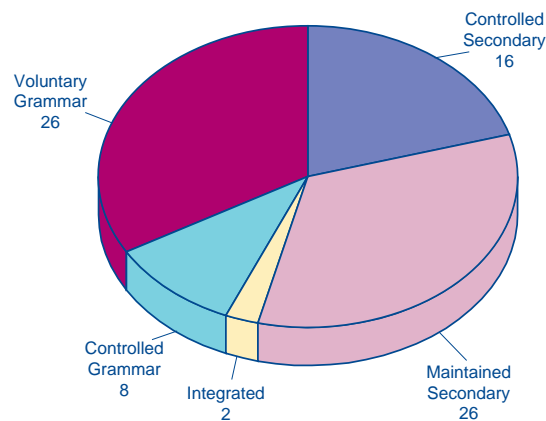
**Figure 7**



**2.2.1.4** As with the mismatch of classrooms to enrolment (see Figure 4), the same number of schools (78) have insufficient music staff to teach the numbers of pupils.

**Figure 8**

### Fewer Teachers than 1:450 Pupils



**2.2.1.5** Where there is pressure on the school’s general accommodation, and the music teachers also teach another subject, music classrooms often have to be used for lessons other than music. In many cases, this practice dictates the provision of unsuitable furniture: desks, tables or chairs with writing arms provided to enable the whole class to write, for example, are intrusive on musical activity and are often the wrong size or height for instruments such as keyboards. They often encourage poor posture, prevent easy access to larger instruments, and reduce the flexibility of the room to suit different musical activities. Some music teachers have found that simple clipboards can be sufficient for the limited amount of writing needed in music classes.

**2.2.1.6** Where classes do not have access to group rooms, the pupils generally have to work simultaneously in the same classroom. They often complain that they cannot

hear themselves satisfactorily. Further, there is evidence that the noise often causes teachers considerable stress. Some respond by relying more on whole-class activities - in a few cases this has brought a beneficial re-balancing of teaching approaches, but in others it leads to a reduction of opportunities for the pupils to develop the independence and self-discipline which are vital to musical development. Despite the problems, however, many teachers have developed highly effective non-auditory signals through which they maintain good communication and control.

**2.2.1.7** An alternative response adopted by many teachers is to develop a curriculum which relies heavily on keyboards using headphones. These can help the pupils' individual development; and sometimes, when pair work is thoughtfully planned, some ensemble skills. Often, the trunking of electrical connections avoids hazards created by trailing leads. In a few schools this approach has led to the installation of a 'keyboard laboratory' through which the teacher can monitor and direct individuals' work, and several or all pupils can hear one another and play together - though the need for them to communicate visually with each other is rarely given sufficient attention. A few departments are developing effectively in a different direction through linking each keyboard to a computer, sometimes with a dedicated server. Two related disadvantages to these approaches need to be more satisfactorily resolved:

- ◆ the installation of keyboards to cater for at least ten pairs of pupils (sometimes there are many more) takes up a considerable proportion of floor space. This situation is met better in large studios where suitable desks are installed at the perimeter of the room, leaving sufficient empty central space for other work. Nevertheless, it reduces the studio's suitability for small-scale performance;
- ◆ normal tables, and benching at the perimeter of the room, are rarely at a suitable height for keyboard playing; professional keyboard stands, generally more suitable, are, on the other hand, less stable and so need to be treated with reasonable care. Some schools have installed purpose-designed keyboard or keyboard-and-computer desks; the more recent ones are good, but all are bulky and further reduce the flexibility of the room, and sometimes, therefore, the range and variety of musical activities offered.

Many teachers have seen value in incorporating this kind of activity, and some schools have designated a room for keyboard work. A few have been able to convert a suitable small additional classroom, but others have had to allocate an existing music



room. If the music rooms are used to full capacity, the latter solution often has the effect of determining that the pupils spend half of their music time in the keyboard room. There is then the risk of technology leading rather than serving the curriculum, and so distorting the music programme: not only does it limit the provision of other necessary activities, it sometimes also leads to mechanistic keyboard teaching, and to a failure to make sufficient use of the pupils' skills on other instruments - for example, pupils may be required to compose in the 'foreign language' of the keyboard when they are already fluent in another.

**2.2.1.8** Those schools with a large studio generally find it effective in:

- ◆ allowing larger instruments to be stored in the room for immediate use by classes;
- ◆ providing sufficient flexibility to allow optimum organisation of spaces for the various curricular activities - for example, allowing groups of three or four pupils to work in the corners of the room with some degree of sound separation (depending on the instruments being used), or regrouping pupils for different performance activities, while accommodating some furniture suitable for the written tasks which examination pupils need to do;
- ◆ being able to sustain whole-class work at a reasonable volume level without it becoming oppressive;
- ◆ accommodating rehearsals by larger ensembles without time-consuming reorganisation of instruments and equipment.

Where the studio is oblong in shape, it is generally also suitable for small-scale performances.

**2.2.1.9** A few schools have been able to alleviate some pressure on the music classroom(s) by teaching smaller examination classes in the practice/ensemble room.

## **2.2.2** Group Rooms

When the need for group rooms was first recognised, the pupils using them were generally working with classroom instruments which were comparatively quiet. With

increasing use of, for example, contemporary electronic instruments, the need is becoming apparent in many schools for larger rooms with better sound insulation between them, and also between them and the main classroom.

### **2.2.3 Recording Studios**

Where there are group rooms, one is generally designated to double as a recording studio. Later ones have improved electrical specifications which match the increasing use of 8-16 track recording. In the very best provision, connection points from the recording studio are relayed to several locations around the music classroom for both microphone and direct line inputs; playback and oral communication from the recording studio are possible through the music room's audio system; performers can hear and play with previously recorded tracks through headphones; and the studio also serves one or more of the practice/ensemble rooms.

### **2.2.4 Practice/Ensemble Rooms**

**2.2.4.1** Almost all schools make use of visiting specialists from the ELB music service and, increasingly, of privately employed tutors to teach selected pupils to play an instrument. Departmental heads who do not have practice/ensemble rooms near their classroom often have extreme difficulty in liaising satisfactorily with the visiting staff or monitoring their work. Thirty per cent of the schools indicated that the number and/or location of practice rooms hindered this aspect of their work.

**2.2.4.2** At the time of the survey, 14 controlled or maintained schools had no such tuition. The extent of tuition in the other schools varied considerably, however:

- ◆ the number of visiting tutors ranged from one to eight in non-selective schools, and from two to 16 in grammar schools; the average numbers were two and eight respectively;
- ◆ the length of teaching sessions was determined by varying factors, but visiting tutors provided between one and 30 hours per week in non-selective schools and from four to 100 hours in grammar schools; the average attendance per school was seven and 30 hours respectively.

The number of pupils benefiting from these arrangements also varied considerably among the different school types.

**Figure 9**

**Patterns of Tuition - Availability and Uptake**

	Number of tutors			Hours tuition per week			Percentage of enrolment taught		
	Minimum	Maximum	Average	Minimum	Maximum	Average	Minimum	Maximum	Average
All Controlled Sec	1	7	2	1	25	5	1	17	5
All Maintained Sec	1	8	2	1	30	6	1	13	5
All Integrated	1	6	3	2	30	8	1	13	6
All Controlled Gr	2	13	7	4	28	25	2	20	11
All Voluntary Gr	4	16	8	4	100	35	3	27	12
All BELB	1	15	6	2	100	22	1	27	7
All WELB	1	7	3	1	31	9	1	20	8
All NEELB	1	14	3	1	76	12	1	20	7
All SEELB	1	16	5	1	90	25	1	20	8
All SELB	1	12	5	1	41	12	1	25	6
All Schools	1	16	4	1	100	15	1	27	7

**2.2.4.3** Many schools experience extreme difficulty in accommodating this tuition, even where the number of practice/ensemble rooms appears to meet the expected 80% loading for specialist use. Often, more than one tutor is present at the same time: either because of the geographical demands of teaching in many schools, or because professional engagements necessitate rearranged lesson times. One-third of the schools with a single practice room found it insufficient to meet the demand; 11% of schools with two or three practice rooms reported the same problem. Some schools are able to solve the problem only by using group rooms for instrumental teaching - an unsatisfactory arrangement which both prevents their use by the music classes for which they were provided and, usually, causes undesirable sound interference for all concerned. While the problem might sometimes be alleviated by negotiating arrangements with the visiting staff, in general, schools have too few practice/ensemble rooms.

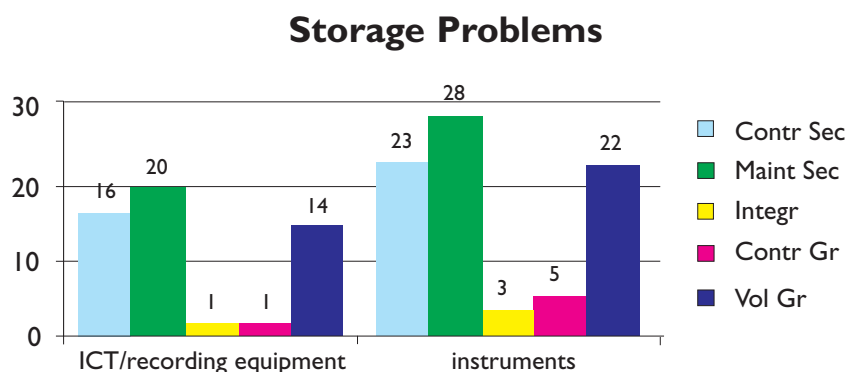
**2.2.4.4** In some schools, the pupils preparing for A/AS examinations have valuable access, in their private study time, to a practice room equipped with appropriate

music technology. The rooms are also often much in demand by pupils for practice during non-teaching time.

## 2.2.5 Storage

**2.2.5.1** Almost two-fifths of the schools graded their provision for instrument storage as poor. Storage facilities for books and music and for recordings were graded poor in 17% and 24% of the schools respectively. A quarter of the music departments had been upgraded in some way during the last five years. For some of these, storage problems had been alleviated, but up to 30% of them continue to experience difficulties, particularly over instruments. Other storage problems related particularly to audio equipment which had not been properly mounted, and to keyboards for which no designed spaces had been provided. It is notable that schools were reporting these problems over storage at the same time as insufficiency in resource provision.

**Figure 10**



**2.2.5.2** As the larger instruments such as double basses, timpani, drum kits and orchestral xylophones are more and more being used in classroom work as well as by formal performance groups, the need to keep them in a store is decreasing; similarly, methods of housing keyboards in the classroom where they can be used ‘in situ’ help to extend considerably their working life and reduce demand for storage space. However, a growing problem is created by the developing provision of instrumental tuition: on those days when the pupils have their lesson, or need their instrument for classroom work or rehearsals, large numbers of instruments have to be housed safely but accessibly during the day. Storage facilities are most useful where there is shelving which is fully adjustable, but this construction requirement has not always been satisfactorily met; in some schools these instruments create a safety hazard when they occupy a great deal of floor space.

## **2.2.6** Rehearsal/Performance Spaces

**2.2.6.1** In most schools the music room(s) could satisfactorily accommodate small-scale rehearsals, and performances to an informal audience by individuals and the smaller ensembles. Often, however, the rooms are not suitably furnished for performance: they are regularly over-provided with desks or tables, and the need to move furniture to suit the needs of the performers adds a heavy organisational burden; such activities are therefore not always as frequent as might be desired. Similarly, the performing element of curricular work is not always well supported when furniture prevents effective presentation to the rest of the class.

**2.2.6.2** In a few schools, a nearby lecture or drama theatre provides an alternative rehearsal/performance area for slightly larger groups, although with the concomitant need to move in heavy equipment. More often, however, such spaces do not meet the specific needs of music performance. Further, large shared spaces such as these and the assembly hall are increasingly unavailable, being required for examination purposes.

**2.2.6.3** A majority of the schools present one or more large-scale performances each year - such as stage musicals and concerts involving large numbers of performers, often a high percentage of the school's pupils - in the school's assembly hall or sports hall. Again, music teachers are finding this aspect of their work increasingly determined by the reducing availability of such spaces.

## **2.2.7** Location of the Music Accommodation

**2.2.7.1** Fewer than 10% of the departments reported difficulties arising from widely spread accommodation; even in older buildings, the rooms had often been located close together. Often, music was sited near administrative accommodation or behind the assembly hall stage, with the intention of minimising the disruption of sound transference to other teaching rooms. Over three-fifths of the schools, however, experience severe problems of this kind:

- very common are difficulties caused by poor internal sound-proofing which permits music activities in different classes or locations to interfere with each other;
  
- sometimes, teaching is disrupted by public examinations - these are becoming modular and more frequent, and the proximity of the music accommodation to examination halls dictates quiet - even non-musical - activity, which undesirably weakens the pupils' programme;

- other schools experience problems with aural work or instrumental examinations, and with recording work for assessment, in rooms which are subject to noise from outside - including rain on tin roofs and skylights;
- a not uncommon problem is that the music rooms themselves are not sufficiently insulated from sound elsewhere in the building or outside to guarantee satisfactory recording quality.

In addition, just over half of the schools find the internal acoustic properties of rooms unsatisfactory for music-making.

**2.2.7.2** As the music curriculum is developing, the influences of the pupils' own musical tastes, and of the commercial musical world generally, as well as the musical skills which many pupils are developing outside the classroom, are combining to increase the sound levels created by classes at work. Curricular activities are making increasing use of orchestral and rock band instruments, sound amplification, processing and distortion devices, even of Disc Jockey equipment. More serious attention needs to be given to effective sound insulation, both in future development and in refurbishment plans.

## **2.3 THE EFFECTS OF THE ACCOMMODATION ON TEACHING AND LEARNING**

### **2.3.1 Ethos**

**2.3.1.1** The furnishing of the music room has an important influence on the activities conducted within it. Rooms which have a classroom appearance set an atmosphere similar to a conventional, non-practical lesson, and musical activities can sometimes feel like 'exercises'. At times, furnishing problems lead teachers to focus undesirably on non-musical activity such as learning about music history or the pop music industry. Effective teachers try to create an environment more like that of a studio, and a sense of purpose which makes demands on the pupils' musicality and leads toward the enjoyment of making music. This is most often evident in rooms which are furnished with flexibility of use in mind, where the presence of musical instruments and equipment presents a 'professional' ambience, and the pupils can organise themselves in different ways to suit each activity. In such situations the pupils were observed in compact groupings for choral singing, but spatially separated when playing instruments; they were able to communicate with one another orally and visually when composing in small groups, performing in small ensembles or listening to

music and discussing it; and a sense of performing more formally to an audience could be engendered easily when it was appropriate.

**2.3.1.2** The ethos of the department as a whole, and its impact on school life generally, were well supported when the pupils had good access to classrooms and practice/ensemble rooms during their free time. Often, there were many pupils who were keen to continue developing compositions or performances between lessons; and others who formed informal ensembles of their own. Some schools strongly promote such activity, sometimes involving older music pupils as supervisors, and many groups develop.

### **2.3.2** Learning and Teaching

**2.3.2.1** The quality of teaching was good in almost three-quarters of the lessons seen; in 30% it was very good. In the best lessons, the work was aurally based, and drew on and built the pupils' intuitive response to music. The teacher's own musicianship contributed significantly, for example in providing a model of the recorder tone to which the pupils could aspire, or guiding their improvisations towards an authentic, personal style. In these lessons, even work at an elementary level promoted commitment and enjoyment.

**2.3.2.2** The aspects of work which teachers more often found poorly supported by their accommodation were composing, ensemble performance and using contemporary music technology - the newer components of the NIC programme of study and music examinations. During KS3, composing moves from being mainly a group activity to an individual one, and small group performance gradually increases in importance. Over half the schools (56%) reported that the accommodation did not facilitate independent group work; and 46% found that it hindered individual music-making.

**2.3.2.3** Most schools are poorly equipped with newer music technology, and much INSET is required in this area. Apart from electronic keyboard facilities, there is a dearth of sound-processing equipment with which pupils can investigate sounds and structures, enhance performances and compositions, and explore different musical styles. Many music departments have only a single computer, and few have software suitable for KS3 work; even that used in KS4 and above is still too often limited largely to score-writing. Most electronic keyboards now have MIDI ports, and departments often have one linked to the computer; but since MIDI-linked keyboards, guitars, wind controllers and/or microphones are essential to almost all musical activity using the computer, several computers are essential to the music classroom; and locating such work in the school's computer suite is rarely an option. Internet

connection in the music suite is still exceptional. Where the computer was well used it was a small but integral part of the music programme, used to develop the pupils' critical listening skills, support their performing work, and help them refine, record and communicate musical ideas. Music teachers in 44% of the schools reported that their accommodation hindered the effective use of music technology.

**2.3.2.4** A significant minority of teachers (35%) experience serious problems with making adequate sound recordings of their pupils' work. This was an aspect which pre-occupied many of the teachers visited, on account of its importance in GCSE examinations as well as in developing the pupils' critical faculties generally. Where recording the pupils' work was normal procedure, assessment of composing and performing was found more manageable, and teachers and pupils could demonstrate to parents and others a valuable record of work done.

**2.3.2.5** It is notable that the suitability of the accommodation for almost all areas of work, including performances to or by the class as a whole, and even listening to and discussing music, was consistently better in grammar schools than in non-selective schools. The proportional difference is similar when comparing the actual provision of group rooms and practice/ensemble rooms, and teachers' access to additional spaces generally (see section 2.1.2-2.1.4 and 2.2.2-2.2.4). It is also reflected in the sufficiency of electrical power supply, which causes problems in up to a quarter of the schools.

### **3. SUMMARY AND RECOMMENDATIONS**

**3.1** In over half of the schools, the accommodation for music is inadequate (2.1.1). Thirty-nine schools have no specialist accommodation, and a further 28 have insufficient. Ten percent of the schools use temporary accommodation. Seventy-eight schools (37%) are one room short of the number needed to match their enrolment figure. The benefits of a large music studio are substantial; one of these should become the norm in any music suite (2.2.1.8).

**3.2** Over half the schools lack group rooms to support normal classroom activity (2.1.2); the lack of suitable accommodation prevents satisfactory recording of the pupils' work in one-third of the schools (2.1.3, 2.2.3, 2.3.2.4).

**3.3** One-third of all the schools have no practice/ensemble rooms (2.1.4, 2.2.4.3) and, in general, other schools have too few (2.3.1.2). Practice/ensemble rooms could be used more by smaller examination classes to alleviate some pressure on classrooms and studios (2.2.1.9).



**3.4** Acoustic considerations need to be given a substantially higher priority in the siting, construction and furnishing of music accommodation (2.2.7).

**3.5** Almost two-fifths of the schools (38%) have insufficient suitable storage space (2.1.5, 2.2.5).

**3.6** There are important differences among the different management types, with controlled and maintained secondary schools being generally considerably worse off than grammar schools (2.3.2.5).

**3.7** The provision for music on the curriculum is inadequate in a small number of schools (2.2.1.1). Over-large classes and insufficient time allocation is more common. Seventy-eight schools (37%) have insufficient music staff to match the needs of the school enrolment (2.2.1.4).

**3.8** Rooms are often poorly furnished to meet the needs of the subject (2.2.1.5, 2.2.6.1, 2.3.1).

**3.9** Schools need to recognise the significant rise in the importance of music technology and give careful attention to the equipment and accommodation needed to facilitate its best use.

**3.10** Additional separate accommodation may be needed in some schools (2.2.1.7, 2.3.2.3) to ensure that all pupils have the music programme to which they are entitled within the statutory framework of the NIC:

***Schools should:***

- ◆ review their staffing, timetabling and accommodation needs with a view to making necessary improvements;
- ◆ review the furnishing of their music rooms to create a suitable studio atmosphere;
- ◆ review the use of existing practice/ensemble rooms;
- ◆ consider the place of music technology in the curriculum and how its needs should be met.

***The Department of Education should:***

- ◆ review the requirements of the handbook, particularly in respect of acoustic specifications, the provision of music studios, accommodation for music technology, the facilities for recording;
- ◆ consider the need for a building programme to provide specialist music accommodation where it is lacking.

***Education and Library Boards, in conjunction with the Department of Education, should:***

- ◆ take account of the disparity in provision of music accommodation in schools of different management types;
- ◆ take steps to upgrade existing accommodation, particularly in respect of group rooms and recording studios, practice/ensemble rooms and storage;
- ◆ consider the place of music technology in the curriculum in order to advise and support schools in buying and using new equipment.

# PHYSICAL EDUCATION

## ***I. ACCOMMODATION NEEDED FOR TEACHING PHYSICAL EDUCATION***

### ***I.1 THE NATURE OF THE SUBJECT***

***I.1.1*** Physical education is a compulsory subject throughout all the key stages. Activities during KS3 and KS4 include:

athletics;  
dance;  
games;  
gymnastics;  
swimming.

Through the programme, the pupils should experience the beneficial effects of exercise, while heightening their personal awareness of a healthy lifestyle. They should be given opportunities to:

- ◆ develop their physical, creative and generic skills;
- ◆ apply the skills in more complex personal challenges;
- ◆ experience success in the full range of activities;
- ◆ progress towards more adult forms of activity;
- ◆ achieve, and improve physical performance;
- ◆ experience the beneficial effects of exercise;
- ◆ heighten personal awareness of a healthy lifestyle; and
- ◆ develop and maintain a positive attitude towards participation.

***I.1.2*** A significant minority of schools enter pupils for the GCSE physical education examination, and a small number for AS and A2 examinations. The pupils who follow an examination syllabus in KS4 should also participate in the statutory components of the programme of study for physical education.

**1.1.3** Extra-curricular activities are an important aspect of school provision; a wide range of activities often complements and extends the curricular provision within schools.

## **1.2 THE NATURE OF THE ACCOMMODATION NEEDED**

The document 'Evaluating Physical Education', which was published in 1999, states that the pupils should have access to facilities and equipment which enable the school to provide each of the five activities required by the programme of study, and a range of extra-curricular activities. This will require both indoor and outdoor provision. The accommodation is considered unsuitable when the facilities are:

- ◆ inadequate;
- ◆ not available for long periods of time because of other school activities; or
- ◆ poorly maintained.

## **1.3 THE EXPECTATIONS OF THE BUILDING HANDBOOK**

**1.3.1** The handbook requires the provision of indoor accommodation for a variety of physical education activities. The number of indoor spaces is determined by the enrolment of the school. Requirements are as follows:

- ◆ a gymnasium/assembly hall; or
- ◆ a gymnasium and assembly hall;
- ◆ where approved, a sports hall for indoor physical education activities.

**1.3.2** Each of these spaces requires ancillary equipment and accommodation consisting of:

- ◆ built-in climbing apparatus;
- ◆ storage for apparatus and foam-filled mats;
- ◆ changing and showering facilities, including provision for disabled persons.

**1.3.3** Outdoor accommodation, also required to fulfil the programme of study adequately but determined by the school's enrolment, includes provision such as:

- ◆ hard, porous pitches for hockey;
- ◆ grass pitches for major games and athletics;
- ◆ courts for games.

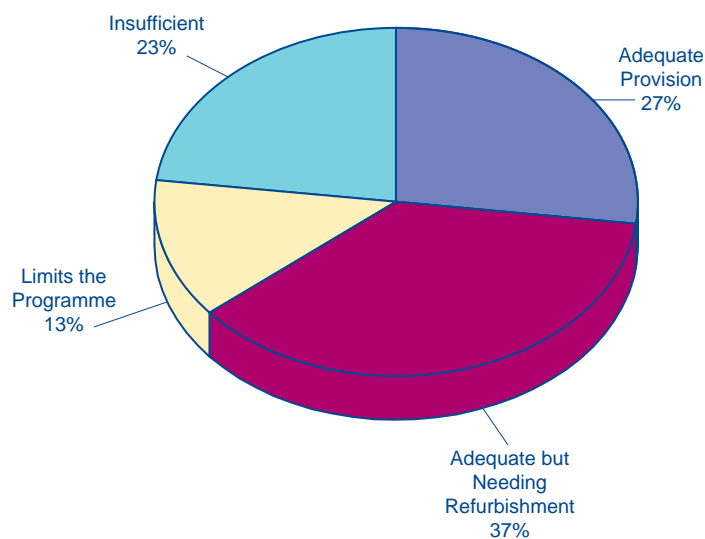
**1.3.4** The handbook is currently being reviewed to take account of changes in the needs, interests and motivation of young people, the increasing numbers of pupils taking GCSE and AS/A2 examinations in physical education, the greater emphasis now being placed on health-related physical education, and the increasing use of the indoor spaces for examinations and other purposes.

## 2. FINDINGS

### 2.1 THE FACILITIES PROVIDED

**2.1.1** In just over a quarter of the schools the accommodation for physical education was sufficient to implement fully the requirements of the programme of study. In just over one-third it was adequate but in urgent need of refurbishment, and in the same number inadequate accommodation prevented full implementation of the requirements of the programme of study.

**Figure 1 Sufficiency of Provision Overall**



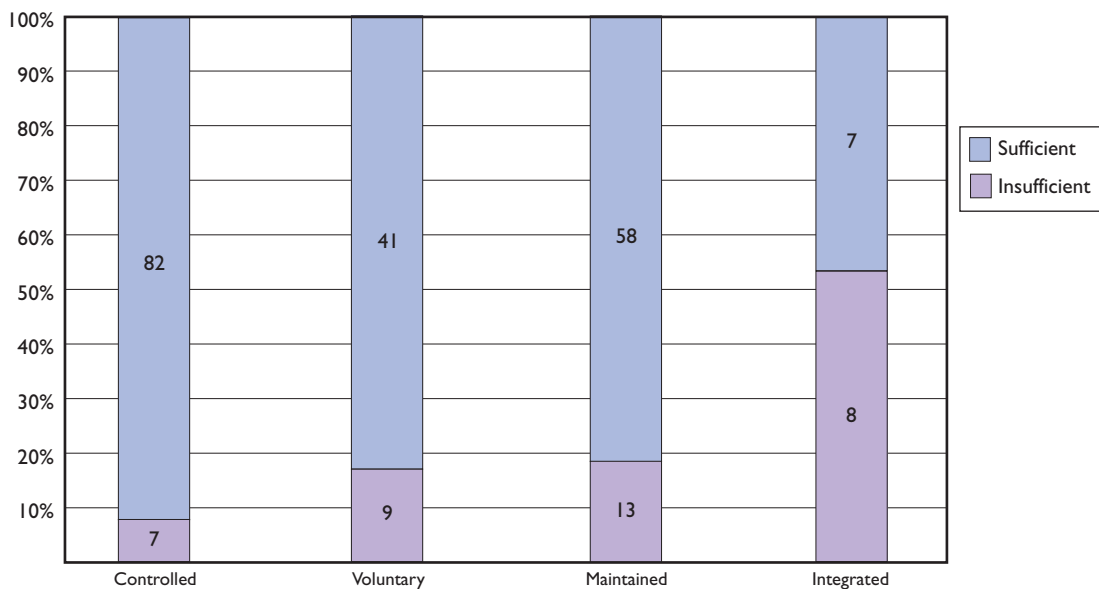
## 2.1.2 Indoor Accommodation

### 2.1.2.1 The indoor accommodation is poor in many schools:

- ◆ schools with an enrolment of fewer than 350 pupils require one space for physical education: in 14% of these, the space was reported to be in poor condition;
- ◆ fifteen per cent of the 165 schools with an enrolment of 350-950 pupils fall short of the two indoor spaces for physical education as recommended in the handbook;
- ◆ fifteen per cent of the schools with an enrolment of over 950 pupils do not have the three spaces for physical education as recommended in the handbook. This leads to a poor allocation of time to physical education and an imbalance in the programme.

Figure 2

### Number of indoor facilities for physical education, by management type



### 2.1.2.2 Characteristics of indoor facilities which were poor or insufficient were:

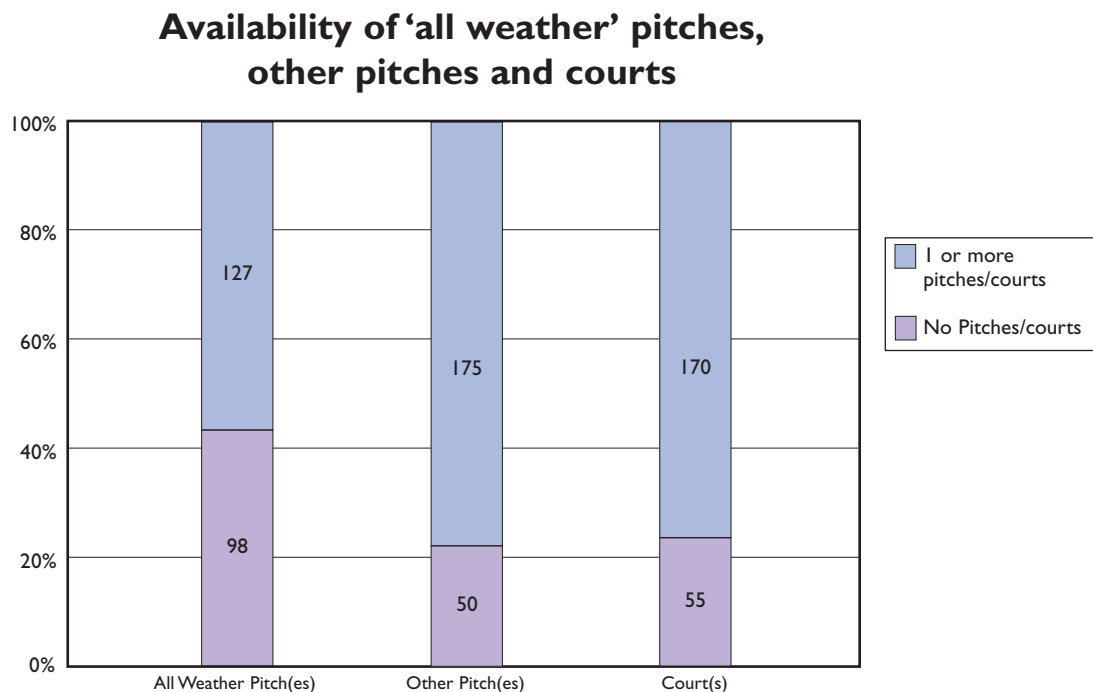
- ◆ spaces which were too small to accommodate whole-class teaching of games;
- ◆ ceilings which were too low to accommodate some games activities;
- ◆ a lack of appropriate fixed apparatus to teach gymnastics effectively.

**2.1.2.3** The assembly hall/gymnasium, a specialist indoor facility, is also used for other school activities and examinations. Timetabling this central space to ensure that the pupils have sufficient allocation of time to physical education and a broad and balanced programme is therefore exceedingly difficult.

### 2.1.3 Outdoor Provision

**2.1.3.1** In each enrolment band there are schools which have no outdoor facilities for physical education.

**Figure 3**

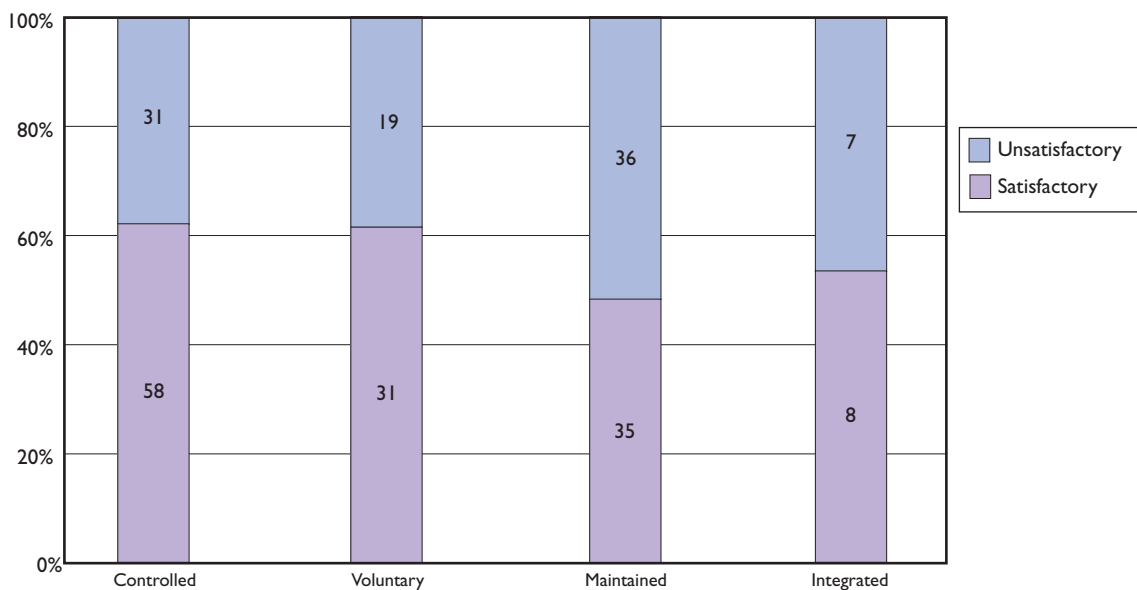


In addition, a significant number of schools do not have the number of pitches and courts recommended in the handbook.

**2.1.3.2** Of all schools, 55% report outdoor facilities which are in poor condition, waterlogged, poorly surfaced, and unavailable for use for long periods during the winter. Eleven per cent of schools with an enrolment below 350 have both indoor and outdoor facilities in poor condition.

**Figure 4**

**Condition of outdoor facilities for physical education, by management type**



The poor condition of facilities has repercussions for the provision, the standards of achievement of the pupils, and the morale of the teachers. The pupils at such schools may have to make greater use of local facilities.

**2.1.4 Changing Facilities**

Forty-two per cent of schools have inadequate changing accommodation and 20% of schools have changing and showering accommodation that is in poor condition. Forty-four per cent of schools have inadequate changing accommodation for the physical education teachers.

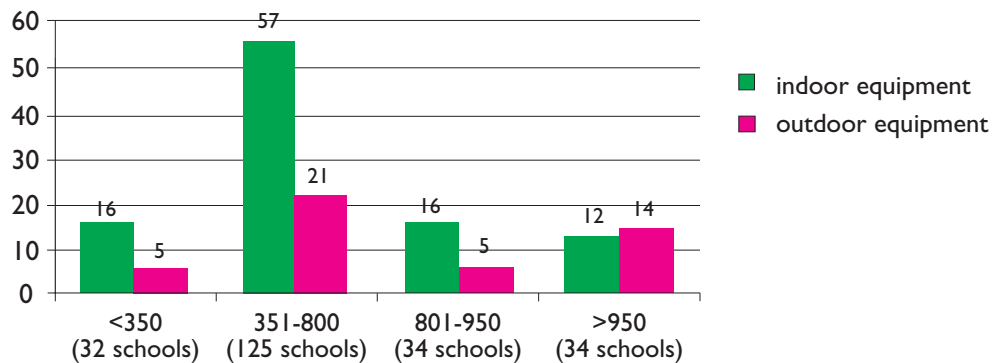
**2.1.5 Storage**

Forty-two per cent of schools consider that they have inadequate indoor storage for physical education equipment. When equipment has to remain in the working space it



becomes a health and safety issue for the teacher and the school. Of the 135 schools that responded to the question about the storage of foam-filled mattresses, 40% replied that their storage did not fulfil the requirements of DENI circular 1989/21 which outlines the requirements for safe storage of foam-filled equipment.

**Figure 5 Inadequate Storage Facilities**



## 2.2 MATCH WITH DEPARTMENTAL ORGANISATION

### 2.2.1 Facilities

**2.2.1.1** The schools where provision was generally sufficient, and also those whose accommodation was inadequate or in poor condition, organised a range of activities away from the school at local facilities. The use of off-site facilities often involved high costs, both in hiring fees and in travel. Other problems associated with the use of off-site facilities derived from the travel time it required, reducing time for physical education, and also from occasions when the facility had been booked for something else, and lessons had to be cancelled.

**2.2.1.2** In a few schools which had particularly poor facilities, the senior management teams had given priority to physical education in a number of ways. These included:

- ◆ preserving access to the physical education facilities throughout the school year;
- ◆ timetabling which allowed flexibility in using the facilities available;
- ◆ supporting the cost of hiring local facilities;
- ◆ allowing sufficient timetabled travelling time;
- ◆ employing large buses which enabled a whole class to travel to a facility or event together and contain transport costs.

**2.2.1.3** Where the accommodation for physical education was insufficient, this also affected the time allocated to the subject. There were insufficient slots on the weekly timetable to ensure that all classes received the same allocation; inconsistent time allocation across and within year groups was evident in 33% of the schools.

## **2.2.2** Indoor Accommodation

**2.2.2.1** Frequently, the lack of sufficient indoor facilities led to an unbalanced physical education programme of team games. Timetabling large groups of pupils together to overcome the problem usually led to the use of non-specialist teachers; but the pupils who were taught by non-specialists were, in the main, those less competent in physical education who would have benefited from specialist teaching and support.

**2.2.2.2** GCSE physical education was offered in 52% of the schools, and a further 8% offered GCE at A level. However, only 35% of schools had a classroom designated for the theoretical work required.

**2.2.2.3** A serious problem in almost all the schools, including those where the assembly hall, gymnasium and games hall provision was satisfactory, was the number of claims on these spaces for use other than physical education. Their increasing use for tests and examinations, for example, had become a major difficulty in 36% of the schools. The assembly hall also serves other school activities such as musical and dramatic productions, assemblies, parents' meetings, drama and music classes, business studies exhibitions and many more. One school calculated that ten weeks of teaching space for physical education were lost each year to other activities; in another school the planned programme had been interrupted on 134.5 days between September and June.

**2.2.2.4** An additional problem in many schools was the planned use of the assembly hall, gymnasium or games hall over lunch time to accommodate those pupils who eat packed lunches. This arrangement reduces further the opportunities for physical education, both for teaching and for extra-curricular activities. It also poses health and safety risks which can arise if the facilities are not cleaned adequately after such use.

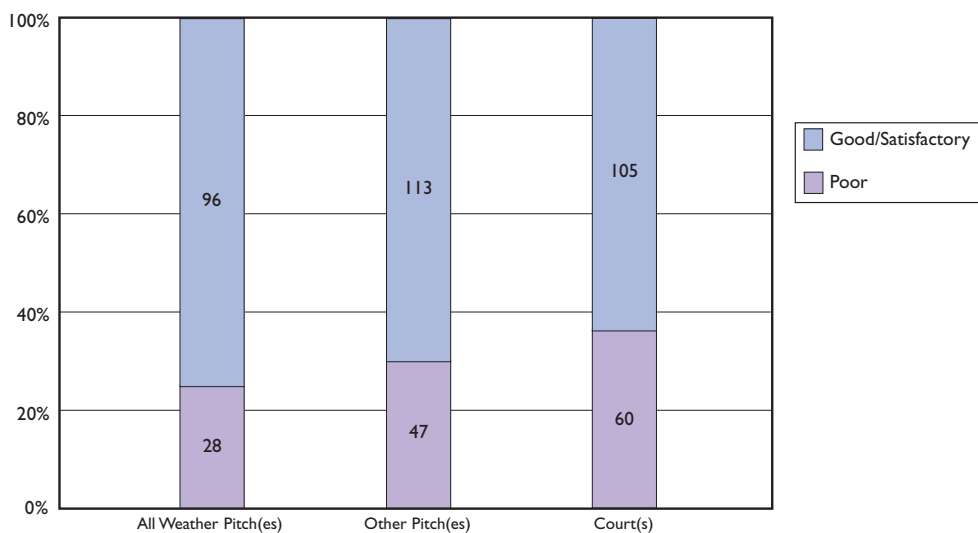
### 2.2.3 Outdoor Provision

Insufficient or poorly maintained outdoor pitches also adversely affected programmes. For example:

- when outdoor facilities were in poor condition, or too small for full matches, the pupils had to travel to use local facilities, or always played 'away' matches;
- a lack of suitable fencing around pitches often caused health and safety risks: for example, from intruders, drug users' discarded needles, broken bottles or fouling by dogs;
- outdoor pitches and courts which needed to be re-drained or re-surfaced were unavailable for curricular and extra-curricular use for long periods of the year; many were unsafe.

Figure 6

#### Condition of 'all weather' pitches, other pitches and courts



### 2.2.4 Changing Facilities

Health-related physical education is an important element of all physical education programmes. Changing before physical activity and showering afterwards to promote good personal hygiene habits are an important part of the learning experiences for all pupils. In many schools, changing facilities fall far short of modern requirements, and require considerable upgrading and refurbishment.

### **2.2.5 Storage**

A significant majority of schools do not have accommodation to store the books or ICT resources used for teaching and learning. Staff changing rooms, which were often poor, were used inappropriately also as stores for apparatus, teaching and examination resources and materials.

## **2.3 THE EFFECTS OF THE ACCOMMODATION ON TEACHING AND LEARNING**

**2.3.1** The quality of teaching was good or better in just over half of the lessons seen; a minority of the lessons were very good. A majority of the schools have written planning for all the areas of activity specified in the programme of study. A small number do not offer swimming, mainly because they cannot be accommodated in the local leisure centre, or the travelling time is too great. In the main, the teachers plan units of work in blocks of six to eight weeks, usually to allow alternation between indoor and outdoor activities.

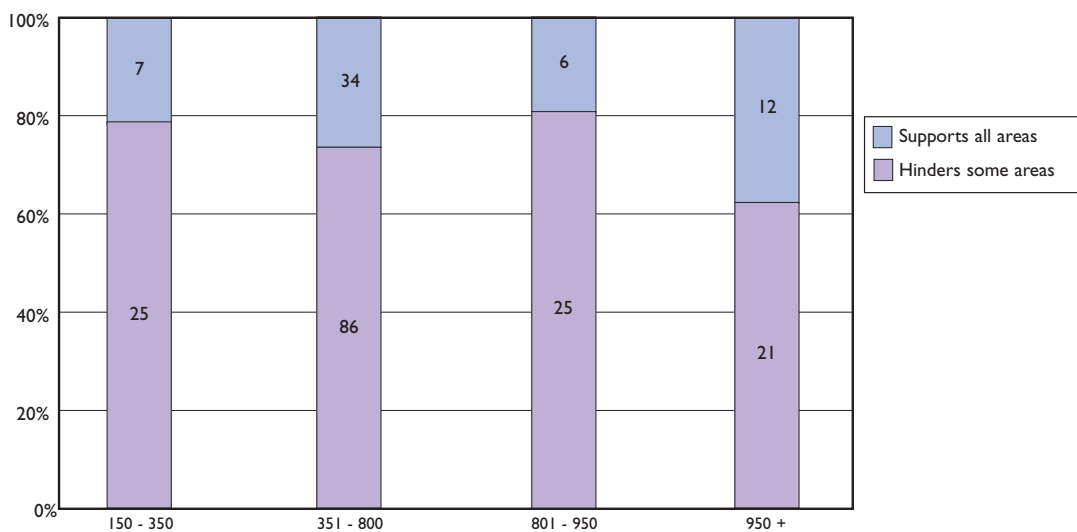
**2.3.2** Schools which have insufficient or poor indoor facilities have problems implementing the planned programme. For example, in large schools with four or more specialist teachers but only two indoor spaces, a rotational programme of indoor or outdoor activities is necessary, usually for a six-week unit of work. When facilities are unavailable during the rotation, the pupils may not finish the unit of work or reach the standards of which they are capable, before being introduced to another activity. Sometimes classes have to be combined, with the result that neither class is taught the planned lesson. In these very large classes, individual pupils receive less attention and continuity is reduced; unless teacher supervision is very good, health and safety standards may also be compromised. In some schools, the result is an over-emphasis on team games, particularly in the programme for boys, as a result of lessons having to be taken at outdoor facilities.

**2.3.3** When main physical education spaces were unavailable, the pupils had to clear a space in which to work, go to a classroom and have no physical activity, or use outdoor facilities whatever the weather. Frequent cancellation of lessons and moves to unsuitable facilities militated against continuity in teaching and learning and affected the response of the pupils; it also contributed to breaking their routine of participation in physical education. Those who constantly had outdoor lessons in poor weather found it de-motivating. Further, it affected adversely the morale of the specialist teachers of physical education.

**2.3.4** Progression in teaching and learning and the standards achieved in some activities are major concerns for physical education teachers and school managers. The standards in activities such as gymnastics and dance, which are indoor activities, are particularly affected when the lack or unavailability of accommodation causes lessons to be missed and units of work uncompleted.

**Figure 7**

**Support given by accommodation to the physical education programme, by school size**



**2.3.5** GCSE and A level physical education courses are often offered in schools where the accommodation is already limited. Insufficient consideration is given to the teaching accommodation requirements for these courses. The lack of a designated classroom with relevant resources and display areas for theoretical and research work, and insufficient practice facilities, limit the opportunities for the appropriate integration of practical and theoretical work.

**2.3.6** Schools with a large number of KS4 pupils, examination classes and a large sixth form often have to use local community fitness facilities, at considerable expense to the school. Such schools would benefit greatly from a suitable on-site facility to teach pupils how to use the specialist equipment, so that they can plan and develop their own programmes before visiting the leisure facility either with the school or in their own time.

**2.3.7** Some schools, in order to compensate for restricted accommodation, timetable physical education for a number of classes, or a year group, simultaneously.

Almost always, this arrangement leads to seriously over-crowded changing facilities, as well as the use of non-specialist teachers to support and teach the large number of pupils involved. Moreover, should there be a problem with one of the facilities, the inflexible timetabling means that planned classes do not take place, and progression, particularly with examination classes, is reduced.

**2.3.8** In a significant minority of schools, particularly where there is insufficient accommodation, the actual time allocated to physical education is inadequate to cover all aspects of the programme of study. For example, in year 8 fewer than half of the schools (47%), and, in year 10, only one-fifth of schools (19%) allocate two hours a week to physical education. In KS3 in the majority of schools, 53% in year 8 and 81% in year 10 allocate one hour or less to physical education. The allocation of time is significantly reduced in years 12 and 14; around 95% of the schools allocate only one hour or less a week to physical education. These figures fall far short of the DE's recommendation to schools of two hours a week to physical education and sports activities for all pupils.

Characteristics of timetabling which had adverse effects were:

- ◆ single periods for activities such as gymnastics, which restricted the range of activities and the apparatus which could be used;
- ◆ triple periods allocated to allow classes to use local facilities - although these were useful in some instances, the system is inflexible: activity time was short for the pupils who were travelling, but for those remaining at school, it was generally too long to participate purposefully in an activity;
- ◆ modular physical education sessions, provided in some schools, did not facilitate progression in skills development or encourage positive attitudes towards continual participation in physical activity.

**2.3.9** Insufficient or poorly maintained outdoor pitches also affect the programme adversely. For example, the lack of adequate facilities constrains or severely hinders the athletics programme which is possible.

**2.3.10** In the vast majority of the schools visited, physical education was not on the school development plan unless it was part of a new build or refurbishment. Although principals generally knew the successes of teams or of individual pupils participating in competitive activities, and generally required schemes of work for physical education, they did not monitor regularly the teaching and learning and the standards of achievement of all the pupils.

### 3. SUMMARY AND RECOMMENDATIONS

**3.1** The existing range and quality of accommodation for physical education result in considerable variation in the pupils' experiences of the subject and their standards of performance; substantial improvements are needed in many schools.

- ◆ Thirty-six per cent of schools have inadequate accommodation and cannot implement fully the requirements of the programme of study (2.1.1).
- ◆ Fifteen per cent of the schools with an enrolment of 350-950 pupils, and 15% with enrolments of over 950, fall short of the number of indoor spaces for physical education recommended in the handbook. Frequently, the lack of sufficient indoor facilities leads to an unbalanced physical education programme of team games (2.1.2.1, 2.2.2.1).
- ◆ In each enrolment band there are schools which have no outdoor facilities for physical education. Fifty-five per cent of schools have outdoor facilities in poor condition and unavailable for use for long periods during the winter (2.1.3, 2.2.3, 2.3.9).
- ◆ The poor condition of facilities has repercussions for provision, the pupils' progression and standards of achievement, and the morale of the specialist teachers of physical education (2.1.3, 2.3.4).
- ◆ In many schools, changing and showering facilities fall far short of modern requirements or are in poor condition. Forty-four per cent of schools have inadequate changing accommodation for the physical education teachers (2.1.4, 2.2.4).
- ◆ Forty-two per cent of schools report that they have inadequate indoor storage for physical education equipment (2.1.5).
- ◆ The use of off-site facilities can involve high costs. In a few schools, the senior management teams have given priority to physical education in a number of ways (2.2.1.1, 2.2.1.2).
- ◆ Inconsistent allocation of time for physical education across and within year groups was evident in 33% of the schools (2.2.1.3, 2.3.8).

- ◆ Poor accommodation for teaching at examination levels has a negative impact on the pupils' learning experiences and on the morale of their teachers (2.2.2.2, 2.3.5).
- ◆ A significant majority of schools do not have accommodation to store book or ICT resources that are used for teaching and learning in physical education (2.2.5).
- ◆ A serious difficulty in almost all schools is the number of claims on specialist indoor facilities for uses other than physical education (2.1.2.3, 2.2.2.3).
- ◆ Schools do not monitor sufficiently regularly the teaching and learning and the standards of the pupils' achievements in physical education (2.3.10).

**3.2** To ensure that all pupils have the physical education programme to which they are entitled within the statutory framework of the NIC:

***Schools should:***

- ◆ review the use for other purposes of specialist physical education accommodation;
- ◆ review the allocation of time to physical education;
- ◆ review the accommodation and storage facilities allocated to examination classes in physical education;
- ◆ consider the provision of a suitable on-site facility to teach pupils how to use specialist fitness equipment, so that they can plan and develop their own programmes before using facilities at leisure centres;
- ◆ monitor regularly the teaching and learning and the standards of the pupils' achievements in physical education.

***The Education and Library Boards should:***

- ◆ plan refurbishments of physical education facilities, including changing and showering facilities, in accordance with DE guidance;



- ◆ take action to improve the condition of schools' outdoor pitches and courts, including the provision of secure fencing to prevent their unauthorised use.

***The Department of Education should:***

- ◆ consider that the assembly hall is no longer included in the schedule of accommodation for physical education;
- ◆ consider the provision of a games hall in all post-primary schools, and a gymnasium in schools with enrolments of over 350;
- ◆ consider, in certain circumstances, other facilities such as a fitness activity area, a dance/drama activity area, and a classroom for examination classes.

***Education and Library Boards, in conjunction with the Department of Education should:***

- ◆ take urgent action to reduce the percentage of schools which fall short of the recommended accommodation for physical education.

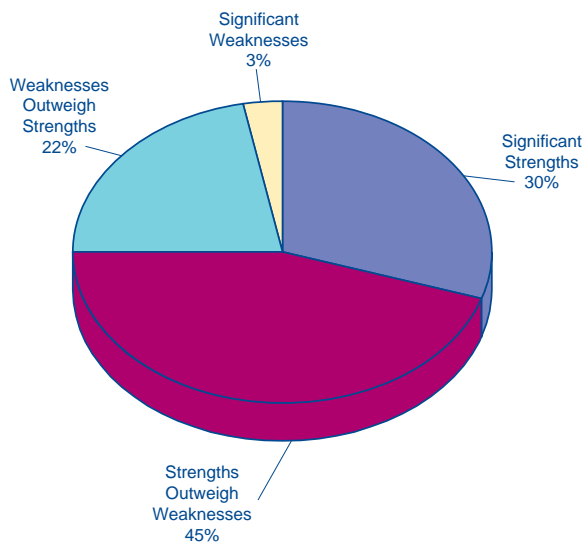
## CONCLUSION

In total, 99 lessons were seen in the area of study. In three-quarters of them, the quality of learning and teaching was good or better.


The creative nature of the subjects in this area of study presents the need for time, facilities and teaching approaches which allow the pupils to become confident in exploring, trying out and rejecting ideas, and to persevere in order to develop technical skills; the nature of the accommodation was seen to contribute considerably to the atmosphere which stimulated or discouraged their efforts. While access to good or very good accommodation did not automatically result in learning and teaching of the highest quality, pupils' restricted or imbalanced experiences were often noted when the facilities were inadequate. Evidence was also seen of improvement in the quality of pupils' work and their achievements in public examinations as they gained access to better specialist accommodation and resources.

The report indicates that many of the teachers were working in circumstances which ranged between being limiting and being very difficult. Their patience, hard work and even ingenuity were often remarkable, as they endeavoured to ensure a full range of experiences for their pupils and to encourage them to strive for high levels of achievement.

### The Quality of Lessons Seen



Many departmental heads were working with equipment which needed to be repaired or upgraded, old or inadequate technology, and consumables which were presumed to last indefinitely. Many lacked the technical support they needed. Further, the subjects



featured inconsistently in senior management monitoring and school development plans; and it was evident, in many of the schools visited, that they fared poorly in terms of recurrent departmental funding formulae. In most schools, however, the role of the creative and expressive area of study in developing the pupils' skills, creativity and independence was valued, and identified not only in the planned curriculum but also in the subjects' strong contribution to the general life of the school. Pupils' art work was exhibited proudly to parents, and frequently enhanced the communal areas of the school; and principals often expressed enthusiastic praise for performances by drama and music departments and the commitment of school teams.

The report draws conclusions and presents recommendations to guide schools, both at departmental and at senior management level, in reviewing contemporary developments in the arts, education, health and technology and the resources needed to meet changing requirements in the subjects. It also indicates the need to review the Building Handbook, and for urgent action to refurbish and upgrade much of the existing accommodation in this area of study. These improvements will require a high level of commitment from all concerned if schools are to ensure that all their pupils benefit from the full range of experiences and developmental opportunities to which they are entitled.


## APPENDIX I

### References:

The Department of Education Building Handbook  
Inspectorate Evaluating Subjects booklets:  
Evaluating Art and Design  
Evaluating Drama  
Evaluating Music  
Evaluating Physical Education

### Schools visited:

Antrim Grammar School  
Assumption Grammar School, Ballynahinch  
Ballymoney High School  
Bangor Academy  
Belfast Model Schools for Boys  
Bloomfield Collegiate, Belfast  
Christian Brothers' Secondary School, Belfast  
Dalriada School, Ballymoney  
Down Academy, Downpatrick  
Down High School, Downpatrick  
Dromore High School  
Dunclug College, Ballymena  
Fort Hill Integrated College, Lisburn  
Grosvenor Grammar School, Belfast  
Hunterhouse College, Belfast  
Integrated College, Dungannon  
Limavady Grammar School  
Lismore Comprehensive, Craigavon  
Malone Integrated College, Belfast  
Mount Gilbert Community College, Belfast  
New-Bridge Integrated College, Banbridge  
Newtownabbey Community High School  
Oakgrove Integrated College, Londonderry  
Our Lady and St Patrick's College, Knock  
Parkhall College, Antrim



Priory College, Holywood  
Rathfriland High School  
St Columb's College, Londonderry  
St Columban's College, Kilkeel  
St Columbanus College, Bangor  
St John's High School, Dromore  
St Joseph's College, Coleraine  
St Louis Grammar School, Ballymena  
St MacNissi's College, Ballymena  
St Malachy's High School, Castlewellan  
St Mary's College, Londonderry  
St Mary's High School, Newry  
St Michael's College, Enniskillen  
St Patrick's Academy for Girls, Dungannon  
St Patrick's College, Belfast  
St Patrick's High School, Keady  
St Rose's High School, Belfast  
Strabane Grammar School

## APPENDIX 2

### DEPARTMENT OF EDUCATION



#### EDUCATION AND TRAINING INSPECTORATE

Please return, with completed forms for Drama, Music, Media studies and Physical Education,  
to:

Mrs E Wells, Inspection Services branch, DE, Rathgael House, 43 Balloo Road, Bangor, BT19 7PR  
Analysis of the survey data will be complemented by inspection visits to some schools.

#### IMPORTANT:

Please note that this form is designed to be electronically scanned. There are two types of questions - tick box and written response. All tick boxes have shadows and are best filled in thus:  Boxes without shadows are designed to capture a written response. Please write clearly inside the box avoiding, if possible, touching the lines that define the box. **If any boxes are not applicable please leave blank.** This will really help speed up the processing of this forms - **Thank you** for your help.

#### PROVISION AND ACCOMMODATION FOR CREATIVE AND EXPRESSIVE STUDIES ART AND DESIGN

School name:

Ref No:

#### SECTION A Accommodation for ART AND DESIGN

1. a. If more than one, are the art rooms in close proximity to one another? Yes  No
- b. Is there specialist accommodation for ceramics? Yes  No
- photography? Yes  No
- ICT? Yes  No
- c. Is there appropriate floor surface for 3D work? Yes  No
- d. Will the photography area accommodate whole-class teaching? Yes  No
- e. Is there accommodation for sixth-form pupils to work independently? Yes  No

2. For each classroom/studio used for art and design please <input checked="" type="checkbox"/> Yes/No questions a.-g.	studio 1	studio 2	studio 3	studio 4
	Yes No	Yes No	Yes No	Yes No
	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
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	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
h. Please give the area to the nearest square metre (to include specialist accommodation, eg darkroom, ceramics, ICT)	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>

3. a. Please give the area of storage rooms	room 1	room 2	room 3	room 4
(to the nearest square metre)	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>

b. Are the stores located adjacent to the art rooms? Yes  No

Please  to indicate the quality of:

	good	satisfactory	poor
c. storage for equipment	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. storage for practice materials	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. storage for learning support materials	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. storage for pupils' 3D work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g. storage for pupils' 2D work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h. display facilities for pupils' 3D work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
i. display facilities for pupils' 2D work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
j. natural lighting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
k. artificial lighting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
l. heating	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
m. décor and maintenance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4. a. Is there separate accommodation for preparation/technical support? Yes  No

b. Please give the area of preparation rooms	room 1	room 2	room 3	room 4
(to the nearest square metre)	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>

5. Has there been any significant refurbishment of art and design accommodation in the last 5 years? (if **Yes**, please give details on a separate sheet) Yes  No

6. Please  to indicate your judgement about how well the accommodation available facilitates the following curricular aspects:

	excellent support	supports	constrains	hinders
a. whole-class discussion/evaluation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. the teaching of contextual studies	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. the teaching of printmaking	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. the teaching of textiles	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. the teaching of ceramics	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. the teaching of photography	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g. the teaching of ICT	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h. other (please specify on a separate sheet)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

7. Do you believe the accommodation for art and design adversely affects the quality of teaching and learning in ways which are not evident from the information above? Yes  No

If **Yes**, please specify on a separate sheet



**SECTION B** Curricular Provision for ART AND DESIGN 1999-2000

1. a. Timetabling (If not applicable please leave boxes blank)

Year Group	Total Numbers taking art and design		Class sizes		Time allocation	
	a. Boys	b. Girls	c. range(1)		d. minutes per week (2)	e. <input type="checkbox"/> if <u>NOT</u> all classes
			Min	Max		
Year 8	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 9	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 10	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 11 GCSE	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 11 GNVQ Part One	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 11 GNVQ Intermediate	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 11 non-exam	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 12 GCSE	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 12 GNVQ Part One	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 12 GNVQ Intermediate	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 12 non-exam	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 13 A/A5	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 13 GNVQ Advanced	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 13 non-exam	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 14 A/A5	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 14 GNVQ Advanced	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>

(1) If only one class, please enter single number in the left hand (Min) column.

(2) Total art time (in minutes) for a class. If all classes do not have the same allocation, please  column e, and give the most common allocation in minutes.

1. b. Is any of this provision for part of the year only? Yes  No

(if Yes please give details on a separate sheet)

2. Staffing for art and design:

- a. How many teachers take art and design classes?
- b. Total art and design teaching time expressed as a full-time equivalent (FET = 25 hours)
- c. Maximum number of teachers teaching art and design classes simultaneously
- d. Weekly hours of technician support  (To nearest hour)

3. Examination results in 1999

a. GCSE	No entered	A*	A	B	C	D	E	F	G
1999	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
b. AS level	No entered	A	B	C	D	E			
1999	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>			
c. A level	No entered	A	B	C	D	E			
1999	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>			

GNVQ	No of candidates	No Achieving full award	No Achieving unit awards	No Achieving no units
d. <u>Part One</u> 1999	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
e. <u>Intermediate</u> 1999	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
f. <u>Advanced</u> 1999	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>

4. Please  Examination Boards used for art and design

	CCEA	SEG	Edexcel	C&G	RSA	Others	(please name)
GCSE	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="text"/>
A/AS	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="text"/>
GNVQ	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="text"/>

**APPENDIX 3**

**DEPARTMENT OF EDUCATION**



**EDUCATION AND TRAINING INSPECTORATE**

Please return, with completed forms for Art and Design, Music, Media studies and Physical Education, to:  
**Mrs E Wells, Inspection Services branch, DE, Rathgael House, 43 Balloo Road, Bangor, BT19 7PR**  
 Analysis of the survey data will be complemented by inspection visits to some schools.

**IMPORTANT:**

Please note that this form is designed to be electronically scanned. There are two types of questions - tick box and written response. All tick boxes have shadows and are best filled in thus:  Boxes without shadows are designed to capture a written response. Please write clearly inside the box avoiding, if possible, touching the lines that define the box. If any boxes are not applicable please leave blank. This will really help speed up the processing of this form - Thank you for your help.

**PROVISION AND ACCOMMODATION FOR CREATIVE AND EXPRESSIVE STUDIES  
 DRAMA**

School name:

Ref No:

**SECTION A Accommodation for DRAMA**

1. a. How many rooms are being used for drama in 1999-2000?

2. For each room allocated specifically to drama please <input checked="" type="checkbox"/> Yes/No if:	room 1		room 2	
	Yes	No	Yes	No
a. it is a specialist drama studio	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. it is purpose-built accommodation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. it is refurbished accommodation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. it has appropriate blackout facilities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. it has appropriate fixtures/fittings	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. it has appropriate lighting equipment	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g. the floor surface/covering is appropriate	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h. the power supply for technical equipment is adequate	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
i. drama and English are the ONLY subjects timetabled for this room	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

j. Do you wish to comment on any of the above? Yes  No

- If **Yes**, please specify on a separate sheet
3. a. Are there secure and accessible storage facilities? Yes  No
- Please  to indicate the quality of:
- |                         |                          |                          |
|-------------------------|--------------------------|--------------------------|
|                         | Good                     | Poor                     |
| b. storage for costumes | <input type="checkbox"/> | <input type="checkbox"/> |
| c. storage for props    | <input type="checkbox"/> | <input type="checkbox"/> |
4. a. Is there access to a green room/dressing room? Yes  No
- b. Is the green/dressing room equipped with suitable mirrors? Yes  No
- c. Has the green/dressing room a sink/running water? Yes  No
5. a. Does the accommodation for drama meet the Health & Safety standards? Yes  No
- Please  to indicate the quality of:
- |  |                          |                          |
|--|--------------------------|--------------------------|
|  | Good                     | Poor                     |
| b. natural light                       | <input type="checkbox"/> | <input type="checkbox"/> |
| c. sound insulation                    | <input type="checkbox"/> | <input type="checkbox"/> |
| d. display facilities for pupils' work | <input type="checkbox"/> | <input type="checkbox"/> |
| e. décor and maintenance               | <input type="checkbox"/> | <input type="checkbox"/> |
- f. If there are plans under way to provide accommodation for drama please  to indicate that it will be: Purpose-built  Refurbished
6. Please  to indicate your judgement about how well the accommodation available facilitates the following curricular aspects:
- |   |                          |                          |
|---|--------------------------|--------------------------|
|   | supports well            | constrains               |
| a. movement work involving the whole-class                | <input type="checkbox"/> | <input type="checkbox"/> |
| b. groups performing to the class                         | <input type="checkbox"/> | <input type="checkbox"/> |
| c. independent group work                                 | <input type="checkbox"/> | <input type="checkbox"/> |
| d. freedom to be as quiet or as noisy as the work demands | <input type="checkbox"/> | <input type="checkbox"/> |
| e. pupils' access to a surface for writing when needed    | <input type="checkbox"/> | <input type="checkbox"/> |

7. Do you believe the accommodation for drama adversely affects the quality of teaching and learning in ways which are not evident from the information above?

Yes  No

If **Yes**, please specify on a separate sheet

**SECTION B** Curricular Provision for DRAMA 1999-2000

1. Is there a teacher with specific responsibility for drama?

Yes  No

2. If drama is NOT offered as a SEPARATE subject in KS3:

a. Do you provide any dedicated time to drama within English at KS3?

Yes  No

If **Yes**, please give details on a separate sheet

b. Number of teachers who take these drama classes

**NB: All the remaining questions refer to drama when taught as a SEPARATE SUBJECT**

3. a. Number of teachers who teach the subject

b. Total drama teaching time expressed as a full-time equivalent (FTE = 25 hours)

c. Number of teachers with specialist/additional qualification in drama

4. a. Timetabling for drama as a SEPARATE SUBJECT

Year Group	Total Numbers taking drama		Class sizes		Time allocation	
	a. Boys	b. Girls	c. range(?)		d. minutes per week (2)	e. <input type="checkbox"/> if NOT all classes
			Min	Max		
Year 8	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 9	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 10	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 11 GCSE	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 11 GNVQ Intermediate	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 11 non-exam	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 12 GCSE	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 12 GNVQ Intermediate	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 12 GNVQ non-exam	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 13 A/AS	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 13 GNVQ Intermediate	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 13 GNVQ Advanced	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 13 non-exam	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 14 A/AS	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 14 GNVQ Advanced	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 14 non-exam	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>

(1) If only one class, please enter single number in the left hand (Min) column.

(2) Total drama time (in minutes) for a class. If all classes do not have the same allocation, please  column e, and give the most common allocation in minutes.

4. b. Is any of this provision for part of the year only? Yes  No   
(If Yes, please give details on a separate sheet)

c. If your school offers GNVQ in Performing Arts, please      
Dance Drama Music

5. Examination results in 1999

a. GCSE	No entered	A*	A	B	C	D	E	F	G
1999	□□□	□□	□□	□□	□□	□□	□□	□□	□□
b. AS level	No entered	A	B	C	D	E			
1999	□□□	□□	□□	□□	□□	□□			
c. A level	No entered	A	B	C	D	E			
1999	□□□	□□	□□	□□	□□	□□			

GNVQ		No of candidates	No Achieving full award	No Achieving unit awards	No Achieving no units
d. <u>Part One</u>	1999	□□	□□	□□	□□
e. <u>Intermediate</u>	1999	□□	□□	□□	□□
f. <u>Advanced</u>	1999	□□	□□	□□	□□

6. Please  Examination Boards used for drama

	SEG	WJEC	AEB	Others	(please name)
GCSE	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
A/AS	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Other	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____

**APPENDIX 4**

**DEPARTMENT OF EDUCATION**



**EDUCATION AND TRAINING INSPECTORATE**

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to:  
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**PROVISION AND ACCOMMODATION FOR CREATIVE AND EXPRESSIVE STUDIES  
MEDIA STUDIES**

School name:

Ref No:

SECTION A     Accommodation for MEDIA STUDIES

1. a. How many rooms are being used for media studies in 1999-2000?    

2. For each room allocated specifically to media studies please <input checked="" type="checkbox"/> Yes/No if:	room 1		room 2	
	Yes	No	Yes	No
a. it is a specialist media studies room	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. it is purpose-built accommodation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. it is refurbished accommodation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. there is access to a sound-proofed room for audio-recording	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. there is Internet access in the room	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. there are blackout facilities for TV/film production	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g. the power supply for technical equipment is adequate	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h. media studies and English are the ONLY subjects timetabled for this room	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

i. Do you wish to comment on any of the above?     Yes      No

If Yes, please do so on a separate sheet



3. a. Are there secure and accessible storage facilities? Yes  No
- b. Please indicate the quality of storage for exemplar work Good  Poor
4. Does the school have satisfactory arrangements for supervising students involved in TV/film production? Yes  No
5. a. Does the accommodation for media studies comply with the Health & Safety standards? Yes  No

Please  to indicate the quality of:

- |  | Good                     | Poor                     |
|--|--------------------------|--------------------------|
| b. sound insulation                    | <input type="checkbox"/> | <input type="checkbox"/> |
| c. display facilities for pupils' work | <input type="checkbox"/> | <input type="checkbox"/> |
| d. décor and maintenance               | <input type="checkbox"/> | <input type="checkbox"/> |

- e. If there are plans under way to provide accommodation for media studies please  to indicate that it will be: Purpose-built  Refurbished

6. Please  to indicate your judgement about how well the accommodation available facilitates the following curricular aspects:

- |   | supports well            | constrains               |
|---|--------------------------|--------------------------|
| a. independent group work                                 | <input type="checkbox"/> | <input type="checkbox"/> |
| b. whole-class discussion/appraisal                       | <input type="checkbox"/> | <input type="checkbox"/> |
| c. freedom to be as quiet or as noisy as the work demands | <input type="checkbox"/> | <input type="checkbox"/> |
| d. offering a range of coursework options                 | <input type="checkbox"/> | <input type="checkbox"/> |

7. Do you believe the accommodation for media studies adversely affects the quality of the teaching and learning in ways which are not evident from the information above? Yes  No

If Yes, please specify on a separate sheet

**SECTION B** Curricular Provision for MEDIA STUDIES 1999-2000

1. Is there a teacher with specific responsibility for media studies? Yes  No

2. a. Timetabling for media studies in KS4

Year Group	Total Numbers taking media studies		Class sizes		Time allocation	
	a. Boys	b. Girls	c. range(1)		d. minutes per week (2)	e. <input type="checkbox"/> if NOT all classes
			Min	Max		
Year 11 GCSE	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 11 GNVQ Intermediate	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 11 non-exam	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 12 GCSE	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 12 GNVQ Intermediate	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 12 non-exam	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 13 A/AS	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 13 GNVQ Intermediate	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 13 GNVQ Advanced	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 13 non-exam	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 14 A/AS	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 14 GNVQ Advanced	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 14 non-exam	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>

(1) If only one class, please enter single number in the left hand (Min) column.

(2) Total media studies time (in minutes) for a class. If all classes do not have the same allocation, please  column e, and give the most common allocation in minutes.

2. b. Is any of this provision for part of the year only? Yes  No   
(If Yes, please give details on a separate sheet)

3. a. Does your school offer/provide any dedicated time to media studies within English at KS3? Yes  No

If Yes, please give details on a separate sheet

4. a. Number of teachers who teach media studies in year 11 and above

b. Total media studies teaching time expressed as a full-time equivalent (FTE = 25 hours)

c. Number of teachers with specialist/additional qualification in media studies

5. Examination results in 1999

a. GCSE	No entered	A*	A	B	C	D	E	F	G
1999	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
b. AS level	No entered	A	B	C	D	E			
1999	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>			
c. A level	No entered	A	B	C	D	E			
1999	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>			

GNVQ	No of candidates	No Achieving full award	No Achieving unit awards	No Achieving no units
d. <u>Intermediate</u> 1999	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
e. <u>Advanced</u> 1999	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

6. Please  Examination Boards used for media studies

	SEG	WJEC	AEB	Others	(please name)
GCSE	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="text"/>
A/AS	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="text"/>
Other	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="text"/>

DEPARTMENT OF EDUCATION



EDUCATION AND TRAINING INSPECTORATE

Please return, with completed forms for Art and Design, Drama, Media Studies and Physical Education to:  
**Mrs E Wells, Inspection Services branch, DE, Rathgael House, 43 Balloo Road, Bangor, BT19 7PR**  
 Analysis of the survey data will be complemented by inspection visits to some schools.

IMPORTANT:

Please note that this form is designed to be electronically scanned. There are two types of questions - tick box and written response. All tick boxes have shadows and are best filled in thus:  Boxes without shadows are designed to capture a written response. Please write clearly inside the box avoiding, if possible, touching the lines that define the box. **If any boxes are not applicable please leave blank.** This will really help speed up the processing of this form - Thank you for your help.

PROVISION AND ACCOMMODATION FOR CREATIVE AND EXPRESSIVE STUDIES  
**MUSIC**

School name:

Ref No:

SECTION A Accommodation for MUSIC

1. a. How many practice rooms are available? (excluding group rooms in 2g)
- b. Are they convenient to the main music accommodation? (please ) Yes  Some  No

2. For each room used for music <u>classes</u> please <input checked="" type="checkbox"/> Yes/No questions a.-e.	room 1		room 2		room 3		room 4		room 5	
	Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
a. Is it a specialist music room?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Is it in permanent accommodation?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Is the power supply adequate?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Is it used much for other subjects?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. Are the acoustics satisfactory?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. Please give the area to the nearest square metre?	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>
g. No of associated rooms for group work?	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

3. Please  to indicate the quality of:

	good	satisfactory	poor
a. storage for instruments	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. storage for books/music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. storage for recordings	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. sound insulation between rooms	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

4. Is there accommodation for music not included above? (please ) Yes  No

If **Yes**, please give details on a separate sheet

5. Has there been any significant refurbishment of music accommodation in the last 5 years? Yes  No

If **Yes**, please give details on a separate sheet

6. Please  to indicate your judgement about how well the accommodation available facilitates the following curricular aspects:

	supports		
	well	satisfactory	hinders
a. whole-class performance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. groups performing to the class	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. recording class/group work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. independent group work	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. individual composing/practice	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. whole-class discussion/appraisal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g. use of music technology	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h. instrumental/peripatetic support	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
i. other (please specify on separate sheet)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

7. Do you believe the accommodation for music adversely affects the quality of teaching and learning in ways which are not evident from the information above? Yes  No

If **Yes**, please specify on a separate sheet

8. Are there sufficient resources for developing the pupils' skills in the following?

	Yes	No		Yes	No
a. melodic improvisation	<input type="checkbox"/>	<input type="checkbox"/>	e. timbral vocabulary	<input type="checkbox"/>	<input type="checkbox"/>
b. work with low pitch	<input type="checkbox"/>	<input type="checkbox"/>	f. high quality recording	<input type="checkbox"/>	<input type="checkbox"/>
c. harmonic understanding	<input type="checkbox"/>	<input type="checkbox"/>	g. other ICT	<input type="checkbox"/>	<input type="checkbox"/>
d. control of dynamic expression	<input type="checkbox"/>	<input type="checkbox"/>	h. Do you have any other resource problems? (please specify on separate sheet)	<input type="checkbox"/>	<input type="checkbox"/>

**SECTION B** Curricular Provision for MUSIC 1999-2000

2. a. Timetabling (If boxes are not applicable please leave blank)

Year Group	Total Numbers taking music		Class sizes		Time allocation	
	a. Boys	b. Girls	c. range(?)		d. minutes per week (2)	e. <input type="checkbox"/> if <u>NOT</u> all classes
			Min	Max		
Year 8	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 9	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 10	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 11 non-exam	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 11 GCSE	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 12 non-exam	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 12 GCSE	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 13 non-exam	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 13 GCSE	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 13 A/AS	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 14 non-exam	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>
Year 14 A/AS	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/>	<input type="text"/> <input type="text"/> <input type="text"/>	<input type="checkbox"/>

(1) If only one class, please enter single number in the left hand (Min) column.

(2) Total music time (in minutes) for a class. If all classes do not have the same allocation, please  column e, and give the most common allocation in minutes.

1. b. Is any of this provision for part of the year only? Yes  No   
(If Yes, please give details on a separate sheet)

2. Staffing for music:

a. Number of teachers who take music classes

b. Total music teaching time expressed as a full-time equivalent (FET = 25 hours)

c. Maximum number of teachers teaching music classes simultaneously

Peripatetic teachers (ELB and others):

d. Number attending each week

e. Total amount of time  Hours  Minutes

f. Total number of pupils taught as a percentage of school enrolment  (To nearest whole number)

g. Is there any other teaching or non-teaching support for music? If Yes, please give details on a separate sheet

Yes  No

3. Examination results in 1999

a. GCSE	No entered	A*	A	B	C	D	E	F	G
1999	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
b. AS level	No entered	A	B	C	D	E			
1999	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>			
c. A level	No entered	A	B	C	D	E			
1999	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>			

4. Please  Examination Boards used for music

	CCEA	Others	(please name)
GCSE	<input type="checkbox"/>	<input type="checkbox"/>	<input type="text"/>
A/AS	<input type="checkbox"/>	<input type="checkbox"/>	<input type="text"/>
Other	<input type="checkbox"/>	<input type="checkbox"/>	<input type="text"/>

## APPENDIX 6

DEPARTMENT OF EDUCATION



### EDUCATION AND TRAINING INSPECTORATE

Please return, with completed forms for Art and Design, Drama, Music and Media Studies,  
to:

**Mrs E Wells, Inspection Services branch, DE, Rathgael House, 43 Balloo Road, Bangor, BT19 7PR.**

Analysis of the survey data will be complemented by inspection visits to some schools.

#### IMPORTANT:

Please note that this form is designed to be electronically scanned. There are two types of questions - tick box and written response. All tick boxes have shadows and are best filled in thus:  Boxes without shadows are designed to capture a written response. Please write clearly inside the box avoiding, if possible, touching the lines that define the box. If any boxes are not applicable please leave blank. This will really help speed up the processing of this form - Thank you for your help.

### PROVISION AND ACCOMMODATION FOR CREATIVE AND EXPRESSIVE STUDIES PHYSICAL EDUCATION

School name:

Ref No:

#### SECTION A Accommodation for PHYSICAL EDUCATION

1. CHANGING FACILITIES	number	condition			size to nearest sq metre
		good	satisfactory	poor	
Give the number of units and approximate size: <input type="checkbox"/> the best descriptor of condition					
a. pupils' changing rooms	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="text"/> <input type="text"/>
b. staff changing rooms	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="text"/> <input type="text"/>
c. showers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="text"/> <input type="text"/>

d. Is the size of the pupils' changing rooms adequate for the number of pupils?

Yes  No

e. Is the size of the staff changing rooms adequate for the number of staff?

Yes  No





4. OUTDOOR FACILITIES (Give number, 00 condition)	number	general condition		
		good	satisfactory	poor
a. all-weather hockey pitches	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. grass hockey pitches	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. football pitches	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. rugby pitches	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. synthetic surfaces	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. netball courts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g. tennis courts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h. basketball courts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
i. playground area for PE	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
j. other (specify on separate sheet)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5. Please  to indicate your judgement about how well the accommodation available facilitates teaching of the following:

	excellent support	supports	constrains	severely hinders
a. dance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. gymnastics	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. indoor games	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. outdoor games	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. athletics	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. GCSE theory	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g. GCSE practical	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

6. Does the accommodation adversely affect the quality of teaching and learning in ways which are not evident from the information above?

Yes  No

If **Yes**, please comment on a separate sheet

7. <u>USE OF LOCAL FACILITIES</u> (please <input type="checkbox"/> )	curricular use	extra-curricular use	how frequently used?
a. swimming pool	Yes <input type="checkbox"/> No <input type="checkbox"/>	Yes <input type="checkbox"/> No <input type="checkbox"/>	<input type="text"/>
b. leisure centre	Yes <input type="checkbox"/> No <input type="checkbox"/>	Yes <input type="checkbox"/> No <input type="checkbox"/>	<input type="text"/>
c. council pitches	Yes <input type="checkbox"/> No <input type="checkbox"/>	Yes <input type="checkbox"/> No <input type="checkbox"/>	<input type="text"/>
d. local club pitches	Yes <input type="checkbox"/> No <input type="checkbox"/>	Yes <input type="checkbox"/> No <input type="checkbox"/>	<input type="text"/>
e. private fitness suites	Yes <input type="checkbox"/> No <input type="checkbox"/>	Yes <input type="checkbox"/> No <input type="checkbox"/>	<input type="text"/>
f. other (please specify on separate sheet)	Yes <input type="checkbox"/> No <input type="checkbox"/>	Yes <input type="checkbox"/> No <input type="checkbox"/>	<input type="text"/>

g. Approximate yearly cost of hiring local facilities:

£:

8. a. Does the school own a minibus?

Yes  No

b. Does the school hire buses for curricular PE?

Yes  No

c. Are PE resources adequate to support the programme?

Yes  No

9. a. Has the school a copy of the DE Building Handbook?

Yes  No

b. Have you any concerns in respect of Health and Safety?

Yes  No

If Yes, please specify on a separate sheet

## SECTION B

## Curricular Provision for PHYSICAL EDUCATION 1999-2000

## 1. a. Timetabling

Year Group	a. number of classes	b. class sizes		c. no. of sessions per week	Time allocation	
		Min	Max		d. minutes per week (2)	e. <input type="checkbox"/> if NOT all classes
Year 8	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 9	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 10	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 11 non-exam	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 11 GCSE	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 12 non-exam	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 12 GCSE	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 13 non-exam	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 13 GCSE	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 13 A/AS	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 14 non-exam	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>
Year 14 A/AS	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="checkbox"/>

(1) If only one class, please enter single number in the left hand (Min) column.

(2) Total physical education time (in minutes) for a class. If all classes do not have the same allocation, please  column e, and give the most common allocation in minutes.

1. b. Is any of this provision for part of the year only? Yes  No   
(if Yes, please give details on a separate sheet)

2. Please  to indicate how well the timetabling facilitates teaching of the following:

	excellent support	supports	constrains	severely hinders
a. dance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. gymnastics	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. indoor games	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. outdoor games	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. athletics	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. GCSE theory	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g. GCSE practical	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. Staffing for physical education:

- a. Number of full-time specialists who teach PE only
- b. Number of FT specialists teaching other subjects as well as PE
- c. Number of part-time PE specialists employed
- d. Number of non-specialist teachers deployed to teach PE
- e. Number of coaches used/employed on curricular or extra-curricular programme

4. Examination results in 1999

e. GCSE	No entered	A*	A	B	C	D	E	F	G
1999	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
b. AS level	No entered	A	B	C	D	E			
1999	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>			
c. A level	No entered	A	B	C	D	E			
1999	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>			

5. Please  Examination Boards used for physical education

	CCEA	SEG	NEAB	WJEC	O & C	Others	(please name)
GCSE	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="text"/>
A/AS	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="text"/>



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