

Assessment and Feedback Protocols: Department Music

Feedback and/or formative assessment is effectively used to use to provide clear next steps for pupils.		
Summative assessments test the taught curriculum effectively. They are fair, inclusive, and accurately marked.		
	Teachers will...	Students will...
For daily retrieval starter tasks...	<p>Use the fast starter slide: The fast starter slide will be planned to have: Either a listening task with up to three questions OR use of the DRPSMITH hand out for students to be able to use oracy skills to develop key technical language. A recall task with a multiple-choice format A knowledge dump exercise to discover prior knowledge A music theory questions which might require students to clap or sing (along) for rhythm or intervals or to warm up their voices.</p>	<p>Think pair share Write ideas down on mwbs Use oracy skills with handouts to develop full sentence answers Use their knowledge to work out rhythms Use their voices to sing a long in a whole class group.</p>
For routine VIP tests...	<p>Teachers should use the starter activities to revise and build up knowledge of key words and skills leading up to the VIP test. The big read should introduce new vocabulary and reading skills to get the students used to the vocabulary needed for the VIP test. The VIP test should be built into the planning for the final lesson of the scheme. Homework should be short, inclusive (multiple choice on forms which is phone accessible and printable for students who wish to have paper copies) based on the music keywords and understanding pertinent to the theme or genre being studied.</p>	<p>Students will have the opportunity to use recall in the lessons via think pair share. The VIP quiz will take the form of a multiple-choice questions (to support) with some extended (challenge sentence level) writing based on mwb and oracy during the scheme. Students should have completed homework as a basis of recall and retrieval practice to help to revise for the VIP test.</p>
During the lesson...	<p>The teacher should build in mini reads to or recall questions as part of their planning in the middle of lessons to support the students' learning. The practical tasks should reflect their theoretical learning. E.g. what is the duration of this note? What is the pitch of this note? How did you find the right note on the keyboard from the staff?</p>	<p>Students to think pair share and add show me now answers on mwbs Students to reflect on their theoretical knowledge after spot questions on the music they are performing.</p>

	<p>During rehearsal the teacher will monitor the learning of all the students in the class to help with misconceptions and also to support students. The teacher will be able to provide feedback to support as well as stretch and challenge the more able students. Teacher to provide students with a short review at the end of the lesson to measure progress made in the lesson. This will be used to set targets for the following lesson.</p>	<p>Students to respond to feedback and show progress in the lesson. Students to review the progress made at the end of the lesson with a short review.</p>
<p>For key pieces of work...</p>	<p>Depends on the learning. Composition: teacher to provide the tools to support student composition whether this be lessons around improvisation, notation, staff learning, rhythm, timbre, tab learning. The learning might be assessed as composition or ensemble practice. The assessment criteria must be made known the students during the process for self, peer and teacher feedback.</p> <p>If the learning is performance based, again, the assessment criteria must be made known so that we can measure age not stage. This will require a good deal of scaffolding and modelling of the range of resources available to move up the assessment criteria from bass line to chords to melody, playing harmony with a partner or parts with a group fluently, on time and with accuracy.</p> <p>If the learning is listening based the tools to support the students should form a differentiated DRPSMITH hand out to support learning. The slides should also give clues to the students as support as some instrumentation might be known or recognised. There should be times built into any scheme to support listening as modelling as well as learning.</p>	<p>Students to self and peer assess during ensemble rehearsal work using the proforma and teacher modelled examples to show where they are at with their practical learning.</p> <p>Students to self and peer assess work in progress performances according to the levels provided by the teacher to note progress and set targets for future learning.</p> <p>Students to use the DRPSMITH proforma to build knowledge and understanding. This should be with a partner using oracy in the first instance to build a sentence with appropriately described musical elements to describe the music heard. More able students can use the more detailed DRSMITH slides available.</p>

<p>For formal assessments...</p>	<p>It depends on the assessment.</p> <p>Composition: Teacher will mark and give feedback on the composition and provide time to DIRT the work. Final performances will be assessed by the teacher and put onto the tracker.</p> <p>For listening assessments- these can be teacher marked and be revisited by the teacher to correct misconceptions. Students can also use this to DIRT their work or mark their work at the end of the assessment.</p> <p>For ensemble assessments, the teacher will assess the work and use the tracker to log the progression.</p>	<p>Students to respond to feedback to improve their compositions.</p> <p>Students to use the tracker information to set targets for future progress on their instrument.</p> <p>Students to respond to the feedback to improve their knowledge and understanding.</p> <p>Students to respond to feedback to improve future learning in their band or on their instrument.</p>
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