



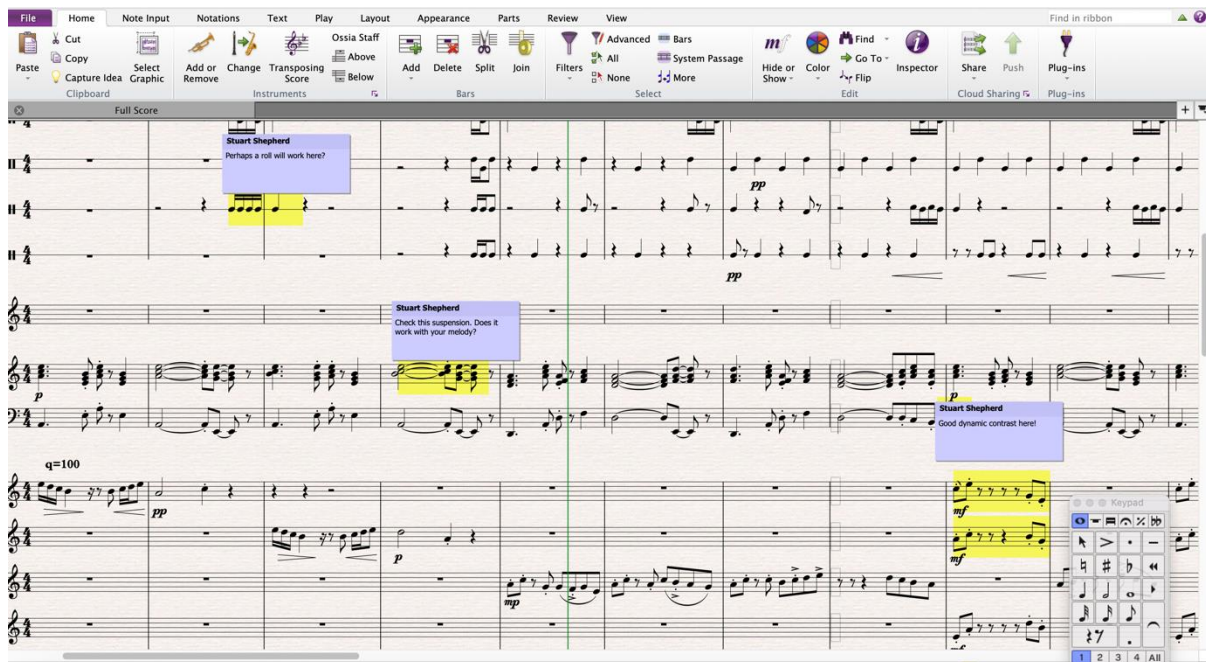
How we strive for quality and consistency in 'marking and feedback' in Music

SeeSaw - In music we have begun to use the cloud platform 'SeeSaw' to collate all pupil work, regardless of whether it is performance based via videos or audio, compositions using the sequencing software, or listening activities. Pupils upload work themselves or members of the music department can upload for groups of pupils. Pupil work appears in their own private 'feed' and, as a department we have a complete record of all of the work the pupil completes. Pupils also have access from home so homework can be added to their feed, building up a picture of how they are developing as a musician.

When pupils complete practical work, they upload their work every two weeks (in line with school's policy) with feedback provided either verbally or via comments.

The screenshot displays the SeeSaw app interface. At the top, the user is identified as 'Mr Shepherd & Miss Peters' (Teacher - 25 Classes). Below this, there are tabs for 'Messages' and 'Library'. The main content area shows a 'Class Journal' for '1G' (11 GCSE Teacher) with 13 posts. A specific post is selected, showing a student's work titled 'In response to: 10 Mark Listening Question No. 1 -'. The student's work is a text-based response to a listening question, discussing dynamics, rhythm, and instruments. The interface includes a 'Voice Comment' section at the bottom, a progress bar, and a trash icon. The right sidebar shows the teacher's profile, a 'Class Journal' with 13 posts, and a list of students with their post counts and dates.

Composition - In Key Stage 4, when composing, pupils get feedback via digital 'post it' notes. These are easy to use and respond to for pupils, and form part of discussion when working one to one.



Theory - The majority of our theory work takes place using the 'Focus on Sound' platform. Each activity is self-marked with marks automatically being collated. Pupils are able to access their progress record and repeat attempts to improve their scores in areas. This is clear to staff with the number in brackets highlighting the number of attempts at a particular 'quiz' on a topic.

12 Sep 2022 12:7	8	350	270	90	<u>70</u> (2)	-	-	-	-	-	-	-	-	-	100 (5)	100 (2)
12 Sep 2022 12:5	6	210	210	70	<u>60</u> (3)	-	-	-	-	-	-	-	-	-	80 (2)	70 (2)
12 Sep 2022 12:18	10	320	320	80	<u>70</u> (2)	-	-	-	-	-	70 (2)	-	-	-	100 (6)	80 (4)
12 Sep 2022 11:58	14	197	170	57	<u>0</u> (2)	-	-	-	-	-	30 (1)	View	-	-	70 (2)	70 (2)
16 Sep 2022 9:47	16	394	230	58	<u>10</u> (2)	-	-	-	-	-	-	-	-	-	80 (7)	60 (3)
12 Sep 2022 12:15	16	695	300	100	<u>100</u> (4)	-	-	-	-	-	-	-	-	-	100 (4)	100 (3)
13 Sep 2022 13:14	12	300	300	75	<u>50</u> (2)	-	-	-	-	-	70 (1)	-	-	-	90 (4)	90 (2)

iDoceo - All members of the department use iDoceo for monitoring pupil progress and recording formative feedback. These are updated during each lesson as we offer advice and support to pupils. The 'rubrics' also enable us to quality assure pupil work and ensure all staff are marking to the same standard. Rubrics can also be shared with pupils so that they are aware of how they can develop their music work. In the example highlighted below, advice is given as to how to develop work further. In some practical activities, the areas being assessed are weighted differently depending on the importance of the skill in relation to the task.

Year 8 - Film Music - Scary Story Composition	Outstanding 5	Good 4	Developing 3	Basic 2	No Evidence 1
Pedals How well does your composition make use of pedals (long held notes on a D or an A in this case) 14.29%	Outstanding use of pedals which work well with other elements of your composition.	Good use of a pedal note. Your pedal is placed well, in time with your composition.	You have used the correct pedal notes for your composition (D or A) but the timing of your pedal isn't always effective.	You have used a pedal but it isn't on the correct note or isn't played in time with your composition.	You haven't used a pedal in your composition effectively.
Ostinato How well does your composition make use of ostinato (repeated patterns). In this composition it should be based around 3 notes. 14.29%	Outstanding use of ostinati which work well with other elements of your composition.	Good use of ostinati within your composition. It is placed well, in time with your composition.	Your use of an ostinato is developing but it isn't always in time.	You have used an ostinato but it isn't played in time or uses notes that clash with others in your composition. Does it sound right?	You haven't used an ostinato in your composition effectively.
Dynamics How well does your composition make use of dynamics (volume) for effect. 14.29%	Outstanding use of dynamics in your composition. Not only have you thought about how each sound is balanced but you also use crescendos (getting louder) and	Good use of dynamics in your composition. You have really thought about the individual dynamics of your instruments and sounds.	Your use of dynamics is starting to develop well in your composition. You balance your sounds well.	You have started to use some dynamics in your composition but some sounds dominate others.	No evidence of use of dynamics in your composition.
Mickey-Mousing How well does your composition utilise the 'mickey-mousing' technique using music to mimic action. 14.29%	Outstanding use of 'Mickey-Mousing' with changes in dynamics and good choice of instrumentation, suitable for the moment in the story.	Good use of 'Mickey-Mousing' throughout your composition which imitates action in the story well.	Developing use of 'Mickey-Mousing' with consideration for your story. You have thought about where to place the sound (eg. going up the stairs)	Some evidence of 'Mickey-Mousing' but it isn't always accurately placed within the story.	No use of 'Mickey-Mousing' in your composition.
Cluster Chord How effective is your use of a cluster chord (notes crushed together) for a shock effect. 14.29%	Outstanding use of cluster chords which add to the 'shock' moments of your story. Good choice of instrumentation and pitch.	Good use of cluster chords which are timed well and are balanced (good use of dynamics) within your composition.	Developing use of cluster chords which are well timed with action in the story.	Some evidence of cluster chords but these aren't always used in the correct places.	No evidence of use of cluster chords.
Instrumentation How effective is your choice of instrumentation. Have you chosen lots of instruments that drown each other out, or have you thought about 14.29%	Outstanding choice of instrumentation. You have thought about what ensemble is playing your composition and you have a wide range of sounds that work well	Good use of instrumentation. Well chosen sounds that suit the story well.	Developing use of instrumentation. You have started to choose sounds that are appropriate for the story.	You have started to choose sounds that are appropriate for your composition but sometimes they clash or overlap (eg. too many bass parts or drum parts)	No evidence of consideration of instrumentation.
Musicality How musical is your composition? Does it sound chaotic or do notes and instruments work well together. 14.29%	A thoroughly musical soundtrack with both an effective use of sound effects and music that work well together.	You have thought about which sounds and elements to use and you are starting to use these are the right time. This results in an effective soundtrack.	Your composition is starting to take shape as a 'soundtrack' and there is a sense of structure to it.	You have started to think about the choices of sounds and instruments in your composition, although they sometimes don't work well together.	Your composition is a bit chaotic with sounds and music not really occurring at the correct moments of your story.