

## Music Department Guide to Marking and Feedback



Key Stage 3 and 4	A-Level
<p>a) <b>How often</b> is work formally marked and what grades are given?</p> <p><b>Key stage 3</b> topics are run over a term with assessment based on a performance and a composition task. E.g. Year 7 Classical/ notation project will be assessed by hearing a performance of Ode to Joy and a composition that is 'classical' in style using standard notation. They will get Foundation, secure or mastery grading.</p> <p>At <b>GCSE</b> students will be getting assessed every half term on a performance (Either ensemble or solo). This will be graded 1-9 with a detailed breakdown of how this is arrived at. e.g. marks for accuracy, expression and difficulty level. Their performances are marked to GCSE standard from the outset. Composition tasks are embedded in each topic and are in the style of GCSE briefs. As at GCSE they will present their work as a recording, score and brief. We use GCSE grading grids as we use at final moderation. This shows students their current grade and how they scored out of 36. (2 areas of study are linked to the piece and their response to both is marked out of 18). By the end of year 10 they will be capable of doing a full listening paper and this is marked out of 96 to GCSE mark scheme. Building up to this, students do shorter exam-style questions on set works and unfamiliar listening.</p>	<p>a) How often is work formally marked and what grades are given?</p> <p>At A level students will be getting assessed half termly on a performance This will be graded A*-U with a detailed breakdown of how this is arrived at. E.g. marks for accuracy, expression and difficulty level. Their performances are marked to A level standard from the outset. Composition tasks are taught throughout Year 12 but from Year 13 they will present their 2 works as a recording, score and brief. We use A level mark schemes. Students are getting written feedback and marks on short and long answer essays throughout the year. There will be formal 'in-lesson' timed essays several times every half term. Section B analysis style questions, short 5 and 8 markers as well as 30-mark essay questions will be done in class as more formal assessments.</p>
<p>b) <b>How</b> is <b>feedback given</b> to students after the marking of key pieces?</p> <p><b>KS3</b> - Feedback is given during the performance and composition process. Instructive help such as correct fingering, methods of practice, suggested fixes for musical problems etc. are part of every lesson. When the final assessment has taken place they get coded feedback so that they can make further improvement. E.g. add a bass line, add in dynamics etc. They then spend at least a lesson or longer acting on this feedback.</p>	<p>b) How is feedback given to students after the marking of key pieces? (</p> <p>Students receive detailed feedback for essays regarding structure, content and language. Students complete the feedback responses in green pen for written work. Performances are marked like the GCSE and the response time will be similar-namely that written feedback will need digesting, perhaps sharing with their instrumental/vocal teacher. The solution to improvement might not be possible in one lesson. It might have been a poor choice of music that doesn't suit them or the exam marking system, it might be a more deep-rooted problem e.g.</p>

At **GCSE** both performance and composition is marked similarly in as far as instructive help is given through the process but then on completion of a key assessment they will get back coded guidance for improving their score or tidying up their score presentation for example. Some of these fixes can be done over several lessons. In performance our written feedback will need digesting, perhaps sharing with their instrumental/vocal teacher. The solution to improvement might not be possible in one lesson. It might have been a poor choice of music that doesn't suit them or the exam marking system, it might be a more deep-rooted problem e.g. Intonation or confidence in projection and this might then get worked on over the medium to long term perhaps through a new piece, rather than the one submitted. Sometimes a re-record a couple of lessons later can improve the performance. Exam papers are marked using codes and students green pen additional and corrected information.

intonation or confidence in projection and this might then get worked on over the medium to long term perhaps through a new piece, rather than the one submitted. Sometimes a re-record a couple of lessons later can improve the performance. Composition will be marked to the A level criteria and students will then have several lessons to improve their score, re-record the work, make structural changes etc.

c) **How** are students **guided in lessons** to ensure they all complete quality feedback tasks?

Coding helps students to reflect on the feedback. Sufficient time is built into the plan to ensure that they get time to improve their scores, make adjustments to performances or compositions, briefs etc. so that they see their improvements. Even when work is all computer based they are encouraged to write out their improvements in green type face so that they can see the changes that they have made.

c) How are students **guided** to ensure they all complete quality feedback tasks?

Using student responses as exemplars, looking at effective openings, how to evidence a point etc. students will then re-do written responses in green pen under timed conditions. Students get time to discuss their feedback, share with others where necessary and then complete. Feedback re performance will take longer to implement but an improved re-record several lessons later is the ultimate aim of the feedback. This might involve input from instrumental teachers.

d) **What** happens when a student **misses** an assessment or is absent for key learning?

Time is built into the scheme for re-cover and revise work. Usually a performance is recorded in their peri-lesson or next available music lesson. We will have a good idea of their current performance level but the chance to perform 'under pressure' for an assessment is something we will still ask them to complete on return. Composition work can be accessed throughout the process and feedback can be staggered by a lesson so they can hand in final scores, briefs and recordings. Important key information, listening guides from lessons, revision videos and explanations of key facts were uploaded to satchel last year and are

d) What happens when a student misses an assessment or is absent for key learning?

As with GCSE-we have built in time to capture the performances and gather the compositions which we are seeing during the developmental process. A level lessons were written up on Satchel last year for students that missed lessons. Extensive use of revision documents, analysis of works, key exam style questions were all on Satchel so that students could access key information.

getting re-organised and reloaded to new VLE. Knowledge organisers available on the VLE so that students re-read key concepts.

e) **How** do teachers **monitor** work quality, presentation and check for understanding **in between** key assessments?

Assessment at KS3 is on-going, the teacher listens to performance and composition tasks during the majority of KS3 lessons. Quizzes, demonstrations by teacher and students, using the progression maps (and knowledge maps this year) as stimuli for checking understanding. At KS4 students are given on the spot performance checks, book looks will be used, short listening quizzes, tests and shorter exercises in composition will be used to check student's understanding.

f) How is **homework** checked and assessed? Topic homework for year 7 and 8. Tasks are deliberately creative and allow for different approaches to completion. Work can be presented on paper, electronically, can be videoed, turned into a song or based on a 3D model. Some of the homework involves listening to various extracts which we will then talk and quiz them about in lessons. At KS4 there is an explanation of what is expected in regard to homework. The regular practice will be checked randomly in lessons and more formally by the peri-teacher and myself in lessons or in assessments every half term. The vocab work will be tested in weekly tests and the listening requirements will be recorded in the back of their books. They are uploaded half-termly. Additional extended listening can be recorded in the same way and is suggested in the home learning tasks sheets. Regular quizzes will check the knowledge organisers are being used.

e) How do teachers monitor work quality, presentation and check for understanding **in between** key assessments? At KS5 students will be given on the spot performance checks, compositions will be monitored weekly in bespoke composition time. Feedback will be given verbally and written in between more formal assessment points. Book looks, checking files for information on going. Short listening quizzes, knowledge tests on harmony/chords/theory, and shorter exercises in composition (Year 12) will be used to check student's understanding.

f) How is homework checked and assessed? At KS5 there is an explanation of what is expected in regard to homework. The regular practice will be checked randomly in lessons and more formally by the peri-teacher and myself in lessons or in assessments every half term. Homework is usually related to what we will explore next in music history lessons. Essays are taken in, notes are checked and tasks shared in relation to homework of a written, research nature.