

Primary Music Co-ordinator Deep Dive Training

Tuesday 14 November 2023

WELCOME

Jason Hughes – Primary Education Improvement Advisor

**The session will be recorded
and made available on LEAP
As well as all the documents
discussed today**

PROGRAM FOR TODAY

Welcome Aims for the day

What do you want to gain from today?

Middle Leaders and Ofsted

Knowledge versus skills

Action Planning

Your subject's curriculum –
sequencing, starting points, end points,
assessment

Aims for today

Take ownership and understanding of your school's Music Curriculum and to reflect on how knowledge is built and sequenced.

Consider your Subject Action Plan

To understand a structure of assessment of foundation subjects, which uses formative assessment and address the latest Ofsted framework

Start points, end points – what does this mean?

Rationale:

Inspection preparation for music leaders, co-ordinators and teachers.

To include the six stages of the OFSTED Deep Dive, the sequencing of the curriculum, the building of knowledge and possible questions & suggested responses.

Methodology

- *It is not about OFSTED, but it is.*
- *Improving teaching and learning, through curriculum development, benefits everyone*
- *OFSTED need a narrative – give it to them!*

Reflection:

Music is taught in many ways in schools.

How is music taught in your setting?

Taught using a package?

Who teaches music in your settings?

Subject specialists? HLTAs? TAs? Teachers?

Evidence-informed wisdom



Questions OFSTED might ask a Music subject leader

OFSTED

What is the most important aspect of inspections for OFSTED?

OFSTED

What is the most important aspect of inspections for OFSTED?

SAFEGUARDING

OFSTED feedback

The curriculum does not isolate instrumental or vocal skill for progression. Children do not learn to play any instruments or to sing with an awareness of tuning, resonance and balance (if in a group).

OFSTED feedback

The curriculum envisages compositional outcomes that are beyond the technical capabilities of pupils to realise in sound. There is a gap between pupils' creative intentions and their ability to realise these intentions. The curriculum lacks a plan for closing this gap.

OFSTED feedback

Music is just a bolt on to a topic curriculum – this entrenches the non-sequenced nature of the curriculum for music.



**role
play**

QUESTIONS
FOR REFLECTION AND DISCUSSION

**What question do you not want
to be asked?**

QUESTIONS
FOR REFLECTION AND DISCUSSION

**How is your curriculum unique
to your school? How do you
know?**

QUESTIONS
FOR REFLECTION AND DISCUSSION

**How have you shared your school's
rationale for your subject's
curriculum design with teachers,
children and parents?**

QUESTIONS
FOR REFLECTION AND DISCUSSION

**What do you do in your subject
to increase cultural capital?**

QUESTIONS
FOR REFLECTION AND DISCUSSION

**How does modern music
feature in your curriculum?**

What is a knowledge-based curriculum?

INTENT

IMPLEMENTATION

IMPACT

Ofsted Knowledge v skills

What is a knowledge-based curriculum?

What is a knowledge-based curriculum?

Prefixes...

What is a knowledge-based curriculum?

Football analogy

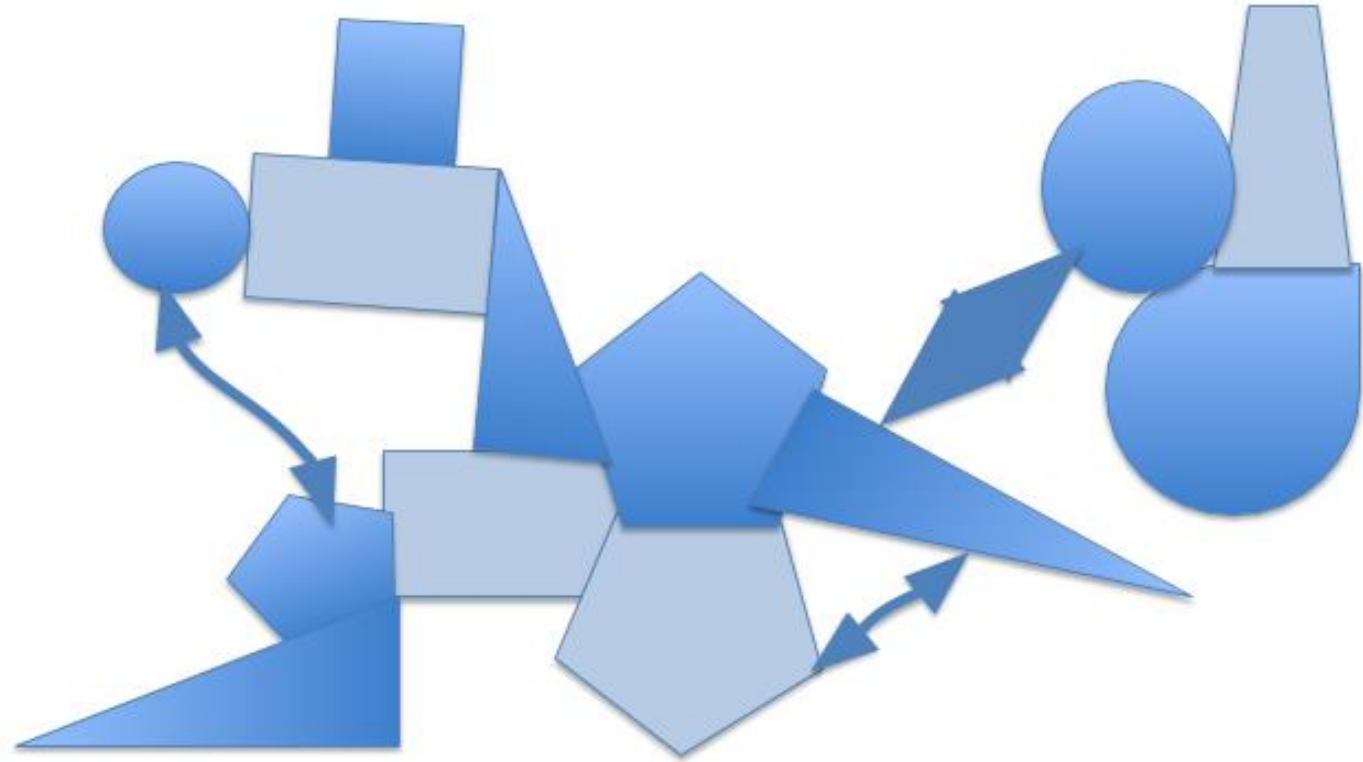
What is a knowledge-based curriculum?

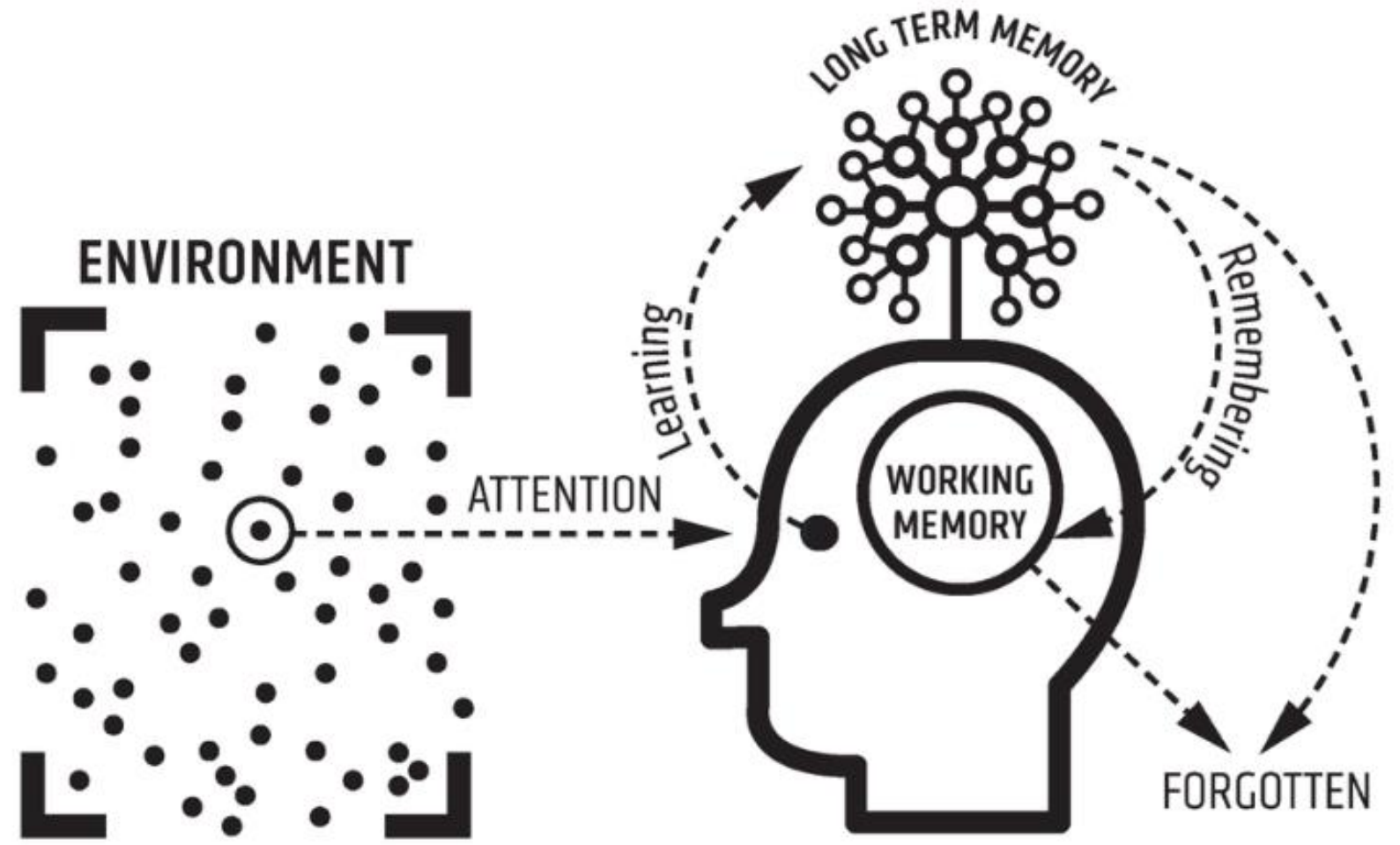
What would make a good music analogy?

What is a knowledge-based curriculum?

**Hold the thought on
vocabulary!**

Schema: knowledge builds on knowledge





The OFSTED deep dive process

- Phone Call
- Curriculum Leader
- Subject Leaders
- Observing lessons
- Looking at Books
- Talking to Teachers
- Talking to Pupils

Middle Leadership:

Do you know you school's priorities for this year?

Why these priorities?
Do you know your school?

Discuss

SUBJECT LEADERSHIP

K
What I know

W
What I want to know

L
What I have learned

N
What comes next?

What do you know about being a subject leader?

How do you know the impact you have?

How do you ensure your teacher's have adequate training to deliver the subject?

How do you hold your teachers accountable?

Your Subject Action Plan 2023 - 2024

Your Subject Action Plan 2023-2024

- Does your Subject Action Plan reflect the school's priorities?
 - How much have you achieved so far this year?
 - Are you happy with your progress and impact?
-

Subject Leadership

Autumn term	Completed
Set curriculum targets and objectives, and identify priorities for the year	
Ensure teachers are aware of targets, objectives and priorities	
Review medium- and long-term planning, and make changes where necessary	
Scrutinise short-term planning and make changes where necessary	
Plan continuing professional development (CPD) activities for both teachers and support staff	
Plan specific teaching strategies, such as focus groups or intervention strategies	
Ensure teachers and support staff are familiar with teaching strategies, and plan training where necessary	
Plan monitoring arrangements, including observations and work scrutiny	
Plan use of resources	

Subject Leadership

Spring term	Completed
Review progress against targets, objectives and priorities, and make changes where necessary	
Discuss progress against targets, objectives and priorities with teachers	
Set targets for the term	
Scrutinise short- and medium-term plans, and make changes where necessary	
Evaluate the impact of any completed CPD activities	
Plan CPD activities for both teachers and support staff	
Carry out an audit of resource and support needed	
Review success of specific teaching strategies, and make changes where necessary	

Subject Leadership

Summer term	Completed
Analyse test results and assessment activities	
Ensure relevant senior leaders and teachers are made aware of results	
Review progress against targets, objectives and priorities	
Set new objectives and priorities for the following year	
Create an action plan for the following year	
Evaluate the impact of any CPD activities	
Carry out an audit of resource, teaching skills and support needed	
Review success of specific teaching and intervention strategies	

Subject Leadership

Ongoing tasks	Completed
Report any expenditure and its impact	
Attend local and national training sessions	
Plan and produce regular curriculum information for parents	
Plan and deliver special events for pupils, parents and the community	
Ensure that there are themed displays throughout the school	
Plan and deliver extra-curricular activities	
Organise visiting speakers and performers	
Organise subject-related events and performances	
Contribute to the headteacher's report to the governing body	
Attend governing body meetings to report on progress and provide training, where relevant	
Share information with relevant schools	
Plan assemblies	

Subject Leadership

Middle Leadership Team Weekly Impact-

Leader: _____

Term: Spring 2019

<u>Week</u>	<u>Tasks Undertake</u>	<u>Impact / Outcome</u>
Beginning **EXAMPLE**	<ul style="list-style-type: none"> - Informal book look in yr 3 & 4. - Yr 3 – inconsistencies with curriculum coverage - Yr 4- marking not consistent across year group 	<ul style="list-style-type: none"> - Met with year 3 team and booked time to provide planning support. - Met with year 4 team directed them back to marking policy, will go back in 1 weeks' time to check marking.
13-01-20		
20-01-20		
27-01-20		
03-02-20		
10-01-20		

Subject Leadership

Spring 2

<i>Week Beginning</i>	<i>Tasks Undertake</i>	<i>Impact / Outcome</i>
24/02/20		
02/03/20		
09/03/20		
16/03/20		
23/03/20		
30/03/20		

Mrs Dainton – Subject Leader 2022/23

- Qualified in June 2016 and joined Churchfields Junior School – Redbridge.
- 2016 & 2017 – Year 5; 2018 – Year 6 (93% combined SATs); 2019 – Maternity leave; 2020 – Year 3
- Science subject leader: 2018-2021.
- Joined St Edward's in 2021 – Year 4; 2022 – Maternity leave; 2023 – Year 6 interventions
- Music Subject Leader – Summer Term 2023.

What are you proud of

- 5 instruments taught throughout Primary: introduced Ukulele in Year 6
- Medium term plan: musical skills, vocabulary, pieces for listening
- Weekly listening assemblies: led by class teacher using Charanga
- Line riders: Composer of the week – Visual representation for music; used in class and discuss in singing assemblies
- Music Mark from HMS: celebrate the value that we place on music in our school
- Good number of peripatetic lessons: Violin tasters in Year 3
- New ensembles – weekly clubs to allow continuation of instruments beyond classroom
- SEND PROVISION / ARP: music universal entitlement for all children at St Edward's.
- 25 experiences- Every child has the opportunity to visit the theatre; perform in a choir with Young Voices and experience live music from the LSO at the Barbican.
- Music scholarships at Coopers: 2 last year – Violin and Recorder

What still needs to be done? Why?

Assessment: How do we assess progress in music?

- Follow individual children to create case studies to evidence progression throughout the curriculum
- SDP: CREW - Curriculum Progression Embedding

Music Progression Strategy: How do we promote music beyond primary school?

- Networking to enhance awareness of Havering Music School events (Summer School) and promote to all
- Enhance awareness of routes into specialist music provision: opportunities with National Children's Orchestra and Tomorrow's Warriors
- Liaise with Secondary Schools to create opportunities for performing and acting as an audience
- SDP: CREW - Enrichment Activities for All

How do you develop non specialists?

- **Working with Nicole:** Developing Medium Term Plan (musical skills, vocabulary, pieces for listening) and music skills progression documents
- **Listening assemblies:** Introducing to staff during INSET and supporting staff with delivery and key questions to ensure assemblies are effective and progressive.
- Use of Charanga to develop confidence in use of musical language and development of listening skills.
- **Line riders:** Introducing to staff during INSET; sharing concept with SLT; creating weekly schedule, planning, sequence and resourcing of progressive pieces. Focus on technical vocabulary with staff and exploration of classical music- develop musical subject Knowledge.

Details of Assessment

- Specialist teacher uses formative assessment in lessons and class teacher uses formative assessment during weekly listening assemblies.
- End of unit performances provide summative assessment opportunities.
- PP – Children are offered funded peripatetic lessons and weekly ensemble clubs.
- SEND – Children have weekly music lessons in the ARP with specialist music teacher. Sunshine children participate in weekly lessons and have 1-1 support where needed.
- EAL – Dual coding and visual imagery is used to support musical language development. Line Riders are used in Singing Assemblies to help describe the elements of music.
- Most able children are identified and introduced to Havering Music School services and opportunities (peripatetic lessons, clubs etc). Most able children are encouraged to join ensembles and perform as soloists or as part of ensembles in annual concerts (Summer/Winter Music Concerts).

Pedagogy of lessons

- Weekly music lessons – increased to 45 mins for 2023/24 and 60 mins for 2024/25.
- Listening activities to start: linked to theme and focus on vocabulary to describe the elements of music
- Recap of prior learning: vocabulary and musical skills – instrumental and musical notation
- Introduction of new learning: key vocabulary and musical skills
- Application of learning: composing and performing – soloist and ensembles
- Progression of vocabulary and skills mapped on Medium Term Plans and Music Skills Progression documents.

Music

Pupil Voice

- Use of music champions to assist in assemblies and tuning in lessons
- Pupil contributions in assemblies
- Pupil Premium children - access to instrumental tuition
- Future action: Pupil voice questionnaire with focus on instrumental lessons and music in the school.

COVID

- Music recovery curriculum was in place for 2020-21.
- Children have opportunities to learn missed instruments during weekly clubs (lunchtime and after school).
- Staff are being introduced to Charanga and could use it during another lockdown.

Curriculum and Sequencing

- Different themes for every unit which cover a range of musical genres: world music, classical and jazz, popular, performance using instruments and technology.
- Focus instrument for each year group: progression in skills needed to master each instrument.

Y1 – Percussion: Stick notation – ta, ti ti, ta-a, ssh
Y2 – Ocarina: crotchets/minims/rest & 2-3 notes
Y3 – Glockenspiel: quavers/quaver pairs & 2-3 notes
Y4 – Glockenspiel: All notation & first five notes
Y5 – Keyboards: All notation & all notes on a clef
Y6 – Ukulele: All notation, incl dotted rhythms & chords

- End of unit performances: recorded and live to showcase learning; development of performance skills; opportunities to develop listening by acting as an audience.

- Knowledge organisers are used to shape curriculum and for teacher reference in planning.

- Reading of musical notation is developed at pace with reading in English. Instruments are chosen in accordance with children's fine motor skill development. Vocabulary develops, builds and recaps each year along with children's language development.

- Units are chosen to engage children at different ages and expose them to a wide variety of genres, composers, styles, cultures and traditions.



Ofsted INSPECTOR CURRICULUM

Primary Music aide-memoire

A high-quality music education should give pupils the tools and memorable experiences to understand music's place with the world and engage in the joy of making it.

Contents

- ⇒ This document has been created to support inspectors undertaking a deep dive in Music.
- ⇒ It provides a high-level summary of stage two training and wider guidance.
- ⇒ The six focus areas provide a structure to explain subject level outcomes as identified by inspection activities.
- ⇒ School leaders may not be able and should not be expected to articulate their intent **as it is outlined** in this aide-memoire or to provide documents which neatly provide the evidence for the focus areas.

Ed Watkins/Mark Phillips

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1. Curriculum

Scope:

The curriculum should develop pupils' knowledge and skills across the range of musical competencies. It should develop gradually, consolidate prior learning and prize quality of response.

Technical

Can the pupils accurately produce sound vocally, instrumentally or using music technology? How do curriculum plans build this capability so that:

- **building blocks are small**
- **learning is consolidated**
- **learning is coherent across units of work**

What are curricular expectations regarding staff and other notations? Are these met?

Constructive

How well does the curriculum develop the understanding and application of musical components:

- **elements** such as pitch or metre. Can pupils use this language to talk about music at all?
- **the components of composition** e.g. the melody. Do pupils develop the components over time?

Expressive

What is the medium used in the curriculum for considering musical quality?

- **simple and beautiful comes before complex** but error strewn.

Are the **mechanical aspects of composition learnt well enough** to give pupils the freedom to be imaginative?

Do pupils listen to a wide range of music?

Sequencing

Do later units consolidate previous concepts?

The curriculum has considered the transfer, or lack of transfer, across domains in its sequencing. This might be a route to explore if the curriculum defines activities and experiences e.g. how does instrumental skill develop if the instrument isn't consistent across units of work?

Has learning been **defined in small enough steps** and do these steps avoid cognitive overload? Any discussion should start from an awareness of what the steps are in the first place and how these are consolidated before further progress is made.



Memory

Are technical and analytical competencies **learnt to automaticity** to enable higher level learning and expressive responses to be developed?

Do plans connect existing learning to new learning?

Do pupils demonstrate the deep learning of concepts and skills that the curriculum lays out?



2. Pedagogy

What is the rationale for the teaching chosen in lessons (fitness for purpose)?

Do activities support the curriculum intent?

Are pedagogical approaches well matched to the stages of learning?

How well can pupils realise the creative intentions of the curriculum?

Pupils have a clear idea of how to work with the constituent elements of their compositions and bring them together to a convincing whole.

How well can pupils meet curricular intentions regarding the use of communications systems like staff notation?

Have these expectations been set at a level a large majority of pupils can meet?

3. Assessment

How does assessment identify progress in the **components** which underly musical progress?

How does this assessment support the giving of usefully specific **feedback**?

Does assessment focus on the building of **competence** over the rehearsal of outcomes?

How does musical assessment interact with school-wide rehearsal schedules?



5. Systems


What **strengths and weaknesses** have you identified through the deep dive? Can the school readily **explain** and **qualify** potential systemic issues? What mechanisms are there for curriculum construction and renewal?

How are inexperienced or non-specialist staff supported?

Do induction and training provide staff with a **shared knowledge of the music curriculum**? Does development attend to teachers' subject expertise and pedagogical content knowledge?




4. Culture

How does a thriving **musical culture** manifest in the school? 

What allowances are made for staff, e.g. in loading, to enable them to build a school's **co-curricular** life?

Are pupils involved in much music making **outside the classroom**? When are they able to share this with the rest of the school community?

6. Policy

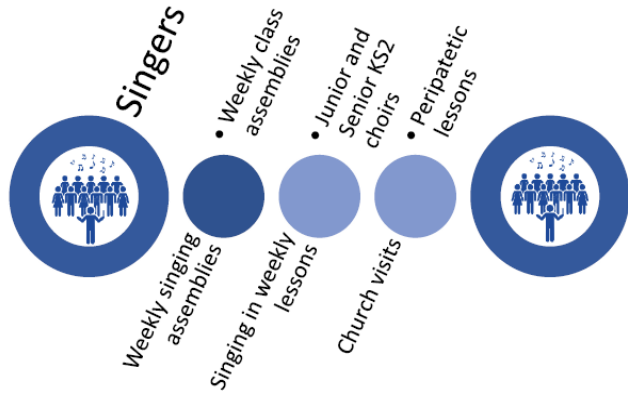
Can school leaders articulate how music departments **operate differently** to other core/foundation subjects? This is likely to include the role of **vertical groups** and learning that takes place **outside the taught curriculum** hours. 

What is the presence and/or impact of **carousels**? Is **sufficient time** allocated for teaching?

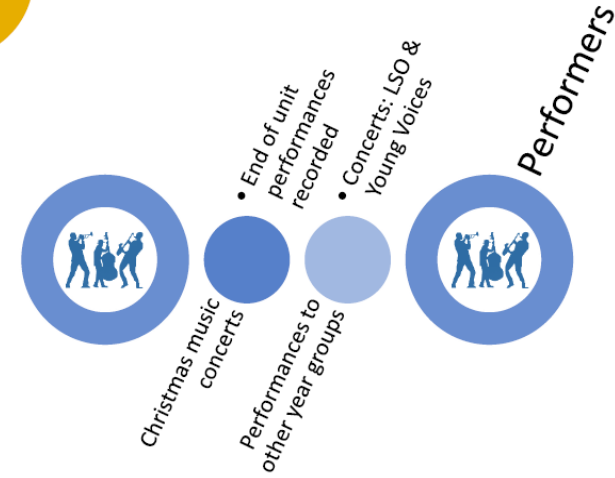
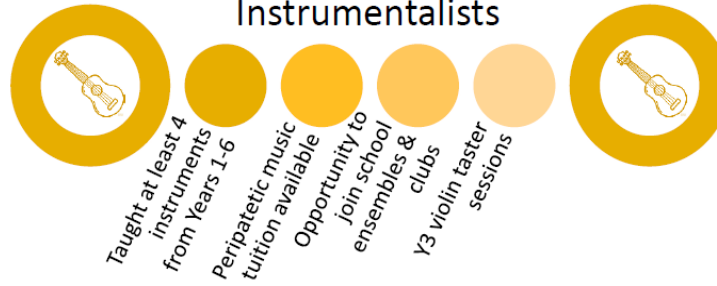
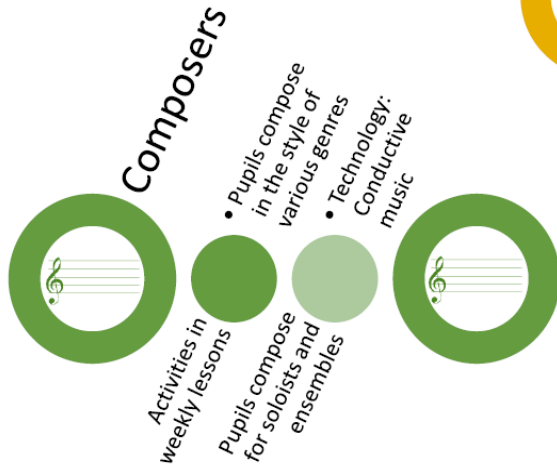
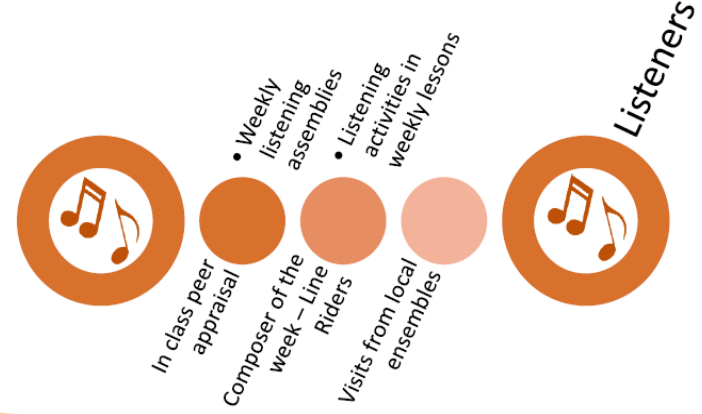
Is **CPD** conceived of as a series of developmental events with similar principles in mind to the way in which our pupils learn?

Official - **CONFIDENTIAL**
- For training only -
December 2020

We want our children to be studious musicians: composers, performers, singers, listeners and instrumentalists.



Music at St Edward's



Improving the image of Music

How to improve the school results: not extra maths but music, loads of it

A Bradford primary school wants the world to know its newfound Sats success is down to giving all children up to six hours of music a week



Maths lessons have been transformed since Feversham primary integrated music throughout the curriculum. Photograph: Christopher Thomond/The Guardian

Abiha Nasir, aged nine, walks quietly into the small classroom, takes a seat, adjusts her hijab and picks up the drumsticks. A shy smile spreads across her face as she begins to play.

[How to improve the school results: not extra maths but music, loads of it | Music | The Guardian](#)

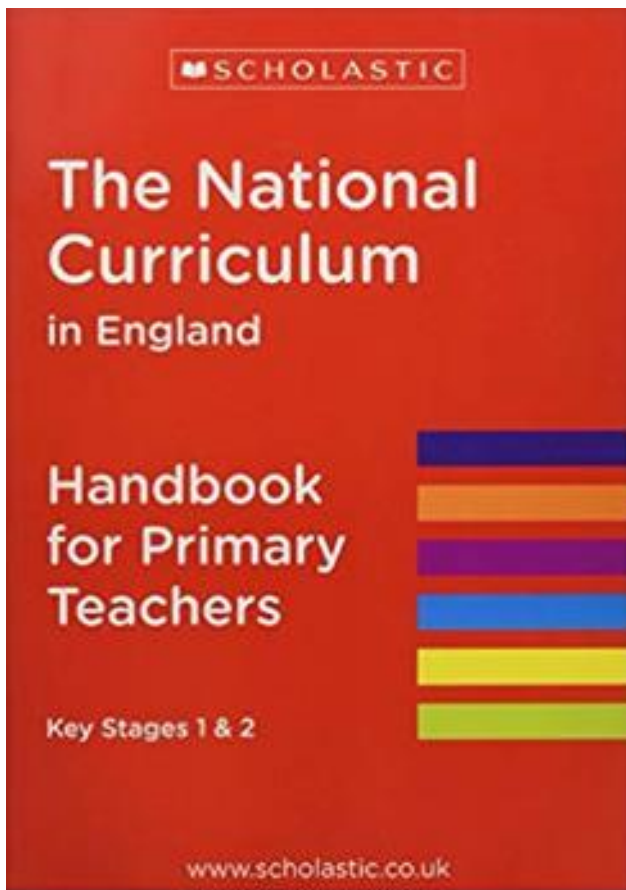
QUESTIONS
FOR REFLECTION AND DISCUSSION

In your school, how are specialist and non-specialists supported to improve their knowledge of your subject?

Does your Action Plan reflect this question?

QUESTIONS
FOR REFLECTION AND DISCUSSION

**Is your subject curriculum
planned and sequenced so that
pupils build upon their
knowledge?**



Music programmes of study: key stages 1 and 2

National curriculum in England

Where is the knowledge mapped in your curriculum for Music?

Knowledge Mapping

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 1						
Year 2						
Year 3						
Year 4						
Year 5						
Year 6						



QUESTIONS
FOR REFLECTION AND DISCUSSION

**What is your school's
pedagogy in Music?**

QUESTIONS FOR REFLECTION AND DISCUSSION

What is Pedagogy?

Pedagogy is defined simply as the method, and practice, of teaching.

It encompasses:

Teaching styles

Teaching theory

Feedback and assessment



Pedagogy

However, is there a transferable pedagogical format, process and routine could we use to assess learning which:

- ✓ *encompassed the key principles of formative assessment*
- ✓ *built on prior knowledge*
- ✓ *encouraged feedback and reflection*
- ✓ *provided an entry and exit point*
- ✓ *Ensured the learning objective is clear and understood*
- ✓ *Provided feedback that moves learners forward*
- ✓ *Activated students as teaching and learning resources for each other*
- ✓ *Activated students as owners of their own learning*
- ✓ *Involves children in planning content and contexts*
- ✓ *Addresses new focus of the new Ofsted Framework?*



1. Philosophy

Six underlying attributes at the heart of Oak's curriculum and lessons.

Lessons and units are **knowledge and vocabulary rich** so that pupils build on what they already know to develop powerful knowledge.

Knowledge is **sequenced** and mapped in a **coherent** format so that pupils make meaningful connections.

Our **flexible** curriculum enables schools to tailor Oak's content to their curriculum and context.

Our curriculum is **evidence informed** through rigorous application of best practice and the science of learning.

We prioritise creating a **diverse** curriculum by committing to diversity in teaching and teachers, and the language, texts and media we use, so all pupils feel positively represented.

Creating an **accessible** curriculum that addresses the needs of all pupils is achieved to accessibility guidelines and requirements.



QUESTIONS
FOR REFLECTION AND DISCUSSION

**How have you planned to
develop key and subject specific
vocabulary over time?**

Musical Vocabulary: Years 1–6

Year 1

Words you need to know: Pulse, rhythm, pitch, rap, improvise, compose, melody, bass guitar, drums, decks, perform, singers, keyboard, percussion, trumpets, saxophones, Blues, Baroque, Latin, Irish Folk, Funk, pulse, rhythm, pitch, groove, audience, imagination.

Year 2

Words you need to know: Keyboard, drums, bass, electric guitar, saxophone, trumpet, pulse, rhythm, pitch, improvise, compose, audience, question and answer, melody, dynamics, tempo, perform/performance, audience, rap, Reggae, glockenspiel.

Year 3

Vocabulary: Structure, intro/introduction, verse, chorus, improvise, compose, pulse, rhythm, pitch, tempo, dynamics, bass, drums, guitar, keyboard, synthesizer, hook, melody, texture, structure, electric guitar, organ, backing vocals, hook, riff, melody, Reggae, pentatonic scale, imagination, Disco.

Year 4

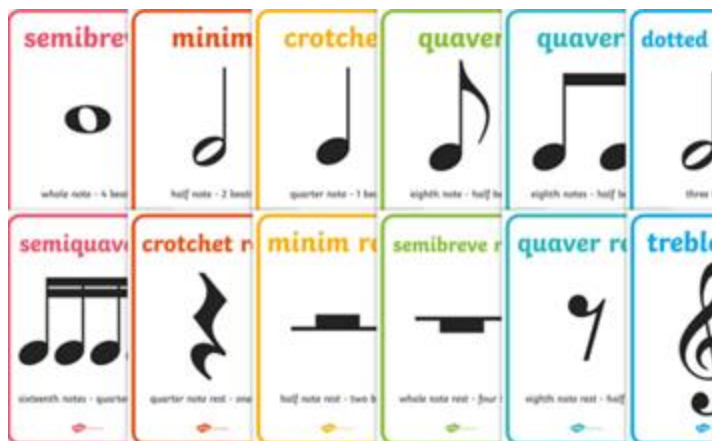
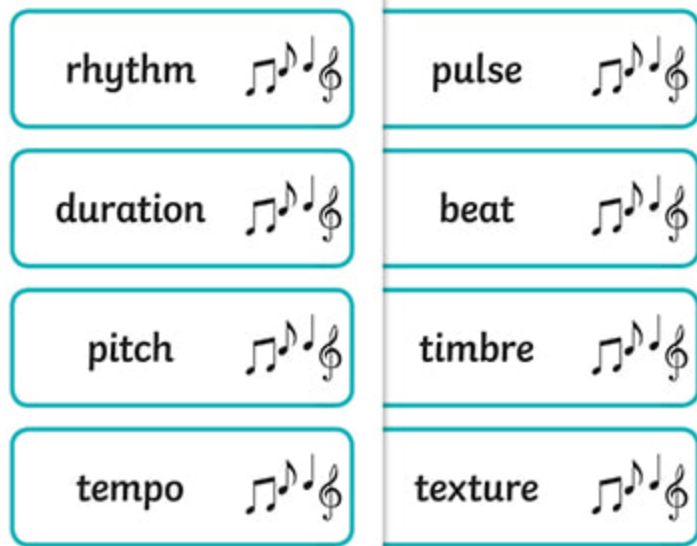
Vocabulary: Keyboard, electric guitar, bass, drums, improvise, compose, melody, pulse, rhythm, pitch, tempo, dynamics, texture, structure, compose, improvise, hook, riff, melody, solo, pentatonic scale, unison, rhythm patterns, musical style, rapping, lyrics, choreography, digital/electronic sounds, turntables, synthesizers, by ear, notation, backing vocal, piano, organ, acoustic guitar, percussion, birdsong, civil rights, racism, equality.

Year 5

Vocabulary: Rock, bridge, backbeat, amplifier, chorus, bridge, riff, hook, improvise, compose, appraising, Bossa Nova, syncopation, structure, Swing, tune/head, note values, note names, Big bands, pulse, rhythm, solo, ballad, verse, interlude, tag ending, strings, piano, guitar, bass, drums, melody, cover, Old-school Hip Hop, Rap, riff, synthesizer, deck, backing loops, Funk, scratching, unison, melody, cover, pitch, tempo, dynamics, timbre, texture, Soul, groove, riff, bass line, brass section, harmony, melody.

Year 6

Vocabulary: style indicators, melody, compose, improvise, cover, pulse, rhythm, pitch, tempo, dynamics, timbre, texture, structure, dimensions of music, Neo Soul, producer, groove, Motown, hook, riff, solo, Blues, Jazz, improvise/improvisation, by ear, melody, riff, solo, ostinato, phrases, unison, Urban Gospel, civil rights, gender equality, unison, harmony.



accent – where the music is emphasised
bar – a regular section on a staff, separated by vertical lines. Contains the beats
beat - unit of rhythm
canon – tune that is repeated at regular intervals by different performers, but with different starting times
chant – singing in unison, with a similar rhythm to speech
choir – group of singers
chord – 2 or more notes (usually 3) played simultaneously in harmony
chord progression – string of chords played in succession, usually a pattern
clef – a symbol on written music, defining what pitch to play the note
crescendo – getting louder
decrescendo – getting quieter
dissonance – harsh sounds, chords not in harmony
downbeat – first beat in a bar
drone – monotonous tone
duet – two vocalists or instruments
dynamics – how loud or quiet a piece of music is
ensemble – all instruments in an orchestra or all voices in a choir, playing at once.
flat – playing a note a semitone lower than the written one
forte – loud
harmony – pleasing combination of two or more notes, played in background behind melody
key – system of notes based on a key note

key signature – the flats and sharps at the beginning of each line, to be played throughout the piece
music
major – a happy sounding piece of music
– a bar in a piece of music
minor – a sad sounding piece of music
notation – a method of writing music
octave – 8 full tones above the key note.
Start and end of a scale
off beat – the unaccented beat
orchestra – a large group of instruments, usually classical
pulse – the constant beat in a piece of music
rest – moment when a note is not played for a defined length of time
rhythm – structured groups of accented and unaccented beats
scale – successive notes of a key, ascending or descending
sharp – note to be raised by a semitone
slur – a curve over notes, suggesting that it is slurred together
staccato – short, sharp notes
staff – five horizontal lines on which notes are written
tempo – speed of a piece
time signature – how many beats to a bar
unison – playing or singing the same notes simultaneously
vibrato – quickly alternating between two notes – a wobbly sound

Planning to succeed

Year Group	Vocabulary	Introduction/reminder
N	Tap	Circle time
R	Beat	Singing together
1	Rhythm	Through hearing the Teacher discuss the term
2	Rhythm	Spellings
3	Rhythm	Discussing the terminology
4	Rhythm	Spellings
5	Rhythm	Using vocabulary in their writing
6	Rhythm	Assessment
7	Rhythm	?????????*****

Secondary Transition

Share the songs that the children like to sing, insist that on transition days children sing, perhaps you join them for that day.

QUESTIONS
FOR REFLECTION AND DISCUSSION

What are children expected to know at each start point of a new topic?

How do you ensure gaps are filled?

QUESTIONS
FOR REFLECTION AND DISCUSSION

**What is the starting point and
end point for children's
knowledge and learning?**

**Starting point?
What is this?**

**What part does assessment
play?**

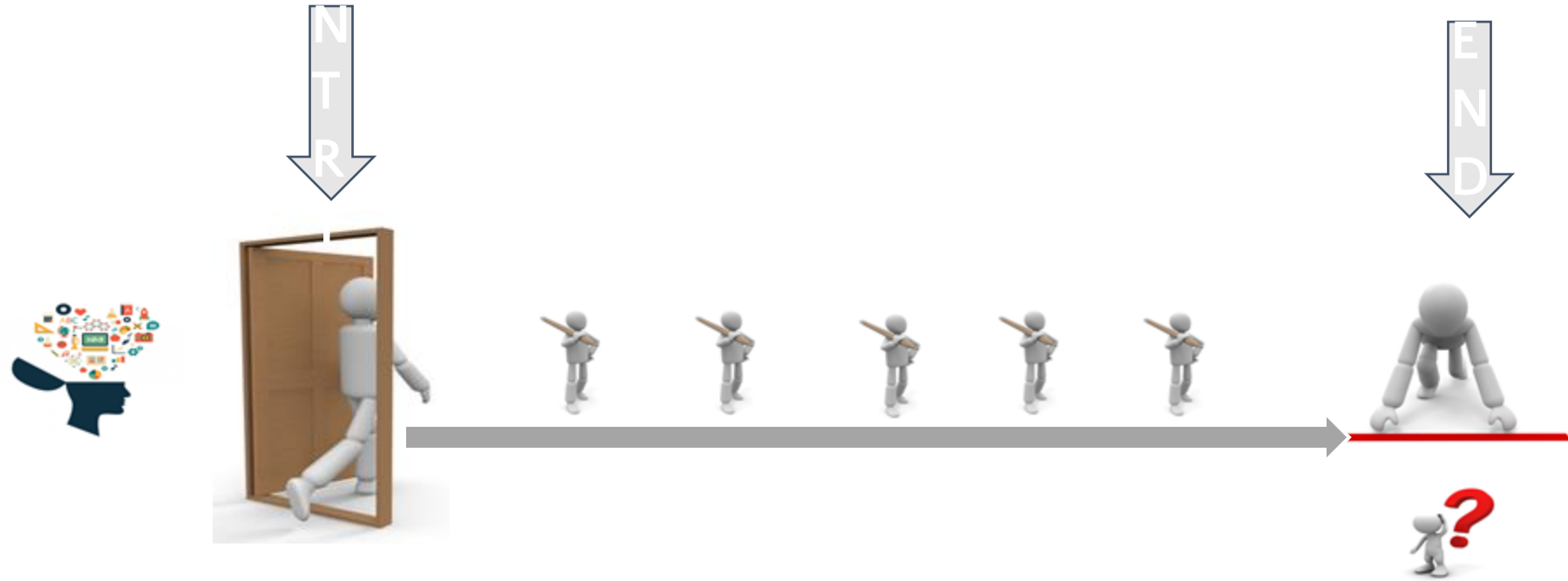
**End point?
What is this?**

What part does assessment play?

ENTRY

END





What knowledge do they need to have?	Year 3 Aut 2 Music	1 knowledge	2 knowledge	3 knowledge	4 knowledge	5 knowledge	How do you assess their knowledge?
What vocabulary do they need to understand?		Vocabulary	Vocabulary	Vocabulary	Vocabulary	Vocabulary	What will the children need to do?
What prior learning have they had?		AfL	AfL	AfL	AfL	AfL	How do children know the knowledge they have?

QUESTIONS FOR REFLECTION AND DISCUSSION

How do you make yourself aware of gaps
and how do you close them?

AFL



If we think of our children as plants ...

Summative assessment of the plants is the process of simply measuring them. It might be interesting to compare and analyse measurements but, in themselves, these do not affect the growth of the plants.

Formative assessment, on the other hand, is the equivalent of feeding and watering the plants appropriate to their needs - directly affecting their growth.

AFL
Formative Assessment



	Where the learner is going	Where the learner is	How to get there
Teacher	Clarifying, sharing and understanding learning intentions	Engineering effective discussions, tasks, and activities that elicit evidence of learning	Providing feedback that moves learners forward
Peer		Activating students as learning resources for one another	
Learner		Activating students as owners of their own learning	

Adapted from Wiliam, Thompson 2007

AFL

QUESTIONING

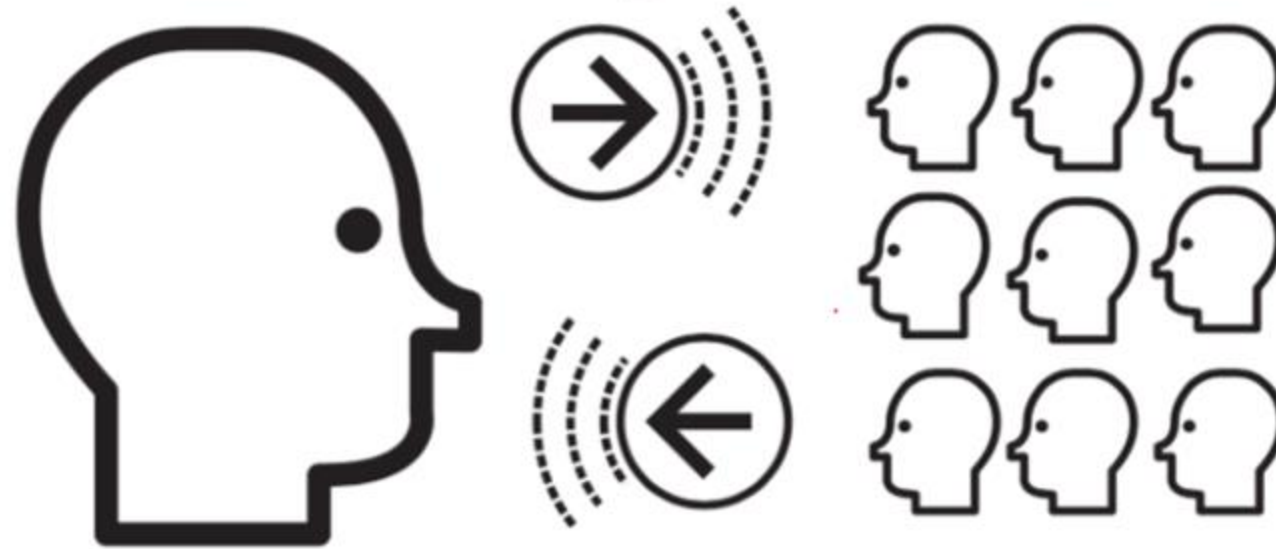
3 Ask questions

6 Check for student understanding



AFL

Message sent



Message received?

AFL

Questioning Techniques	
Cold Call	No hands up or calling out. Ask everyone ☒ select who answers.
No Opt Out	If students get an answer wrong or don't know, go back to them to check that they now know the answer.
Check for Understanding	Ask a selection of students to relay back what they have understood about the question under discussion.
Probing Questioning	Make each question and answer exchange a mini dialogue, probing to explore student's understanding.
Think Pair Share	Allocate talk partners, set a question with a time limit , ask students to think, then discuss, then report back.
Say it again better	Accept students' first half-formed responses but then help them to reframe a better more complete response.
Whole Class Response	Use techniques like mini whiteboards or ABCD fingers to provide simultaneous responses from a whole class.

QUESTIONS FOR REFLECTION AND DISCUSSION

LAST BUT NOT LEAST

QUESTIONS FOR REFLECTION AND DISCUSSION

As subject leads, how do you ensure the curriculum is accessible for all learners; SEND, EAL, disadvantaged?

QUESTIONS FOR REFLECTION AND DISCUSSION

As a middle leader, how do you ensure your school curriculum ensures equal opportunities for all learners including disadvantaged children. Where's your evidence?

Let's share ideas for this
answer

CASE STUDY

Context

You could set out:

- Why the case study has been produced
- The school's context, including any relevant pupil data, such as the percentage of pupils with special educational needs, English as an additional language, or who are eligible for free school meals
- The policy background, or any research or legislation that has informed your practice

The aim/starting point

If you are trying to show how your school's practice has improved or changed, you could set out an assessment of the school's situation before the change was implemented.

You could also explain what the school's aims were in changing its practice.

Practice

Explain what your school has done, itemising the process to ensure the order is clear and the reasons behind decisions are clear.

Go into as much detail as you need (this may depend on your audience – governors may need more specific details than parents, for example).

Impact

Set out how the changes you have made have impacted on the school or on pupils. For example – has pupils' attainment or wellbeing improved? Has teachers' work/life balance improved? Is an element of your practice more rigorous or efficient than before?

You may also wish to set out how you plan to evaluate this aspect of your practice and any changes you intend to make in the future. To ensure that the impact is sustained and improved, the case study could include specific actions for evaluating the process, such as a date and person responsible.

TIME TO THINK

WHAT NEXT?
WHAT NOW?