**MATRIX for Self-Reflection of my teaching and my pupils’ learning**

**Tri-borough Music Hub Teaching and Learning Review Process 2023-24**

The TBMH’s ‘Self-Reflection Tool’ is a process is to be used for holistic music teaching and is equally applicable to classroom delivery and small group instrumental/vocal delivery. It is focused on a teaching and learning matrix which follows the Tri-borough Music Hub’s interpretation of Ofsted guidance and music education best-practice. The ultimate point of this teaching and learning review process is to ask yourself the question - **‘How can I ensure that all learners have the best possible music education learning experience when they are learning with me?’.** The TBMH’s self-reflection judgements are summarised within the framework of: **1 = Highly Effective; 2 = Effective 3 = Developing; 4 = More Support Needed**. Schools and other settings may use different terminology.

There are two formats available to use:

1. **Self-Reflection Tool Form (online/digital)**

An online self-reflection tool for practitioners. Practitioners can choose to participate in our quality of teaching process by completing the (Self-Reflection Tool) form [HERE](https://docs.google.com/forms/d/e/1FAIpQLScWhmXhHo59eI8CsisOu7zTnImBop-I7GRNkolJtX7piS2_pw/viewform) based upon the matrix below. Please only fill in this particular online form if you work for the TBMH. Schools may choose to create their own form based on the Matrix for their evaluation processes.

1. **Overview Matrix for Self-Reflection Tool (paper/print)**

A paper version to be used by practitioners, schools, settings, and those involved in supporting the review process of quality provision.

The whole process is intended as a starting point for wider collaborative activities including review cycles, professional dialogue meetings, the set-up of professional development provision and in-class observation or support visits with other professionals (this may be with a line-manager, peer, tutor, or mentor) for the purpose of improving musical provision.

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|  | **1 Highly Effective** | **2 Effective** | **3 Developing** | **4 More Support Needed** |
| **A: Intent** | 1. I consistently and securely plan ambitious sequences of musical learning to build cumulative knowledge and skills. All my lessons include holistic coverage of all musical elements including theory and composition. Sequence of learning consistently supports all pupils well including those with additional needs or disabilities. 2. The work I give to pupils over time matches the aims of the school’s curriculum in singing and the use of the voice, performance/playing,  composing and improvising, the development of notational understanding and listening and is consistently sequenced so that pupils accumulate sufficient knowledge and understanding and skills to secure future learning. | 1. I coherently plan ambitious sequences of learning to build cumulative knowledge and skills. I regularly teach a holistic approach to key musical elements including music theory and composition. Sequence of learning meets the needs of all pupils including those with additional needs or disabilities 2. I mostly encourage musical learning in singing and the use of the voice, performance and playing, composing and improvising, the development of notational understanding and listening. | 1. I plan sequences of learning to build cumulative knowledge and skills. I need some support in ensuring that this meets the needs of all pupils including those with additional needs or disabilities. I could incorporate more holistic teaching of musical elements in my lessons. 2. I include activities to encourage musical learning in some of the following areas; singing and the use of the voice, performance and playing, composing and improvising, the development of notational understanding and listening. | 1. Sequence of learning is jumbled and does not build knowledge, skills or understanding. I need to plan to include musical elements in my lessons. 2. Planning and preparedness needs to be more thorough in addressing some key areas of musical learning which may include singing and the use of the voice, performance and playing, composing and improvising, the development of notational understanding and listening. |
| **B: Subject Knowledge and Understanding** | 1. I consistently and securely demonstrate good subject knowledge. I consistently and securely check for common misconceptions and correct them. 2. I consistently and securely present subject matter clearly and musically, including demonstration and modelling by me and other learners, promoting high levels of musical engagement and high quality musical responses from all pupils. | 1. I demonstrate good subject knowledge. I know how to check for common misconceptions and how to correct them. 2. I present subject matter clearly and musically, including demonstration and modelling by me, promoting a good level of musical activity and high-quality musical responses from all pupils. | 1. I demonstrate some subject knowledge. I sometimes miss opportunities to check for common misconceptions and I am not always sure how to correct them. 2. I could be more consistent in presenting subject matter clearly, include more demonstration and modelling, promoting more musical activity and higher quality musical responses from pupils. | 1. My subject knowledge is lacking. I miss opportunities to check for common misconceptions and I am not sure how to correct them. 2. I need to present subject matter clearly, include demonstration and modelling. promoting appropriate musical activity and responses linked to this. |

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|  | **1 Highly Effective** | **2 Effective** | | **3 Developing** | | **4 More Support Needed** |
| **C: Assessment and Feedback** | 1. I consistently and securely check pupils’ understanding, systematically and clear, direct feedback is provided consistently and securely use information from assessments well to check understanding and inform my teaching. 2. Pupils display very good technique and posture resulting from my focused teaching and attention in this regard. 3. I consistently and securely adapt teaching as necessary to provide for the learning needs within the class and provide well-judged interventions to support learning. 4. Reporting of pupil progress (written and oral) is highly learning focused. 5. When not teaching in the language of music\*, I consistently and securely model excellent skills in speaking, listening, reading and writing in English to support pupils’ development of language.   \*NB: the best music lessons are music—focused, using musical terminology and vocabulary. | | 1. I check pupils’ understanding systematically and clear, direct feedback is provided. Information from assessments is used well, to check understanding and inform my teaching. 2. I positively encourage good technique and posture. 3. Tasks are adapted as necessary to provide for the learning needs within the class. 4. Reporting of pupil progress (written and oral) is learning focused. 5. Teaching models good speaking, listening, reading and writing skills in English where appropriate to support pupils’ development of language. | | 1. I need to be more systematic in checking pupils’ understanding. Clear, direct feedback is sometimes provided. I sometimes use information from assessments to check understanding and inform my teaching. 2. I occasionally give attention to technique, and incorrect posture is sometimes corrected. 3. I am aware of pupils’ difficulties, and I take some steps to meet the needs of the group. Pupil understanding could be more embedded. 4. Reporting of pupil progress (written and oral) needs to be more learning focused. 5. My speaking, listening, reading and writing skills in English could support pupils more consistently in their development of language. | 1. I am not checking pupils’ understanding in the lesson and clear feedback is rarely provided. Information from assessments needs to be used to check understanding and inform teaching. 2. Poor technique and posture can go unnoticed by me, and I need to give more support in correcting bad habits. 3. Mistakes and misconceptions go uncorrected by me and opportunities to consolidate pupil’s learning are missed. 4. My skills in speaking, listening, reading and writing in English need to be improved in order to support pupils in their development of language. 5. I am not sure of what my pupils are able to do and so reporting of pupil progress (written and oral) is not learning focused. |

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|  | **1 Highly Effective** | **2 Effective** | | **3 Developing** | | **4 More Support Needed** |
| **D: Use of Resources** | 1. The work I give to pupils is consistently and securely demanding and resources used, including technologies, support musical learning consistently and securely. The teaching space and resources are consistently and securely well prepared before the students arrive. Pupils take pride in the care of instruments and resources. 2. I actively collaborate, and develop the practice of, additional adults. Their impact on pupil learning is significant. 3. My internal communication with my school is excellent with full commitment to the school's work and ethos. In addition, I am committed to professional development (internally and externally with the Music Hub) and actively take on feedback, advice, and guidance. This is having a positive impact on my practice. 4. Reading and literacy in **musical language** and English are developed and integrated consistently as part of the outstanding learning. | | 1. The work I give to pupils is demanding and resources used, including technologies, support musical learning. The teaching space and resources are well prepared before the students arrive. Pupils understand how to take care of instruments and music, and are encouraged to do so. 2. I plan for and collaborate with additional adults to support pupil learning with some impact. 3. I engage in regular positive communication internally with my school. I am engaged in professional development (internally and externally with the Music Hub) and have taken on board some previous suggestions which is having some identifiable impact on practice. 4. Reading and literacy in **musical language** and English are developed in a manner consistent with the age and stage of children’s learning. | | 1. There needs to be more consistency in ensuring that work given to all pupils is demanding and that resources used, including technologies, support musical learning. I need to be better prepared with resources and the teaching space. Some pupils know how to care for instruments and music. My expectations need to be higher to ensure their safe use. 2. My collaboration with additional adults is currently sporadic and needs to be more considered so that we can support pupils better in their learning. 3. My communication with my school could be more consistent and should occur more regularly whether or not there is need. I have started to engage with improving my professional practice and reflect on previous development suggestions and now I need to show this impact on my practice. 4. Reading and literacy in **musical language** and English could be developed in a manner more consistent with the age and stage of children’s learning. | 1. The work I give to pupils is not demanding enough and I am not effectively making use of resources, including technologies, to support musical learning. I am not well prepared before the pupils arrive to the lesson. There is a need for pupils to learn how to care for Instruments and/or music to support better learning. 2. I do not currently collaborate with the additional adults in the lesson to support pupil learning. 3. My communication with my school is restricted to urgent need. I need to respond more timely to calls and emails. I am not engaging with professional development events and/or support. 4. Reading and literacy in **musical language** and English are not developed in a manner consistent with the age and stage of children’s learning. |

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|  | **1 Highly Effective** | **2 Effective** | **3 Developing** | **4 More Support Needed** |
| **E: Impact** | 1. My pupils develop in-depth musical knowledge (both procedural and declarative) and skills over time. As a result, they achieve well consistently and securely. All of my pupils are fully included in the curriculum including those with SEND, additional needs and disadvantaged pupils and achieve the best possible outcomes consistently and securely. All of my pupils consistently achieve highly, particularly the most disadvantaged. My pupils with SEND achieve particularly well. 2. My pupils’ musical work is consistently of high quality. My pupils are able to communicate their learning consistently and securely through musical performance, discussion, peer feedback and other means. I consistently and securely evidence the process and impact of learning using showcasing, new technologies and other means (e.g. filming/recording/use of software etc). 3. Significant numbers of my pupils engage in regular musical experiences outside of the school day (including hub activity), directly resulting from my encouragement. 4. Student relationships are excellent with a strong emphasis on learning, safety and the highest standards. | 1. My pupils develop in-depth musical knowledge (both procedural and declarative) and skills over time. As a result, they achieve well. All of my pupils are fully included in the curriculum including those with SEND, additional needs and disadvantaged pupils and achieve the best possible outcomes. 2. My pupils are able to communicate their learning appropriately through musical performance, discussion, peer feedback and other means. I am able to evidence the process and impact of learning using showcasing, new technologies and other means (e.g. filming/recording/use of software etc). 3. My pupils are positively encouraged to participate in regular musical experiences outside of the school day (including hub activity). 4. Student relationships are good and this supports a positive and safe learning environment. | 1. Some of my pupils develop in depth musical knowledge and skills over time. I need support to ensure that all of my pupils are included in the curriculum including those with SEND, additional needs and disadvantaged pupils so that that can be better outcomes for more SEND pupils. 2. Some of my pupils are able to communicate their learning appropriately through musical performance, discussion, peer feedback and other means. 3. My pupils know about musical experiences including hub ensembles outside of the school day. I have yet to directly encourage them to participate. 4. I am working on improving my relationships with pupils and staff to develop a good, safe environment for learning. | 1. More support is needed for me to ensure that the majority of pupils are making enough progress in their musical knowledge (procedural or declarative) and skills. The progress of disadvantaged pupils is well below that of other pupils. Pupils with SEND do not achieve as well as they should. Expectations are low and their needs are not met. 2. My pupils are unable to demonstrate their musical learning. I am not currently evidencing the process of learning. 3. I have not yet made pupils aware of out of school opportunities and those offered by the music hub. 4. I have not yet managed to build a rapport with pupils and staff and this is having a negative impact on the safety and learning of students. |

**Practitioner Reflections**

Name of Practitioner:

Based on my self-assessment, I judge my overall performance to be:

If applicable, the areas that I feel strong/positive in are:

If applicable, the areas that I feel in need of further support are:

My areas of focus for the coming year are:

Please provide any further comments as appropriate:

**Further Information**

Every teaching professional can have an off-day or weak lesson, even the most proficient of teachers. This is why any performance judgements should be based upon impact over time. Consideration should be given to the following:

* Is the teacher effective in engaging the students?
* Does the teacher respond to specific areas of student need (in terms of either additional support or indeed challenge for more capable students)?
* Is the teacher able to articulate and demonstrate a clear progression of knowledge and skill in a planned sequence of learning?
* How well do students demonstrate, and can articulate, their learning?

It is essential that all class music curriculum teachers/tutors understand the importance of their role as educators of young musicians, and to be as effective as possible as teachers. It is common practice that there is not a judgement of a one-off teaching situation, but rather any qualitative judgements of a teacher’s practice are made by the impact on their performance over time, coupled with the teacher’s own honest reflective input. The ‘Self-Reflection Tool’ promotes a focus on our learners (i.e. What is it that a teacher does that has the greatest positive impact on our learners?’)

There is no specific set of formal teacher gradings within education; however, it is not uncommon for the performance of teachers to be considered ‘effective’ or ‘highly effective’ with the expectation that teachers should be effective in their role. If performance is considered less than effective, (i.e. there is little, if any, evidence of impact on the development of student skills, understanding, or performance), then additional areas for development may be identified and, if considered appropriate, this may be formalised in a support plan with clear and measurable milestones expected in a reasonable timeframe.

It is important to remember that our work as educators should always be focused on the best musical outcomes for our learners.