**MATRIX of Self-assessment of my teaching and my pupils’ learning**

**Class Music Curriculum Teaching**

The TBMH’s ‘Professional Development: Teaching & Learning Review – Effectiveness Model’ process is in two main parts:

1. The practitioner completes their self-evaluation online (<https://forms.gle/kXR4qyFdoXA6FnUP9>) based upon the matrix below and should be informed by an individual’s typical practice over time. The Google Form provides a record of your own self-assessment which is sent to you and also shared with the TBMH team. You can revisit this many times to update your self-assessment over time.   
   **NB**: The prompts that have been provided rely on the practitioner being reflective about their practise and honest about their approach to teaching and learning. Remember, 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?’**.

Your self-assessment judgements are summarised within the framework of: **1 = Highly Effective; 2 = Effective 3 = Developing; 4 = Of concern**. However, different schools may use different terminology. Your overall self-judgement should reflect your honest opinion of your own effectiveness as a teacher, the wider context of your work, and how you might be able to justify all of this with supporting evidence.

1. It might be that someone from your schools’ leadership team, or through a peer-observation, may observe a lesson and quality-assure/moderate the practitioner’s own self-assessment. This will likely be followed by a conversation with the practitioner to digest and discuss what evidence was observed that supports their self-assessment.

Name of practitioner: Date:

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|  | **1 Highly Effective** | **2 Effective** | **3 Developing** | **4 Of concern** |
| **A: Intent** | 1. I consistently and securely plan ambitions sequences of music learning to build cumulative knowledge and skills. 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 coherently 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 2. for all pupils including those with additional needs or disabilities. 3. I mostly encourage musical learning in singing and the use of the voice, performance/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 support in ensuring that this meets the needs of all pupils including those with additional needs or disabilities. 2. I include activities to encourage musical learning in some of the following areas; singing and the use of the voice, performance/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. 2. The content of planning needs to be more thorough in addressing the areas of singing and the use of the voice, performance/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, promoting appropriate musical activity for 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, promoting appropriate musical activity for 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 and promoting appropriate musical activity. | 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 and promote appropriate musical activity linked to this. |

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|  | **1 Highly Effective** | **2 Effective** | | **3 Developing** | | **4 Of concern** |
| **C: Assessment and  Feedback** | 1. I consistently and securely check pupils’ understanding systematically and clear, direct feedback is provided (including corrections on technique and posture). I consistently and securely use information from assessments well to check understanding and inform my teaching. 2. I consistently and securely adapt teaching as necessary to provide for the learning needs within the grid | | 1. I check pupils’ understanding systematically and clear, direct feedback is provided (including corrections on technique and posture). Information from assessments is used well, to check understanding and inform my teaching. 2. Teaching is adapted as necessary to provide for the learning needs within the group | | 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. Adaptive teaching could be deployed more frequently to meet the needs of the group | 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. I am not adapting teaching to meet the needs of the group |

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|  | **1 Highly Effective** | **2 Effective** | | **3 Developing** | | **4 Of concern** |
| **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. | | 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. | | 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. | 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. |

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|  | **1 Highly Effective** | **2 Effective** | **3 Developing** | **4 Of Concern** |
| **E: Impact** | 1. My pupils develop in-depth musical knowledge 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 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. 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 built a rapport with pupils and staff and this is having a negative impact on the safety and learning of students. |

I judge my overall performance to be:

**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 are able to 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 **'Effectiveness Model'** 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.