Secondary
National Strategy
for school improvement

Foundation subjects: KS3 music

Unit 6: Feedback in music

department for
education and skills
creating opportunity, releasing potential, achieving excellence

Using this guide

This guide offers some practical strategies teachers use to provide appropriate feedback to all pupils. The strategies are tried and tested; they draw upon both academic research and the experience of practising teachers.

By working through this guide you can build your teaching repertoire step by step, starting with strategies that are easy to implement and moving on to those that will help pupils to develop their understanding and skills even further. The guide helps you to reflect on specific ideas and aspects of your practice and contains practical tips and tasks to help you develop existing practice in your classroom. Some research findings are outlined and there are appendices to exemplify particular points. The 'Next steps' section asks you to reflect generally on the impact of this unit. There are practical suggestions for developing practice and you are invited to set targets for the future. A final section provides information about references and further reading.

As you work through this guide, you will:

- read about the principles and characteristics of assessment for learning and clarify your understanding of these (Task 1);

- identify the features of effective feedback and the extent to which these are present in your current practice (Task 2);

- learn about strategies that can enable feedback, and about the importance of observing pupils as they work before intervening and providing feedback (Task 3);

- consider the impact of oral, aural and written feedback, and the essential features of each of these forms of feedback (Tasks 4-7);

- identify how combinations of feedback can be most usefully sequenced (Task 8);

- identify the range of people who can provide feedback to pupils, and the types of feedback each can best provide (Task 9);

- reflect on the complete process before considering your next steps.

To assist with this process, make sure that you:

- are clear about where you are in this line of development, and why you are undertaking specific tasks – this will help to focus your time and energies on effective work;

- keep a log of the materials you create, the responses of the pupils and your own reflections on the impact of the work. There is space in this guide for you to write notes and responses to some questions, but you may find it helpful to keep a notebook handy, or to use the CPD log on the DVD.

When working through this unit, you will need access to:

Appendices 1, 2, 3 and 4

Resource 6a

Feedback in music

Contents

Recognising impact

This unit aims to help music teachers review and refine their practice in providing musical feedback so that when teaching they can apply generic principles about assessment for learning, effectively use the full range of people who can provide feedback to pupils as they work, and use a variety of feedback mechanisms to help pupils know how they can improve their work.

The unit leads teachers to:

- apply the principles of assessment for learning to improve learning;

- identify and enable the full range of people who can provide feedback to do so – teachers, pupils, specialist musicians and teaching assistants;

- observe pupils at work to identify the kind of feedback they require before providing guidance;

- use the full range of feedback mechanisms that can help pupils to understand how to improve, including aural/musical, oral/spoken, or written (verbal/ notation-based) feedback;

- recognise that different forms of feedback are required at different times throughout the learning process.

This enables teachers to:

- embed characteristics of assessment for learning within all their lessons;

- use a range of specific feedback strategies to improve pupils' musical learning;

- identify who is well placed to provide feedback when pupils are working;

- establish a way of working with pupils that does not require a teacher's constant and direct involvement with pupils;

- identify how pupils are making progress by observing them at work before intervening;

- use the most appropriate form of feedback;

- use and sequence a range of feedback strategies, including use of musical exemplification (aural), the spoken (oral) and written word, and various forms of musical notation.

As a result, pupils:

- understand what it is they are learning, and how to improve their work;

- assess, question and direct their own and their peers' learning;

- know and seek out whichever person (including another pupil) is well placed to offer feedback when they need assistance;

- value the different kinds of feedback that a range of adults and peers can provide;

- are able to work constructively on their own;

- use aural, oral and written feedback of various kinds to improve their own work.

Background

A range of inspection and research evidence identifies common issues relating to the effective use of a range of feedback strategies across the curriculum and within the teaching of music. It also identifies how successful teaching resolves these issues to enable music lessons to become positive and rewarding musical experiences for all pupils.

Feedback is an integral part of assessment for learning and requires a thoughtful and purposeful approach to its use. It is an effective tool that harnesses and embeds the learning experience, and one that can be effectively used by a range of people. The receiver and the giver, in supporting the learning process, must acknowledge the significance of feedback and how it helps determine the next steps.

Common issues

When pupils receive feedback in their music lessons they are often unclear about how to make further progress in their learning because:

- the feedback:
  - » lacks focus and the learning objectives and learning outcomes given at the start of the lesson or activity are not used as the basis for precise and focused feedback;
  - » is only ever spontaneous and may therefore lack the necessary resources to aid and support further pupil development;
  - » compares their work with the strengths of others instead of focusing on the extent to which it meets the criteria for all pupils;
  - » does not match pupils' preferred learning styles and is therefore inaccessible to pupils;
  - » uses technical vocabulary that is not readily understood;
- they may need more planned opportunities than they are given to reflect upon the feedback and respond to it.

Resolving the issues

Different types of feedback can successfully be used to address the common issues outlined above. A number of strategies for effective feedback can be used in music lessons to good effect, ensuring that pupils are clear on the progress they are making and how they might improve their work. The quality of the feedback can often determine the level of pupils' understanding as they begin to appreciate a range of complex musical devices and features.

Well-prepared, focused feedback will enable teachers to secure judgements about their pupils' capacity to improve their work and how to raise standards and build towards long-term curricular targets.

When spontaneous feedback is used, it is linked to improvement in the same way as prepared feedback by being specific and sharply focused on the learning objectives and outcomes of the lesson. It then becomes an extremely effective form of intervention.

Pupils' understanding of what it is they are learning is crucial. They need to know how to improve their work and be directly involved in peer and self-assessment procedures that help to develop the independent learner.

Where assessment for learning is embedded into classroom practice, research has shown that gains are significant in terms of attainment, behaviour, motivation, engagement and pupils' ability to work independently.

This unit is based upon the various methods of feedback available to teachers of music and the selection of the most appropriate type or combination of types that can most influence pupils' understanding. It identifies feedback as an important feature of assessment for learning (AfL) and explores oral, aural, and written strategies of supporting learning within music.

What is assessment for learning (AfL)?

A suite of AfL training materials (*Assessment for Learning: Whole School Training Materials:* DfES 1240-2005 GCD) has been developed as part of the Strategy's whole-school approach to developing assessment for learning. (For full details of all the publications quoted below, see pages 28-29).

The materials reaffirm that AfL can be defined as:

> 'the process of seeking and interpreting evidence for use by learners and their teachers to decide where the learners are in their learning, where they need to go and how best to get there'.

Assessment Reform Group, 2002

Therefore AfL gets straight to the heart of good teaching by:

- helping teachers help pupils to take the next steps in their learning;

- helping pupils help each other to take the next steps in their learning;

- helping pupils help themselves to take the next steps in their learning.

More broadly, AfL is founded upon the following ten principles. AfL:

- 'is part of effective planning;

- focuses on how pupils learn;

- is central to classroom practice;

- is a key professional skill;

- is sensitive and constructive;

- fosters motivation;

- promotes understanding of goals and criteria;

- helps learners know how to improve;

- develops the capacity for self- [and peer] assessment;

- recognises all educational achievement.'

Assessment Reform Group, 2002

The characteristics of AfL detail what effective practice in a classroom looks like – namely, AfL:

- 'is embedded in a view of teaching and learning of which it is an essential part;

- involves sharing learning goals with pupils;

- aims to help pupils know and recognise the standards they are aiming for;

- involves pupils in [peer and] self-assessment;

- provides feedback which leads to pupils recognising their next steps and how to take them;

- promotes confidence that every pupil can improve;

- involves both teacher and pupils reviewing and reflecting on assessment data [information].'

<div align="right">Assessment Reform Group, 1999</div>

Therefore AfL is more than marking and the awarding of grades and levels. It involves teachers in identifying the next steps for learning as well as responding to the errors pupils make and the difficulties they experience. Essential to good AfL are the sharing of learning objectives and outcomes with pupils, pupils' peer and self-assessment, and feedback to pupils to inform next steps in learning.

Effective learning takes place when learners understand what they are trying to achieve. This is enabled by explicitly sharing objectives and clear learning outcomes with pupils, ensuring they are aware of what they are learning and why, and provides a key focus for informative feedback. In sharing the learning objectives there is a clear focus for the teacher and the pupil to review progress in their learning within the lesson. Learning objectives and intended learning outcomes are the principal focus in planning and lead to appropriate and challenging activities.

It is important to recognise that effective feedback depends on these broad characteristics of AfL being firmly established in the classroom. The first task of the unit therefore asks you to reflect on the extent to which this is the case. The unit will then move on to consider the specific features of feedback and how they can support improved teaching and learning in music.

Reflecting on the features of AfL   **45 minutes**

Reflect on the principles and characteristics of AfL, as described above.

Discuss as a department the extent to which these principles and characteristics are part of your current practice. To support this process, use the first two sections of appendix 1, on page 30: Prompts to support departmental self-review of AfL.

Use the grids from the first two sections to help focus your discussions on:

- learning objectives;

- learning outcomes/success criteria.

Consider together how you might plan to address those aspects of AfL that, on reflection, need further development.

In the light of your discussions, your department may wish to consider exploring learning objectives and learning outcomes in more depth before proceeding with this unit. If so, you will find the following publications helpful:

Unit 1: Structuring learning for musical understanding

Unit 2: Structuring learning for musical engagement

Music subject development materials for AfL, Unit 3: Objective-led lessons (DfES ref 1101-2005 GCD)

Identifying features of effective feedback

While feedback is an essential component of AfL, and therefore reflects the broad characteristics of AfL, research has identified particular features that make it effective. The summary of research section on pages 28-29 identifies in particular how feedback is critically related to pupils' understanding of learning objectives and outcomes. It indicates the central role of feedback in helping pupils to understand what they have done well and how to improve their work in order to make progress towards personal targets.

Building on this research, Unit 4 from the *Assessment for Learning: Whole School Training Materials* (DfES 1240-2005 GCD) focuses upon providing informative feedback to pupils to help them take the next steps in their learning. It is divided into two modules: Oral feedback and Written feedback. The principles underpinning good oral and written feedback are the same. Module 1: Oral feedback helps teachers make their ongoing feedback more informative to ensure that all pupils in every lesson have a clearer understanding of where they are and how they can make progress. Module 2: Written feedback promotes focused and thoughtful comment marking. To make this manageable, comment marking must be selective and used only to focus on the 'learning milestones' within the unit of study (the most significant points of learning – the key understanding, skills or concepts pupils must grasp if they are to fully understand the learning for that unit: see Unit 1: Structuring learning for musical understanding for more on how to identify these selective 'milestones'). The principle of this unit is that once teachers routinely provide good oral feedback they are able to provide more informative and

selective written feedback. This unit promotes an approach which will be a natural development for some schools but may involve a radical review of marking policy for others.

As these units form an important background to this unit, you may wish to develop your understanding of the messages within them. Speak to a senior leader in your school about the availability and use of these units, including the subject exemplification for oral feedback (DfES 1101-2005 GCD).

Effective feedback has a range of specific features that follow from its focus on recognising where pupils are with their learning and how to identify the next steps in their learning. The following table outlines these and articulates how these features might appear in a music lesson.

Key features of effective feedback	Examples of how the features can be used in music teaching
Effective feedback acknowledges the learning that has occurred.	Appreciate the commitment of pupils as they aspire to the learning outcomes. Reinforce understanding of key concepts and skills by playing or singing with them as they perform, and celebrate their work in progress.
It encourages pupils to reflect upon their learning.	Build time into the lesson specifically for pupils to talk together, as this helps to reinforce their learning. Also allow them to demonstrate their understanding of musical concepts and skills through performance.
It is planned feedback that is positive and specific.	Share the successes of the lesson with the class by 'showcasing' pupils' work. Allow groups or individuals to perform or share their work, discuss the qualities of their learning and suggest possible improvements.
It is focused on the learning objectives and learning outcomes.	Keep the feedback focused on the skills being developed. For example, try to avoid being drawn into simply recommending improvements to aspects of performance when the learning objectives and outcomes reflect compositional work.

Pupils are encouraged to ask questions to clarify their understanding in order to meet success criteria.	Create opportunities for pupils to feel comfortable asking pertinent questions about their progress. Also allow them to ask questions of each other as to the reasons why sounds, chords, phrasing, etc. were selected and used in the composition task.
Pupils receive support to help them identify the next steps in their learning.	Use questioning strategies that take thinking to another level in order to open up the possibilities for the next stage of learning, for example by asking pupils what might be the effect of changing the metre from 4 to 3 part way through a piece of dance music.
Pupils' targets are revised, if necessary, as they work towards meeting success criteria.	Reconsider the targets for pupils as the tracking of their progress develops, for example persuading pupils to take the lead solo part in a classroom performance after observing a significant increase in their confidence and technical ability.

Task 2 — Developing practice in the classroom — 60 minutes

Ask a colleague to observe your use of feedback in two or three lessons that separately require pupils to learn through performing, composing and appraising activities.

You can give the colleague a copy of the key features of effective feedback on the previous pages, to use as a guide to inform his or her observation. Agree in advance the specific focus for observation so that your discussion afterwards concentrates on these areas.

Discuss or analyse when feedback has been given, and which of the features outlined in the table are strongest and which aspects require some development.

Reflect on the findings, and use the last section of appendix 1: Oral and written feedback to consider how practice can be developed to include more positive use of feedback in a wider range of situations.

Agree how this will be incorporated into future work this term.

Identifying the strategies for feedback

Sharing learning outcomes at the start of a lesson is the first step in helping pupils recognise the standards they are aiming for. However, they require a range of additional support mechanisms including: effective modelling; peer feedback against criteria; prompts and scaffolds to support understanding; identification of strong and weak examples (by using a portfolio of previous pupils' work); and teacher-led feedback against criteria that promote successful outcomes.

These strategies are most effectively used as feedback mechanisms after pupils have been allowed time to immerse themselves fully in the task. They are examples of assessment informing teaching, where teaching uses feedback to take account of previous work and intervenes to change the direction of the learning to meet an identified need. They could be used in response to pupils struggling with the challenge or strategically used to build upon the good work of pupils, taking them up to another level of sophistication and understanding. For instance, a teacher might model how to play chord changes on a keyboard after identifying that a pupil was struggling to perform a song's accompaniment. Alternatively, a pupil who had been identified as underachieving in a composing lesson might be played an example of some advanced work from a previous pupil's piece.

Opportunities for using these support mechanisms will spontaneously arise during the normal course of the lesson. However, with forethought, opportunities can be planned in advance in order to make the most effective use of the learning experience, thus dividing the lesson into productive and well-focused episodes.

Some ways in which this can be achieved are listed below.

- **Modelling** is particularly useful for exploring conventions, processes and procedures (such as rhythmic syncopation, melodic improvisation) and will be required in whole-class, small-group and individual situations. It is useful for articulating how some pupils may improve their work and also for identifying how some pupils can build upon initial success. This is because a key feature of modelling is the way that the teacher 'thinks aloud' the processes of learning, thereby making them explicit to the pupils.

  Further reading and information on modelling can be found within Unit 4: Modelling in music and *Pedagogy and Practice: Teaching and Learning in Secondary Schools,* Unit 6: Modelling (DfES 0429-2004 GDVD)

- **Peer feedback against criteria** can be used for a range of benefits, such as rethinking the challenge and receiving confirmation of understanding, talking through the process in a language that is readily accessible, the sharing of problems in a non-threatening way and the sharing of solutions. Within the teaching of music pupils could, for example, support each other as they create a simple harmonic support for a melody using a sequencer program and General MIDI (GM) keyboard. Pupils would, for example, be able to suggest and evaluate where arpeggiated chords might offer a more interesting accompaniment than block triads.

- **Prompts and scaffolds** can be prepared in advance and effectively used to redirect pupils' thoughts and learning, making sure that the next steps are those that will eventually lead to success (using, for example, a recapitulation of prior work or knowledge such as a chord sheet, or a selection of restricted note scales to support creativity).

- **Showing and discussing strong examples and weak examples** is useful for helping understanding of a wide range of skills and concepts (such as acknowledging the criteria for developing the rhythmic feel of reggae). An anonymous portfolio of previous pupils' work is very useful for this purpose.

- **Teacher-led feedback against criteria** is useful for evaluating a piece of work and demonstrating how some aspects match the criteria and some do not. This helps pupils begin to understand the quality that is expected in their work and includes a range of feedback techniques to support pupils. It may be that the teacher considers that the best method of moving pupils on is to provide aural feedback, where the teacher demonstrates a particular aspect of music by playing, singing, using a recorded extract or playing a sequencer file and discussing the key qualities of the music. There is also much potential here for pupils to derive visual clues from the techniques being demonstrated that can also help to cement understanding.

Observation before intervention: pausing to scan and survey

An essential characteristic of feedback is how it progresses from observation of the pupils' learning to an intervention opportunity that articulates how pupils can improve. By observing and pausing to survey pupils as they work first, teachers will be able to recognise where pupils are in their learning, how they are working and what strategies can be used to address stumbling blocks that are hindering progress.

Teachers should build in time to scan and survey the pupils working across the class. This process of observation enables teachers to identify which groups in a class most need feedback at a given time, and also what different sorts of feedback individuals in a group may need. It provides teachers with the intelligence to determine the most useful intervention and feedback to make, rather than making immediate and generic assumptions at the point when intervention has already become absolutely essential. More information on this issue can be found within Unit 7 of the *Assessment for Learning: Whole School Training Materials:* see Handout 7.4 (DfES 1240-2005 GCD)

In addition, pupils need 'thinking time', particularly when engaged in experimenting with practical and creative ideas. Teachers should allow pupils to try to identify their own solutions before jumping in immediately to offer feedback. Pupils need to feel that the learning environment encourages risk taking, so that they feel confident expressing their own interpretation of their learning and discover their own routes to success.

Task 3 | Observing before intervening | 45 minutes

Consider a lesson or series of lessons that you will be teaching soon that requires pupils to compose.

When pupils are exploring creative ideas, consider the ways by which you can gather evidence of their progress. Identify a time for 'pausing to scan and survey' before offering support and encourage pupils to recognise that this is a necessary time for creative experimentation.

Listen in to various conversations, improvisations and musical explorations until you are satisfied that you know what processes are being followed by pupils.

Scan, survey and take stock of the learning across the class and then decide which groups and which pupils in those groups need feedback, and use one of the strategies identified in the previous section to support them. Case study 1 shows how these were used in a lesson.

After the lesson or lessons, analyse the impact of the 'pause'.

- Were you able to gauge more accurately pupils' learning processes and identify more clearly the specific next steps pupils needed?

- Was your feedback more effective as a result?

- Did pupils understand more clearly where they were in the composing process, and how to take the next steps?

Case study 1

During the last year, pupils from a Year 7 mixed-ability class have been developing compositional skills using computer sequencer software. They know how to layer tracks and can select sounds from the GM sound bank. They can control features such as the loop facility, set the record and playback locators, quantise to a variety of common note values and use simple editing tools such as the eraser, scissors, cut, copy and paste.

Working in pairs, they were asked to develop a piece of music lasting 30 seconds for a scene from a horror film. They received a simple story board of the scene (which was also available as a video clip within the sequencer) and some modelling by the teacher as to how to organise the layout of the sequencer program – how many bars they might need to record, how to select appropriate sounds for the tracks. They were also given some simple demonstrations as to how create the effect of this musical genre using note clusters, repetitive patterns and intervals, and a drone. This was allied to a list of criteria that detailed the expected outcomes from the work.

Taking it in turns, one pupil in each pair played and recorded ideas into the sequencer program while the other controlled the mouse and was able to give supportive and informative feedback matched against the success criteria (**peer feedback against criteria**).

The teacher observed the class at work to identify how they were tackling the task (**observation before intervention**). Once she was sure who needed help and why, she provided pupils with a variety of feedback and intervention strategies. Some pupils required support on an individual basis and received extra **modelling** at close proximity so that they could see the techniques and shapes being used on the keyboard. These pupils also received a teacher-produced resource (a **scaffold**) that reflected previous work on the construction of repeated motifs.

Other pupils, who were struggling with a different aspect of the challenge, were asked to congregate around the teacher's computer so that she could talk through the layering of different tracks and consider the importance of creating the right texture within the music.

On a few occasions during the lesson, the teacher asked all pupils to stop working and listen to the work of some of the pupils, identifying how they were meeting the task criteria and were well on the way to meeting the expected learning outcomes (**discussing strong examples**). This also helped others in the class adopt some of the successful techniques that were being shared.

Different types of feedback

Learners need information and guidance in order to plan the next steps in their learning. A supportive classroom ethos is essential so that pupils feel safe to take risks, for example by giving speculative responses to challenging questions. Once teaching routinely provides good oral feedback allied to aural feedback (possibly supplemented with visual feedback, for example when showing hand positions on a keyboard), then it is possible to provide more informative and selective written feedback.

The main purposes of using different types of feedback are to:

- acknowledge what pupils have learned and encourage them to reflect on and extend their learning still further;

- recognise that pupils need time to reflect on their learning;

- encourage pupils to pose further questions to clarify or further develop their own or each other's thinking;

- encourage pupils to identify and make the next steps.

In music, three distinct types of feedback can be used: oral, aural and written. The following sections explore the characteristics of each in turn before identifying ways by which they can be effectively used in sequence.

Oral feedback

Oral feedback is an effective method for moving pupils on and will be the most regular and interactive form of feedback. It is both direct (targeted to individuals or groups), and indirect (others listen and reflect on what has been said). Oral feedback is implicit in all lessons and this section aims to make spontaneous oral feedback more effective and help teachers plan for oral feedback more explicitly. Effective oral feedback takes time to develop, can be effectively pre-planned and requires fostering within a supportive learning environment.

Main characteristics of oral feedback

Oral feedback is:

- **immediate and context-specific** – able to deal with problems as they occur and in the context of the specific learning: 'Is F♮ right when playing this melody? What does the key signature tell you about F♮s and F♯s?';

- **dynamic and adaptable** – it allows for exchange of ideas and is adaptable to respective learning needs at the point of receiving: 'Can you explain to me why you have changed the tempo for the second section…?';

- **episodic** – a lesson can be punctuated with plenary moments that help to structure learning by returning to the learning objectives and reinforcing the learning outcomes throughout the lesson: this provides opportunities to pull together the whole class to explain the most important features of the next task;

- **stimulating** – oral feedback can encourage, enthuse and stimulate: 'Great accompaniment: I liked the way you used the riff – how about now…';

- **versatile** – questioning, modelling and explaining can all be used as means of providing feedback.

For more details on these characteristics, you may wish to refer to the Oral feedback subject-specific exemplifications for music (DfES 1101-2005 GCD).

It is important to harness the productive energies of pupils and refocus targets accordingly to ensure engagement at the appropriate level of challenge. Teachers' comments should therefore always be both positive – recognising pupils' efforts and achievements to date – and developmental – offering specific details of ways forward. The following task enables you to explore the extent to which your current use of oral feedback is positive and specific.

The statements provided below are examples of the types of oral feedback that are sometimes given to pupils in a music lesson. In order to understand the nature of positive/negative or specific/non-specific feedback, place the numbers for each statement on the diagram in appendix 2 on page 31.

Some answers already appear in the diagram. This should provide clarity about the differences between negative/positive and specific/non-specific feedback in order for the rest of the task to be completed.

1. 'You are not taking this seriously, Andrew.'

2. 'You have forgotten what we said about marking chords on the score, Sarah.'

3. 'Well done, that melody has some really nice features. Can you tell me why it sounds totally different from everyone else's, because it's really good? Do you think it has something to do with the way you have repeated some of your material?'

4. 'That's coming on nicely, it's got some really good passages, but how about using a change of sound sources for the final section?'

5. 'Great! Well done. You've developed the dynamics and phrasing, but are there other musical elements you could perhaps change? What would those be?'

6. 'That's nearly OK, but does it sound like a Christmas carol? Have you used the right sort of sounds to make people think of Christmas?'

7. 'You have used a very limited amount of notes, in terms of pitch and duration – can you vary them some more?'

8. 'That's a good try, Amy, well done.'

9. 'You played your piece so well I would like to record it and then we could listen to it together. Can you tell me if it finishes in the same way as it started? What would you have to do to make it sound the same? Do you think it's in the same key? Did you intend it to be in the same key? Let me play for you an ending that is in the same key and see what you think. Pass me your composer's notebook as I would like to write down one or two ways in which we have decided to improve your piece.'

10. 'That's good, Daniel. It's coming on.'

Use a tape recorder or video camera to capture two or three episodes involving oral feedback in your classroom.

Use a similar diagram to the one found in appendix 2 to analyse your responses. Is your feedback mainly positive and specific?

Identify any aspects of your feedback that you would like to improve and record your next steps.

Plan an opportunity to repeat the exercise in a few weeks to see if you have achieved your targets.

Aural feedback

In music lessons teachers will often enter into dialogue with pupils about the qualities of their work. They will provide oral feedback, usually through dialogue and questioning, to ascertain the thoughts of a pupil and then offer some advice and guidance that will motivate and lay down further challenge. This approach might be adequate to stir and engage some pupils, but others may require further stimulus.

Depending on the nature of the task, there are various **aural** feedback opportunities that will help to enhance pupils' understanding and move their learning forward. Pupils benefit greatly by hearing (and sometimes seeing) the next steps in their learning being demonstrated by others. This can support various aspects of the music curriculum, for example by:

- engaging pupils by joining in with performing (singing or playing) to demonstrate the techniques required, or by using examples of audio or MIDI recordings prepared in advance;

- making explicit the musical devices used for composing by demonstrating how they could be developed in the piece;

- aurally analysing stylistic elements of the music being studied;

- playing back to pupils the music that they have just been composing or performing enabling them to step back from the demands of performance techniques and listen carefully to their work.

Aural feedback can be interpreted as modelling the intended outcomes, where pupils benefit from instant access to differentiated exemplification. It allows the teacher to exemplify further the intended outcomes for the pupil and provides an opportunity to enter into dialogue with the pupil to discuss and try out ideas. Pupils can then adapt and modify those ideas in the light of the teacher's added support and guidance. Unit 4: Modelling in music explores further the range of ways in which teachers can model.

Alternatively, aural feedback can be used to help pupils decide whether certain features of a performance or composition are appropriate. By providing aural feedback that over-emphasises particular musical features to the point of caricature, pupils can be helped to identify those features that they wish alter or retain.

Planning for aural feedback opportunities

A Year 9 mixed-ability class are creating a backing track to accompany a melodic line. They have been studying the main characteristics of reggae music and have been asked to let the stylistic features of reggae influence them in their work. They are using a sequencer program attached to a GM keyboard and are working in pairs.

The first level of challenge is to organise an appropriate chord sequence to suit the pre-recorded melody and bass line. Pupils have been given a chord template with diagrammatic support to help them find the chords on the keyboard. Initially, the teacher suggests that they use a very simplistic chord structure that focuses on the primary triads.

The teacher has identified where pupils will need further support as they work. She has therefore prepared before the lesson for a variety of aural feedback opportunities (including some that require visual demonstration at the same time). These include:

- a sequencer file that can be displayed on the interactive whiteboard demonstrating a possible solution to the task;

- a variety of questions, linked to musical examples, that could promote deeper thinking (for example: 'How do you think this sounds, with the F chord changed to A minor in bar 6?');

- a simple performance of the chordal accompaniment that she will play on the keyboard demonstrating the use of inversions – what it will sound like and showing what keyboard techniques are needed to achieve it;

- a simple exercise using clapping or non-pitched percussion instruments to demonstrate the rhythmic emphasis and style of the accompaniment.

| Task 5 | Considering the opportunities for oral and aural feedback | 30 minutes |

Look at a unit of work for Year 7 pupils that you will be teaching soon.

Identify the challenges that occur and consider the oral and aural feedback opportunities that could be planned to further support the learning of your pupils.

Complete the grid to identify planned oral and aural feedback that will support pupils' learning at specific points within the unit.

Year 7 – unit of work	Oral feedback opportunties	Aural feedback opportunities
Composing		
Performing		
Listening and appraising		

Now plan for these oral and aural feedback opportunities. Prepare any new resources that you will need and use them during the relevant lessons.

To what extent does the advanced planning improve the quality of the feedback given? Can you now identify similar opportunities in other units of work, and produce over a period of time the resources for any extended aural feedback?
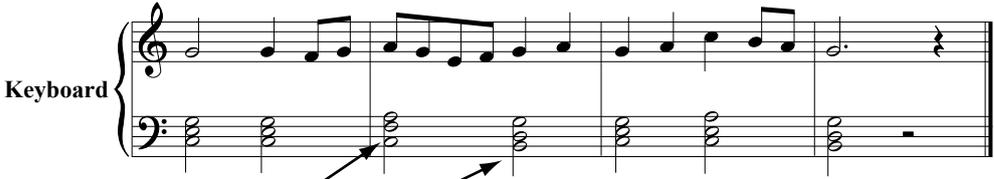
Written feedback

Regularly marked work should be used constructively to inform future teaching, identify areas where pupils have been successful and include guidance on where and how they could improve. Teachers need to provide pupils with written feedback so that they recognise their next steps in learning and how to take them. For written feedback to be constructive pupils need to be clear about what is expected of them. The learning objectives and learning outcomes therefore need to be the reference point for a teacher's written feedback and need to be shared and made clear to pupils in advance of their attempting a task.

Written feedback can be considered in a variety of ways within the teaching of music. It could be comment marking of listening and appraising tasks, extension to notation made on manuscript paper (added graphics, annotation of a notated score), or written feedback on how to improve performance work. As with oral and aural feedback there are opportunities for this feedback to be planned in order to set future targets that redirect pupils' learning. Pupils will require time to reflect upon the feedback offered by the teacher and time to implement any changes or improvements to their work. Therefore, it is important to identify where the written feedback opportunities will occur within a unit of work.

Pupils should be given written feedback that provides clear evaluation of their strengths and weaknesses, prompts further thought and reasoning, and identifies the next step in their learning. Extended comment marking, as in the example below, will be reserved only for giving feedback on the key learning milestones within a unit of study, where it has been identified that very particular aspects of musical understanding, skills and concept attainment are crucial to future learning.

Well done David – a good start to your piece. Can you now mark the names of the chords you have used on the score?

I like the way you are beginning to use different chord positions. It helps the accompaniment sound smooth and fluent.

The next step is to develop phrase 2. Consider the chords you will use very carefully – will you need to finish on chord C? Could you add phrase marks and some dynamics?

Select three exercise books or composition notebooks that represent a range of achievement in a class that you teach. Read through the written feedback that you have given.

Now read the following characteristics of constructive written feedback and, using traffic-light colours, code those statements in terms of how they reflect your own practice (red: rarely; amber: often; green: typically).

The written feedback:

- focuses on the learning objectives selectively;

- confirms that pupils are on the right track;

- stimulates the correction of errors or improvement of a piece of work;

- scaffolds or supports pupils' next steps;

- provides opportunities for pupils to think things through for themselves;

- comments on progress over a number of attempts;

- avoids comparisons with other pupils;

- provides pupils with the opportunity to respond.

Feedback needs to scaffold learning and engage pupils in a dialogue about their work rather than requiring them to make comparisons with other pupils. It is also important to consider how prompt and regular feedback can be given that will encourage pupils to think about their work and the task. Changing the way teachers provide written feedback to pupils, including the marking of their work, to make feedback more focused and selective requires teachers, pupils and parents/carers to understand the rationale behind the process. Clear guidance needs to be agreed as to the regularity of detailed written feedback and departments need to identify the key elements of learning or learning milestones to focus on.

Some teachers prepare in advance slips or printed stickers giving comments and place these in books as appropriate. Whatever method teachers use, it is very important to provide pupils with opportunities to respond. In some cases this may involve redrafting or considering what to keep in mind for the next similar piece of work.

Appendix 3 on page 32 contains an example of a strategy for acknowledging written feedback and perhaps more importantly, the recognition of the pupil responses to the feedback. It requires pupils to detail their intended actions upon receiving the feedback from their teacher or from their peers and also asks them to identify the improved results resulting from this process. The strategy is called 'FAR' and stands for: Feedback – Action – Result.

Oral and aural feedback can often be ephemeral: once removed from the learning experience, it can sometimes be difficult for pupils to remember the details of what was said or demonstrated. This is especially true when the feedback is related to performance work and in particular when there are no visual support mechanisms for the performance (i.e. a score, some lyrics, a chord sheet).

A performance record card or log could be a useful way of recording the key messages for improvement and individual targets. This could be considered a two-way dialogue record, where the individual pupils also log their decisions about the route to improvement. This will obviously support the long-term goals for performance and become an effective way of monitoring and recognising progression within this key aspect of the music curriculum. It could also form the basis of a very effective self-evaluation tool for pupils.

For a unit of work or a substantial piece of work, design a generic proforma that could be developed into a performance record or log. It needs to identify the positive progress of individual pupils, give specific support on the ways to progress and set fresh targets for improvement. It also needs to retain its focus on the intended learning outcomes and provide opportunities for pupils to give feedback to teachers.

Mid-unit review

At this point in the unit, it is worth reflecting on how you have developed your understanding of the unit's principles, and the impact of this on your classroom practice.

Look back at the 'Recognising impact' statements on page 2. Identify and consider how you can develop further:

a) principles described in the first section which you now understand more securely and which are a more consistent focus for your teaching;

b) detailed strategies from the second section which are used more frequently in your teaching and which deliver intended learning more effectively;

c) positive changes you have noticed in pupils' learning or engagement, and how you can best build on them as you work through the remainder of the unit.

You may also wish to re-visit some of the unit to embed the new practice more securely before moving on to new ideas. Alternatively, if certain strategies have been particularly effective with one class, you may wish to use them with other classes, and to share the impact more widely across the department with colleagues.

Selecting the most appropriate and effective feedback

Teachers will need to decide which form of feedback will provide pupils with the best form of support to enable further progress at a particular point in time. Feedback strategies will include the use of musical exemplification, the spoken and written word, various forms of musical notation and a variety of non-verbal kinds of communication (such as body language, facial expressions, physical gestures).

In terms of oral, aural and written feedback the following grid shows ways of providing feedback that encourages pupils to develop and move on in their thinking and learning. It highlights the use of feedback for different purposes.

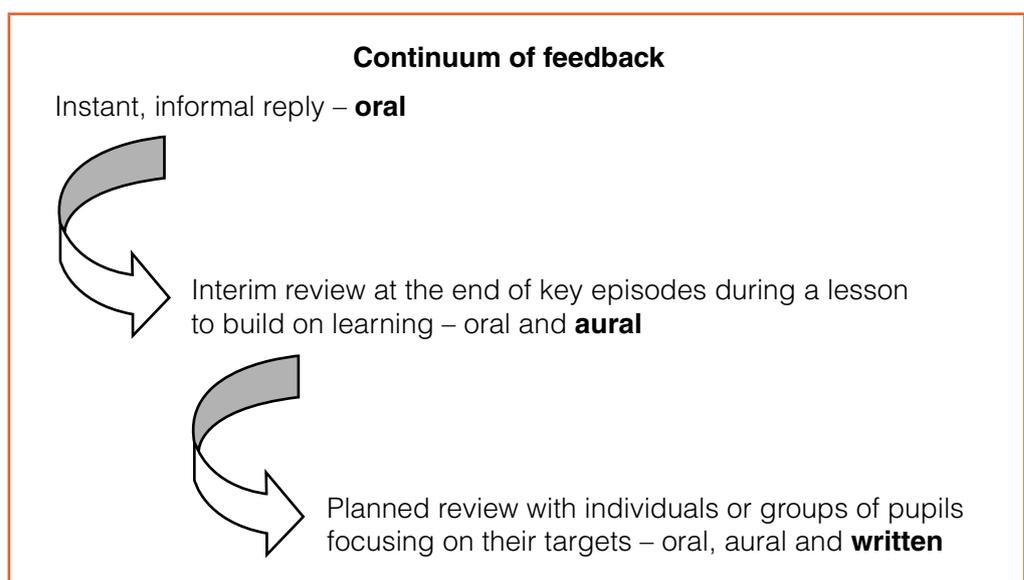| Feedback for different purposes	Examples of oral prompts	Examples of aural support	Examples of written feedback
Correcting an error	'Good try, but can you hear that slide? So actually it's a trombone not a French horn.'	Watch and listen to video extract of instrumentalists playing both French horns and trombones.	Why don't you spend some time on the musical instruments CD-ROM? It will help you with the identification of the instrumental sounds.
Providing information	'Yes, what you're talking about is called a dissonance. What you have identified is that this is where you hear several sounds that seem to clash: it's useful for creating tension in music.'	Listen to extracts of film music or create dissonance by playing on a keyboard to exemplify the musical device.	Playing clusters of notes in a very close position to each other can often produce dissonance. Try making note clusters at different pitch levels (different octaves) on the keyboard and selecting different sounds.
Appraising and giving praise	'That would make sense, good thinking. Has anyone else tried to add another percussion part in the chorus?'	Share the pupil's MIDI file with the rest of the class allowing them to hear and learn from the good work.	Well done, Liam, excellent thinking. The chorus does work better with an alternative rhythmic pattern.
Improving quality	'Try that again. This time include an improvised keyboard part using the pentatonic scale.'	Demonstrate the possible styles of improvisation that would suit the arrangement using a prepared MIDI sequence.	When you are developing improvisations using the pentatonic scale remember to use simple repetitive sequences.
Focusing and redirecting learning	'That's a complex percussion track for the introduction. Move on to developing one for the verse, now, as that is also important.'	Play a selection of percussion styles or starting points to support the generation of new material for a new section of the piece.	If you get stuck for ideas in the future, Carl, go on to the school network and listen to some interesting percussion or drum patterns that could help you move forward.
Confirmation and moving learning on	'Yes, that's right; now you can see how the phrasing helps you sing through the last phrase.'	Demonstrate, by singing through the last section of the piece, how the accurate use of phrasing supports the fluent performance of the melodic line.	Always remember to acknowledge the phrasing, whether you are singing or playing an instrumental part. It helps to make sense of the music.

Crystallising steps	'Let's think about what we've learned so far… Now spend a few minutes deciding on two changes you will make to your bass line.'	Play the bass line through in its current form. Then play one or two examples of suitable changes that will allow the pupil to acknowledge that changes would improve it.	Make one or two suggested alterations or comments at strategic positions on the manuscript paper. Annotate the bass line to acknowledge and give credit to the work already done.
Encouraging pupils to reflect	'Let's just think about what we've discussed; is there anything else you might do to further develop the ending of your piece? Do you think the melody sounds finished?'	Play or sing alternative endings to the pupil's piece using different melodic shapes.	Always listen carefully to the way you construct your music, Emily. Ask others to listen and tell you what they like or what they think you could further develop.

Combinations of different forms of feedback

The example of feedback given below exemplifies the type of feedback that could both consolidate and develop further learning. It is taken from one of the comments you have already studied in Task 4, and suggests that oral, aural and written feedback could be effectively combined to support a pupil's learning needs.

(Oral): 'You played your piece so well I would like to record it and then we could listen to it together. Can you tell me if it finishes in the same way as it started? What would you have to do to make it sound the same? Do you think it's in the same key? Did you intend it to be in the same key? *(Aural):* Let me play for you an ending that is in the same key and see what you think. *(Written):* Pass me your composer's notebook as I would like to write down one or two ways in which we have decided to improve your piece.'

The diagram that follows suggests that a common approach could be to offer oral support in the first instance, quickly followed by aural exemplification or modelling and for longer-term reflection this can be supported by written feedback in the most appropriate form (such as notation, annotation, written comments). This sequence of different forms of feedback needs to be planned into the scheme of work for music so that pupils begin to recognise the process and can identify the current learning milestone.

Continuum of feedback

Instant, informal reply – **oral**

Interim review at the end of key episodes during a lesson to build on learning – oral and **aural**

Planned review with individuals or groups of pupils focusing on their targets – oral, aural and **written**

Research evidence indicates the need for pupils to have time to reflect on what they have learned and understood, and to identify where they still have difficulties. They also require time to act upon the feedback given and this needs to be planned into the lesson sequence. Informative written feedback will optimise the long-term gains by allowing pupils to reflect upon the stages of their learning and to fit current learning into the big picture.

Task 8	Sequencing the feedback	30 minutes

Identify a unit of work for a year group of your choice. Reflect upon the learning outcomes for the unit and identify the oral, aural and written feedback opportunities.

Using the 'Feedback for different purposes' grid on pages 21-22 as a template, develop some feedback sequences that could be developed for the unit. Consider being selective with the written feedback so that it supports the 'learning milestone' approach to effective feedback (this is particularly important in music, given the number of pupils each teacher sees every week).

The variety of people who can offer feedback

An important final consideration when examining the effectiveness of feedback within music is the full range of people who have the opportunities to influence the decision making of pupils inside and outside of the classroom. The most obvious people would be the teacher, peers, support assistants, technicians, peripatetic instrumental teachers and visiting artists or musicians from the community.

The confidence of a pupil to deal with musical concepts and skills is likely to be influenced by all of these people and a key aspect of independent learning is how the pupil recognises and learns to accept the support that is best focused on helping them achieve their learning outcomes. One way to help pupils with these complex interrelationships is to make them responsible for their own learning, empowering them to realise the focus for their own improvement and relate this to the people offering advice and support.

The difficulty facing the teacher is that he or she is mostly unaware of the feedback that pupils receive from other sources, and is uncertain of the quality and the long lasting effects that the feedback might have. Sharing the focus for improvement with the full range of people is an overwhelming task.

However, teachers can begin to support those who offer feedback to pupils in a variety of ways, as follows:

Communicating with teaching assistants

Teaching assistants can often be an underused resource. They live the lessons with the children and often enjoy immersing themselves into the musical challenge with the pupils. They have a very immediate and key role supporting and advising pupils as to the next steps with their learning, and with a little help and guidance from the teacher, can have a huge influence on a pupil's learning opportunities. It is often possible to acknowledge with the teaching assistants that not only can they offer oral and written feedback, but aural too. Teachers can support teaching assistants by:

• sharing the medium-term and short-term planning with them, allowing them to prepare (thoughts, activities, etc.) for the lesson;

• encouraging and building their confidence so that they will feel able to offer feedback to pupils;

• discussing the need not to intervene too soon, allowing pupils time to explore their ideas;

• encouraging them to ask questions about the decisions pupils have made;

• providing opportunities for them to discuss the progress made by pupils.

'Working Together: Teaching Assistants and Assessment for Learning' (DfES 1099-2005 G) helps teaching assistants develop their role to support teachers promote and embed good practice within Assessment for Learning.

Communicating with instrumental and vocal teachers

Visiting instrumental and vocal teachers can contribute very effectively in the classroom, not just as performers or modellers but also as key providers of feedback that enhances the understanding of pupils in various aspects of the music curriculum. In situations where the class teacher lacks expertise on a specific instrument and is finding it difficult to move pupils on in their learning, the instrumental teacher can often be the obvious person for that role. Teachers can work with instrumental and vocal music teachers by:

• sharing unit outcomes with them and encouraging them to refer to these outcomes with pupils;

• inviting them into the classroom to offer feedback on aspects of the music curriculum for which they have particular skills (performing, composing or listening and appraising);

• communicating (for example via a two-way message slip or proforma) the extent of progression made by instrumentalists towards their targets and using the information in feedback.

Communicating with technicians

Technology has a major influence on the way music is taught today and this can lead to the need for technical support. Technicians will often be able to offer the teacher invaluable support with the setting up and operation of systems from computer-based resources to amplification and recording devices. The technician might also be the most appropriate person to offer very specific types of feedback to pupils (for example on sequencer operation, use of microphones and recording equipment). Teachers can support technicians by:

- inviting them into the classroom during lessons so that they have an opportunity to witness pupils using music technology;

- sharing expected learning outcomes so that the technicians can extend pupils' knowledge and use of music technology;

- encouraging them to support pupils so that the pupils can set up and use their equipment more effectively (for example when observing that pupils cannot record using a sequencer program because they have set the left and right locators to inappropriate bar positions or have dislodged the MIDI cables at the back of the keyboard);

- monitoring the effectiveness of pupils' feedback by providing opportunities for technicians to discuss their input.

For more general advice on the use of music technology, teachers should visit the Practical Support Pack site (www.technet.gov.uk/supportpack), which has a range of valuable resources and ideas to help teachers use technology in subject areas, including music.

Communicating with visiting artists or musicians from the community

This part of the unit supports the references made to the use of external musicians in Unit 4: Modelling in music – where it is suggested that the musicians have several roles when they perform in school. They will be seen as role models that excite, inspire and engage pupils but also as experts who will be able to offer guidance to help others improve the quality of their work. It is important, therefore, that external musicians are given the opportunity to give feedback to pupils on aspects of their work in classroom or workshop opportunities. Teachers can support visiting musicians by:

- sharing with them the learning outcomes of pupils in their classroom work;

- developing open dialogue with, and observation of, pupils on a related compositional or performing challenge;

- offering advice by demonstrating or modelling good techniques or practice and allowing pupils the chance to act upon that feedback.

Task 9   Supporting those who offer feedback to pupils   30 minutes

Using information gathered in Task 2, develop a generic proforma that could be used to inform the various providers of feedback about the key factors that contribute to effective feedback. This should encourage all providers to reflect upon their role and consider the learning objectives and outcomes for pupils.

Consideration needs to be given to the type of language used on the proforma, particularly when describing the context for the task and the expected outcomes from it. This should enable all providers to acknowledge their role and the type of support they can offer.

Consideration also needs to be given to the way that this proforma is introduced to those who will use it. You may want to:

- explore with your school's senior managers the current expectations of teaching assistants across the whole school, and how the ideas for the feedback proforma can be best introduced for those assistants working in music;

- liaise with the local music service on the extent to which direct connections with classroom learning are being promoted, and how the suggested proforma might be best introduced in order to be consistent with existing practice;

- include the technician in a departmental meeting that explores feedback, the purposes of the proforma and the role that technicians and individual teachers can play;

- include the use of the proforma in the planning sessions with any visiting musicians, before they undertake any work with pupils.

Appendix 4 on page 33 has an example of a proforma that could be adapted to suit your needs.

Resource 6a is an extended version of this form, created by a team of class and instrumental music teachers. They worked together to identify how they could collaborate more effectively in order to support the musical learning of their shared pupils; this version of the proforma was one of the outcomes.

Next steps

This unit has explored an aspect of teaching and learning. You may wish to develop your ideas further, to consolidate, apply ideas in different contexts or explore an aspect in more depth and innovate.

Reflection

Refer back to the 'Recognising impact' statements on page 2 and your planning sheet for this unit. Use these to evaluate:

- the impact of this unit on your teaching;

- the impact on pupils' learning.

Developing practice

Here are some suggestions for developing your practice further:

- Further develop ways of giving feedback that helps to consolidate learning, for example using 'nominations' to identify the pupils who will give feedback on work in progress.

- Share the good practice that has been developing while studying this unit with other staff in your department (including visiting instrumental and vocal tutors).

- Develop peer and self-assessment strategies to support the feedback process. Allow peers to appraise the work of others and help them be positive and specific, and comment against learning outcomes.

- Monitor the effectiveness of feedback across the department and acknowledge a whole-department approach. As part of this, study Unit 4.1: Oral feedback, from the *Assessment for learning* training materials (DfES 0043-2004 G – Assessment for Learning: Whole School Training Materials)

Setting targets

Having considered your next steps, you may wish to set yourself some personal targets to support your CPD. You could use these targets to inform your performance management discussion.

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Summary of research and further reading

Assessment for learning

Highlights of research findings in this area include the following work:

Inside the black box: raising standards through classroom assessment (Black and Wiliam, 1998)

This is an influential pamphlet that summarises the main findings arising from 250 assessment articles (covering nine years of international research) which were studied by Paul Black and Dylan Wiliam. The document is well known and widely used, and acts as a touchstone for many professionals in the field of assessment.

In particular, with regard to feedback, this publication raises the following issues:

> 'Teachers' feedback to pupils often seems to serve social or managerial functions, often at the expense of the learning functions.'

> 'Feedback to any pupil should be about the particular qualities of his or her work, with advice on what he or she can do to improve, and should avoid comparisons with other pupils.'

> 'When anyone is trying to learn, feedback about their learning has 3 elements – the desired goal, the evidence about their current position, and some understanding of a way to close the gap between the two (Sadler, 1989). All 3 must to a degree be understood by anyone before they can take action to improve their learning.'

> 'Feedback has been shown to improve learning where it gives each pupil specific guidance on strengths and weaknesses, preferably without any marks.'

Inside the black box identifies five key factors which improve learning through assessment. It is interesting to note the prominent place of feedback in these key points:

- providing effective feedback to pupils;

- actively involving pupils in their own learning;

- adjusting teaching to take account of the results of assessment;

- recognising the profound influence assessment has on the motivation and self esteem of pupils, both of which are crucial to learning;

- considering the need for pupils to be able to assess themselves and to understand how to improve.

Working inside the black box: assessment for learning in the classroom (Black, P. et al., 2002)

Working inside the black box picks up where *Inside the black box: raising standards through classroom assessment* (Black and Wiliam, 1998) left off. It suggests that the key issues for feedback when marking are as follows:

- Written tasks, alongside oral questioning, should encourage pupils to develop and show understanding of the key features of the subject they have studied.

- Comments should identify what has been done well and what still needs improvement, and give guidance on how to make that improvement.

- Opportunities for pupils to follow up comments should be planned as part of the overall learning process.

To be effective, feedback should cause thinking to take place.

Assessment for learning – putting it into practice (Black, P. et al., 2003)

This publication, by Paul Black, Christine Harrison, Clare Lee, Bethan Marshall and Dylan Wiliam, reflects the KMOFAP project (King's, Medway, Oxfordshire Formative Assessment Project) and details research findings for a variety of AfL strategies. With reference to the ways in which teachers were encouraged to envisage how feedback might be used differently in their classrooms within the project, they found that it:

> 'involved more than not giving a mark or grade. It involved finding the best way to communicate to the learners about what they had achieved and what they needed to work on next. It was also about engendering behaviours in the learners that would lead them to take action on the feedback and about providing a support system that fostered this approach.'

Good assessment practice in music – secondary (Ofsted, 2003)

The use of informal assessment is an important feature of work in music. For example, teachers observe and listen to pupils individually, in groups and as whole classes. Pupils also are given opportunities to listen carefully to their work before discussing how music making can be improved and developed. The development of secure listening skills is essential if pupils are to contribute to evaluation of their work. Good teachers judge carefully when to interrupt or intervene, so as not to disturb the flow of activities; it is often appropriate to listen or to participate, rather than use verbal discussion to gain evidence of progress.

References

Assessment Reform Group (1999) *Assessment for learning: beyond the black box.* University of Cambridge, Faculty of Education. ISBN: 0856030422. Used with kind permission.

Assessment Reform Group (2002) *Assessment for learning: 10 principles.* Used with kind permission. Available from aaia.org.uk.

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Black, P., et al. (2003) *Assessment for learning – putting it into practice.* Oxford University Press. ISBN: 0335212972.

Ofsted (2003) *Good assessment practice in music – secondary.* HMI. 1479.

Sadler, R. (1989) *'Formative assessment and the design of instructional systems'. Instructional Science*,18. pp. 119-144.

Appendix 1: Prompts to support departmental self-review of AfL

	Reflects current situation	Some further development required	Significant attention needed
Learning objectives			
The learning objectives in lessons can be tracked back to teaching objectives in medium-term plans.			
The learning objectives for each lesson are shared with pupils and are clearly separated from the explanation of the activity.			
If asked during a lesson, pupils can explain what they are trying to learn and why.			
Questioning and explaining is focused on the learning objectives of the lesson.			
Learning outcomes/success criteria			
Learning outcomes/success criteria for each lesson are shared with pupils.			
Learning outcomes/success criteria are differentiated to ensure that all pupils can make progress towards the learning objectives. If asked during a lesson, pupils can explain what they need to do to demonstrate success.			
Learning outcomes/success criteria form the basis of feedback to pupils.			
Oral and written feedback			
Oral and written feedback is focused on the shared learning objectives of the lesson.			
There are planned opportunities in lessons for regular and frequent oral feedback.			
Written feedback provides helpful comments on how pupils can improve their work and make progress towards personal targets. Pupils are given the opportunity when receiving written feedback to reflect on it and respond to it during the lesson.			

Appendix 2: Nature of oral feedback (grid for Task 4)

Specific

Negative — Positive

Non - Specific

2

5

1

10
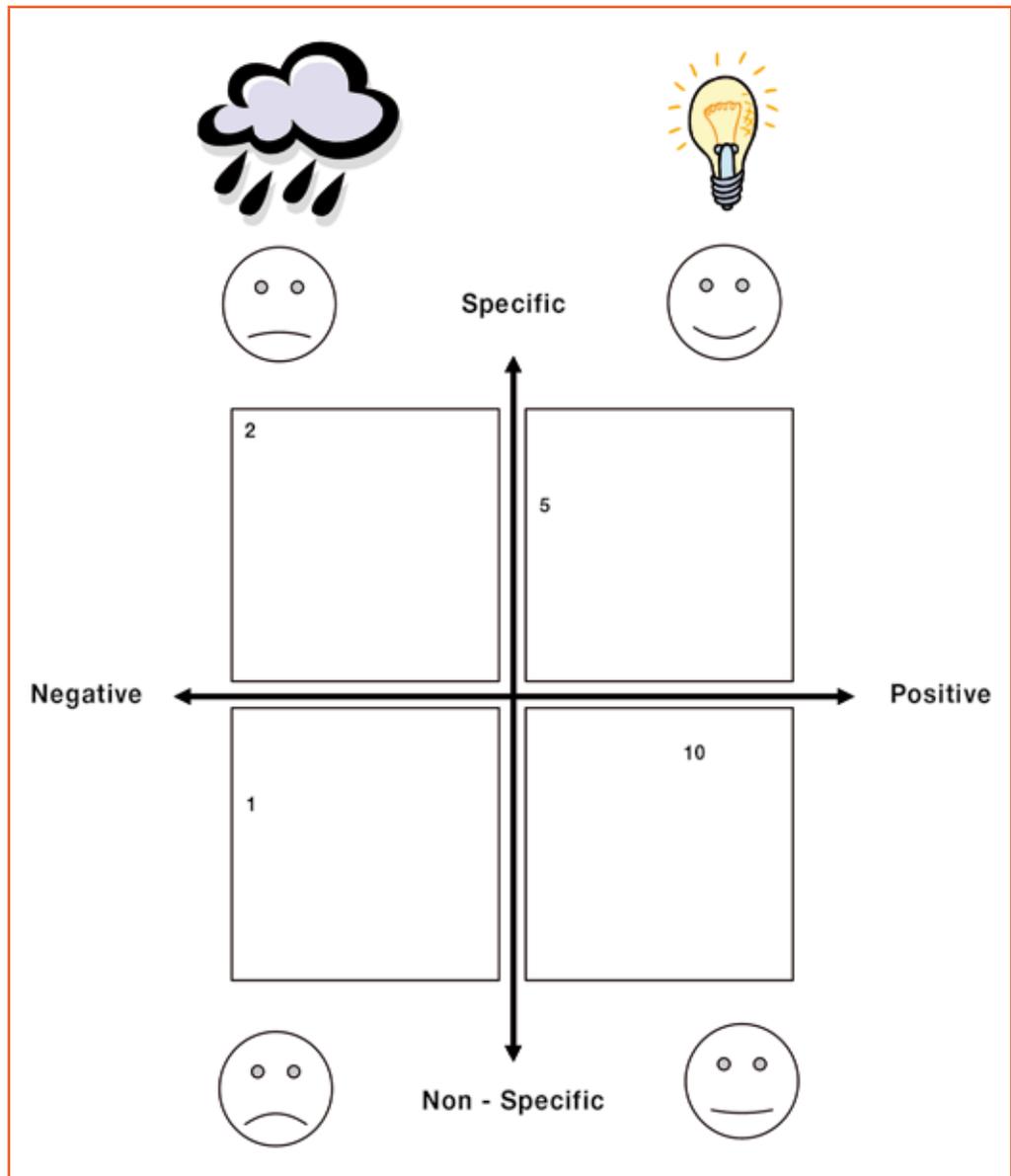
Appendix 3: FAR (Feedback, Action, Result)

Unit of Work: Activity:

Name: Form:

Feedback _____

_____

_____

_____

Action _____

_____

_____

_____

Result _____

_____

_____

_____

Appendix 4: Effective feedback – information for providers

Context for the work:	Expected learning outcomes:
For effective feedback, consider the following: • Identify what pupils think about their work – ask questions and let them talk through their understanding. • Let pupils fully explore their thoughts before offering feedback. • Make feedback positive and specific. • Focus feedback on the learning outcomes. • Help pupils identify the next steps and improvements to their work. • Help pupils revise their targets.	Feedback given (oral, aural written):

department for
education and skills
creating opportunity, releasing potential, achieving excellence

Raising
Standards

INVESTOR IN PEOPLE