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| **Name of trainee** |  | | | **Subject** | **Music** |
| **Name of mentor** |  | | | **Key stage** |  |
| **Name of link tutor** |  | | | **Class** |  |
| **Programme** |  | | | **Number of learners in session** |  |
| **Professional practice**  **Phase (please check box)** | Introductory | Developmental | Consolidation | **Number of the lesson observation** |  |
| **School/setting name** |  | | | **Date** | **Enter date** |

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| **Key points emerging from the session** |
| *Evidence of what the trainee knows, understands, and can do linked to the EHU curriculum.* |

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| **Music Research and Subject Association Links:**  <https://www.subjectassociations.org.uk/member/uk-association-for-music-education-music-mark/>  <https://www.subjectassociations.org.uk/member/music-teachers-association/>  <https://www.subjectassociations.org.uk/member/independent-society-of-musicians-ism/> | |
| Subject Specific Elements.  *What makes an effective Music lesson?* | *Some of the prompts may be useful to support your feedback. There is no requirement to comment against each prompt.* |
| ***Planning****:*   * Planning in music clearly includes opportunities for performing and listening and will often include composing. * Planning may support children’s understanding of music from specific times or places. * Planning may show connections between musical sounds and musical symbols. * Lesson plans should articulate musical knowledge. * There should be opportunities for formative ‘sharing/listening.’ This might be in the form of sharing work-in-progress, or a final performance. * The trainee may consider digitally recording the children’s work to facilitate continuity between lessons, or to capture the children’s achievement for recording purposes. * There should be opportunities to extend musical cultural horizons. * Is there an opportunity for children to evaluate their own and each other's music making? * Has the trainee shown awareness of how children learn, both in terms of musical memory and in the creative application of musical knowledge?   ***Teaching***   * The balance between teacher talk and musical activity should favour music making. * The trainee should consider how to ‘model’ musical language and musical ideas? * Does the trainee make effective use of music resources> * Is the trainee showing enthusiasm for the children’s music making? * Is the trainee considering how to promote high musical standards? * Is the trainee able to promote effective learning behaviour which is rich in music-making?   ***Assessment and Evaluation***   * Is the trainee’s assessment of children’s musical learning accurate? Does the trainee use specific musical vocabulary within assessments? * Are the children encouraged to appraise their own and each other’s musical performances? * Has the trainee considered their own development needs for future music teaching? |  |

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| **What strengths of subject, curriculum and pedagogical knowledge has the trainee demonstrated?** | |
| High Expectations and Managing Behaviour  How Pupils Learn, Classroom Practice & Adaptive Teaching  Subject Knowledge and Curriculum  Assessment  Professional Behaviours |  |

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| **Opportunities for further development**  **Target setting prompts**  [Primary subject specific target setting - Mentor Space](https://sites.edgehill.ac.uk/mentorspace/support-for-target-setting/primary-target-setting/) | | |
| What needs developing? Choose 1 or 2 targets for development. | How, where or when could the trainee observe practice and/or receive feedback. | Who will organise this? |

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| **Observer (mentor)** | **Name** | **Signature** |
| **Observer (link tutor)** | **Name** | **Signature** |
| **Trainee** | **Name** | **Signature** |