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| **Name of trainee** |   | **Subject** | **EAD** |
| **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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| **Expressive Arts and Design** |
| Subject Specific Elements. *What makes an effective EAD lesson?** The student is aware of how to plan EAD learning opportunities that develop out of children’s interests.
* The student is able to extend EAD understanding during child initiated play.
* Are materials, resources and additional adults organised effectively?
* Are there opportunities to practice relevant skills and techniques?
* Are activities, techniques, and resources appropriate to the age, technical experience and development of pupils?
* Are there opportunities for pupils to engage with the vocabulary about the materials and techniques involved in areas of making?
* Are there opportunities for experimentation and creative decision making?
* Are there opportunities for pupils to build knowledge and explore creative possibilities?

**Designing, making, evaluating*** Demonstrating secure subject knowledge about the key process of designing, making and evaluating.
* Planning adult led learning and/or continuous provision that supports the development of creating objects with a function and enhances the children’s awareness of any element of the design, make and evaluate process.
* Focusing on widening subject-specific vocabulary e.g. related to developing a design, names of materials and to describe different textures, joining techniques, building different structures and exploring objects with moving parts and how things move.
* Developing clear opportunities such as using questioning to support children at the ‘design’ stage when children are planning making models, props and developing other creations.
* Teaching and supporting children to safely use, practice and explore using different tools and techniques that will affect their form and function of their creation during the ‘making stage’.
* Using modelling and scaffolding supporting children to discuss and explain processes, methods and choices of materials they have used to support the develop ‘evaluation’ stage.
* Developing opportunities for children to create collaboratively, share ideas and resources both indoors and outdoors when they involved in designing, making and evaluating.
* Planning, teaching and provision is adapted to support children with different needs to develop skills and practice techniques in relevant aspects of the design, make and evaluate process.
* Any errors and misconceptions related to the design, make and evaluate process are addressed e.g. the joining of materials, building sturdy structures, making aspects move, correct use of scissors.

**Music*** Does the student use and promote musical vocabulary?
* Does the student demonstrate knowledge of how young children’s musical learning develops?

**Hearing and listening*** Are there opportunities for children to listen to music, think abstractly about it and express what they hear either physically or verbally?
* Are there opportunities for children to distinguish, describe and anticipate changes in music and comparisons.

**Vocalising and Singing*** Does the student use appropriate strategies to teach songs which take account of working memory theory and cognitive overload?
* Are there opportunities for children to pitch match, sing entire songs, sing solo or in groups?
* Are there opportunities for children to internalise music?
* Are there opportunities for children to share their songs with other children?

**Moving and Dancing*** Are there opportunities for children to move to the sound of instruments and to combine moving, singing, playing?
* Are there opportunities for children to move in time to the pulse of the music being listened to and respond physically to changes in the music?
* Are there opportunities for children to replicate familiar choreographed dances and/or choregraph their own dances either individually, in pairs or small groups?

**Exploring and Playing*** Are there opportunities for children to create music based on a theme?
* Are there opportunities for children to find and record sounds, including their own voices, using recording devices?
* Are there opportunities for children to play instruments (including imaginary ones such as air guitar) to match the structure of the music?
* Are there opportunities for children to play along with the beat and/or rhythm of the song they are singing or music being listened to.
* Are there opportunities for children to keep a steady beat, or tap rhythms to accompany words, whilst playing instruments in their own music making?
* Are there opportunities for children to create rhythms using instruments and body and percussion?
 | *Some of the prompts may be useful to support your feedback. There is no requirement to comment against each prompt.*  |

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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  |
| 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** |