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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** |