**BCU Lesson Observation Feedback**

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Associate Teacher name: | Another | | | | | Date: | |  | | | | |
| Course: | BA QTS: | 1 2 3 | | | | PGCE: | | 1 2 3 | | | | |
| School: |  | | Context: | Composition lesson (2/3) Theme – weather | | Subject / area: | Music | | | Year Group: | | 2 |
| PDT: |  | | | Observer name(s): |  | | | | | | | |
| Observer role(s): | Lead Mentor Mentor(CT) University Tutor Joint | | | | | | | | Observation number: | | 1 | |

|  |  |
| --- | --- |
| **Previous Targets: New Model Music Curriculum** [Model Music Curriculum (publishing.service.gov.uk)](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/974358/Model_Music_Curriculum_Key_Stage_1__2_FINAL.pdf) | |
| **1.** Play copycat rhythms, copying a leader, and invent rhythms for others to copy on untuned percussion  **2.** Mark the beat of a listening piece (e.g. Bolero by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo.  **3.** Create music in response to a non-musical stimulus (e.g. a storm, a car race, or a rocket launch). | |
| **Lesson Intent:** e.g. How does the Associate Teacher review learning at the start?Is children’s prior learning built on? Is the lesson intent made clear? | |
| * AT used peer talk to review prior learning. No hands up answers. * Teacher then played a video of the class composition from week 1, as an accompaniment track to the rising sun video stimulus. * Children encouraged to review the effectiveness of their class composition to describe the mood of the rising sun. E.g. did it get louder/faster as the sun rose? Were the instruments chosen suitable timbres? Would they now change anything? | |
| **Subject knowledge: Key Theme C - (A & F) e.g.** how is the Associate Teacher demonstrating accuracy, breadth and depth of subject knowledge? Use Subject Prompt Sheet to support. | |
| * AT Used Body percussion warm up session, to embed duration and tempo. * Children were asked to mark the beat (Target 2) of the piece before copying the teacher actions.   New learning-   * AT used 4 beat copycat rhythms using a small hand drum. Children were asked to copy back. (Target 1) * Development, children placed in pairs, copycat rhythms leader and response. AT assessment through listening and questioning – Can you show me…… Have you got a new idea…… (Fautley & Savage)   Listening and appraising activity.   * Ravel’s Bolero (5 beats in a bar) Children asked to mark time through clapping. Note – Tempo doesn’t change. * AT asked them to ‘feel’ and stamp only on the strongest (1st) beat. * Development, children stamp on 1 and clap/tap/jump on beats 2-5.   ***Could you have used a contrasting piece with a slower tempo to further support Target2?***  New learning   * Children introduced to next picture (Storm clouds) Peer talk; what music might accompany this picture? Words collected – Anger, darkness, thunder, explosion, banging rain. * Words were displayed for all the children to see. * Pictures drawn to express the words (adaptive support)   ***Could you have modelled, asked some children to model how they would play these words on different instruments. (Rosenshine 4)***  Explore   * Children allowed time and space to collect and experiment with different untuned percussion instruments. * During this time the AT and TA engaged with observing (learner agency) and questioning for assessment.   Improvise and Compose.   * AT paused the lesson to explain the task – Create a short piece of accompaniment music for the storm clouds to include; * Rhythms that demonstrate a strong 1st beat * Timbres that depict the words collected in the earlier task (AT used these to assess the children’s compositions)   ***Could you have encouraged some children to demonstrate how they would play the instruments?***  ***Could you then have shown a contrasting way of playing and ask the children if they agree with you?***   * Small groups then given time without support to engage in the task. * AT and TA observing learner agency and success. (Good direction of additional adults) * AT input – Questioning to develop musical ideas –   Apply   * How will you go about… * What will you do about… * How might it have been different if… * What happens to this part when you…   Create   * Do you have a different idea… * What would that sound like… * How would you make that… * Can you…?   Synthesis   * What would happen if you put your ideas together with…. * What would happen if you changed this bit…. * How could you do this differently | |
| **Planning and assessment: Key Theme D – (A & F) e.g.** how is the Associate Teacher presenting new knowledge in small steps? How does the associate teacher check for understanding? How is questioning used to good effect? | |
| * Schulwerk – 4-part lesson structure (Orff) * Declarative knowledge – Establishing of tempo, with strong and weak beats introduced well. (Body percussion – Orff) * Procedural Knowledge – Listen to and appraise how music is structured introduced by AT through movement response to listening activity (Eurhythmics – Dalcroze) * Questioning structured through Adapted Bloom’s taxonomy to focus on the sequenced Apply, Create Synthesise lesson sections. | |
| **Adaptive teaching: Key theme E – (A & F) e.g.** how does Associate Teacher use scaffolding and support for all learners? How is independent learning encouraged? How are models and examples used to support pupil progress? How are pupils challenged? | |
| * Adapted instruments (large handles) and beaters were available for all children to use. * AT spent time with child with processing difficulties to demonstrate how the instruments could be used. | |
| **Classroom practice: High expectations and managing behaviour Key theme B – (A & F) e.g.** how does the Associate Teacher develop purposeful learning to ensure good progress for all pupils? | |
| * Small groups to encourage collaborative learning (Social Constructivism) * Recall of knowledge – Rosenshine 1 * Material presented in small steps – R 2 * Ask questions – R3 * Guided practice – R4 * Independent practice- R9 | |
| **Impact on learning:** What have the children learned? Is the learning related back to the Lesson Intent? | |
| * Through focussed input, collaborative working and scaffolded learning, most children were able to demonstrate the lesson intent. * Compositions are ongoing, and will be revisited in the next lesson in order to create a piece in 3 sections ( Beginning, middle, end ) | |
| **Key Strengths** Following the observation, through professional dialogue, please identify key strengths and targets for the Associate Teacher in the context of raising pupil achievement and supporting children’s learning. | **BCU Key Theme** |
| 1. Use of Rosenshine principles to scaffold and direct learning | A |
| 1. Good musical subject focus using NMMC | C |
| 1. Focussed assessment using Adapted Blooms | D |
| **Possibilities, Issues, Reflections and Targets** From the discussion, please agree SMART targets. Targets will be reviewed through Weekly Professional Development Discussions and subsequent observations. If a RIT is identified, please complete a RIT Form, stating clearly when targets will be reviewed. Highlight a RIT by writing RIT next to the action point. | **BCU Key Theme** |
| **1.** Mark the beat of a listening piece (e.g. Bolero by Ravel) by tapping or clapping and recognising tempo as well as changes in tempo | **C** |
| **2.** Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of composed pieces | **C** |
| **3.** Make more use of modelled examples ( but don’t make the children copy them unless this enhances their learning ) Rosenshine 4 |  |
| **Reminders:** | **Y/N** |
| Is there protected time for the trainee and mentor to meet weekly to discuss progress? | **Yes** |
| Associate Teacher to ensure that observation feedback has been uploaded to their AT Folder in the School Based Training section. | Yes |
| Associate Teacher to ensure that observation feedback has been uploaded to the subject submission point on moodle. | Yes |