**BCU Lesson Observation Feedback**

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| 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 |

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| **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?
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| **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
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| **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.
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| **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.
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| **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
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| **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 )
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| **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 |