

Guidance for Observation and Target Setting in Primary/Secondary Music

National Curriculum Purpose of study

A high quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

6 Key Questions to ask when observing Music lessons:

	Question	Additional Information
1	Are the subject specific learning intentions about active listening (about the construction of music –the way a song or piece of music develops), technical –how the children will follow musical instruction (voice or with instruments) or expressive – (using the previous tools in response and composition)?	<i>Can they respond and enjoy responding to music through moving instinctively? Do the children identify key elements of the style, are they able to talk about the construct of the piece e.g. ABA with a bridge - this might also be seen as verse, chorus, verse with a linking melody?</i>
2.	How has prior learning been taken into account? Is the lesson moving from active listening? (this should always be an element) to children participating in response and/or composition? This could be voice or with instruments.	<i>Retrieval practice where possible should be a practical activity (e.g. sing through a song learnt last lesson, clapping rhythms, listening activity). Ensure that where pupils have good prior knowledge of concepts such as rhythm, that all pupils are still being stretched.</i>
3	Is the teacher using/explaining/reinforcing music specific terminology and are there opportunities for pupils to develop this vocabulary?	<i>Focus on the interrelated dimensions of music (i.e. pitch, tempo, rhythm, texture, timbre, dynamics and duration). These are interrelated dimensions and should be built upon E.g. use of words for remembering rhythms or other notational cues, perhaps posters or other resources containing terminology.</i>
4	Do the practical tasks allow the pupils to be able to not only realise their expressive intentions but also to develop instrumental skills and confidence as a performer?	<i>Composing and performance tasks which enable pupils to gradually develop control over the sound they are producing. How do children express their choices about timbre and duration?</i>
5.	Are the children able to talk about why they have chosen a particular sound or expression within a composition? e.g In a defined scheme such as 'Charanga' how are the children able to work with a rhythm? Can they follow this and then add improvise around this while following the beat?	<i>Formative 'developmental' assessment in music is a vital part of the learning process itself. It helps pupils and teachers to understand the possible next steps. It is often far more important than making summative judgements.</i>
6.	Is the choice of material/songs/music/ stimuli, reflective of the resources from different ranges – style, genre, context, purpose?	<i>How is this reflected in the active listening, historical context and the understanding of the structure of the music?</i>

Potential **Music Specific** Targets on Lesson Analysis Forms.

Lesson design and delivery, including sequencing and choice of teaching methods (CCF curriculum & pedagogy) Next Steps:

Consider high-quality listening active listening experiences and choose an element to focus on. This could be mood or genre. Think about the questions you will ask the children as they listen and plan for these.

When you are using **call and response** (*this is an example pedagogy which should be changed as appropriate*), think about how you are extending the children's understanding of **pitch and rhythm** (*example of the interrelated dimensions –insert own specific information*).

Think about the interrelated dimensions of music – how will you develop the children's understanding of choices of timbre (sound) will work for a particular mood and why it would work for another element e.g. beat or rhythm

Pupil progress in this lesson and use of assessment (including questioning) (CCF assessment) Next Steps:

Plan opportunities for pupils to have a large amount of practice e.g. performing, to consolidate learning, develop technically and deepen expressive understanding. This could mean that your lesson is mainly practical. Consider how you will organise this.

Think about how you are making connections to the interrelated dimensions of music within your questions; i.e. how do you know the child understands the concept of rhythm for example –can they demonstrate that to you?

Think about how you can have children demonstrate their learning to each other. Having example helps the children address misconceptions

Comments about student teacher's developing Subject Knowledge and Pedagogy (CCF curriculum & pedagogy) Next Steps

Develop your understanding of the three pillars of music education. This could be technical (notation or controlling the sound of instruments); constructive which reinforces the interrelated dimensions of music (pitch, duration, timbre etc.) or expressive; what is the musical quality and how is it used creatively? This will build your confidence in talking to the children about music and their creative choices.

Develop an awareness of a range of resources to broaden your pupils' musical horizons. Look at the model curriculum for starting points beyond the National Curriculum. Seek support from your University workshops and Canvas.

Develop your understanding and knowledge of different genres of music so that you are able to identify misconceptions and adapt teaching.