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 music specific learning intentions of this lesson clearly expressed at the start and frequently returned to? E.g. 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 voice or with instruments in response to listening and in composition?	*Tacit knowledge: gained through experience (e.g. an understanding that a film score creates added tension without fully knowing about the use of rising pitch and increasing tempo).* *Procedural knowledge: gained through the performance of a task (e.g. like playing a drum groove in a samba piece or through reading musical notation).* *Declarative knowledge: factual knowledge such as the dates of eras in music or about a first performance of a particular piece of music.*
2.	Are the concepts being developed taking prior learning into account? And are the tasks adapted to meet the needs of all learners (including SEND as well as pupils with greater prior knowledge in music).	*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*
3	Is the teacher using/explaining/reinforcing music specific terminology and are there opportunities for pupils to develop this vocabulary?	*Focus on the interrelated dimensions of music (i.e. pitch, tempo, rhythm, texture, timbre, dynamics and duration).*
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 composer/performer?	*Composing and performance tasks which enable pupils to gradually develop control over the sound they are producing.*
5.	Is explicit guidance being given frequently by the teacher in order to support individual student's musical progress?	*Formative 'developmental' assessment in music is a vital part of the learning process itself and needs to become a behaviour of the teacher. It helps pupils and teachers to understand the possible next steps. It is often far more important than making summative judgements.*
6.	Are scaffolds put in place to allow for every pupil to access learning and is there evidence that these scaffolds are being removed for pupils who don't need them.	*E.g. use of words for remembering rhythms or other notational cues, perhaps posters or other resources containing terminology.*

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

Lesson design and delivery, including sequencing and choice of teaching methods (CCF curriculum & pedagogy) Next Steps:
To get better at Music children need a range of high-quality musical experiences which deepen their musical understanding and is developed through deliberately sequenced opportunities.
Confident and effective modelling of practical tasks, in order to demonstrate to the pupils how to be a musician.

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. Progress will be incrementally achieved gradually becoming more complex.
Less formal assessment should be used to measure pupil progress through regular and context specific diagnostic feedback i.e. modelling of musical examples to demonstrate the process and quality for the pupil is more effective than written feedback.
Learn how to use assessment data to improve pupil outcomes and to monitor overall technical, constructive and expressive musical development.

Comments about student teacher's developing Subject Knowledge and Pedagogy (CCF curriculum & pedagogy) Next Steps
Develop an awareness of how building schema is supported by a pre-planned, well-sequenced curriculum where the sequence of content develops pupils' musical knowledge and competencies over time.
Develop an awareness of a range of resources to broaden your pupils' musical horizons.
Develop your understanding and knowledge of different genres of music so that you are able to identify misconceptions and adapt teaching.

https://www.gov.uk/government/publications/research-review-series-music/research-review-series-music#pedagogy

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