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1. Introduction

Welcome to the Secondary PGCE and School Direct Initial Teacher Education (ITE) Music Course for 2017 – 2018. This handbook could not have been put together without the enthusiasm, expertise and commitment of the music mentors in the Sussex Consortium for Teacher Education and Research. We should like to express our sincere thanks to them, and to others over the years who have contributed and we hope that it will assist us to work effectively in partnership.

In the last fifteen years there have been enormous changes in schools and in ITE. For example, in the requirements for school examinations, the curriculum and resources available to departments, the accommodation provided and, particularly the developments in ICT. With respect to the latter, there is no doubt that the use of technology has revolutionised the way in which music is resourced, taught and perceived. Keyboards, computers, multi-track recording equipment, portable digital audio and video recorders, tablets and other mobile technologies are now considered standard equipment in many schools, and music ICT has moved away from being considered an ‘extra’, to one that is fully integrated into developing pupils’ learning and achievement.

In addition, approaches that are designed to impact on teaching and learning e.g. Assessment for Learning, and initiatives such as Musical Futures, First Access, the National Plan for Music Education, and a revised National Curriculum make these challenging but stimulating times for music education. As we build on the excellent work that has gone before, we hope that you share in this enthusiasm for training and teaching in the 21st century. The course is both practically and intellectually challenging and it is hoped that you will reflect and engage with your own particular views and philosophies about music and music education, developing a deeper understanding of how pupils approach the subject and how you can meet their individual and collective needs.

Curriculum teaching is delivered by teachers and curriculum tutors at university and from time to time, in partner schools. This will provide exciting opportunities for you to work with practising, experienced music teachers in well-resourced music departments and to see how theory and practice are embedded.

The information in this handbook is designed to support that which is in the main ITE Handbook. It provides subject specific guidance to trainees and mentors. Where relevant, reference is made to the Teachers’ Standards (2012) and Qualified Teacher Status and all elements of the Music course are devised to enable trainees to meet these Standards.

It is of course vital that good communication takes place, so please do not hesitate to contact us. We look forward to working with you and hope that you will find the year both stimulating and rewarding.

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2. Rationale

It is the aim of the Course to train teachers who are able to meet the Teachers' Standards (DfE 2012) and gain Qualified Teacher Status.

Trainees’ work will be characterised by:

- Very good levels of subject knowledge and an interest and desire to learn about areas of music that are currently unfamiliar to them.
- Enthusiasm for their subject and the capacity to inspire pupils and see them attain the highest standards.
- The ability to manage their classes so that each pupil works in a safe, secure environment.
- A reflective approach to self-evaluation as both a teacher and a learner, to develop their skills to enable them to continually improve their teaching and quality of their work, throughout their career.
- To embed theory and practice through engagement with a range of literature – both established and current – that is music specific, as well as that relating to general good pedagogic practice.
- A professional attitude to their work, colleagues, pupils and members of the public with whom they come into contact.

ITE at Sussex is very well-established and enjoys a well-deserved reputation for developing successful music teachers, many of whom go on to work in local schools, with some later becoming mentors themselves. One of the strengths of the course is the close partnership between the University and schools in the Consortium. All partners share in planning, monitoring and evaluating the programme, with mentors particularly involved in such things as:

- planning new initiatives; supporting trainees in their assignments; and, where appropriate, cross-moderation with another music mentor.

In addition, some mentors may also be involved in the Professional Knowledge for Schools interviews, providing additional expertise in university curriculum sessions and interviewing and selecting future trainees (where appropriate).

The role and importance of the mentor cannot be underestimated and it is their commitment to the course that has done much to ensure its high quality over the years. Trainees are encouraged to feedback both informally over the year, in mid-course and end of year reviews, and they consistently comment on the high regard and value they have for their mentors.

Work in the university and school is therefore designed to be:

1. Complementary and reinforcing;

- Mentor sessions are, wherever possible, linked to university sessions to cover similar aspects of the Teachers’ Standards
- Trainees, mentors and university tutors share the same subject-specific guidelines for discussion in mentor sessions, target setting, review and assessment purposes
- Course developments are agreed in mentor meetings and there are opportunities for regular review and evaluation of trainees’ experiences
- Trainees are given tasks to complete in school which are discussed in both mentor and curriculum sessions.
2. Structured in order that trainee progress is monitored regularly and that teacher training needs are differentiated;

- Trainees begin to work on subject gaps, identified prior to the course and these feed into directed tasks and the subject audit, which are regularly reviewed throughout the course by mentors and curriculum tutors
- Mentors are provided with trainees' initial subject audit information
- Mentors review trainee progress regularly including scheduled reviews of trainee subject knowledge, their teaching skills and understanding of pedagogy, and, at the end of the first school placement, the Professional Practice Profile reports (PPPA-E). PPPC is then made available to the second placement mentor
- Records of mentor sessions and agreed targets are kept by the trainee to provide an ongoing record of their progress. These records are then available to second placement mentors.

3. Practically and theoretically driven to develop effective and reflective music teachers;

- Encouraging discussion to develop a personal philosophy towards the importance of music education and different approaches to teaching topics
- Planning of lessons and sequence of lessons that engage pupils and challenge them and that are evaluated critically using feedback from experienced teachers and personal views, underpinned by reading
- Justifying the selection of teaching strategies appropriate to different pupils’ needs
- Sharing knowledge of current developments within education and how they can be utilised for music
- Preparing assignments that make links between theory and practice in music teaching
- Working creatively and professionally with curriculum/professional tutors and curriculum/professional mentors to enhance your understanding of teaching and in particular the demands of music teaching.

4. and enhanced by additional subject opportunities

- Cross-curricular projects with other ITE trainees
- Subject development seminars
- Opportunities for trips to workshops, concerts etc.
- Training sessions/workshops led by visiting mentors and other experts e.g. A level music, world music in the classroom
- Visits to other educational settings
- Involvement in extra-curricular school activities.

It is the aim of the course to introduce trainees to, and enable them to engage with, a range of learning theories and pedagogies, in order that these might underpin their own teaching and philosophy of music education. Trainees will also be encouraged to consider, identify and justify essential aspects of music education and learning, through reflection on theories and their own (classroom) experiences.

Trainees should continue to be active musicians – they may for instance be involved in groups meeting on campus such as the university orchestra, Brighton Festival Chorus etc. or other ensembles. However, it is important to recognise that the heavy workload may well make this difficult to sustain at times and trainees must avoid over-committing themselves.
3. Expectations and Professionalism

As a beginning teacher, you will be regarded as a professional colleague by staff in the university and school, and should be treated as a member of staff by pupils in your school. There is thus a requirement that you behave in a proper and professional manner at all times. You are on a professional course so **punctuality, full attendance and completion of all tasks** are essential on all aspects of the school and university components. **We are frequently asked to make specific reference to trainees’ punctuality and ability to keep to deadlines in references for jobs as this is a professional requirement.** This includes the timely completion of not only formal written assignments and presentations, but also subject knowledge audits, readings, lesson observations, preparation of lessons etc. and in addition, the music specific tasks (see section 5.7) in order that we can support you in your main assignments. It is also essential that you take responsibility for maintaining your teaching files in an orderly and up to date state. Your mentor may also reasonably request to see lesson observations a specified time in advance. Failure to meet these requirements may put your progress in jeopardy.

Please ensure that you understand your school’s policy on reporting absence in induction week, in the event of illness: how and whom to contact, by which time in the morning and at which point a doctor’s certificate would be required. It is essential that you do **not** just communicate absence by text as your lessons need to be covered, so it is your responsibility to ensure that key teachers have this information early in the morning – usually by email. You should check that your mentor has received your message and always set work or give the school some idea of the content of the lesson, so that cover for your lesson can be arranged. As a beginning teacher, you will also broadly follow school holidays (see calendar in the ITE course Handbook), although note that half-terms are ‘directed study weeks’, allowing you to focus on assignments and school preparation and that you are sometimes required to attend university during this time. School holidays are long, compared with those of other professions, and so non-urgent dentist or other appointments should be arranged in these.

There is limited time for curriculum or mentor sessions and missing one will mean that something vital is missed that will not be repeated. Please contact your curriculum tutor by email or telephone if you are unable to attend a professional studies or curriculum session. If you have advance warning of an absence, then you should seek permission from the university or school, using the official form for this. In either case, you should find out what you have missed and fill any gaps. Of course, illness and extreme personal difficulties afflict us all from time to time, and Curriculum Tutors and mentors will be sympathetic and supportive in the event of personal need. Tutors, however, must be kept informed.

4. Organisation

Full details about how the course is organised can be found in the main Course Handbook. As with any professional training, there is a certain amount of paperwork generated during the training year and the golden rule is **file everything**! To help with this organisation there are a series of different files, which need to be set up from the start:

- **Teaching File** – for all the material from school placements including lesson plans and evaluations, classroom resources, schemes of work, observation records, copies of examples of pupils’ marked work, assessment records and other school assessment materials e.g. pupil reports.
- **Professional Studies File** – for notes, handouts and documents issued as part of the general professional studies programme on wider school/teaching issues.
- **Curriculum File** – containing all that is done in curriculum sessions including handouts, notes on personal reading, trainee notes and reflections on curriculum sessions, as well as records and evidence of developing subject knowledge.
• Reflecting on Professional Knowledge File – evidence that supports your critical reflections for each Teaching Standard in the RPK assessment will draw on all of the above files, as well as formal PGCE assessments (written assignments, observations and reports). You will therefore be collecting evidence for specific critical incidents during the course of both professional practice placements in this file which you will then use to support the presentation of your critical incidents.

Trainees may wish to use a USB drive, or other appropriate electronic medium to store key documents including mentor meeting records, observations and evidence of progress towards meeting the Teachers’ Standards. Regular back-ups (at least weekly) should also be made. However, names, photographs and confidential information etc. must not be stored on portable storage devices without due, secure protection of the files.

5. Music Curriculum Studies

5.1 Curriculum Studies Seminars

Curriculum Studies is designed around the requirements and recommendations of the Ofsted (2012) Inspection report, the National Plan for Music Education (NPME) and the recommendations of the National Curriculum. A wide range of partnerships are integral to the programme, and the key principles of the NPME are embedded. Specifically, the key and extension roles of the music hubs and the relationship between schools and hubs will be covered, for example opportunities for singing, ensembles, development from first access and professional development. Additional opportunities will arise from our role in local music education hubs. Within the NPME is the recognition that music in the school and music curriculum is the key foundation stone of music education from which other opportunities develop. Personalised and relevant local, regional and national progression routes and opportunities will be signposted.

Curriculum sessions are invariably delivered on Fridays and held in Arts A04D. Session timings may vary but usually established timings follow one of the following patterns (for induction, please refer to the induction timetable):

  09.00-11.00: Professional Studies Lecture: compulsory (see VLE for details) followed by possible tutorials and morning break  
  11.00-13.00: Curriculum Studies (including discussion of Professional Studies)  
  13.00-14.00: Lunch  
  14.00-16.00: Curriculum Studies continues

Where Curriculum Studies begins earlier you will be informed. Occasionally it may be delivered in a school (see programme) and in this instance the timing will normally follow the school day.
5.2 Programme for Curriculum Studies

Please note that the following programme is **provisional** and refers to music curriculum studies. Amendments and updates may be made over the year according to circumstances and opportunities. There will also be some optional sessions, according to demand and need. Teachers’ Standards are in brackets i.e. [TS 1, 4].

### Autumn Term

<table>
<thead>
<tr>
<th>Day</th>
<th>AM</th>
<th>PM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/9 Fri</td>
<td>Registration Day and Professional Studies</td>
<td>Induction tasks and Subject Audits [TS 3].</td>
</tr>
<tr>
<td>4/9 Mon – 5/9 Tues</td>
<td>Directed Study Time</td>
<td>Directed Study Time</td>
</tr>
<tr>
<td>7/9 Thurs</td>
<td>Introduction to the National Curriculum and the Arts [TS 3]</td>
<td>Strategies for KS3 performing - workshop [TS 2, 3, (7)]</td>
</tr>
<tr>
<td>8/9 Fri</td>
<td>PS until 11.45</td>
<td>12.45-16.30 Music technology in the classroom workshop [TS 2, 4, 5] Silverstone Music Computer Suite</td>
</tr>
<tr>
<td>13/9 Wed</td>
<td>Possible visit to Dorothy Stringer School (TBC) / Primary school</td>
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<tr>
<td>14/9 Thurs</td>
<td>Professional Studies</td>
<td></td>
</tr>
<tr>
<td>15/9 Fri</td>
<td>11.00 Introduction to teaching GCSE [TS3]</td>
<td>Composing at KS3 – workshop [TS 2, 3]</td>
</tr>
<tr>
<td>18/9 Mon</td>
<td>Directed Study Time</td>
<td>Directed Study Time</td>
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<tr>
<td>19/9 Tues</td>
<td>Off site visit. Visit to St Paul’s, Burgess Hill (TBC)</td>
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<tr>
<td>20/9 Wed</td>
<td>UNIVERSITY BASED MENTOR TRAINING and LAUNCH – see <em>induction programme</em></td>
<td></td>
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<tr>
<td>21/9 Thurs</td>
<td>Lesson planning 1, preparation and reflective practice [TS 4]</td>
<td>Music technology workshop 2 [TS 2, 4, 5]</td>
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<tr>
<td>22/9 Fri</td>
<td>10.30 Behaviour for musical learning - Managing the music classroom [TS 7]</td>
<td>Subject knowledge presentations</td>
</tr>
<tr>
<td>25/9 Mon</td>
<td>START OF PROFESSIONAL PRACTICE FOR PGCE</td>
<td></td>
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<tr>
<td>29/9 Fri</td>
<td><strong>Glyndebourne Education Workshop</strong> (Glyndebourne) [TS 3, 4, 5, 8]</td>
<td></td>
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<tr>
<td>Mon 2/10</td>
<td>Yuri UNIVERSE BASED MENTOR TRAINING and LAUNCH – see <em>induction programme</em></td>
<td>Teach Meet from 17.30</td>
</tr>
<tr>
<td>6/10 Fri</td>
<td>Learning theories and music - developing musical knowledge [TS 2, 3]</td>
<td>Classroom Ensemble presentations [TS 1, 4, 5, 7]</td>
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<tr>
<td>Date</td>
<td>Event</td>
<td>Notes</td>
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<tr>
<td>11/10 Wed</td>
<td>Cosi fan tutte performance – held at Glyndebourne [TS 3, 4, 5, 8] 11.00 You will need time off from school</td>
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<tr>
<td>13/10 Fri</td>
<td>Using effective questioning in music [TS 4, 2, 1, 5]</td>
<td>Music technology workshop 3 - Recording [TS 3]</td>
</tr>
<tr>
<td>20/10 Fri</td>
<td>Reviews</td>
<td></td>
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<tr>
<td>Week of 23/10</td>
<td><strong>Directed Study Time</strong> - Opportunities for Individual Tutorials &amp; Assignment Preparation</td>
<td></td>
</tr>
<tr>
<td>3/11 Fri</td>
<td>Critical listening – a focus for an integrated curriculum [TS 2, 3]</td>
<td>Music at Key Stage 1 and 2, transition and cross-phase continuity [TS 2, 5]</td>
</tr>
<tr>
<td>10/11 Fri</td>
<td>Differentiation in music [TS 4, 5]</td>
<td>Planning and devising units of work Pt 1 [TS 4]</td>
</tr>
<tr>
<td>24/11 Fri</td>
<td>Teaching GCSE and A Level John Sims or Lizzie H (East Sussex Academy/St Paul’s) TBC [TS 3 &amp; 6]</td>
<td>Teaching GCSE and A Level TBC [TS 3 &amp; 6]</td>
</tr>
<tr>
<td>1/12 Fri</td>
<td>Creativity in composition - Integrating and devising composing activities [TS 1, 2, 4, 5]</td>
<td>Understanding and supporting Special Educational Needs in music [TS 5]</td>
</tr>
<tr>
<td>8/12 Fri</td>
<td>Planning unit outcomes – linking to APK Using TAs and other adults in the music classroom [TS 8 (2)]</td>
<td>Music in other contexts – the Arts across the curriculum inc. Planning and devising units of work Pt 2 [TS 4, 5, 8]</td>
</tr>
<tr>
<td>15/12 Fri</td>
<td><strong>Professional Studies Day</strong></td>
<td><strong>Professional Studies Day</strong></td>
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<td></td>
<td><strong>Spring Term</strong></td>
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<tr>
<td>5/1 Fri</td>
<td>Applying for first teaching posts in music</td>
<td>Formative assessment in practice (inc. peer assessment and feedback, devising success criteria, target setting) [TS 2, 5, 6]</td>
</tr>
<tr>
<td>12/1 Fri</td>
<td><strong>Professional Studies – Paul Dix</strong></td>
<td><strong>Professional Studies/CS – TBC</strong></td>
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<tr>
<td>19/1 Fri</td>
<td><strong>Professional Studies – SEND Day</strong></td>
<td>Behaviour management in the music classroom in practice [TS 7]</td>
</tr>
<tr>
<td>26/1 Fri</td>
<td><strong>Professional Studies</strong></td>
<td>Equal Opportunities, diversity and gender – issues in music [TS 5]</td>
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<tr>
<td>Mon 29/01</td>
<td>Joint Practice Development Day – Brighton &amp; Hove (details to be given later)</td>
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</tr>
<tr>
<td>2/2 Fri</td>
<td>Musical Futures Jon Reeves (Steyning Grammar) MF Champion school TBC</td>
<td>Musical Futures Jon Reeves (Steyning Grammar) MF Champion school TBC</td>
</tr>
<tr>
<td>9/2 Fri</td>
<td>Bringing it all together - supporting APK</td>
<td>Progression in your teaching [TS 2, 4, 5]</td>
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<tr>
<td>Week of 12/2</td>
<td><strong>Directed Study Time</strong></td>
<td></td>
</tr>
<tr>
<td>23/2 Fri</td>
<td>Differentiation and success criteria in practice [TS2, 5]</td>
<td>Singing in the classroom Part 2 inc. Song writing with Year 10 [TS 5, 7]</td>
</tr>
</tbody>
</table>
5.3 Music Curriculum Programme and the Teachers’ Standards

The Curriculum programme – including the linked work in schools, the school based assignments and set readings all prepare you to meet many of the Teachers’ Standards (DfE, 2012). The programme above identifies the links to specific Teachers’ Standards (bracketed). These are there to uphold a minimum common standard for entry to the profession across the country. They are not a “syllabus” to be covered nor do they describe the lengthy and complex learning process that will lead to them. However, the sessions offer the opportunity to engage with the expectations and begin to think about how you might address them. In terms of your learning, many aspects of these Standards are addressed implicitly or explicitly in virtually every curriculum and professional studies session and will be tackled with your mentor in school nearly every week. You cannot learn to frame lesson objectives, assess pupil learning or evaluate your teaching, for example, in a one off session, nor in a one off school based task. Rather, these are underpinned by reflection on curriculum issues and pupils’ learning over time.

5.4 Developing Subject Knowledge and the Audit tool

It is recognised that trainees will have different strengths and areas of expertise as they begin their ITE Course, depending on the content of their degree course, musical interests, opportunities and possibly job experience. This is to be welcomed as the diversity of experience in certain subject areas can be mutually beneficial as trainees work together in curriculum groups.

This might be represented as a portico, where the broad general knowledge, skills and pedagogic understanding is represented by the base, from which rise a number of columns, corresponding to the areas of specialism and deep knowledge. Finally, the roof structure – supported by the base and columns, is the pedagogic subject knowledge for teaching that is demonstrated in practice.

The main goal for trainees on the Course is not to necessarily increase the number of areas of deep knowledge and skills (the columns) but to strengthen and develop their knowledge across a broad range of genres (the base, below), in order to develop the pedagogy in the classroom so that they know what, how and why they teach in a specific way.
At interview, or the pre-induction meeting, areas of potential ‘weakness’ are usually identified and targets set. Then, at the start the course, all trainees complete a Subject Knowledge Development Audit electronically. This provides a detailed picture of each trainee’s strengths as well as identifying those areas of their knowledge and expertise that require developing. University Tutors retain a copy of this audit and one is made available to the trainee’s mentor. During the first half of the year the mentor will, where possible and where it is appropriate, seek to assist the trainee in addressing the relevant areas of weakness.

**Trainees should use a non-contact period a week in school to develop their subject knowledge** – particularly in the Autumn term. This work, together with that done away from school, is to be recorded and stored in their Teaching File, or electronically. Weekly mentor sessions allow the mentor and trainee to regularly review the progress being made in developing their subject knowledge and set targets for the coming week(s) where appropriate.

During the first, ‘settling in’ tutorial one of the music University tutors will review the trainee’s progress and ensure that plans are in place to address any key areas of weakness. This will include reference to the tasks set but may also involve the mentor being approached for support where appropriate, as well as personal reading and research.

At strategic points in the year, ITE trainees will review their subject knowledge development, updating this before giving it to their mentor to check and then sign-off. This must then be made available to their University tutor. If the mentor does not agree with the trainee’s assessment, s/he should amend it accordingly before passing it on to the University tutor responsible. Action plans will then be drawn up as appropriate, in consultation with trainees, to address the area(s) of weakness. Any common concerns can also be shared at music mentor training meetings.

During the year, it will be apparent to the tutors and/or the mentor, if there are areas where the trainee has been inaccurate with their own assessment. Due to the regular, scheduled mentor meetings and contact by e-mail and telephone between tutors and the mentor, areas of concern regarding subject knowledge / skill can be identified, acted upon and monitored. In addition, second placement mentors / schools and their expertise, may well be able to assist in addressing any key areas of weakness that have not been addressed in the first placement.

Curriculum Files will have evidence of trainees’ reading and how they are addressing their weaknesses. Mentors and University tutors will check these to monitor progress. Some top-up sessions may be incorporated into the music course but those trainees with particular strengths in
specific areas are encouraged to assist others with weaker knowledge in that area wherever possible. This may be done formally, for example via a presentation with a trainee being invited to take part of a Curriculum Session, in groups or pairs, possibly as selected by the Curriculum Tutor, or informally via the VLE.

5.5 Curriculum Studies Support through Study Direct

The Sussex University Virtual Learning Environment (VLE) uses Moodle and is called ‘Study Direct’. Access is via: https://studydirect.sussex.ac.uk or: www.sussex.ac.uk/students

The Study Direct Music Virtual Learning Environment (VLE) has proved to be a valuable way of communicating and supporting trainees. Essentially the VLE provides a platform to enable different types of communication and learning to take place and includes the following facilities:

- help and discussion forums
- news items
- sharing resources and trainee wikis
- subject mini-assignment submissions
- uploading area for tasks, lesson observations, the Tracker etc.
- feedback facilities
- sharing teaching ideas

In addition, on-line tutorials may be arranged if appropriate.

Study Direct is the primary method of communicating with subject groups when trainees are off-campus. It is used to send reminders and announcements and to host discussion forums. A number of tasks are also set for you to upload to Study Direct throughout the year. Study Direct plays a vital part in facilitating and supporting your learning both in the university and in school and is an important way to keep in contact with your peers. It is essential that you login in to Study Direct regularly, particularly when you are away from university in school placements.

You should be automatically registered with Study Direct. Study Direct can be used from any University networked PC or remotely off campus. Go to https://studydirect.sussex.ac.uk and login with your university username and password. The Study Direct home page will then appear and you will see a list of Course Sites. The Music ITE course will be listed. Further information on the VLE will be given during Induction.

5.6 Support

A number of tutorials are held over the year and details of opportunities for support are given in the main handbook but in addition, there are always opportunities for trainees to contact a music tutor via email or telephone, or schedule a meeting if the need arises and is appropriate. However, two of the best opportunities for support are via the VLE, for example using the Help forum, and, most importantly, your peers.

5.7 Music Specific Tasks

During the year the music tutors will set trainees a number of short curriculum tasks in addition to the three main assignments listed in the ITE Handbook. These are intended to assist in preparing trainees for teaching, developing their subject skills in an education context and consolidating and extending work undertaken in seminars. Many of the more practically based tasks are also designed to link with the normal classroom and lesson preparation work that a trainee is expected to undertake in their placement school. The tasks are mainly based early in the Autumn term. Ongoing tasks are as follows:
A. Updating your Subject Knowledge Audit
Over the year you will keep a record of how you develop your subject knowledge (see section 5.4). This will be reviewed by your mentor and curriculum tutor at strategic points in the year. You must ensure the audit document (in the form of an Excel document issued at the start of the course and on the VLE) is updated by the following dates:

- Friday 8th September 2017
- Friday 20th October 2017
- Friday 15th December 2017
- Friday 23rd March 2018
- Friday 11th May 2018

B. Assessment and Pupil Tracking Task
Select a minimum of 5 pupils (of different abilities) from at least one class in each of the year groups you teach and track their musical progress throughout both placements, through audio/video evidence, comments etc. This will also form part of your Review Day tutorials and your Professional Knowledge for Schools, Professional Conversation at the end of the year. Further information will be given in a seminar.

Reviewed at strategic points in the year with final presentation at RPK interview

Specific tasks:

1. Your philosophy of Music Education
Write a statement of no longer than 500 words with a response to the question “What is an excellent music education?”

Upload to Study Direct by 21.00 Monday 4th September 2017

2. Presentation to peers on a GCSE Area of Study (For preparation in DTS time)
In discussion with your curriculum tutor, you will be assigned a GCSE Area of Study to research and prepare a presentation of approximately 10 minutes in a pair. You should consider how to communicate the essential knowledge and understanding, identify the key points and concepts, and identify any potential misconceptions.

You should use either PowerPoint or the presentation software Prezi - see http://prezi.com/ The material you use for the presentation, including notes, access to the Prezi presentation etc. and the handout will need to be submitted in electronic form to your Curriculum Tutor. Recommendations for further reading/study should also be made. The presentation must include a properly referenced bibliography and electronic copies of your materials will be uploaded to the VLE (Study Direct). The presentation will be peer assessed.

Presentation and hand-in on Friday 22nd September 2017

3. Justifying the Place of Music
The place of music in the curriculum has to be justified. You have been given the opportunity by the school management to create a case for keeping music in the curriculum. Think about, for example, what it uniquely contributes. Provide a short written report that outlines your case (no longer than 2 sides). You should refer to (and properly reference) at least three academic sources which may include:


Upload by Friday 22nd September 2017

4. Lesson Plan Task
Using your notes from the seminar on Lesson Planning, plan your own lesson for Year 7 in which the musical device ‘ostinato’ is an integral part. You should use the Music Lesson Plan Proforma (see p38 and download from Music VLE). More detailed notes will be distributed as a handout.

Upload by Friday 29th September 2017
5. Performing - Composing/Arranging Task

(For preparation in DST)

Arrange or compose a piece for a mixed ability Key Stage 3 (or Year 5 for KS2/3) class to include both pitched and un-pitched percussion, and a part for a Grade VI instrumentalist (to be agreed with the Curriculum Tutor). You will need to teach this to the curriculum group. Further details of the requirements and guidance will be handed out at the first performing workshop. You will need to have sufficient copies available for performance.

Presentation from Friday 6th October 2017

6. Critical Analysis of a journal article

Decide on a focus related to either, curriculum, pedagogy or assessment and then find a journal article related to this subject which you would like to critique from one of the peer-reviewed journals suggested in the music reading list. Write a short (around 750 words) critique of an aspect of this topic, using the chosen article as the central source. What do you agree / disagree with? Why? e.g. other sources What do you think about the methodological approach to this study? Is the learning transferable to other situations, or is the sample small and insignificant? Were the data collection methods used and the analysis of the data robust, i.e. is there rigour (validity / reliability) in the study? You must offer evidence from other sources to support your argument/points, e.g. chapters from ITE books, other journal articles, government reports, systematic reviews.

Journal articles online are accessed through your library account. Fully reference all sources used. See the Library website InfoSus for guidance on Harvard style referencing and citations: http://www.sussex.ac.uk/library/infosuss/referencing/h_intro.shtml

If, for example, the focus was the interface between musical learning in and out of school, you may consider using this article as a starting point and discuss the relationship between non-formal, informal and formal learning and the implications in the Key Stage 3 music classroom:


Upload by Friday 20th October 2017

7. Annotated Bibliography

Prepare an annotated bibliography which draws together the key texts (journal articles, book chapters, government reports, online sources etc.) which relate to the area which you have chosen to concentrate on for Curriculum Studies 1. This task should be considered as an extension of the earlier assignment where you identified and critiqued a journal article. It is also excellent planning and preparation for writing your assignment. Please ensure you reference correctly (see above). For each source, you should summarise the main points which will be useful to your assignment and perhaps identify parts of the text which it would be useful to cite and critique in your Curriculum Studies 1 assignment, noting down points you wish to critically analyse.

Upload by Friday 17th November 2017

In addition, a range of music technology tasks are also to be found on page 37.

6. Professional Practice

6.1 Schools as Key Partners in Teacher Education

The schools in which you undertake your professional practice are partners with the university in your teacher education and have agreed to support you in your development as a beginning teacher. In effect, during your time in schools they will be responsible for your training experience. The university will continue to be involved in monitoring your progress but schools lead in designing, implementing your training and assessing your progress. As well as organising your music teaching experience in the classroom, the schools also deliver their own Professional Studies programmes.
There are a number of key people in a partner school:

The Professional Tutor – oversees your experience and has a key administrative role; they are likely to be a senior teacher in the school, he/she may also be a Mentor.

Your Mentor – he/she has an oversight of your professional development in music.

There are other key people too: the secretarial staff, the site manager, the reprographics manager, SEND co-ordinator, librarian and the ICT technician. In order for you to have the best placement possible, it is essential that you very quickly form good working relationships with these people and show that you respect them for the vital roles that they play in making the school ‘work’.

In school, do remember that teachers are constantly busy and work under immense pressure. Though your mentor is committed to your training and you can expect every support in accordance with the course requirements, do remember the obvious: choose appropriate moments to ask for help, always express thanks to colleagues, be helpful in the department and try to smile even when you are under pressure. Always thank teachers whose lessons you are observing and make a positive comment/s about a particularly effective or interesting aspect of the lesson: all of us find being observed a somewhat daunting experience!

Other teachers may well also play a part in your training by sharing classes, observing and giving feedback and discussing aspects of Music teaching with you. Much of this inevitably happens in teachers’ ‘free time’ and you can repay this goodwill in a number of ways. Always be ready to discuss whatever is on the agenda for a lesson or meetings, have lesson plans prepared in advance (you should have the week’s lesson plans ready to be checked by your mentor and teachers on the Monday of each week unless you have been given an alternative deadline) and display initiative in researching new topics and preparing resources that you can share with the department. You can also help spread good practice – you are in a fortunate position as you will be having input from a variety of sources about Music education and may experience some new elements of practice that some teachers may not have had access to, so be prepared to share your insights with your colleagues.

6.2 Joining the School Community

Joining the school community with what are established ways of working can be tricky for beginning teachers. So, please consider the following with colleagues:

- In your enthusiasm for newly discovered teaching approaches don’t give the impression that you know more than the teaching staff!
- Make sure you don’t disturb the established relationships between staff and pupils. They will have to pick up the pieces when you have gone.
- If you have a serious issue with a member of staff consult your Professional Tutor or Mentor. Don’t discuss the matter with other members of staff or within hearing of other members of staff. For general moaning your Curriculum Tutor won’t mind listening.
- Please never, by word, look or gesture, support a pupil in his/her grievance with a teacher. Sadly this does happen and is undermining for colleagues. Instead, be professional.
- Play your part in enforcing the school rules even if you don’t agree with them.
- Always get to school in good time, don’t leave the premises during the day without agreement with the school, and don’t leave as soon as the final bell goes - it gives a poor impression. You will also be expected to be involved in extra-curricular ensembles and help around the department at times.
- Make a point of attending whole staff meetings as well as departmental meetings.
- Don’t use somebody else’s coffee, tea etc. without permission!
When you finish your school experience, make sure all your marking is up to date and return any books or resources you have borrowed.

Always be professional in your dealings with pupils:

- Be firm, fair and consistent with them, and make your expectations clear from the start.
- Never be sarcastic or derogatory to pupils, regardless of their behaviour and try to be positive each lesson, welcoming (and smiling!) at the class.
- Praise pupils whenever possible, but of course balance this by applying school sanctions for behaviour management, as appropriate.
- Ensure that you are fully prepared to teach pupils, with well-planned lessons and appropriate resources.
- Equally, it is very important that pupils receive feedback on any work you set them as soon as possible. Discuss timings for returning pupils’ work with your mentor, but turn-round on work should be prompt.
- Think very carefully about how you present yourself publically outside of teaching. Everyone has a right to a private life but all teachers are challenged to consider the appropriateness of comments or images on accessible social networking sites. Please ensure that such information is never shared with pupils.

6.3 Evaluation

All lessons must be evaluated. At least one third of all evaluations must be Full (Type A). The rest may be Intermediate (Type B), with the opportunity, if desired, for up to one fifth to be Oral Recordings (Type C) using a digital recorder or audio recording program on a computer (e.g. Audacity which is a free download) but these MUST be backed up. The format and prompt questions for Type A and B evaluations can be found on page 39. Below are some examples of prompt questions relating to classroom management and delivery:

- Were the learning outcomes met for all pupils? How do you know – e.g. are your AfL assessment methods effective? Did you differentiate and plan your assessment criteria or scaffolding adequately? (What were the responses of SEND, EAL?)
- Were all pupils sufficiently challenged? (Were learning outcomes appropriate? What was the response of more able pupils?)
- Were pupils active in and engaged with their learning? (Pair/group/individual tasks?)
- Were all parts of lesson equally effective? Why? Why not?
- Was the lesson ‘musical’? (If not, why?)
- Was your management of questioning (and possibly pupil talk) effective?
- Was your overall class management effective? (Was there a productive working atmosphere? Was discipline good? Pace? Timing?)

Further guidance on Type C evaluation (Oral) will be given in a Curriculum seminar.

6.4 Curriculum Tutor School Visits

Tutors normally make two or three half-day visits to each music trainee, usually with one in Term 1 and another in either Term 2 or Term 3. The focus of these school visits is to review trainee progress through a joint lesson observation with the mentor with evaluative feedback and a review of school based files and the RPK portfolio. Additional visits can be arranged if necessary at the request of either trainees or mentors. The purpose of a curriculum tutor visit is to provide the trainee with feedback on their progress, to identify strengths and to develop strategies for improving practice and moderate school based training. Curriculum Tutor visits are therefore nearly
always exclusively formative and should not be viewed as a kind of formal assessment of classroom practice.

Visits are arranged taking into consideration the needs of trainees, the school and availability. Once the date and time have been decided, the trainee is expected to notify the Professional Tutor in school. Please note - trainees will not be visited without notice. On most school visits Curriculum tutors will observe the trainee teach a lesson. In preparation for this visit trainees will require a lesson plan (as for all lessons), using the music pro-forma, identify a suitable focus (linked to Teachers’ Standards) and arrange for the curriculum tutor to be guided to the teaching room on arrival. Ideally it is helpful if there is time before the lesson to discuss this focus. Following the observation, in the presence of the mentor, the lesson is reviewed and school files are checked. In the interests of moderation and professional development it is important to arrange a joint observation between the mentor and curriculum tutor. At the end of the visit the curriculum tutor provides a written report on the visit.

Curriculum tutors have two key roles:

- To check that the school is training in accordance with the programme agreed with the university.
- Monitor progress and support the trainee. Support is the important word here. Tutors will want to help resolve difficulties that may arise and offer concrete advice if it is sought. If crises occur between visits trainees can always contact their tutor by email or telephone and indeed should do so. Problems can usually be sorted out by phone or email but your tutor will make an emergency visit to the school if that is required.

### 6.5 If things go wrong

In the unlikely event that you feel unhappy with your school experience and don’t believe it is working, then you should carry out the following:

1. Contact your Curriculum Tutor and keep him/her informed of developments.
2. Re-read the ITE Handbook sections on responsibilities and school experience entitlements.
3. Discuss the issue with your Professional Tutor or Mentor.
4. If there is no improvement your Curriculum Tutor will visit the school and arrange for a discussion, usually involving the Professional Tutor, Mentor, yourself and any other relevant parties involved. This will often result in a Support Plan – a way forward agreed by all parties.
5. Implementation of the Support Plan will be closely monitored.

### 7. Reflective Practice

Sussex has championed reflective practice for many years and it is something that we are keen that all trainees should adopt and embed in their training year as it has the potential to impact significantly on their practice throughout their entire teaching career. Reflective practice develops over time and a reflective ‘diary’ or ‘journal’ can be a significant tool developmentally.

At strategic points in the year – notably for the Professional Practice Profiles A – E you will need to reflect on your own progress, pedagogy, practice and progress over time. You will also include the personal challenges etc. you have encountered.

Andrew Pollard (2002, Reflective Teaching, Continuum) writes this about a reflective diary:

> A very personal diary can provide vivid and flexible accounts of ideas and feelings. It can offer a safe space to express the emotional side of teaching, as well as more systematic attempts to analyse and reflect. When a diary is ‘unofficial’ it may be a place to speculate, propose,
theorize and generally enter into a conversation with oneself. This is extremely valuable, for the act of writing serves to 'scaffold' understanding (Tharp and Gallimore, 1988). A diary is also a record, and can be re-visited in later days, weeks or years to consider both specific issues or the process of continuing professional development.

These reflections will contribute towards ‘evidence’ for meeting a number of the Teachers’ Standards. Further information on this will be given during the year.

8. Working With or As a Mentor

8.1 Induction to Professional Practice

The induction programme for trainees is a vital part of the whole course because first impressions are so important. Generally, much of the programme is co-ordinated by the Professional Tutor but the time spent in the department and with other music teachers (where applicable) has a great impact on trainees.

- It is important that trainees are accepted as a temporary member of the department and take on the responsibilities this entails. They should be involved in departmental social activities where possible and encouraged to become a member of the staff ‘team’.
- Trainees should not be introduced to classes as ‘students’ or ‘trainee teachers’. Many trainees themselves feel strongly that their confidence and status is undermined, even before they have begun to teach, if introduced in this way. Alternatives, include introducing them as a ‘second teacher’, team teacher, or even a researcher for the University of Sussex.
- Trainees should contribute to department development in some way during their placement. Many have significant strengths and interests that may well be of benefit to the department and they should be guided towards using these areas of expertise appropriately.

During any ‘free’ moments in the induction programme, trainees should be encouraged to familiarise themselves with such things as research into the National Curriculum in music, GCSE, A level and BTEC syllabi and assessment. Trainees should be made aware of where these documents are kept. Trainees can also be asked to assist in administrative tasks in lessons in order that classes become familiar with trainees being ‘active’ in lessons.

Induction Checklist - by the end of the induction period, please ensure that your trainee(s):

- **Has copies of:**
  - the school staff handbook (staff lists, whole school policies, plan of the school, school calendar, school management structure, lines of responsibility, school guidelines/rules/sanctions procedure) and school prospectus
  - departmental handbook
  - their programme and timetable for their placement

- **Has been introduced to**
  - the Headteacher, Professional Tutor, Departmental/Faculty colleagues
  - staff in school office, resources, librarian

- **Understands rules and procedures concerning**
  - health and safety, staff absence, child protection etc.

- **Is clear about**
  - the school day and the time they need to arrive
  - where their pigeon hole or locker is
  - parking arrangements
- any unwritten rules about staff appearance, dress or conduct
- areas where they can do their work
- how to access ICT resources for lesson preparation
- where to access relevant pupil special educational need information
- coffee, lunch and staff-room procedures
- any meetings they need to attend
- anything they need to do before coming into school the next day/week

8.2 The Role of the Music Mentor

The relationship between the music mentor and trainee is crucial to successful training and as such there are serious implications about the importance of consistency. Comments made by trainees evaluating the course in the past have been extremely complementary of the help and support they have received from their mentors. Our work emphasised the following:

The most important leaders in the Sussex ITE partnership are ...

**MENTORS**

As such their impact should be recognised and celebrated and their contribution valued by the whole school community. Good ones are effective role models and critical friends who help their trainees develop a sense of their own professional identity whilst maintaining a focus on high standards in learning.

We should remember that we were all once beginners and have a moral responsibility to encourage, train and shape the next generation of teachers.

Mentors are referred to the main handbook but the following complements these roles and responsibilities:

Personalities are of great importance within education and as such it would be impossible to expect every mentor to provide the identical training to each trainee. Indeed, one of the great strengths of the school/university partnership is in the variety of skills of individual mentors. In addition, the diversity of department resources, school ethos and trainee needs would make any attempt at achieving an identical experience for each trainee, ridiculous. However, ITE music mentors have agreed the following entitlements should be uniform to all music trainees. That:

1) the pace of introduction to whole-class teaching be similar in each training establishment, whilst recognising that the timing may be different to reflect individual trainee’s self-confidence and experience.

2) observation by mentors (and other colleagues involved with the trainee) be regular with at least one official observation each week, accompanied by clear verbal and written feedback.

3) a minimum of one hour per week to be spent with the mentor, ideally within the school timetable, with minimal interruption, at the same time each week meeting the individual
trainee’s needs and following the suggested programme of topics relating to the University’s Curriculum and Professional Studies programmes.

4) reviewing trainee progress towards the Teachers’ Standards and UCET grading descriptions, should be included approximately once a month, in such a way as to be relevant to the trainee’s experience and professional development.

5) trainees should be encouraged, in negotiation with the mentor and HoD, to experiment with innovative methodologies, particularly in the second part of the year.

6) trainees should have the opportunity to teach their own Unit of Work for the Applying Professional Knowledge assignment.

7) opportunities in both placements should be available for trainees to observe other colleagues, providing that the timetable can accommodate this. Arrangements for this observation should be made primarily by the trainee (on the advice of the Mentor or Professional Tutor) and should be included as part of the timetable load.

8) mentors from the first (or main) professional practice will communicate with the new mentor regarding the trainee’s strengths and weaknesses before transfer takes place.

9) good communication between the mentor and tutor be maintained by writing, email, telephone and by attendance at University mentor meetings.

8.3 Mentor Training Meetings

Over the year mentor training meetings take place, usually as ‘twilight’ sessions. At these meetings the curriculum tutor(s) and music mentors jointly carry out planning for the music course, together with monitoring and evaluation. This contributes to a continuing process of both formal and informal feedback that takes place throughout the year. These meetings also provide a welcome forum for keeping in touch with colleagues in other music departments across the area and usually contain an aspect of CPD through shared practice. In addition, there are two separate training meetings for new mentors held over the year.

Music mentor meetings for 2017-2018 are crucial and follow on from new mentor training. The first is on Wednesday 20th September 2017 as part of the Launch Day. Further training day information will be send early in the Autumn term.

8.4 Working with other colleagues in the department

It is normally good practice for trainees to work with other members of the department but it has been agreed that:

- Colleagues involved in teacher training (i.e. in observing trainees, giving feedback etc.) should have a meeting with the mentor at the start of the academic year in order to review requirements and procedures. **NB. If other colleagues observe trainees formally, they must use the standardised observation schedule (see main handbook).**
- Key pages of this handbook and copies of the lesson observation proforma should be photocopied and given to those colleagues involved in ITE.

Clearly, restrictions imposed by timetabling may make this difficult, but mentors are urged to adhere to these guidelines as closely as possible, in order to provide a coherent and consistent experience for the trainees.

8.5 Approaches to Mentoring

Here are some suggestions for integrating the trainee teacher into the timetable, not only during the early weeks of the placement when team teaching is essential, and teaching a whole class alone would be inappropriate, but also later in the placement, when traditionally the mentor withdraws more from the classroom to leave the trainee to teach on his/her own.
Collaborative teaching
Working together is a very effective way of transferring skills. Planning a lesson together enables the trainee to understand why the mentor decides to do things in a particular way while working as a team during the lesson gives the trainee the opportunity to experience the reality of being a teacher without the responsibility of the whole lesson.

Slice of Cake
The trainee takes a slice of the lesson; such as:
- topping and tailing a lesson;
- getting the class settled;
- taking the register;
- dismissing a class;
- introducing a new topic;
- demonstrating techniques, experiments;
- reading a passage;
- preparing a worksheet

The mentor should prepare the trainee for the 'slice' several days in advance, giving advice on technique and warning of common pitfalls. Afterwards, the mentor should encouragingly debrief the trainee, and plans should be made to repeat the slice with appropriate improvements. This methodology is so important since it avoids the common problem of giving the trainee a whole lesson to teach after several periods of observation, only to find that there is so much to criticise that the trainee feels completely demoralised. Learning to teach 'slices' of a lesson permits gradual progression as well as bridging the sometimes rather awkward gap between endless non-participative observation and whole-class teaching.

Driver Instructor training
Essentially the trainee takes part or all of the lesson while the mentor observes and assists as appropriate. When things are not going well the mentor can make a discreet comment to the trainee. The trainee then acts on the advice at the time. By acting on the advice while teaching the trainee tends to learn from this experience more effectively and feels much more confident about applying their experience next time it is required.

The joint evaluation that takes place after such a collaborative venture is an excellent opportunity to learn the craft of teaching. If possible the mentor should plan to teach collaboratively with the trainee for one or two lessons a week throughout the first term and into the second term. As the trainee progresses, so the mentor can prepare a lesson to be taught by the trainee and vice versa.

Small Group teaching
A valuable introduction to teaching is via working with a small group in the context of a lesson that has been prepared and is being delivered by the mentor, or another teacher. Sometimes learning support assistants may be in lessons assisting small groups of pupils, so the activity is commonplace. It can be varied by the trainee working at an extension task with the more able students, or by repeating work for pupils who missed a lesson.

Teaching Independently
- Teacher A supports weaker pupils, teacher B supervises the rest of the class.
- Teacher A assists pupils who have been absent and need to catch up on work missed, teacher B supervises the rest of the class.
- Teacher A works with a group of more musically experienced pupils, teacher B works with the rest of the class.
- Teacher A works with a small group of pupils on music technology work, teacher B works with the rest of the class.
• Teacher A takes a group of pupils to a rehearsal room to prepare a back line rhythm section to support singing of a particular song, teacher B works with the rest of the class on the vocal line(s) of the same song.
• Teacher discusses progress/reports/targets with a group of pupils, teacher B works with the rest of the class.
• Teacher A deals with more 'difficult' (i.e. poor behaviour) members of the class, teacher B works with the rest of the class.
• Teacher A helps small group/individuals with intensive G.C.S.E. preparation or 'A' level, while teacher B works with the rest of the class.
• The mentor teaches to the trainee's lesson plan; strengths/weaknesses that are less like to concern class management difficulties are then discussed in the debrief. Trainees can learn much from this method.
• Teacher A teaches while teacher B records observation data for the purposes of researching an area in which one or both teachers have a particular interest.

These techniques should benefit the pupils by offering them more variety and individual attention. They should also benefit the trainee by allowing a progressive development of teaching skills based on practice and evaluation/feedback and, not least, they should benefit the mentor by enabling him/her to develop new techniques and materials, encouraging a less stressful environment and allowing a rare opportunity for reflection upon his/her own teaching style.

In addition to ensuring all trainees meet the Teachers' Standards, it is vital that a mentor also differentiates the training to match the needs of individual trainees. Usually trainees who are struggling get a lot of support from their mentor. However, able trainees can be just left to get on with it. Wherever possible differentiation enables trainees to extend their expertise and offers them appropriate challenge. Below are some suggestions to mentors for challenging trainees! Do discuss any ideas for challenge you have with your mentor and curriculum tutor. Both may have other good ideas.

8.6 Differentiated training later on

In addition to ensuring all trainees meet the Standards, it is important that a mentor also differentiates the training to match the needs of individual trainees. Usually trainees who are struggling receive a considerable amount of support from their mentor but it is important that able trainees are challenged appropriately too. Here are some examples:

• **Intellectual challenge** for the able trainee
  For example, can your trainee produce a suitable revision programme for post-sixteen examination classes? Or research and present to the department the latest research findings on a relevant aspect of music teaching?

• **Pedagogical challenge** for the able trainee
  For example, can your trainee present a series of lessons to the department that use a range of innovative learning styles? Or find stimulating ways of using technology to assist children in understanding a new concept?

• **Subject Knowledge challenge** for the able trainee

Whole Class teaching

By half term every trainee should have taught at least one whole lesson to an entire class (and School Direct trainees are likely to have taught more than this). The actual speed at which a trainee starts to teach does depend very much on the individual trainee. If whole class teaching is delayed after half term however there is a danger that it will loom ever larger as an insurmountable task. On the other hand if the trainee is merely anxious to teach as many lessons as possible as soon as possible it is the mentor’s job to ensure that sufficient time is being spent on preparation and evaluation of early lessons as well as continued observation of colleagues’ teaching.
For example, can your trainee become an ‘expert’ on a relevant area of the curriculum and provide background information for the department to use.

- **ICT challenge** for experienced trainee
  For example, can your trainee create a tutorial video for how to play a specific piece, or for guided listening? Set up new links with other schools? Produce departmental electronic systems for assessment purposes etc.

- **Extra support** for the trainee needing some additional help
  For example, in what areas is your trainee experiencing problems? Can you set up a programme of extra support within your department to address these? Do you need additional help from the university in the form of a support tutor? If the latter, please contact one of the Music tutors as soon as possible.

### 8.7 Mentor meetings with trainees

Mentor meetings are key factors in the success of a trainee’s professional development and as such need to be held somewhere quiet and private, where they can be free from interruption and timetabled at the same time each week where possible. Trainees have an entitlement to one hour of their mentor’s time every week in both school placements. Allocation of this time is arranged differently in schools across the partnership, but it is important to remember that provision of the mentor hour is audited and its existence is not negotiable. To make the best use of such a brief period, experienced mentors have found that it’s useful to ensure trainees prepare an agenda for the meeting in advance, and that brief notes or ‘minutes’ should be taken during the meeting by the trainee, with targets and points for action noted – this should all be recorded on the Mentor Meeting Record. This proforma is available electronically on the relevant webpage: [www.sussex.ac.uk/education/iteforms](http://www.sussex.ac.uk/education/iteforms)

Trainees must keep a detailed record of their meetings since they provide a key source of evidence for their professional development and progress against the Teachers’ Standards. As such curriculum tutors expect these to be completed and uploaded to the VLE regularly.

Trainees should prepare for each meeting in advance by:

- Identifying the suggested focus for the week using the programme (below), and confirming agreement with their mentor. This programme is flexible and trainees or mentors can negotiate another focus to meet individual needs at any time.
- Agreeing an agenda for the meeting with the mentor in advance of the meeting
- Reflecting on the overall school based training over the past week.
- Reviewing what progress has been made towards current targets during the week, with reference to lesson evaluations or other sources.

During the meeting trainees should:

- Keep a summary of key discussion points.
- Review the evidence for student learning and progress over time
- Identify targets (coming out of the discussion) for the forthcoming week and strategies for achieving them.
- List any ‘Follow up’ actions as required.

After the meeting trainees should ensure their Tracker is uploaded.

After the meeting mentors should check that the notes taken during the meeting correspond to their understanding of the discussion.

Inevitably, much of the time in mentor meetings will be used to review lessons or parts of lessons already taught and to plan those of the week ahead; however, it is important that wider pedagogical and professional issues related to the teaching of music are also regularly addressed. These will arise from trainees’ current experience but will also be suggested by the content of the
University and the School Professional Studies programme and the University curriculum sessions, as well as by the curriculum directed tasks set by the curriculum tutor and the Curriculum Assignments. A professional dialogue is important both for the trainee and mentor. Therefore during the meeting mentors and trainees might additionally discuss and comment on any or all of the following:

- talking through a key issue in music teaching (see suggested calendar below);
- discussing one or two particular difficulties in much more depth, devising training experiences to help overcome these;
- discussing work that will contribute to a written assignment;
- checking the subject knowledge audit and suggesting ways of making good any gaps – this is also to be checked at five strategic points across the year;
- Feeding back from lesson observations – please note that Mentors need to complete one lesson observation per week after the Autumn Half Term (or earlier if trainees are teaching full lessons) using the official ITE lesson observation schedule. These can be downloaded from: www.sussex.ac.uk/education/iteforms

8.8 Calendar for Mentor Sessions

The indicative calendar below drawn up in conjunction with experienced mentors offers a framework for mentor meetings - recognising the individual needs of the trainee, the practicalities of school based teacher education and opportunities to develop a deeper understanding of the music curriculum. It is not a prescribed programme of sessions as this will vary depending on the needs and experience of the trainee and the various strengths of the department but it does provide a good framework from which to work. A number of school based tasks are also included on the ‘Partners’ website and mentors may wish to use these as a focus in mentor meetings. See: www.sussex.ac.uk/education/partners

**Professional Practice 1**

**AUTUMN TERM 2017**

**Session 1 - Focus: Trainee’s individual differentiated needs (TS Part One: 3, 7 & 8)**

Trainees should be prepared to discuss their strengths and areas for development. For example:

- Prior experience
- Subject knowledge strengths and ‘gaps’; the reading carried out before the Course.
- Mentors should identify and suggest useful areas to research for subject gaps, where possible.
- Identify out of class opportunities were the trainee could contribute
- Set provisional targets for development
- Make available Schemes of work and syllabuses for KS3, GCSE, A-level etc.

**Deadlines:** Trainees should have a provisional timetable by the end of the week

**Session 2 - Focus: Lesson planning and students’ individual needs inc. ICT (TS Part One: 2, 3, 4, 7 & 8)**

- Preparing for joint planning – devising clear learning outcomes. (Lessons should be team-taught: trainee to take starter/other activities when ready; mentor to take the rest of the lessons).
- Discuss how the trainee might contribute to GCSE work.
- Information on pupils’ CATS/SATS scores, SEN info, IEPs etc. on classes to be taught
- Identify pupils to be ‘followed’ for any observation tasks
- Who to contact in school SENCO etc.
- What ICT is used in the department? Does the trainee require some time for learning a new program etc.? Are copies of the software available for the trainee to use?
Session 3 - Focus: Behaviour management *(TS Part One: 7)*
- Strategies for creating an orderly and purposeful environment
- Establishing rules and routines
- Use of voice, body language and teacher ‘geography’ in the classroom
- Use of praise, rewards and sanctions

**Deadlines:** Trainees should be taking some responsibility (e.g. Starters)

Session 4 - Focus: Assessment *(TS Part One: 6 & 8)*
- Review of subject knowledge development and trainee progress
- Introducing department mark schemes
  - Reporting assessment information to parents/guardians
- Identifying assessment opportunities – when might they occur/be planned for (incl. homework)?
- Agreeing preparation work for half-term and progress so far.

**Deadline:** Submission of PPPA (by Friday 20th Oct)

**HALF TERM**

Session 5 - Focus: Working with Teaching Assistants and Questioning *(TS Part One: 6, 8)*
- Discussion about focus of Applying Professional Knowledge assignment
- The effective use of Teaching Assistants in the department
- How is questioning used? *Consider this as a focus of an observation*
- Types of questioning *e.g. Closed/Open, High/Low order, Thinking time, involving all pupils*
- Developing appropriate questions
- Review of preparation work from before half-term incl. Developing subject knowledge

**Deadlines:** Trainees should now be receiving at least one full lesson observation per week using the University schedule

Session 6 - Focus: Differentiation and SEN *(TS Part One: 5)*
- Look at departmental strategies for different needs and abilities, especially SEN (inc. EAL)
- Planning differentiated tasks and lessons
- Pupil groupings and peer teaching/support

Session 7 - Focus: Assessment for Learning and modelling *(TS Part One: 6)*
- Introduction to Assessment for Learning in school context
- Formative and summative assessment
- Use of modelling to promote student understanding - *consider this as an observation focus*

Session 8 - Focus: Working with data and eLearning *(TS Part One: 6)*
- Information on pupils’ CATS/SATS scores, SEN info, IEPs etc. on classes to be taught
- How is data used to inform planning, track progress and improve learning?
- What data is used in the school/department? - How to use this and local/national data
- Consider how eLearning and music technology is used in the school and department
- Consider opportunities for using the school's Learning Platform to enhance student learning

Session 9 - Focus: Assessment for Learning – feedback and progression *(TS Part One: 6)*
- Developing assessment criteria
- Giving oral and written feedback
- Peer and self-assessment
- Assessing pupil progression in music
Session 10 - Focus: Challenges of GCSE and preparing to complete PPPB report (TS Part One: 3 & 6)
- What challenges are there for the department at GCSE?
- What assessment materials are available?
- How are pupils prepared for examinations?
- Could the trainee be involved in any forthcoming moderation events?
- Preparing to complete PPPB

Session 11 - Focus: Open session and review of term
- Review of trainee progress and target setting for Spring term
- Planning (requirements) for Spring term
- Discussion about progress of assignment – Applying Professional Knowledge

Deadline: Submission of PPPB (15th December 2017)

SPRING TERM 2018

Session 12 - Focus: Applying for Jobs (TS Part One: 8)
- Review of targets for Spring term
- Writing a job application
- Interview techniques
- What would you look for in a candidate?

Session 13 - Focus: Working with Primary Partners - Transition (TS Part One: 8)
- Pupil transition in music between Key Stages/schools
- What links are made with primary schools? Could a visit be facilitated to a feeder primary?
- How well are pupils prepared for Key Stage 3 Music?

Session 14 - Focus: Working with parents/guardians (TS Part One: 8)
- Parents’ evenings and open evenings including arrangements for participation
- When and how to phone home – what to say/not to say, school procedures etc.
- Issues around writing reports

Session 15 - Focus: Working with EAL pupils, Progression in Music and A Level Music (TS Part One: 2, 3, 5 & 8)
- Successful strategies for working with EAL pupils
- How does musical progression ‘work’ between Key Stage 3 and 4, and 4 and A Level?
- What provision is made for progression to A level Music? What preparation for this is made in units of work etc?
- Do extra-curricular groups have a role in progression?

Note: Trainees invited to attend the City-wide Joint Practice Development Day Monday 29th January 2018 in Brighton and Hove

Session 16 - Focus: Differentiation and Progress (TS Part One: 5 & 6)
- Planning differentiated tasks for those with special needs including those for the more musically experienced/able
- What information is available to trainees on different pupils?
- How do teachers evidence pupil progress in music?
- Review of subject knowledge development and PPC

Session 17 - Focus: Review of Progress and Open Session
- Review of progress, Portfolio and completion of PPC

Deadline: Submission of PPC (by 9th February 2018)
Professional Practice 2

Session 18 - Focus: Trainee's individual differentiated needs *(TS Part One: 8)*
- Discuss identified strengths and targets from first placement PP1 and agree action plan.
- Discuss timetable and in-school programme + ICT needs and experience.
- Schemes of work, assessment and syllabuses GCSE and A-level
- Identify subject knowledge strengths and any 'gaps'.
- Identify out of class opportunities were the trainee could contribute

**Deadlines:** Trainees should have a timetable

Session 19 - Focus: Individual Needs Continued & Behaviour *(TS Part One: 7)*
Trainees should be prepared to discuss their strengths and areas for development as above but also focus on Behaviour Management Strategies & Departmental Policy and provided with SoW, textbooks, exam specifications

Session 20 - Focus: SEN, Working with data and Personalised Learning *(TS Part One: 5)*
- What information is available to trainees on different pupils?
- Relevant contacts in school SENCO etc.
- Information on pupils’ CATS/SATS scores, SEN info, IEPs etc. on classes to be taught
- What data is used in the dept?
- Strategies for managing the learning of pupils with specific disabilities
- Personalised Learning within the subject

**Deadlines:** Trainees should now be receiving at least one full lesson observation per week

Session 21 - Focus: Challenge to be Outstanding *(TS Part One: 1 & 2)*
- Use descriptors to identify trainee strengths and areas for development.
- What does an outstanding lesson in music look like?
- What does the trainee need to do in order to move towards Outstanding?
- What indicators are expected in pupil leaning?

**Reminder:** Teaching load should be increasing to a maximum of 12 hours of lessons a week

Session 22 - Focus: Open session according to trainee need

Session 23 – Focus: Review of trainee progress
- Completion of PPPD
- Review progress, subject knowledge development, Portfolio and evidence

**Deadlines:** Submission of PPPD (by 29th March 2018)

**SUMMER TERM 2018**

Continuation of Placement Two for PGCE or return to home school School Direct)

Session 24 - Focus: Review and Challenge to be Outstanding 2 - build on previous session. *(TS Part One: 1 & 2)*
- Use descriptors to identify trainee strengths and areas for development.
- What does an outstanding lesson in music look like?
- What does the trainee need to do in order to move towards Outstanding?
- What indicators are expected in pupil leaning?

Session 25 - Focus: Reviewing evidence for QTS
- What Standards have the strongest evidence and which require more work/evidence?
- What evidence might help the trainee to strengthen their portfolio?
Session 26 - Focus: Open session according to trainee need

Session 27- Focus: Review of trainee progress
- Completion of PPPE
- Review progress, subject knowledge development, Portfolio and evidence
- Identifying targets for NQT Year

Session 28- Focus: Open session according to trainee need

Deadlines: Submission of PPPE (by 11th May 2018)

8.9 Observation and feedback

Lesson observation and feedback are probably the most important keys to the successful development of the trainee. Written feedback should be given whenever possible, along with an opportunity for dialogue. Formal observation sessions should be carried out on the observation proforma provided (see main handbook).

A good opportunity to exploit honest yet encouraging, quality, constructive feedback is during the period in October/November when the trainee is responsible for parts of lessons only. Mentors are then able to focus on one or two issues, e.g. pupils talking during the register, a quiet speaking voice etc., suggest remedial action and then comment on the remedy in action during the next lesson. Unless the trainee is a highly experienced already, observation feedback that begins only when the trainee has taken the whole lesson will often have too many issues to address at once and so prove daunting and demoralising from the trainee’s point of view.

It is very important to discuss the focus of your observation when planning a lesson with a trainee, even if your observation is to be of a general nature. This offers the trainee more security. Clearly, to say that you are going to focus on the use of resources, and then spend most of the time talking about class management, is not helpful.

Following a consistent approach for each observation debrief helps the trainee to reflect and accept praise and criticism as necessary:
- Give the trainee an opportunity to say how he/she felt the lesson had gone;
- Start with a positive comment;
- Try to discuss specific elements of the lesson rather than making broad generalisations;
- Try to link comments to the standards and subject-specific evidence descriptors;
- End on a note of encouragement (even if the lesson has not gone too well).

Where there are serious concerns, e.g. you may have a trainee who is excellent in the classroom yet turns up late each day or is dressed inappropriately, it is better to discuss these concerns privately outside the context of the lesson observation.

Please remember that trainees must be observed throughout both practices. Where competent trainees are left to their own devices they can often reach a plateau around February. This category in particular needs to be observed and challenged (e.g. in the use of assessment, ICT etc.). Towards the end of the block practice, observation sessions may tail off in order to allow the trainee greater autonomy, but they should not disappear altogether. Please try to provide opportunities for the trainee to continue to observe you and other colleagues, and to discuss analytically what they have observed.

Finally, mentors should be aware of pastoral issues that tend to emerge in the course of such a stressful year. Below are the main pastoral concerns of trainees in recent years:
- Emotional problems – breaking up with partners, or loss
- Financial worries – lack of grants and very restricted travel allowance
- Being expected to teach too much too soon
- Insufficient access to resources and photocopying facilities
- University pressures – essays and presentations
- Lack of self-confidence when dealing with established staff

8.10 Target setting

Target setting is crucial to trainee development. The targets are the result of issues raised by trainee and mentor – between you, you negotiate what is included.

Good targets are precise and have a clear focus in moving you forward. Equally important are the strategies to help you meet the target. It is no good saying that your target is to improve lesson starts and that the strategy is to improve lesson starts!

The following questions and advice regarding setting targets are to help you with this important area:
- What is the area I need to work on?
- What evidence have I got that there is a problem to work on?
- Am I sure that is the real problem (e.g. poor behaviour may seem the problem, but the cause of the poor behaviour may be lack of clarity in your instructions, a lack of/too much challenge in your classes, a failure to engage pupils at the start of a lesson etc!)
- If the target seems very broad, ask why you want to focus on that area (see below)

8.11 Cross-Moderation

In order to assist mentors in their assessment of trainees and ensure quality and consistency in mentor judgements, observation visits by the Curriculum Tutor are carried out as joint observations with the mentor. The school’s Professional Tutor also usually observes trainees and music mentor meetings provide a forum in which mentors can share concerns and compare notes. In addition, there are opportunities for cross-school moderation visits between schools for new mentors, where possible.

- New mentors will be paired together with a more experienced mentor in a different school, taking into consideration location, the trainee’s placements, sixth form provision (if applicable) and whether departments have been paired up previously.
- The new mentor will contact the paired school and arrange for a visit to be made for one morning/afternoon to observe an appropriate class and the mentor feedback.
- Both mentors will observe a lesson and the visiting mentor will then sit in on the mentor feedback, and, where possible, a scheduled mentor session.
- After this session, the visiting mentor will complete the Cross-School Moderation form and ensure that both the mentor visited and the Curriculum Tutor receive copies.

9. Academic Assessment

Whatever your prior academic performance, all written assignments need to be completed to a competent level – you do not want to have to redo an assignment! To help you with this, there is a full explanation of each assignment and the marking criteria in the main course handbook. All assignments are requirements for successful completion of the course linking QTS with academic expectations. All assignments are opportunities to think at a deeper level about many of the issues we cover in university sessions, and are a vital component of good professional practice.
Note that good written assignments will:

- Be clearly and coherently presented with careful attention to technical accuracy (spelling, grammar, footnotes, bibliography etc.)
- Where applicable, show a clear understanding of the purpose, content, concepts and pedagogic approaches to the teaching of music, making appropriate references and links to the National Curriculum and 14-19 specifications.
- Show evidence of reflection upon classroom experience. In particular, referring to pupils’ work, understanding and learning to inform observations.
- Draw upon the recommended reading about the teaching and learning of music to critically inform your comments.
- Weave together theory and practice through critical engagement.

What does ‘weaving theory and practice’ mean?

The assignment will contain practical examples of classroom work combined with reflective commentary. These can be merged or presented separately. However within your commentary it is vital that you link theory and practice explicitly. This means organising your ideas around some structure or rationale. Sometimes it will help to draw on the theoretical ideas of others, for example published Government or subject association guidance, articles, research evidence or departmental policy. Further specific guidance will be given in Curriculum Studies.

10. Primary Transition

Music in primary schools can be creative, vibrant, exciting and provide intense musical experiences for pupils. There are a number of musical initiatives, such as Sing Up and First Access (Wider Opportunities), that are focused on music in primary schools and these have changed the way music is delivered in some schools. It is important that you understand some of the transition issues around music in primary and secondary schools and we will address this in Curriculum Studies. However, your placement schools too may provide you with an opportunity to gain some valuable experience to observe in a primary school.

To provide a focus for any observations, make notes on the following prompts during any visit:

1) Look at their Schemes of Work – what do they use? Government ones, those published by AC Black, another published scheme, their own etc?
2) How often is music taught and by whom? Specialist music teacher, all (or most) staff, a visiting teacher etc?
3) Do the school participate in First Access (which may also be called Soundmakers, or another name given to a whole class instrumental scheme)? If so, what are the pupils’ attitudes towards it?
4) When is it taught and for how long? Set lessons, during assembly, PPA time? Is music also used as part of a cross-curricular approach to learning in conjunction with other subjects, sometimes known as ‘the creative curriculum’?
5) What extra-curricular music activities take place at the school?
6) How prominent/important is singing in the school? When is it ‘done’? Does the school use the Sing Up materials?
7) Do the pupils to appear to enjoy music? Why/why not?
8) What are the teacher’s attitudes to teaching music? e.g. confident/secure/would rather not teach music/scared?!
9) What sort of things do the pupils do in music? e.g. composing and performing activities?
10) How well prepared are they for music at Key Stage 3? Be sensitive here and if preparation is not very strong try to decide why this might be.

11) Anything that you found surprising?

12) Think about what these pupils can do musically – how does this compare with what you expect the students in your Year 7 class(es) to do?

Task - You may wish to write a reflective account of your observations and experiences in Primary school. However, this is not a requirement and you can just use your notes from the questions above if you wish. The aim of this task is for you to be able to demonstrate your understand of what is going on at KS2 to inform your planning at KS3. This could be included as evidence towards one or more of the Teachers’ Standards, depending on your experiences and reflections.

You may also wish to refer to the relevant section(s) in Mills, J (2005), *Music in the School*, and Mills, J (2009) *Music in the primary school*, and particularly, Daubney, A (2017), *Teaching Primary Music*. You should also refer to the following article:


Additionally, we have placed some practical guidance on developing transition on the Incorporated Society of Musicians (ISM) website. This can be accessed at [www.ism.org/nationalcurriculum](http://www.ism.org/nationalcurriculum)

### 11. Music Reading Lists

It is not intended that trainees should read all the books on this list over the year (or the ‘Additional Music Reading’ that follows) but rather that they will refer to those that are appropriate at particular times - for instance, preceding or following seminars on a particular topic, or in preparation for an assignment. However, trainees should ensure that have access to the key texts.

* = Key Text

#### 11.1 Main Music Reading List


Daubney, D (2017), *Teaching Primary Music* Sage

Doan, H and Guinane, D (2017) How to Teach Secondary Music (100 Inspiring Ideas) Collins


* Fautley, M (2010) *Assessment in Music Education*. OUP


Green, L (2001) *How Popular Musicians Learn* Ashgate


Hargreaves, D, MacDonald, R & Miell, D (Eds.) (2002) *Musical Identities.* OUP


Pitts, S (2012) *Chances and Choices: Exploring the Impact of Music Education.* OUP USA


Particularly Chapter 3 ‘Your musical pedagogy’ pp40-62


Swanwick, K (1979) *A Basis for Music Education.* NFER


**World Music**


ICT


Mackrill, D and Daubney, A (2016) Chapter on ‘Conceptions of Musicianship and Music Related ICT’ in *Learning to teach music in the classroom* Routledge


GarageBand tutorials (Digital resource): www.apple.com/findouthow/music/

Journals

*British Journal of Music Education* 3 issues per year. CUP

*International Journal of Music Education* 4 issues per year. Sage Publications

*Music Education Research* 4 issues per year. Routledge

*Psychology of Music* 6 issues per year. SAGE Publications

Information and advice relating to the new National Curriculum can be found at:

www.ism.org/nationalcurriculum

https://sites.google.com/site/primarymusicitt/

https://sites.google.com/site/newmusiccurriculumguidance/home

11.2 Supplementary Reading List

Armstrong, V (2011) *Technology and the Gendering of Music Education* Ashgate


Bartel, L (ed.) (2004) *Questioning the music education paradigm* Canadian Music Educators’ Association


Corke, M (2002) *Approaches to communication through music* David Fulton [SEN bk]

Cox, G & Stevens, R (2010) *The Origins and Foundations of Music Education* Continuum


Department for Education & Department for Culture, Media and Sport (2013) Cultural Education: a summary of programmes and opportunities. Available at:


Goodall, H (2001) *Big Bangs: Five Musical Revolutions* Vintage


Miell, D, MacDonald, R & Hargeaves, D (eds) (2005) *Musical communication : OUP*


Mills, J (2009) *Music in the primary school* OUP


Stakelum, M. (2014) *Developing the Musician.* Ashgate
Wright, R. (2010) *Sociology and music education.* Ashgate

11.3 Resource and subject knowledge books

Butterworth, A (1999) *Harmony in Practice* Associated Board of the Royal School of Music
Floyd, M (1996) *World Musics in Education* Scholar Press Out of Print
Griffiths, P (2006) *A Concise History of Western Music* CUP
Kernfeld, B (1997) *What to listen for in jazz* Yale University Press
Pratt, G (1996) *The dynamics of harmony* OUP
12. Ideas for using ICT in Music

Using ICT is a strong component in the course. A number of tasks are set and these can be found in the Appendices. The following gives some brief ideas for how ICT may be used in music but is in no way exhaustive. However, it is important that you understand that music technology should be an integral part of the music curriculum and in GCSE composition ICT is essential.

In Composing

Pieces can be stored by teacher (backing/stimulus material) and then added to/edited by students e.g. add a melody, drum part, counter-melody, or chords to the given parts.

A short composition by the teacher (or a student) can be duplicated for other students so that it can be developed individually.

Use of video files (AVIs, QuickTime etc.) in a sequencer program (or some score writers) in music and media projects.

Improvisation - locate points can be set-up for an improvisation section in a piece and then looped as required for students to play over a backing track.

Students can use digital recorders (or even, with permission, their own mobile phone) to collect sounds around the school (or off campus) and use these in their own compositions.

In Performing

Use a sequencer/portable keyboard* to generate an accompaniment for students to play along to.

*This is easier if the keyboard has an on-board sequencer as the accompaniment can be stored for repeated use.

Change a backing/composition, to a slower tempo to allow students to rehearse/compose music more effectively, before playing it back at the intended (faster) speed.

Use the transposition feature on a sequencer, keyboard to change a piece to an easier, or more suitable key.

To support instrumental part learning - parts may be muted, soloed, have their tempo changed and sections can be repeated. They can also be used for a variation on the ‘music minus one’ idea.

To support the singing of ‘pop’ songs in the classroom - this enables a more authentic backing to be used and also allows the teacher to be ‘hands-free’ (to enable more direction to be given to the class and also beneficial if the teacher is not a confident pianist).

Using YouTube or Ultimate Guitar etc. or a video created by the teacher to provide a model/guide for how to play particular pieces/techniques.

Score pieces for class/ensemble requirements (N.B. copyright). Once entered, parts can be easily edited, transposed, adapted or re-scored for other instruments, as required.

In Listening

Auditioning - where the instrument voices on a file are changed and students are set the task of listening and then selecting the most suitable instruments.

Analysis - this is much easier when it is possible to stop, examine the score, repeat sections and change the tempo as required. Stylistic characteristics can also be identified e.g. drum patterns, string writing, harmonic progressions etc.

Aural tests - for example comparisons between two or more versions of the same piece for use at GCSE/A Level may also be prepared.

Using Windows Movie Maker (or other software) to provide a ‘narrative’ in real time for students about what significant ‘events’ in the music.
Comparison - using a sequencer, or score writer to enable students to try out various alternatives in their work. Comparing live and recorded music.

Demonstrate concepts e.g. timbre - using MIDI or virtual instruments to play the same composition using different instruments (voices) to demonstrate the effects of such choices.

Consider ways of capitalising on the fact that most students have a portable music player (e.g. MP3 or WMA) of their own and many their own smartphone. For the latter you will need to check the school/department policy before implementation.

Research
Use the Internet (or interactive programs e.g. musictheory.net) for research and homework tasks.
Use Music Theory/Aural programs e.g. Musition or Auralia to assist in learning and assessment through the storage of results/scores.

Other benefits of using Technology
Using an Interactive White Board (IWB) can be very motivating for students and allows teachers to present a huge range of visual and audio resources to students, with the potential to communicate complex concepts more easily or effectively, and to develop students’ learning.

Digital recorders allow student work (and work in progress) to be more easily recorded, stored and (crucially) accessed in subsequent lessons. Using video can be particularly effective e.g. recording work in progress using a portable camera, Tablet etc. and then replaying it on the IWB or screen to identify aspects of good practice and areas for improvement.

Using mobile phones in the classroom (remember to obtain permission) to record work in progress etc. to assist recall in the next lesson.

Using specific music Apps on a Tablet e.g. iPad or Nexus to develop student learning around a concept etc. – ideas for this will be introduced in a number of Curriculum Sessions.

Generally, MIDI files can make work sound more interesting (depending on the soundcard!) – be that Classical, Jazz, Pop or World music e.g. Gamelan, African drumming etc. However, compressed audio samples e.g. those in Garage Band, are now more regularly to be found and provide more authentic sounds.

Ask students to predict the effect of changes on a synthesizer e.g. ADSR (Attack, Decay, Sustain and Release), modulation, filtering etc.

The use of reverb to facilitate better vocal performances.

Drum machines, or drum editors (i.e. those to be found in sequencers) – help to analyse drum patterns and build their own.

Use the of automatic functions that are available on most keyboards such as percussion fills, auto accompaniments, introductions and endings to assist in students’ learning and composing skills.

The use of Learning Platforms in school to provide opportunities to access resources, listen to podcasts etc. and set, share, collect and assess home (and other) work from students.

Students record their own work (performance, arrangement or composition) and upload this to the school VLE (or other Learning Platform/repository), providing an opportunity for feedback and wider publishing and comment by their teacher and possibly other students.

In assessment/verification, students can save their work in various stages of development, to review their own progress and assist the teacher in assessment and verification etc.

The use of MP3 players for listening work - especially for examination work – offering the opportunity to listen to podcasts and audio files in many different contexts and locations.

Students make their own video podcast on a particular theme or topic and upload to an appropriate education website.
### 13. Core Music ICT tasks

Teachers’ Standards: In particular TS 1, 2, 4, 5, 6 & 7.

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<tr>
<th>Tasks</th>
<th>Signed off by and date achieved</th>
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<tbody>
<tr>
<td>1. Be able to connect up a workstation correctly from scratch including MIDI/audio connections and checking health and safety requirements. Be able to troubleshoot incorrect connections.</td>
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<tr>
<td>2. Download a MIDI or audio file from the Internet, load it into a sequencer and then adapt it for classroom use. And/or, create your own backing track using a sequencer, or GarageBand. For example, for a rhythm ‘call and response’ exercise, improvisation passage, or other suitable activity for classroom use. This will enable you as teacher to select ‘play’ and then be hands-free to direct, assist or model to pupils. Your work may use some MIDI or audio loops if appropriate.</td>
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<tr>
<td>3. Use a score writer to produce both the score and parts to arrange an existing piece, or compose an original one for use in classroom performance, or extra-curricular work. This could be for whole classes at Key Stage 3, or an arrangement of an existing piece for performance. This task links to the Performing - Composing/Arranging Task</td>
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<td>4. Optional: Identify a listening activity in an existing unit of work that you will teach and devise an interactive task to work on the IWB using a range of visual images, at least one quiz ‘game’ (for example, drag and drop answers) and at least one audio file. The music file might be a track you have downloaded to a portable music file player or USB stick.</td>
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<tr>
<td>5. During your placement, identify and plan opportunities for recording pupils’ work, either as finished pieces or work in progress. Record these either into a) Audacity (a free download) or other audio program on a computer; or b) a portable digital recorder and then transfer the audio (via a cable, Bluetooth etc.) into Audacity or other audio editing software. You might also consider using a smartphone but check with your mentor first. Save a copy before experimenting with some of the editing features e.g. trimming the start and end of the recording, using normalise if it is too quiet, adding effects etc. Save your work for possible replay in a plenary session as a stimulus for discussion.</td>
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<tr>
<td>6. Mobile technology task using an iPad or other portable digital device – for example an iPhone or other smartphone. The task will be introduced at one of the technology sessions. It will involve preparing your own backing track in GarageBand or something similar for use with pupils in class.</td>
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<td>7. Optional: Make your own short podcast using free software such as CamStudio <a href="http://camstudio.org/">http://camstudio.org/</a> on a) an area of subject knowledge strength for your peers; or b) a topic in music that KS3 or 4 pupils find difficult to understand. In the case of the latter, this could be uploaded to the school VLE for pupils to use for revision etc. Further details will be given in a Curriculum Session.</td>
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14. Music Lesson Planning and Evaluation Proforma - available electronically via the VLE.

To be completed by trainee for EVERY lesson

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date:</th>
<th>Time:</th>
<th>Group:</th>
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<td>Teacher responsible:</td>
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</tbody>
</table>

**Prior Learning (PL)/Content** — issues to consider from last lesson/unit/year. Think about questions to ask to make connections for pupils.

**Learning Outcomes** (Skills, knowledge & understanding gained through lesson. To ‘understand’/ be ‘aware’ is vague. ‘Produce a piece’ is just a task. It needs to be something that you can check has been learned.)

All will …
Most will …
Some will …

**Assessment (AfL) opportunities**
formative, summative, peer/self-assessment, written, listening, questioning etc.

How will you know your objectives have been achieved? How can you check that all pupils have learned something?

**Teaching Objectives** (The ‘how’ – what you are going to doing your teaching. Use words such as ‘through’, ‘model’, ‘using’ etc.)

Pupils with specific learning needs inc. most able and instrumentalists:

Use of ICT and other resources

Opportunities to develop Literacy and/or Numeracy, Citizenship and any cross-curricular links

**Timings in real time e.g. 8.50**

**Lesson outline** (inc. Starter, Main, Plenary etc)
Record teacher and pupil activity.
Teacher Activity (TA): think about what you need to do, what questions to ask, how to link the sections of the lesson together, how to manage transitions, when to hand out materials, when to get quiet, how to give instructions, etc.
Pupil Activity (PA): what should the pupils be doing, what do you want them to learn from an activity, how long do you want them to spend on doing something etc.

**Differentiated activities** (link to outline column) – think about by outcome/task/resource/support; group, pair, individual questioning – inc. questions (higher & lower-order) + anticipated answers in brackets, if appropriate; extension/homework? Are all pupils going to be able to do the work and be challenged, yet experience success? What problems might (SEN) pupils have with the lesson & how can you support their learning? Inc. most able, Personalised Learning etc.

Role of the TA/LSA/EAL support:
Evaluation

* At least one third of all evaluations must be full (A). The rest may be Intermediate evaluations (B), with up to one fifth being Oral evaluations (C). (See further guidance in Music handbook).

A) FULL* Comment on the following (as appropriate): What went well? What could be improved? Were the Teaching Objectives/Learning Outcomes realistic? What did the students learn today? Use of questioning? Why do you think the lesson was good/bad? What did you learn from teaching this topic? Be reflective and look critically at your own performance. Discuss any comments made by observers.

Follow up /Targets (inc. improvements/actions etc. and what you would do differently next time)

<table>
<thead>
<tr>
<th>B) INTERMEDIATE*</th>
<th>Very good</th>
<th>Very poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learning objectives… were appropriate &amp; clear to the class</td>
<td></td>
<td>...were poor &amp; unclear to the class</td>
</tr>
<tr>
<td>My attempts to motivate the class… were effective</td>
<td></td>
<td>...were ineffective</td>
</tr>
<tr>
<td>I had… no discipline problems</td>
<td></td>
<td>...too many discipline problems</td>
</tr>
<tr>
<td>I created a… relaxed atmosphere</td>
<td></td>
<td>...a tense atmosphere</td>
</tr>
<tr>
<td>My questioning technique was… good</td>
<td></td>
<td>...was poor</td>
</tr>
<tr>
<td>The timing of the lesson was… good</td>
<td></td>
<td>...was poor</td>
</tr>
<tr>
<td>The class… enjoyed the lesson</td>
<td></td>
<td>...did not enjoy the lesson</td>
</tr>
<tr>
<td>I achieved my learning objectives</td>
<td></td>
<td>I did not achieve my learning objectives</td>
</tr>
</tbody>
</table>

Overall, I would score the lesson:

1 (very good) 2 (good) 3 (satisfactory) 4 (unsatisfactory)

What 2 things really went well (consider both teaching and learning)?
1: 
2: 

What 2 things would have improved the lesson (consider both teaching and learning)?
1: 
2: 

What have I learned from this lesson about the class or individuals that will inform my next lesson? 15.

Students Absent

Follow-up?
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