

The National Singing Programme *Sing Up* was officially launched in November 2007 and a team from the Institute of Education, University of London were appointed early that academic term to undertake a research evaluation of key elements of the Programme.

This report presents findings from research carried out with seven Chorister Outreach Projects from Cathedrals across England as part of the Choir School Association's Chorister Outreach Programme (COP). In total, data were collected from fifteen Primary schools working with these Chorister Outreach Projects. This data set was supplemented by similar teaching and learning of singing data from an additional five (non-COP) Primary schools who were working with aspects of the Sing Up Programme. In total, 48 singing sessions were observed, of which 28 (58.3%) were in COP schools and 20 (41.7%) in non-COP schools.

Overall, the observation data on learning and teaching of singing within and outside the COP school sessions demonstrate that high 'quality' experiences can be found in any school context, whether urban or rural, with older or younger children, ethnically diverse or not, and whether led by musical specialists or generalists.

Furthermore, these findings are in accord with research outside the field of music and from across the educational spectrum: good teaching, whatever the subject, is characterised by empathy, enthusiasm, explanation, clarity, structure, an appropriate level and pace (cf Entwistle, 2009).

Researching the Impact of the National Singing Programme 'Sing Up' in England

Diverse approaches to successful singing in Primary settings

Evidence from the Chorister Outreach Programme and other Sing Up schools (2009-2010)

Jo Saunders
Ioulia Papageorgi
Evangelos Himonides
Tijja Rinta
Graham Welch





Leading education
and social research
Institute of Education
University of London

Researching the impact of the National Singing Programme 'Sing Up' in England

Diverse approaches to successful singing in Primary settings

Evidence from the Chorister Outreach
Programme and other Sing Up schools
(2009-2010)



Researching the impact of the National Singing Programme 'Sing Up' in England

Diverse approaches to successful singing in Primary settings: Evidence from the Chorister Outreach Programme and other Sing Up schools (2009-2010)

Core Research Team:

Jo Saunders

Ioulia Papageorgi

Evangelos Himonides

Tijja Rinta

Graham F. Welch

International Music Education Research Centre

<http://imerc.org/>

Institute of Education

University of London

20 Bedford Way

London WC1H 0AL

London: Imerc, February, 2011

INDEX

1. BACKGROUND AND AIMS.....	4
2. METHOD	9
3. MAIN FINDINGS	12
3.1 ADULT PRACTITIONER AS VOCAL LEADER	12
3.2 COMPOSITION OF ‘CLASSES’ DURING OBSERVED SESSIONS.	12
3.3 BREAKDOWN ACROSS YEAR GROUPS OF ‘CLASSES’ PARTICIPATING IN THE OBSERVED SESSIONS.	13
3.4 EVALUATION OF QUALITY IN OBSERVED SESSIONS.	14
4. EXAMPLES OF GOOD PRACTICE.....	23
4.1 COP VOCAL LEADER (EARLY STAGE INTERVENTION).....	24
4.2 COP VOCAL LEADER (LATE STAGE INTERVENTION).....	27
4.3 COP VOCAL LEADER ENABLING PUPIL VOICE (SPOKEN AND SUNG).....	30
4.4 CLASS TEACHER VOCAL LEADER (MUSIC SPECIALIST WITH KEY STAGE 1 CLASS)	30
4.5 CLASS TEACHER VOCAL LEADER (NON MUSIC SPECIALIST WITH KEY STAGE 1 CLASS).....	36
4.6 CLASS TEACHER VOCAL LEADER (MUSIC SPECIALIST WITH KEY STAGE 2 CLASS)	39
5. CONCLUSIONS	42
REFERENCES	43
APPENDICES.....	44
APPENDIX A – PUPIL ACTIVITY OBSERVATION SCHEDULE.....	44
APPENDIX B – VOCAL LEADER OBSERVATION SCHEDULE.....	45
APPENDIX C – POST-LESSON EVALUATION.....	46
APPENDIX D – POST-LESSON EVALUATION (ADAPTED FROM OFSTED, 2009)	50

EXECUTIVE SUMMARY

The following summary relates to teaching and learning of singing research carried out with seven Chorister Outreach Projects from Cathedrals across England as part of the Choir School Association's Chorister Outreach Programme (COP). In total, data were collected from fifteen Primary schools working with these Chorister Outreach Projects. This data set was supplemented by similar teaching and learning of singing data from an additional five (non-COP) Primary schools who were working with aspects of the Sing Up Programme. In total, 48 singing sessions were observed, of which 28 (58.3%) were in COP schools and 20 (41.7%) in non-COP schools.

High quality vocal leadership was demonstrated in a variety of settings, with song leaders using a diverse range of approaches related to the specific context and their professional strengths. The research identified several key observable features common to many of the high quality teaching and learning singing sessions observed.

What might this look like?

(i) The vocal leader will communicate their knowledge and passion for singing to the pupils and teachers, by modelling and singing, or evaluating and supporting the singing of the pupils.

(ii) Pupils will demonstrate that they are closely involved with the lesson by watching, listening, singing and discussing with the vocal leader.

(iii) Much of the sound that you hear will be that of the pupils singing (with or without the vocal leader), but also of the pupils evaluating how to improve their performances and asking questions of the vocal leader.

Good or outstanding sessions are more likely to contain the following elements:

(i) A confident model of vocal leader;

(ii) Pupils are actively engaged for a high percentage of time across the session;

(iii) The pupils' voice is dominant within the session, whether being expressed in song or used to question, reflect and review their own progress;

(iv) A clear musical beginning and ending to the session are evidenced – where the vocal leader establishes a ‘way of being’ within the session;

(v) The criteria for success are made explicit and reinforced throughout the session;

(vi) Pupil performance is monitored and assessed and musically informed feedback instantly provided, with clear indications of how to improve;

(vii) Achievement is celebrated and valued and related to the criteria for success;

(viii) A suitably paced session is evidenced – such as a fast paced session that builds to a crescendo, or a more intermittent pace that allows space for discussion;

(ix) A range of approaches are used to address the success criteria so as to enable all types of learners at all stages of vocal development to improve;

(x) Learning is placed within a wider context of pupils’ lives.

What might this look like?

iv) The vocal leader will communicate to the pupils (either through vocal warm up or brief spoken explanation) that the session is about singing and that everyone present can and will sing.

(v) The vocal leader will identify what they want the pupils to focus on and remind pupils throughout the session.

(vi) Through a combination of sung, spoken, visual responses and gestures, the vocal leader provides simple ways for pupils to improve their performance.

(vii) Vocal leaders will explicitly link what the pupils achieve to the agreed focus of the session and ensure that when progress is made, it is acknowledged and celebrated.

(viii) The vocal leader will use an appropriate pace during the session. This will be evident if the pupils are actively engaged for the majority of the lesson.

(ix) The vocal leader will provide guidance in a variety of ways - pupils are able to learn new material by reading lyrics (on whiteboards or handouts), as well as by call and response with the vocal leader.

(x) The vocal leader explains songs and lyrics that are unfamiliar to the pupils and is able to make links between pupils’ experience and the songs.

What might this look like?

(i) A vocal leader is more likely to praise the pupils without linking the praise to any specific element of their performance.

(ii) A session that lacks momentum may enable the pupils to be passively disengaged from the activities. This can lead to behavioural and classroom management issues amongst pupils. A session that rushes through material may not allow pupils time to practise and consolidate their learning so that achievement and improvement over time is hampered.

(iii) Pupils are not able to take part in the activities; they are onlookers (not taking part, but not disrupting those who are) or more negative, perhaps undermining the efforts of actively engaged pupils.

iv) Vocal leaders may spend too much time talking about what they want pupils to do, when a vocal demonstration would be a more accessible method of communicating the learning objective.

(v) The pupils will perform songs that they have a limited understanding of, or emotional connection with. This may be evidenced by inappropriate singing style.

(vi) The vocal leader will rarely ask pupils to reflect upon how to improve their own learning or aspects of the achievement.

Less successful sessions are more likely to contain an absence of the elements listed above, as well as;

(i) Achievement is celebrated with global or blanket praise, or without specific focused feedback that enables the pupils to improve;

(ii) The pacing of the session is weak, or lacks momentum;

(iii) Pupils are passively engaged or disengaged for a high percentage of the session;

(iv) There is an over-reliance of talk instead of demonstrations by the vocal leader;

(v) Learning takes place within a vacuum (for example, singing lyrics that the children do not understand);

(vi) There is limited time for the pupil voice to be heard.

Overall, the observation data on learning and teaching of singing demonstrate that 'high quality' experiences can be found in any school context, whether urban or rural, with older or younger children, ethnically diverse or not, and irrespective of whether or not the vocal leader identifies themselves as a specialist.

1. BACKGROUND AND AIMS

This report provides an analysis of data concerning the learning and teaching of singing that were derived from one research strand of the Chorister Outreach Programme Research Evaluation (2009-2010) and a related investigation within similar Primary school settings in England.

In the Autumn of 2007, the UK Government initiated a National Singing Programme 'Sing Up' with the intention of fostering positive singing experiences each week for all children of Primary school age in England by 2011. As part of the overall provision of enhanced singing experiences within Primary settings, the Choir Schools Association (CSA) formalized and was funded primarily by the (then) Department of Children, Schools and Families (DCSF) to develop the Chorister Outreach Programme (COP). The programme enables staff and choristers from cathedral settings across the country to work with pupils and teachers/singing leaders in Primary settings. Over a period of either an academic term, two terms, or in some cases an academic year, COP staff, teachers and vocal leaders¹ sought to develop a wide repertoire of songs that were later performed by the children at a concert, such as within the local cathedral setting. As part of the evaluation of the programme, a research team from the Institute of Education, University of London were appointed in 2008 to conduct an independent evaluation of the COP's impact.

During the academic year 2009-2010, 42 Chorister Outreach Projects worked with pupils in English Primary schools. Of these 42 programmes, 7 (16%) were suggested by colleagues from the Choir Schools Association/Sing Up for inclusion in the independent evaluation. In addition, separate, but related observations from two supplementary Sing Up case studies that focused on singing in Key Stage 1 and Key Stage 2 classrooms are also included in this report to contextualise the COP learning and teaching evidence.

Key research foci included (a) the detailed identification and description of how learning and teaching in singing have been organised and, subsequently, (b) clarification of those learning and teaching elements that were common across sessions and which were observed to be effective and of high quality. The structured observations made by the research team embraced:

¹ The term 'vocal leader' is used as a composite term throughout the report to indicate the skilled practitioner responsible for leading the observed session. This may be the class teacher (generalist), the music teacher (specialist) or the member of COP staff.

- (i) Pupil activities during the programme sessions, noting both the type and duration of pupil activity;
- (ii) Vocal practitioner (singing leader/teacher) activities during the programme sessions, noting both the type and duration of practitioner activity;
- (iii) The learning/teaching interaction between pupil and vocal practitioner during the singing sessions.

This report (i) summarises the research procedure followed, (ii) describes the variety of settings across which the research was undertaken, (iii) highlights the main findings in common to all settings, (iv) highlights specific findings from individual cases and (v) synthesises the findings from across cases to suggest generic features observed in singing sessions that were deemed to be effective and of high quality.

2. METHOD

Two main areas of singing development provision under the Sing Up umbrella were the focus for this strand of the research evaluation. In the first, seven cathedral settings were proposed by the Choir Schools Association/Sing Up colleagues for inclusion. These were located across England, and embraced Primary schools in a diverse range of geographic and socio-economic situations. One common feature was that the Chorister Outreach Programme had given priority for participation largely to those Primary schools with reportedly limited singing experience. Secondly, in addition to this main dataset, related singing sessions undertaken by class teachers (as vocal leaders) were observed from both Key Stage 1 and Key Stage 2 classroom settings. In total, 48 singing sessions were observed, of which 28 (58.3%) were in COP schools and 20 (41.7%) in non-COP schools (see figure 1 (below) for the breakdown of observed sessions across all settings).

For each focus project within the Chorister Outreach Programme, staff at the cathedral provided lists of the schools involved. From these, at least two schools were selected to take part in the research evaluation². In some instances, cathedral staff made both the choice and initial contact with participating schools. In other cases, members of the research team chose and contacted the schools direct. For the non-COP schools, learning and teaching observations were undertaken (a) as part of an additional Sing Up case study project involving the use of singing as a learning tool in Key Stage 1

² In one case, King's College Cambridge COP, three schools took part. Working on recommendations from the vocal practitioner from King's College, this was felt to most fairly represent the breadth of Primary settings within their locale.

classrooms³, and (b) as an extended case study of singing in Key Stage 2 classrooms (Merton Local Authority Case Study).

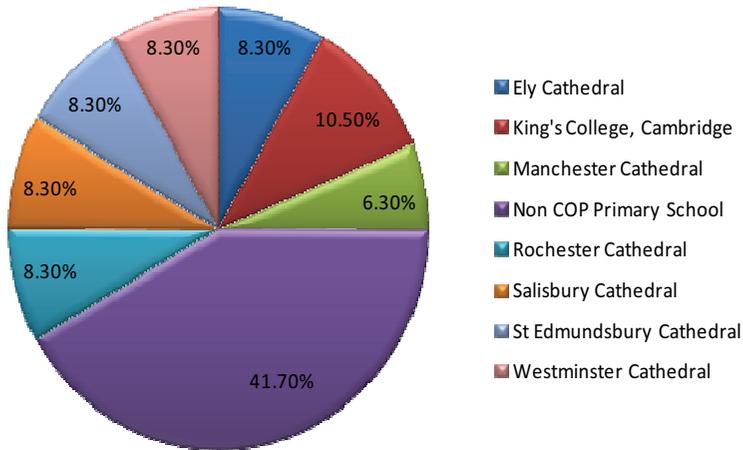


Figure 1: Site of learning and teaching session observations (2009-2010)
 (Data labels show percentage of all observations carried out in each setting)

In the majority of cases, four visits were made to each Primary school by a member of the research team⁴. These included an initial⁵ visit to

³ For further details, See Saunders, J., Himonides, E. & Welch, G.F. (2010) *Engaging with the National Singing Programme: Sing Up Live Field Study*, a research report undertaken for Blue Rubicon/Sing Up. London: imerc.

⁴ Where possible, the same member of the research team completed all visits to any one school. In some cases, in order to fit in with local arrangements, initial or final visits that had already been scheduled to assess aspects of children's singing behaviour and attitudes (not reported here – see end of this footnote) coincided with observations of singing sessions, reducing the overall number of visits to the setting. Over the duration of the observation schedule, researchers made an initial visit to assess the following: (i) children's singing behaviour and development, noting whether or not participants had experience of the national programme and, if so, in what ways; (ii) children's attitudes towards singing at school, home and elsewhere; and (iii) the possible wider impact of singing on children's self concept and sense of social inclusion. A final visit, at the end of the intervention was made to reassess the above (i-iii), with an additional focus (iv) on the possible wider impact of singing on children's sense of spirituality. The findings from (i) to (iii) are reported in Welch, G.F., Himonides, E., Saunders, J., & Papageorgi, I (2010). *Researching the impact of the*

establish a baseline of singing behaviours and attitudes, with a final visit to reassess these same aspects. During the intervention, two visits were made to observe singing sessions being undertaken by cathedral staff (who, in some cases, were accompanied by choristers acting as peer experts) with staff and pupils in the Primary schools. Seated within the sessions, members of the research team completed detailed observation schedules⁶. These charted the micro-events of the lessons as they unfolded. The foci of the observations of the vocal practitioner included evidence of the following:

- (i) Effective planning and setting of objectives;
- (ii) Teaching methods that enabled pupils to learn effectively;
- (iii) Questioning techniques;
- (iv) Provision of feedback;
- (v) Provision of a plenary;
- (vi) Singing and associated musical behaviours.

There were 26 categories of pupil activity used to classify pupil action during the observed sessions (with the opportunity to add novel activities if necessary). For both pupil and vocal practitioner observation schedules, any activities witnessed were recorded over time (at one minute intervals), allowing more than one activity to be recorded for any one minute. Following the session, two post-lesson observed quality evaluations were completed that were designed to enable the researchers to reflect on the macro-elements of the sessions, including those elements that were most and/or less successful⁷.

National Singing Programme 'Sing Up' in England: Main findings from the first three years (2007-2010). Children's singing development, self-concept and sense of social inclusion. London: imerc. The spirituality study is currently being drafted and will be reported subsequently.

⁵ In some instances, the COP intervention had already begun before members of the research team were able to establish contact and arrange initial visits. In these cases, no initial visit was made.

⁶ See Appendix A for example of pupil activity observation schedules, and Appendix B for vocal practitioner activity observation schedules.

⁷ Descriptors of quality were derived from (i) Echevarria, J., Vogt, M. E., & Short, D. J. (2000). *Making content comprehensible for English language learners: The SIOP model.* Boston, MA: Allyn & Bacon; (ii) Ross, S. M., Smith, L. J., & Alberg, M. J. (1998). *The School Observation Measure (SOM).* University of Memphis: Center for Research in Educational Policy; and (iii) OfSTED (2009) *Making More of Music: Improving the quality of music teaching in primary schools.* See Appendix C for an example of the post-lesson evaluation and Appendix D for post-lesson evaluation.

3. MAIN FINDINGS

3.1 Adult practitioner as vocal leader

In all of the observed COP programme sessions in the Primary settings, the vocal leader was the COP facilitator (and in some cases an additional COP apprentice facilitator was present). As seen in figure 2 (below), COP facilitator led sessions accounted for 58% of the observed sessions. In the remaining 42% of observed sessions, the vocal leader was the class teacher. In participant Key Stage 1 lessons, the class teachers were not music specialists. In Key Stage 2 lessons observed, the class teachers were music specialists who had, in addition, a broader responsibility for music provision across their Primary setting. During the learning and teaching sessions reported here, no team teaching between COP facilitator and school staff was observed⁸.

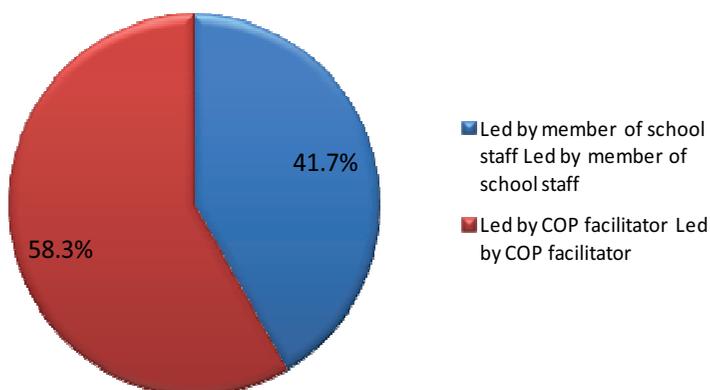


Figure 2: Adult practitioner leading the observed session

3.2 Composition of 'classes' during observed sessions

In the majority of sessions observed (65.9%), the group of pupils came from whole classes within a single school, see figure 3 (below). However, in one third of cases (34.1%), pupils were selected across classes within a single school. This latter situation was most often seen in those settings where pupils belonging to the school choir took part in

⁸ In the previous academic year (2008-2009), staff at Primary schools involved with the COP had reported that they were team teaching with COP vocal practitioners. However, no team teaching was observed during the academic year reported above (2009-2010).

the intervention, or in those settings where pupils chose to take part voluntarily and committed to attending the sessions. In no observed sessions were pupils present from more than one school⁹.

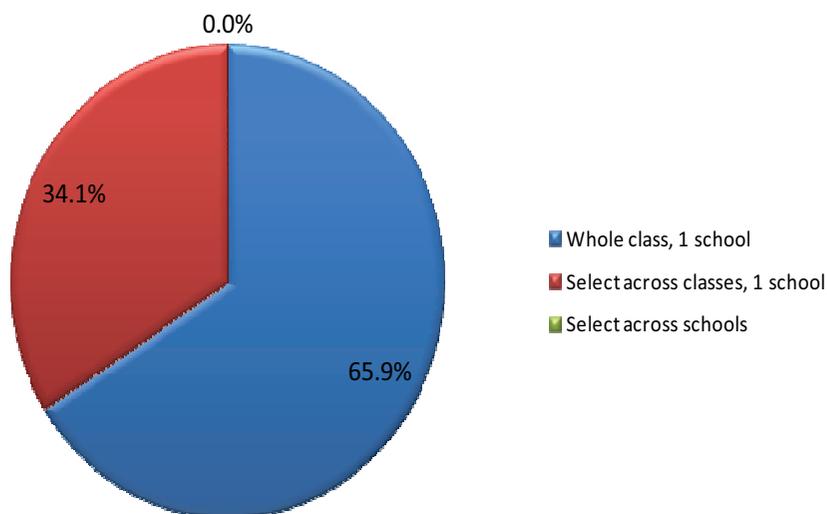


Figure 3: Composition of 'classes' observed during the session

3.3 Breakdown across year groups of 'classes' participating in the observed sessions

Pupils who took part in the COP intervention were predominantly in Year 5 (aged between 9 and 10 years). However, pupils from across Key Stage 2 (Year groups 4, 5 and 6 ages 8+ to 10+) were more likely to take part in the observed COP sessions, than their Key Stage 1 peers (see figure 4, below). This was especially the case where school choirs were involved. In contrast, smaller numbers of pupils mainly from Key Stage 1 (Year groups 1, 2 and 3, ages 5+ to 7+) were observed predominately within classroom settings for non-COP schools. In only one COP Primary school were Year 1 and 2 pupils invited to attend for part of one session in order to experience singing with their older peers.

⁹ In previous academic years (2008 and 2009), some of pupils in our COP impact evaluation programme had been selected from a number of Primary schools to take part in sessions together. However, this pattern of organisation was not observed during the academic year reported (2009-2010).

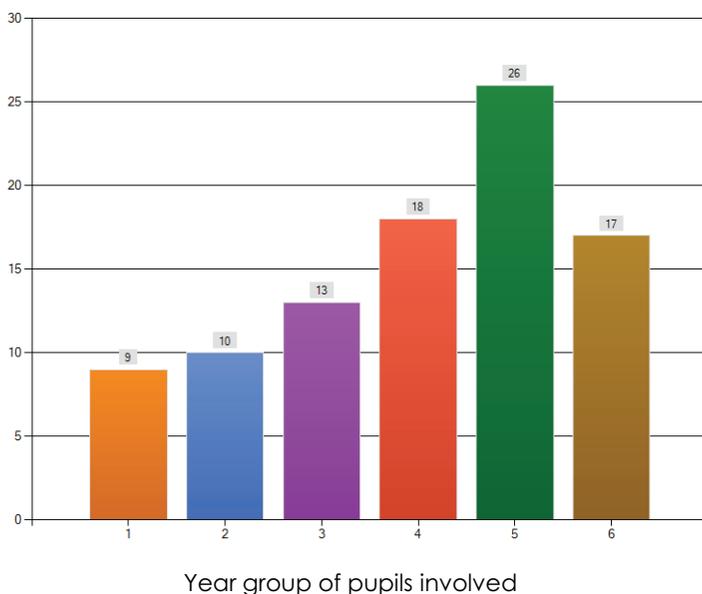


Figure 4: Breakdown across year groups of 'classes' participating in the observed sessions (numbers of pupils observed)

3.4 Evaluation of quality in observed sessions

As previously stated, two complementary post-lesson evaluations of the perceived quality of provision were completed for each observed session. Post-hoc analyses of this data indicate that, according to the model proposed for 'improving the quality of music teaching in Primary schools' (OfSTED, 2009¹⁰), average ratings across all observed sessions ranged from 'good' to 'outstanding' (see figure 5, below).

The five areas included in the model of music provision were:

- (i) Definition of a clear musical focus for the work with which activities are linked;
- (ii) The ability to start and finish in sound, so that the emphasis is placed on aural development;
- (iii) The identification of simple steps to progression, ensuring that pupils know how to improve their work;
- (iv) The setting of high expectations, listening critically to musical responses and identifying what needs improving;

¹⁰ The numbered paragraph that follows refers to the extended text used in the Post lesson observation schedule (OfSTED, 2009). See Appendix D for the full text.

- (v) The adaptation of work to meet different learning needs, and the use of simple ways to assess pupils' progress.

A key aspect of the sessions with the highest average perceived quality ratings was the ability of the vocal leader to 'start and finish' the session with song. Evidence of this included an emphasis within the session on aural development, modelling by the vocal leader and ensuring that pupils were in no doubt that they were part of a singing session. In addition, vocal leaders were particularly strong in their ability to establish a 'clear musical focus' that linked activities throughout the session.

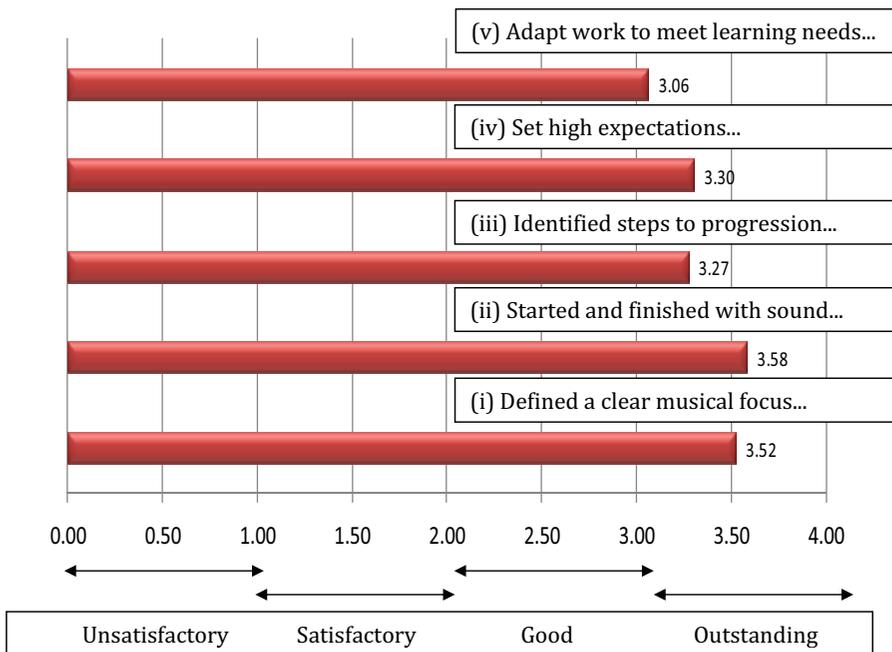


Figure 5: Average ratings for all observed sessions (using the OfSTED quality rating system, 2009). See above for full text explanation.

The second of the post-lesson evaluations divided the session into specific areas of preparation, delivery and review. Each aspect was rated according to how evident it was during the observed session. Consequently, any element rated as 'highly evident' was observed to be commonplace within the session. For each aspect of the post-lesson evaluation, the results show both the mean value (the average

of all ratings) and the standard deviation¹¹ (the extent to which the data vary from the mean). The first aspect of the analysis refers to **preparation**, namely those aspects of the lesson that required the vocal leader to plan before the session began. In all cases, the average ratings across observed sessions were between 'evident' and 'highly evident' (see figure 6, below). Although all elements listed were at least evident, of particular note was the ability of vocal leaders to ensure that the content was appropriate for the pupils, in terms of age and background ($M=4.68$, $SD=0.56$) and the ability clearly to define content objectives for students ($M=4.55$, $SD=0.59$).

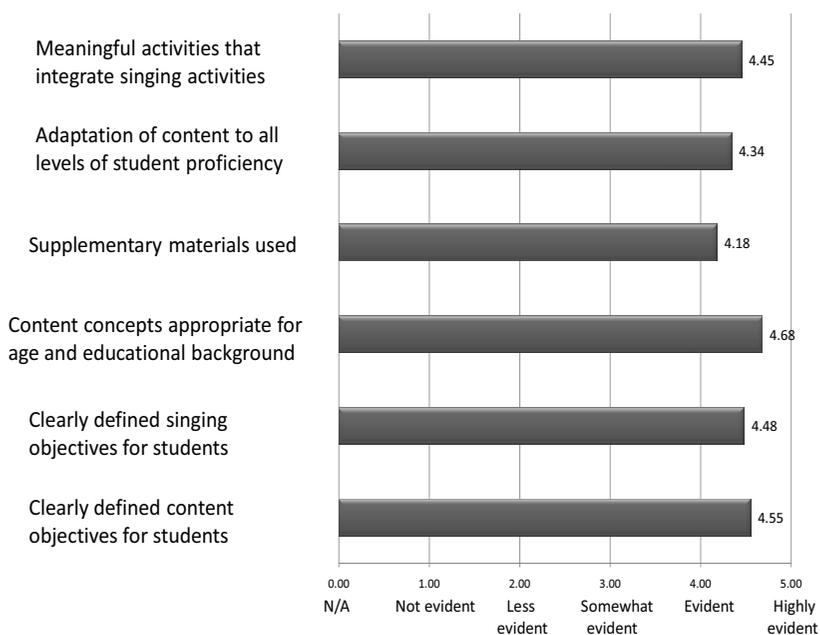


Figure 6: Average ratings¹² for **preparation** across all observed sessions.

¹¹ In each case, the figure showing the specific aspect of the post-lesson evaluation is labelled with the mean value of all ratings. Both the mean value (M) and standard deviation (SD) are given as a footnote.

¹² Clearly defined content objectives for students ($M=4.55$, $SD=0.59$). Clearly defined singing objectives for students ($M=4.48$, $SD=0.66$). Content concepts appropriate for age and educational background ($M=4.68$, $SD=0.56$). Supplementary materials used ($M=4.18$, $SD=0.72$). Adaptation of content to all levels of student proficiency ($M=4.34$, $SD=0.81$). Meaningful activities that integrate singing activities ($M=4.45$, $SD=0.63$).

The following aspects focused on learning in terms of building background (see figure 7, below). These elements refer to the manner in which the vocal leader was able to link the learning content of the session to that of previous sessions, and to the pupils' own experiences. This included, in addition, the extent to which key vocabulary is reinforced so as to aid learning. Higher quality was evidenced when vocal leaders repeatedly demonstrated their ability to use and emphasize appropriate musical vocabulary and made explicit links between past learning and new concepts. All areas of instruction in which the vocal leader enabled pupils to move forward from their previous level of **learning (building background)**, were rated, on average as at least 'evident' or 'highly evident'. However, the standard deviation for all three aspects (see footnote 16, below) indicates that although the mean value appears high, there were sessions observed where these elements were 'somewhat evident'.

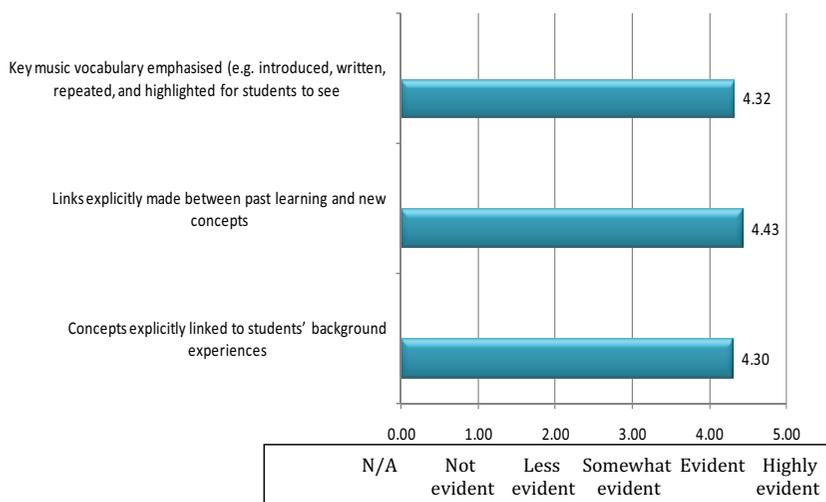


Figure 7: Average ratings¹³ for **learning (building background)**

This would seem to suggest that in some sessions, less emphasis is placed on these aspects. However, as shown in the analysis of session observations (see section 4.2), this may indicate the particular nature and 'way of being' within the singing session that allows for extended periods of rehearsal, especially towards the end of the intervention. Across these sessions, the learning objective shifts towards mastery of

¹³ Concepts explicitly linked to students' background experiences (M=4.30, SD=0.98). Links explicitly made between past learning and new concepts (M=4.43, SD=0.99). Key music vocabulary emphasised (M=4.32, SD=0.80).

material and polishing of performance, rather than building background.

Vocal leaders were able to demonstrate their abilities to teach pupils in an accessible manner (see figure 8, below **learning (comprehensible input)**). With average ratings between 'evident' and 'highly evident', most vocal leaders were particularly good at explaining tasks ($M=4.73$, $SD=0.45$). There was evidence that some vocal leaders were skilled in using a wide variety of techniques to make content concepts clear for their pupils, although this was only 'somewhat evident' in a few sessions ($M=4.60$, $SD=0.93$).

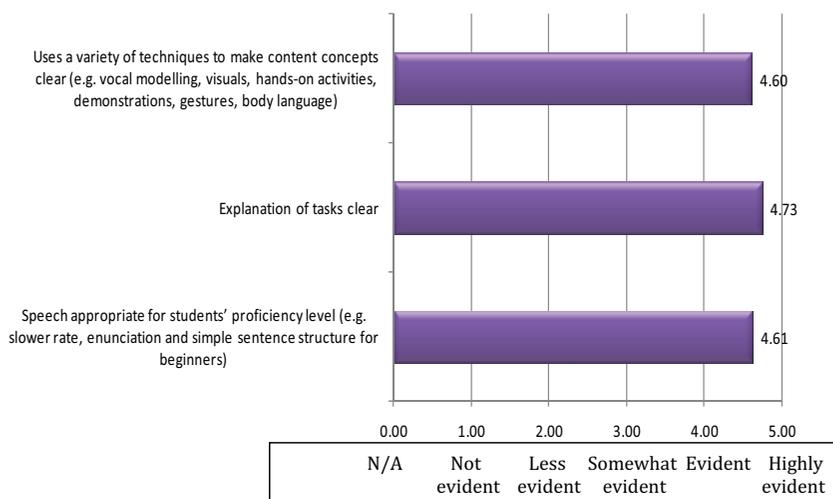


Figure 8: Average ratings¹⁴ for **learning (comprehensible input)**

In terms of **learning (strategies)**, most vocal leaders frequently used a variety of question types ($M=23$, $SD=0.98$) to ensure that pupils understood new concepts (see figure 9, below). They were also able to use scaffolding techniques successfully, ensuring that new material was introduced to pupils at a level that they were able to grasp, whilst enabling them to move forward with their understanding ($M=4.59$, $SD=0.84$). Less evident were 'ample opportunities for students to use strategies' ($M=3.66$, $SD=1.18$).

¹⁴ Speech appropriate for students' proficiency level ($M=4.61$, $SD=0.72$). Explanation of tasks clear ($M=4.73$, $SD=0.45$). Uses a variety of techniques to make concepts clear ($M=4.5$, $SD=0.93$).

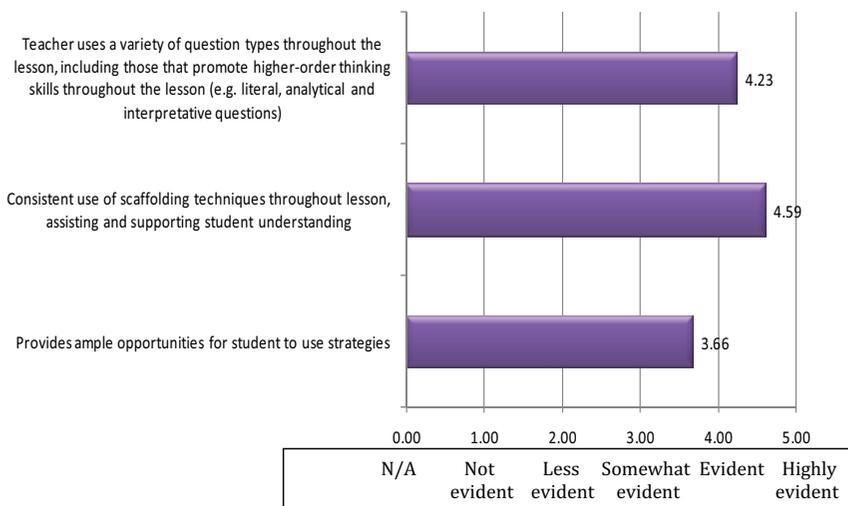


Figure 9: Average ratings¹⁵ for **learning (strategies)**.

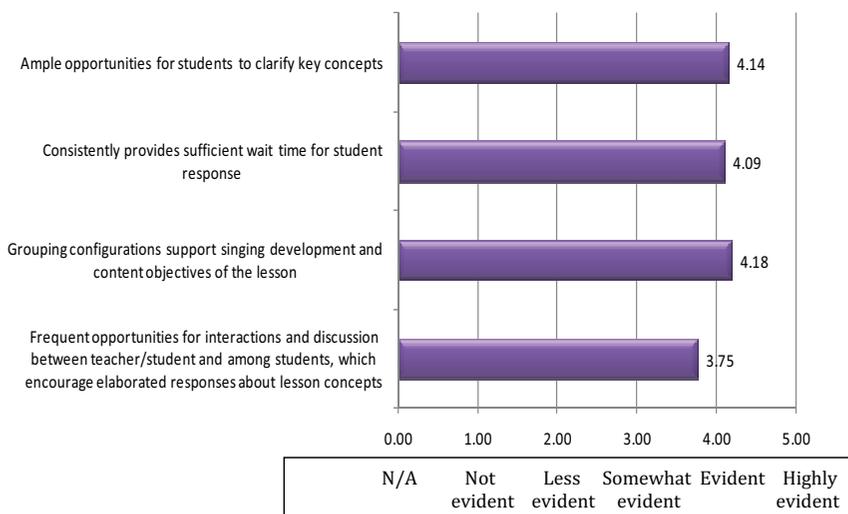


Figure 10: Average ratings¹⁶ for **learning (interaction)**

¹⁵ Provides ample opportunities for students to use strategies (M=3.66, SD=1.18). Consistent use of scaffolding techniques throughout session (M=4.59, SD=0.84). Teacher uses a variety of question types throughout the lesson (M=4.23, SD=0.98).

¹⁶ Frequent opportunities for interaction and discussions between teacher and students (M=3.75, SD=1.42). Grouping configuration supports singing development

Opportunities for pupils to interact (termed **learning (interaction)**) varied slightly. The grouping of pupils in order to support their singing development was evident ($M=4.18$, $SD=0.87$) with vocal leaders organising both pupils and resources to ensure that the best outcomes were achieved (see figure 10, above). In most sessions, this included separating groups of pupils from one another during partsong works. The use of physical distancing supported the pupils' ability to maintain their melodic line. In other sessions, it included the moving of less confident pupils to the front of the body of the choir. This enabled such pupils to receive a confident modelling of the repertoire by their peers.

The opportunity for pupils to interact or discuss aspects of their learning with the vocal leaders was demonstrated slightly less often overall ($M=3.75$, $SD=1.42$). In some sessions, especially towards the beginning of the intervention, there was a greater emphasis on discussion. Towards the end of the intervention period, the necessary momentum building towards the final concert tended to reduce the amount of discussion. Interactions between pupils and vocal leaders during the latter stages of the intervention were largely confined to matters of performance. This is not to be considered a criticism of the sessions observed, but is rather a reflection on the nature of the pattern of activities over time. As shown in the analysis of session observations (see section 4.2 for example), this indicates an extended period of rehearsal within a session, in which the learning objective shifts towards mastery of material and polishing of performance, rather than discussion. In considering the provision of sufficient 'wait time' during pupil and vocal leader interactions, again, this varied according to the pacing of the session. During extended periods of rehearsals, quick fire question and answer sessions were used to preserve the momentum, favouring those pupils who were first to raise their hands. In earlier sessions, 'wait time' was allowed, encouraging responses from a wider range of pupils.

All aspects of **practice and application**, whereby vocal leaders enable pupils to integrate, practise and apply their singing skills, were rated, on average, as evident or highly evident (see figure 11, below). Pupils were frequently encouraged to apply the knowledge and techniques modelled to their own singing ($M=4.28$, $SD=1.21$). However, in a few cases, aspects of technique were modelled without providing an immediate opportunity for pupils to apply the knowledge; this was most likely to occur when pupils' attention was divided.

($M=4.18$, $SD=0.87$). Consistently provides sufficient wait time ($M=4$, $SD=1.03$). Ample opportunities for students to clarify key concepts ($M=4.14$, $SD=0.73$).

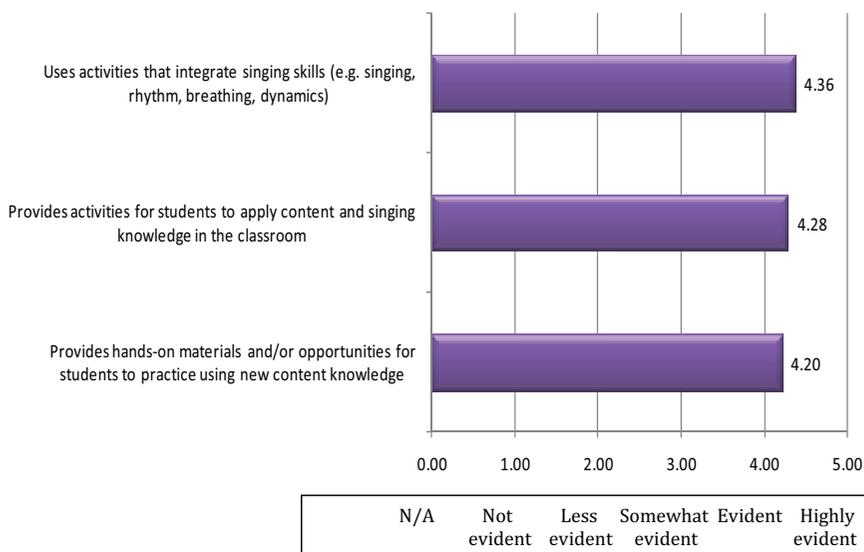


Figure 11: Average ratings¹⁷ for **learning (practice and application)**

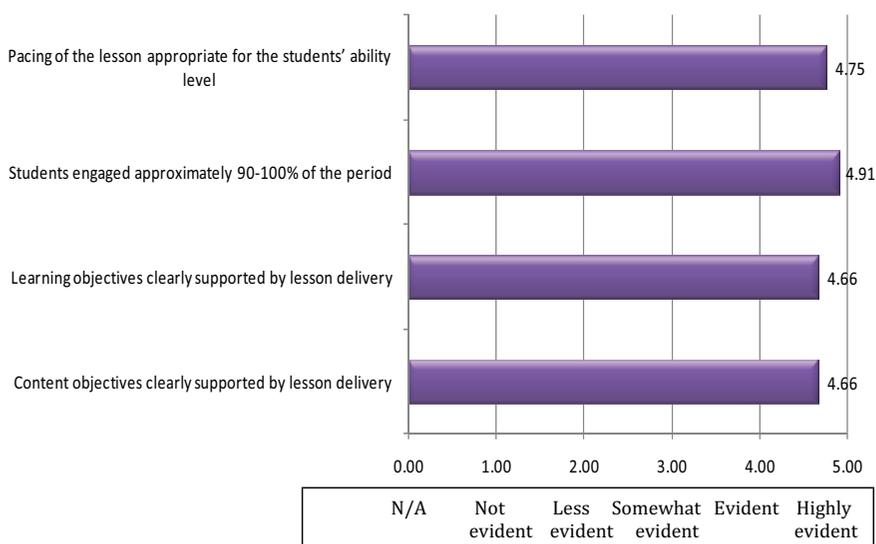


Figure 12: Average ratings¹⁸ for **learning (lesson delivery)**

¹⁷ Provides hands-on activities and/or opportunities for students to practice ($M=4.20$, $SD=1.07$). Provides opportunities for students to apply singing/content knowledge ($M=4.28$, $SD=1.21$). Uses activities that integrate singing skills ($M=4.36$, $SD=0.81$).

In sessions that were judged to be of high quality, vocal leaders were seen to be able actively to engage the pupils in their sessions (see figure 12, above **learning (lesson delivery)**). During the sessions observed, pupils were actively engaged for a high percentage of the time ($M=4.91$, $SD=0.29$). This was evidenced by the vocal leader's ability to provide clear objectives throughout the session, so that pupils always knew what they needed to achieve and how to achieve it, but also by understanding the importance of pace in a lesson ($M=4.75$, $SD=0.44$). Sufficient time and repetition of work allowed all pupils to achieve the objectives without becoming stale or overworked. Changes of pace were used to re-enliven pupils.

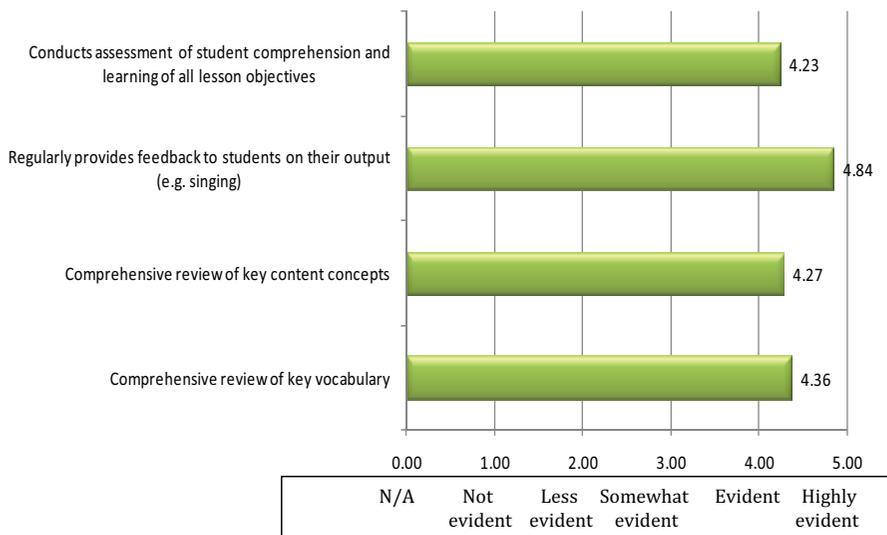


Figure 13: Average ratings¹⁹ for **review and assessment**

The final element of the post-lesson evaluation was that of **review and assessment** (see figure 13, above). During the observed sessions, vocal leaders were particularly strong in their ability to provide insightful and musical feedback to pupils on an immediate and ongoing basis ($M=4.84$, $SD=0.37$). Assessment of learning was largely aural, with vocal

¹⁸ Content objectives clearly supported by lesson delivery ($M=4.66$, $SD=0.48$). Learning objectives clearly supported by lesson delivery ($M=4.65$, $SD=0.53$). Students engaged approx. 90-100% of the period ($M=4.91$, $SD=0.29$). Pacing of the lesson appropriate ($M=4.75$, $SD=0.44$).

¹⁹ Comprehensive review of vocabulary ($M=4.36$, $SD=0.78$). Comprehensive review of key content concepts ($M=4.27$, $SD=0.82$). Regularly provides feedback to students on their output ($M=4.84$, $SD=0.37$). Conducts assessment of student comprehension ($M=4.32$, $SD=0.68$).

leaders listening to pupils singing and then responding with a wide variety of approaches, such as by commenting on ways to 'feel' and 'breathe' the musical rest so as not to make an early entry to the next phrase, or problems with high-pitched entries being solved by an immediate physical modelling of an alternative way to approach the note (making it seem less of a 'stretch' for the voice). Such instant diagnoses and solutions allowed the momentum of the session to continue, whilst enabling pupils to move forward in their learning. In addition to spoken comments, feedback was provided through gestures, other body language (including vivid facial expressions) and vocal modelling. This enabled pupils to refine and improve the quality of their singing as they sang, preserving the pace of the lesson and their concentration and engagement. Although many sessions did not end with a plenary (in which the vocal leader ends the session with a structured review of the learning objectives and learning outcomes pupils have encountered during the preceding session), vocal leaders did ensure that the key vocabulary and new concepts introduced during the session were reinforced and reviewed as the session progressed.

4. EXAMPLES OF GOOD PRACTICE

The following section seeks to illustrate the diversity of approaches adopted by the observed vocal leaders by which they created successful singing experiences for their pupils. As illustrated above (figures 5 through to 13), on average, all sessions observed were rated as good or better, with the desirable elements of a good lesson rated on average as at least 'evident' or above. Nevertheless, the examples that follow are a selection from observed sessions that were deemed to be of particular high quality.

The completed observation schedules detailed the activity of both pupils and vocal leaders, and the following charts focus on illustrating the core activities that were common across all observed sessions. Running through each chart is a central ribbon that indicates how much of the time the pupils (shown in orange) and the vocal leaders (shown in red) sang. To simplify the visual representation, when either the pupils or the vocal leaders were **singing**, no further detail is given as to what activities are being undertaken because singing is the prime activity. In reality, vocal leaders may have been singing, playing the piano with one hand and conducting with another (multi-tasking was a common theme in many of the sessions observed). When either group was recorded as **not singing**, detail is provided of all of the other activities undertaken. In the first of each pair of charts, the pattern of activity over time is displayed. In the second of each pair, the

additional activities are replaced with explanatory notes that begin to reveal the shape and pace of the sessions observed. None of the following examples are presented as a single, ideal model – but rather to illustrate the variety of successful approaches encountered.

4.1 COP vocal leader (early stage intervention)

In the first example (see figure 14, below), the vocal leader was teaching as part of the COP in a school in the suburbs of a city. Working with 29 Year 5 pupils of both sexes and a wide variety of ethnic backgrounds, the vocal leader was able to maintain a high level of active engagement from both pupils and staff. This session was relatively early in the COP scheduled intervention – new material was still being introduced and considerable work was still required to support pupils in rehearsing songs already covered.

The session began with an extended period of vocal and physical warm ups, during which pupils were encouraged to experiment with their voices. Overall, the pupils sang for much of the session. The vocal leader paused frequently to celebrate the pupils' achievement. Nevertheless, this was always linked to ways to improve their performance. Often, the guidance or modelling was provided as the pupils continued to sing, with the vocal leader exploiting repeated sections of the songs as opportunities to practise the suggestions. At the end of the session, there was a very short plenary – the necessary reinforcing and reviewing of learning that had taken place as the session progressed. This helped to maintain a sense of momentum throughout the whole session.

With reference to figure 15 (see below), the vocal leader used an extended period of vocal warm up to establish a 'way of being'²⁰ within the session, allowing pupils to explore their voices and, through so doing, build confidence. The vocal leader then created a cyclical pattern in which the pupils were supported and allowed to practise, whilst the vocal leader provided a constant framework of performance (vocal modelling), appraisal, feedback and opportunities to apply new guidance.

²⁰ The term 'way of being' is used to describe a number of elements that a vocal leader uses to establish ways of working, acceptable limits and learning expectations within a session. For example, in the case shown, the vocal leader immediately established a musical sound world into which pupils entered and joined. The voice of the pupils was that of their singing rather than spoken voice. Physical action was encouraged, as was experimentation with the voice.

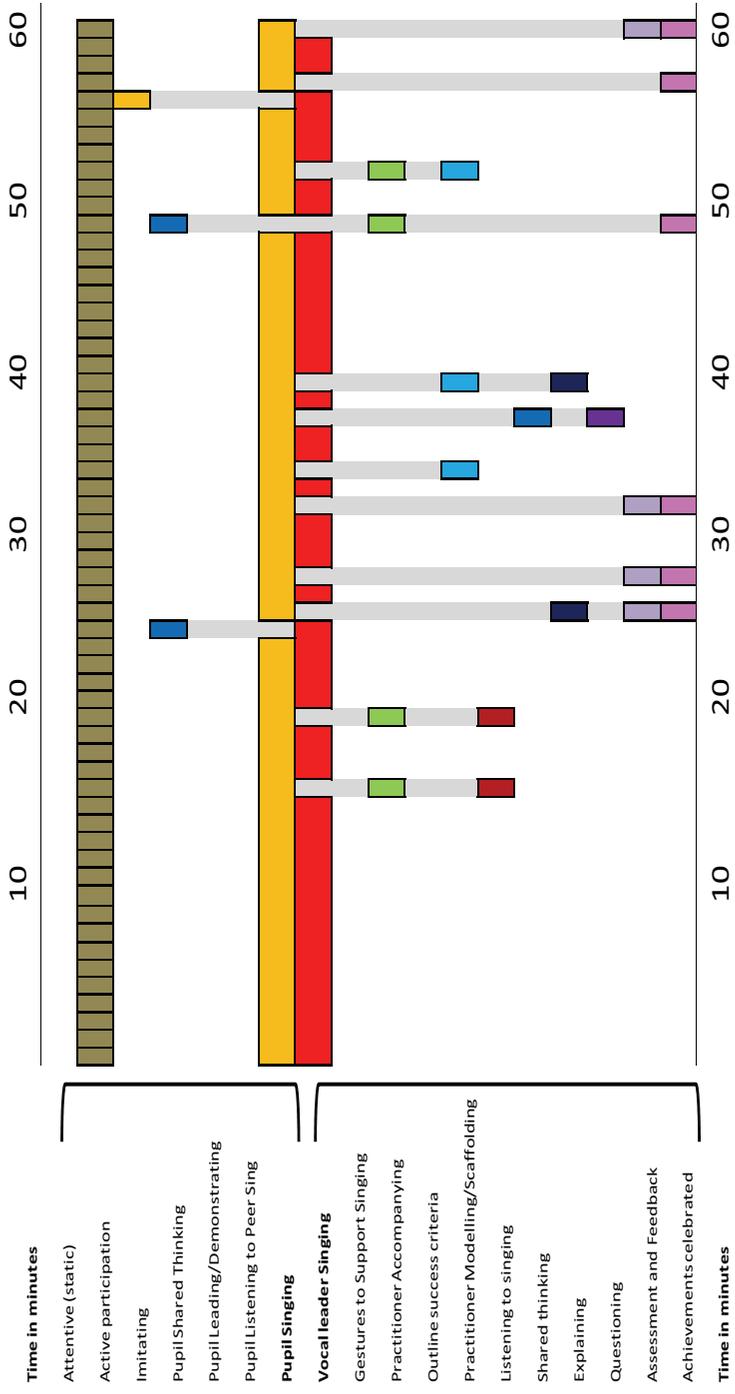


Figure 14: Illustration of COP vocal leader in early intervention session

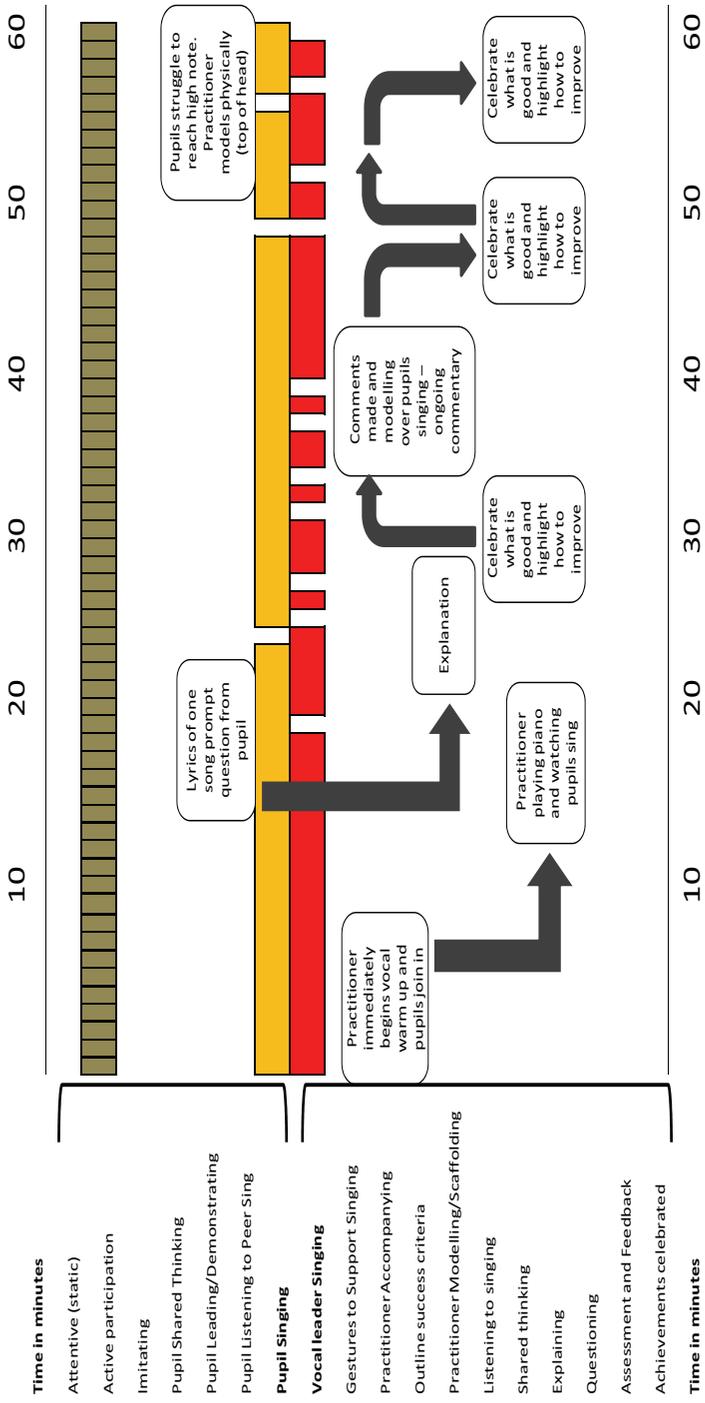


Figure 15: Illustration of COP vocal leader in early intervention session (explanatory)

4.2 COP vocal leader (late stage intervention)

Figure 16 (see below) shows a session taken by a COP vocal leader working in a rural primary school with a class of Year 5 pupils from predominantly white British backgrounds. The vocal leader was able to maintain a high level of pupil engagement. This session was the final opportunity to rehearse before the concert. For the duration of the session, the pupil voice evidenced was the singing voice. The vocal leader also sang for a high proportion of the time, although this was interspersed with talk, so as to outline the success criteria for the lesson and then model how these might best be achieved. The vocal leader also stopped singing in order to provide explanations and to challenge the pupils as they continued to sing. As can be seen by figure 17, the vocal leader only interrupted their own singing in order to create a framework that supported the ongoing performance of the pupils. The vocal leader reinforced learning (verbally, visually and musically), modelled vocal techniques and gave clear guidelines when not singing. The achievements of the pupils were celebrated and feedback given. For the latter half of the session, an extended period of rehearsal for the upcoming concert was perceived to help to build the confidence of the pupils as they demonstrated their mastery of the songs and enjoyed creating and being part of an accomplished musical experience.

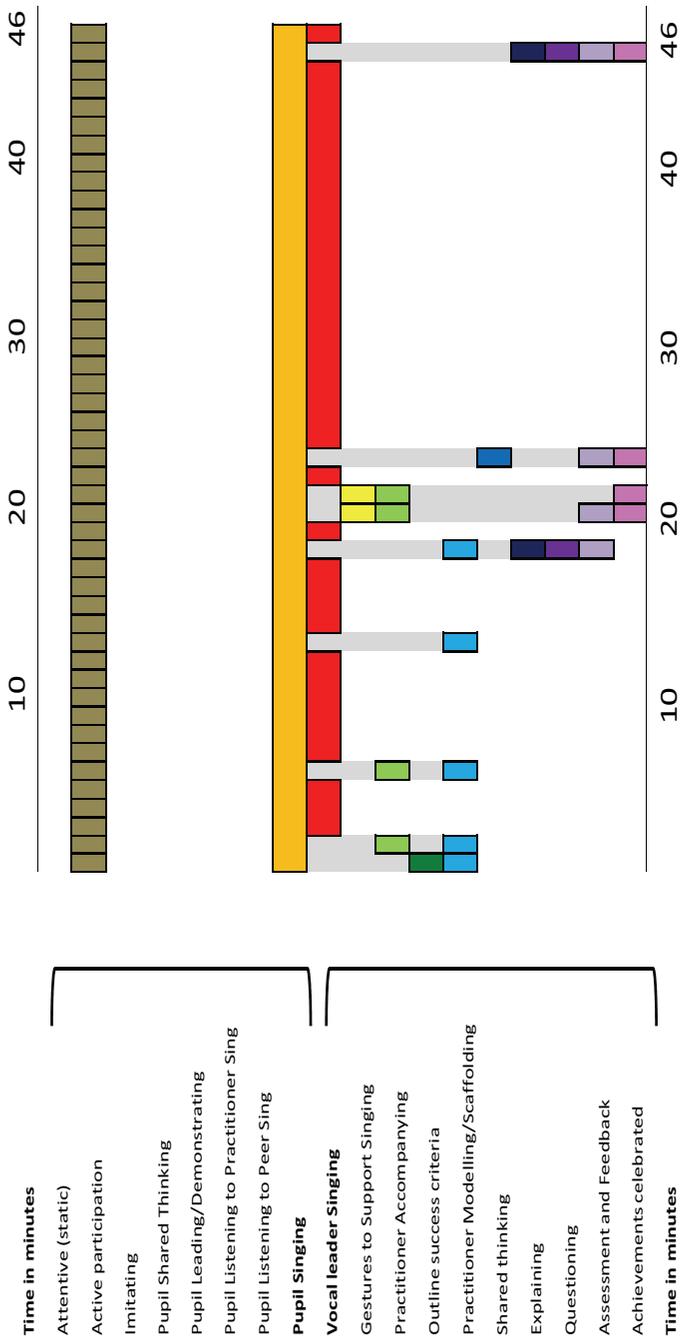


Figure 16: Illustration of COP vocal leader in late intervention session

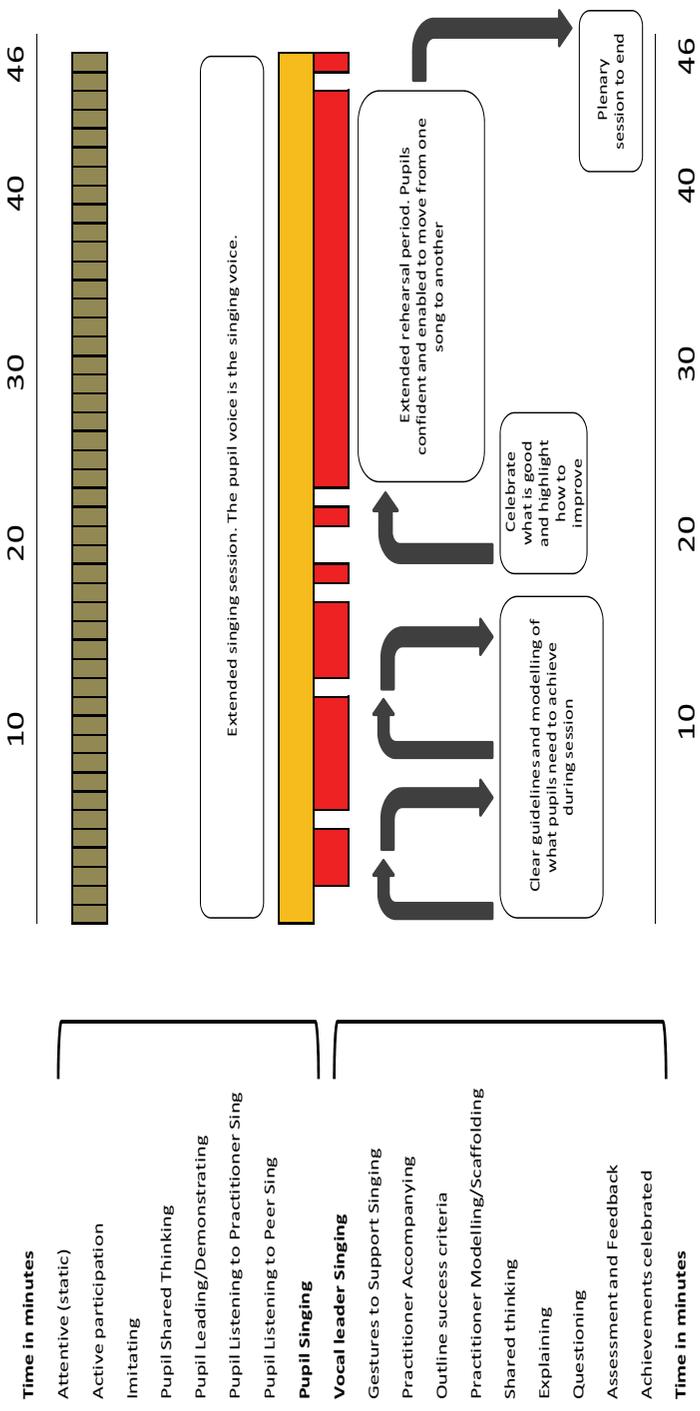


Figure 17: Illustration of COP vocal leader in late intervention session (explanatory)

4.3 COP vocal leader enabling pupil voice (spoken and sung)

Figure 18 illustrates a contrasting approach to the previous two examples. The vocal leader was working as part of the COP intervention in a small rural Primary school. The class were Year 5 pupils from predominantly white British backgrounds. The amount of the session spent singing, for both vocal leader and pupils, was much less than illustrated in the two cases above. During the session, when not singing, the pupils were encouraged to share their views and discuss elements of the session with the vocal leader. These periods of talk were interspersed with short concentrated periods of singing. During this session, the vocal leader rarely spoke whilst the pupils were singing (unlike the previous examples given). The vocal leader was able to place the activities covered in the session within a wider context of learning, building links between the pupils own lives and the songs they sang. The vocal leader also stopped singing so as to spend periods of time in concentrated listening that fed into intensive assessment and feedback. Achievements were celebrated periodically, with specific members of the class highlighted for praise. Time was allowed for pupils to reflect on their learning and performance. In addition, pupils were encouraged to suggest areas of improvement in their own performance. As can be seen in figure 19, the collaborative nature of the first section of the session, where pupils were invited to contribute, was interspersed with periods of singing. The alternating pace of song and talk was enabling and nurturing for all of the pupils present, some of whom had significant Special Educational Needs.

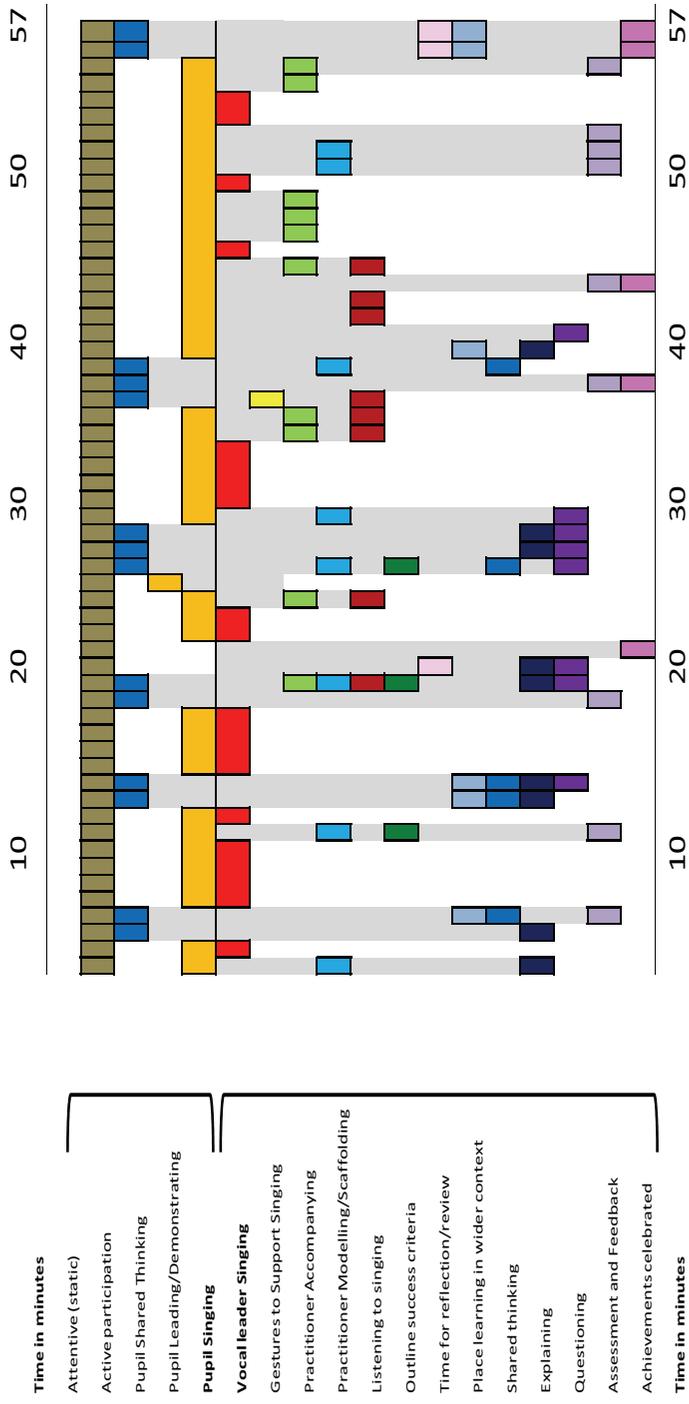


Figure 18: Illustration of COP vocal leader enabling the pupil voice (both spoken and sung)

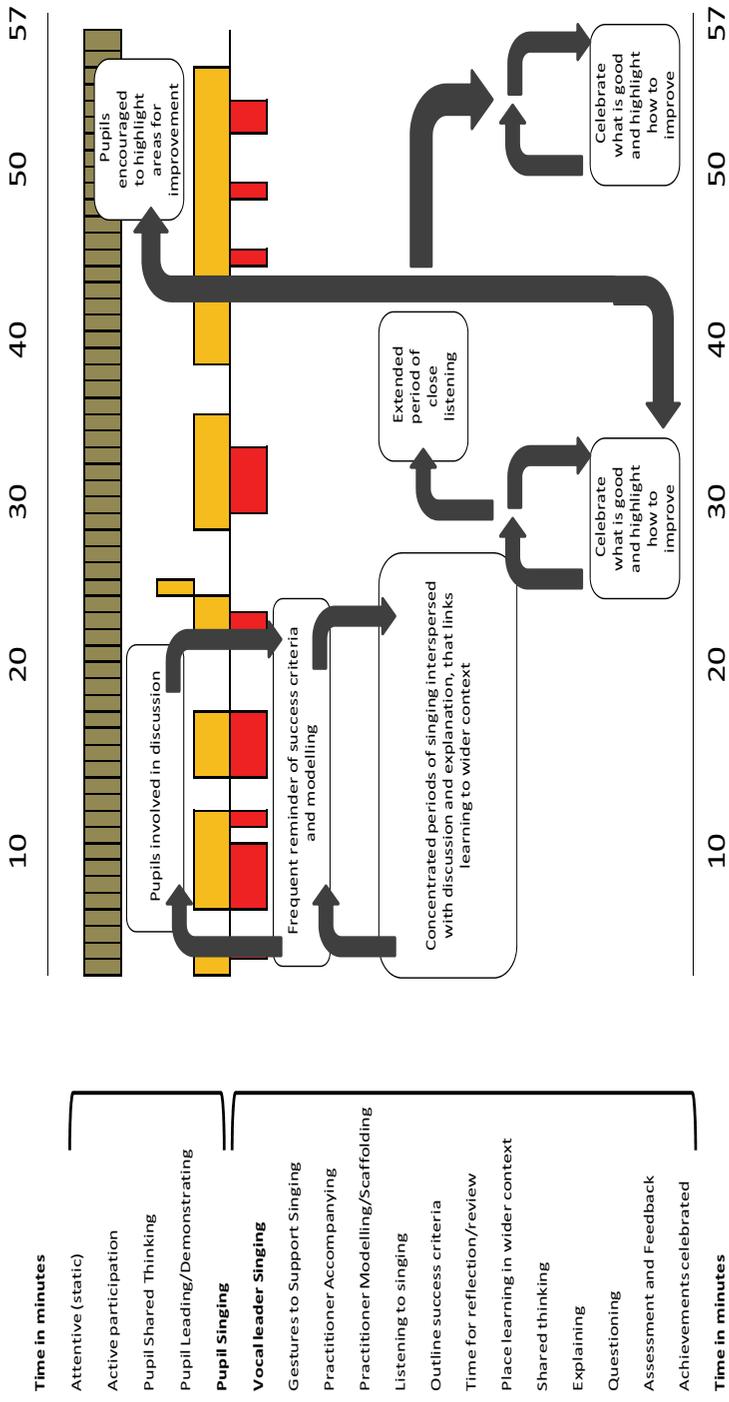


Figure 19: Illustration of COP vocal leader enabling the pupil voice (explanatory)

4.4 Class teacher vocal leader (music specialist with Key Stage 1 class)

In another contrast, Figure 20 illustrates a Key Stage 1 classroom teacher as vocal leader. A music specialist, the vocal leader worked with a class of 29, Year 2 pupils from a variety of ethnic backgrounds in a primary school in an urban setting. As can be seen from the central (horizontal) ribbons of orange (pupil singing) and red (teacher singing), there was a considerable period of the lesson observed that was concerned with other areas of the curriculum (in this case, religious education). During this time, the pupils were relatively static, listening to a story and later responding to questions about the story. The vocal leader used song to create a change of pace in the lesson and reinvigorate the attention of the pupils. Following an energetic vocal and physical warm up, the remainder of the lesson resembled the example given earlier of a late intervention COP session (as illustrated in figures 16 and 17). During this period, there was limited teacher talk and this was confined primarily to a short plenary at the end of the session – during which there was a short celebration of the pupils' achievements, with feedback being provided for work to be completed during the next session of singing. This was in stark contrast to the extended plenary provided as part of the RE lesson observed a some minutes before. As illustrated in figure 21, the vocal leader sang for the majority of the music focused session. Visual cues were provided using gesture and body language. High musical expectations were established, with the vocal leader constantly modelling what was required. During the short periods when pupils were not singing, they were actively involved in listening to the vocal leader sing, or they were moving around the small space so that pupils singing different parts could better support one another. Although seemingly a very simple lesson model, this vocal leader was able to achieve a high level of musical quality, create enthusiasm and gain focus from a group of pupils that supported a successful musical experience for all concerned, despite the relatively short length of the session.

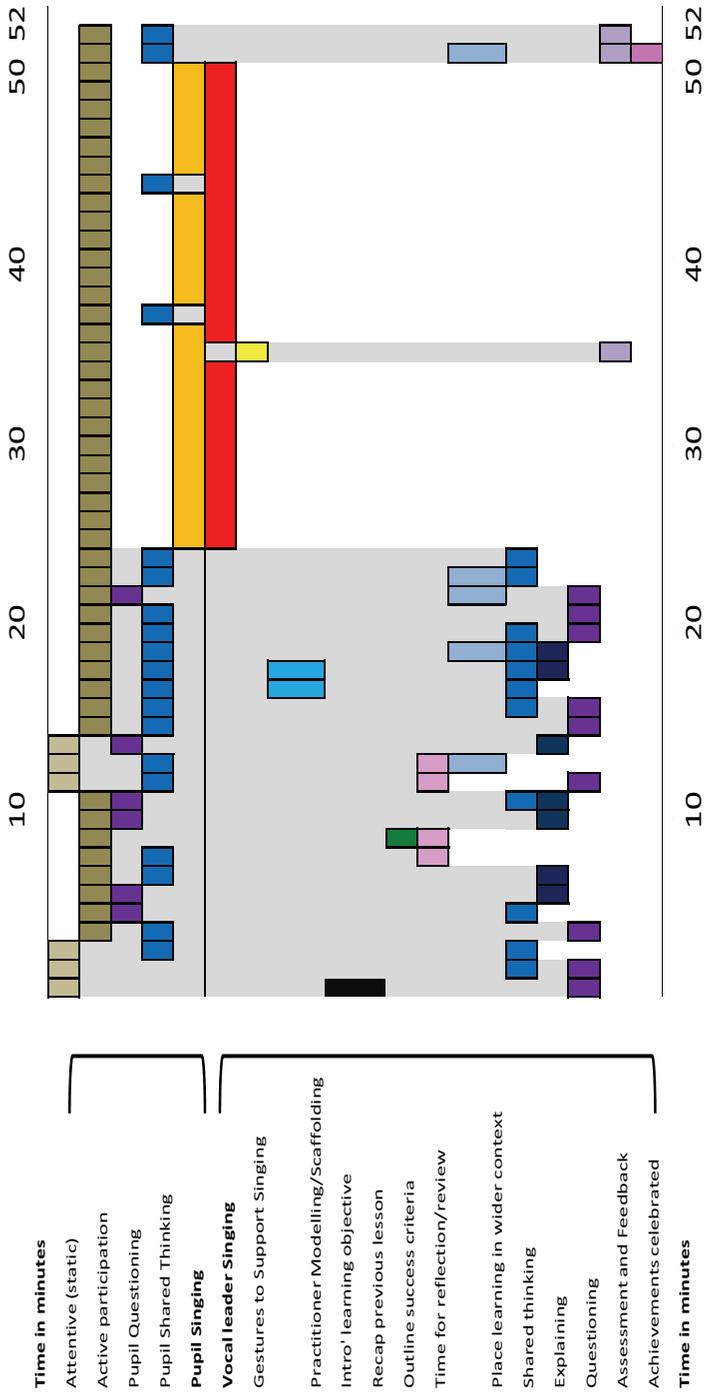


Figure 20: Illustration of Key Stage 1 classroom teacher (music specialist) as vocal leader

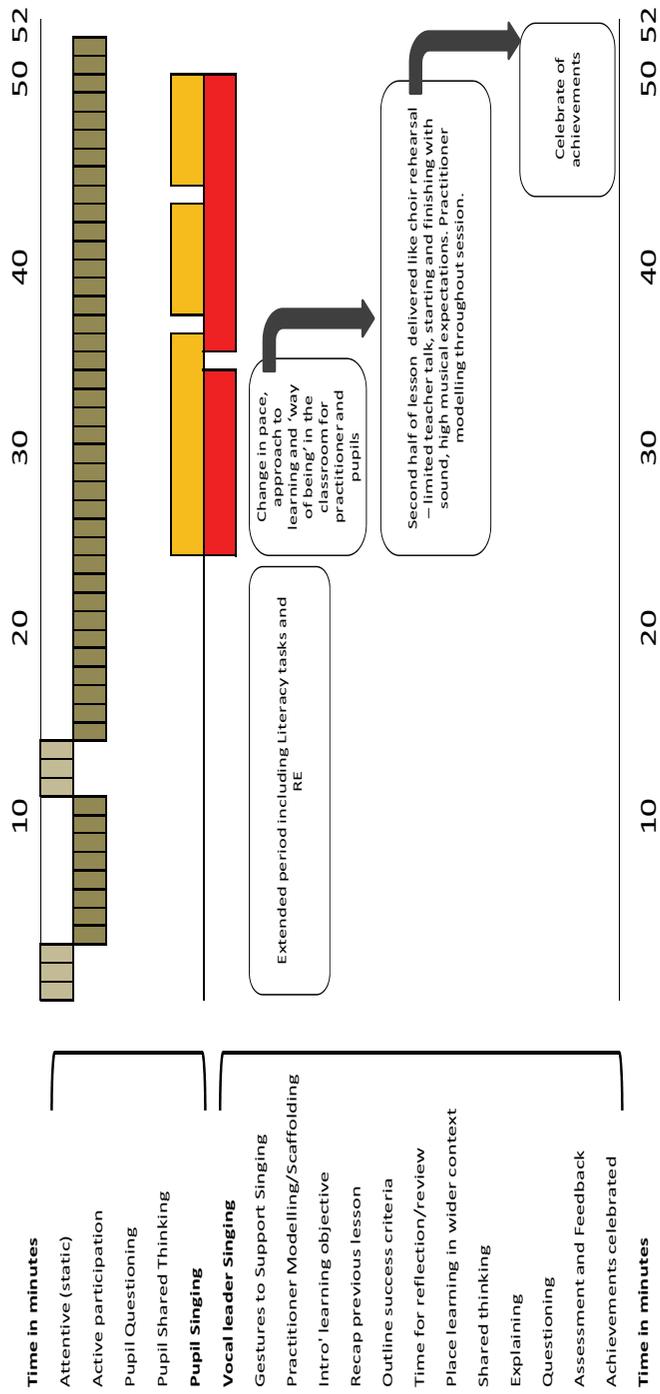


Figure 21: Illustration of Key Stage 1 classroom teacher (music specialist) as vocal leader (explanatory)

4.5 Class teacher vocal leader (non music specialist with Key Stage 1 class)

In another contrasting example, Figures 22 and 23 illustrate a Key Stage 1 class teacher who was *not* a music specialist in her role as vocal leader. Working with a class of 28, Year 2 pupils, from a range of ethnic backgrounds and a significant number of pupils with Special Education Needs, this vocal leader (and her pupils) spent very little time singing in the session. Short periods of singing were interspersed with much lengthier periods of numeracy and literacy work. The vocal leader did not talk over the pupils singing, but instead, stopped the pupils, allowed them to settle and then celebrated achievements and provided feedback.

However, the ways in which song was used within the class setting were of great interest. With specific reference to the activities illustrated in figure 23, the pupils entered the classroom and were met by the vocal leader singing a simple 'copy me' song that required the pupils to listen and imitate. This allowed space for the more excited pupils to settle whilst maintaining the focus of the other pupils. Singing was later used to introduce a new learning objective within a numeracy topic (days of the week). The vocal leader taught the pupils a simple song, the lyrics of which were the days of week. This same song was later modelled by the teacher and used by the pupils to support independent working (completing worksheets). The song provided a rehearsal strategy for the more able pupils and reinforced learning for those pupils who needed further support. Singing was later used in the session as part of the literacy topic (poetry) where the vocal leader encouraged pupils to use song and vocal effects to create and compose sung versions of a poem that they had studied. Although the amount of time spent singing was small within this session, the number of uses and the embedded nature of song as a natural way of working for this age group were impressive.

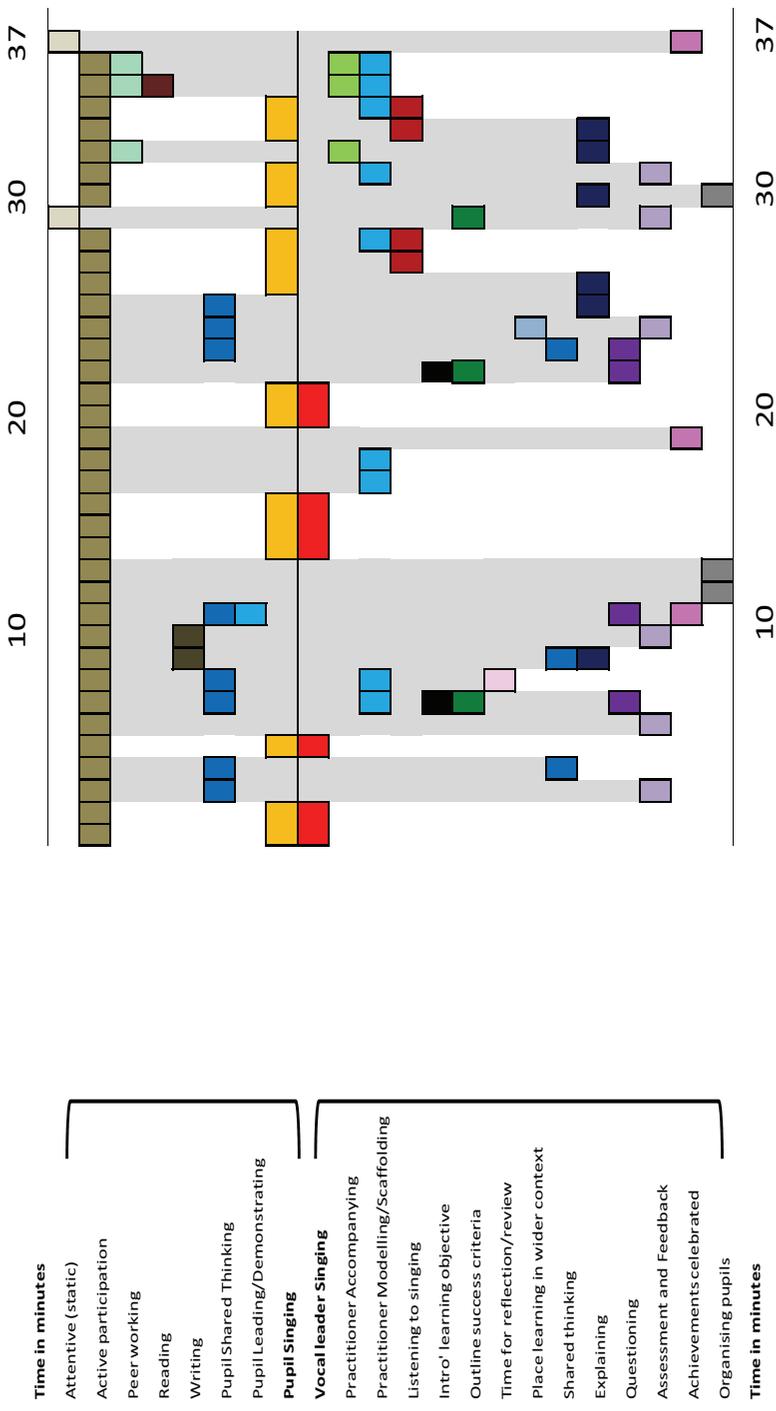


Figure 22: Illustration of Key Stage 1 Class Teacher as vocal leader (non specialist)

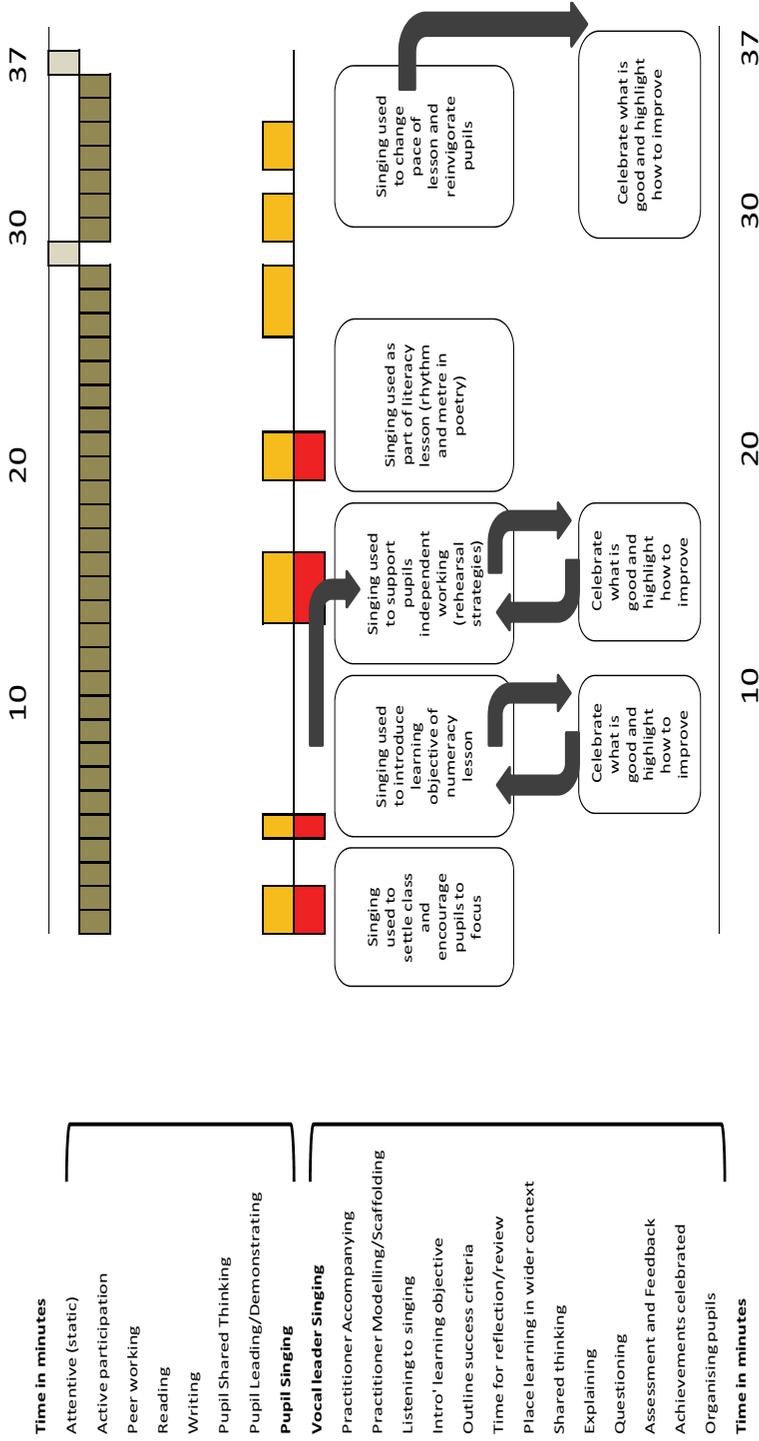


Figure 23: Illustration of Key Stage 1 Class Teacher (non specialist) as vocal leader (explanatory)

4.6 Class teacher vocal leader (music specialist with Key Stage 2 class)

In the concluding example, Figures 24 and 25 illustrate a session taken by a Key Stage 2 Music specialist acting as vocal leader. The observed session took place with a Year 6 class of 24 pupils in an urban Primary school. The class was ethnically diverse. The vocal leader used singing to settle and focus the class, employing a variety of vocal and physical warm ups. As the pupils continue to sing, the vocal leader paused so as to talk over the singing and highlight the aims and expectations of the session. There were infrequent episodes of talking over the singing, primarily at the beginning of the session to guide the pupils without interrupting the flow. Throughout the session, the pupils were either singing (the orange ribbon) or discussing elements of performance with the vocal leader. Praise was used early in the session so as to provide positive feedback and reinforce the high expectations previously outlined. As the session continued, space was allowed for pupils to reflect and to take part in self assessment. As can be seen in figure 25, the vocal leader continued to reinforce the aims of the session and to model the appropriate vocal technique for the pupils. The vocal leader had an inclusive and enabling approach to singing. The continued use of focused praise throughout the session and positive feedback helped to build the confidence of the pupils. Towards the end of the session, the vocal leader spent an extended period of time listening to the pupils perform. During this period the vocal leader was able to transmit that she was both enjoying and valuing the class performance.

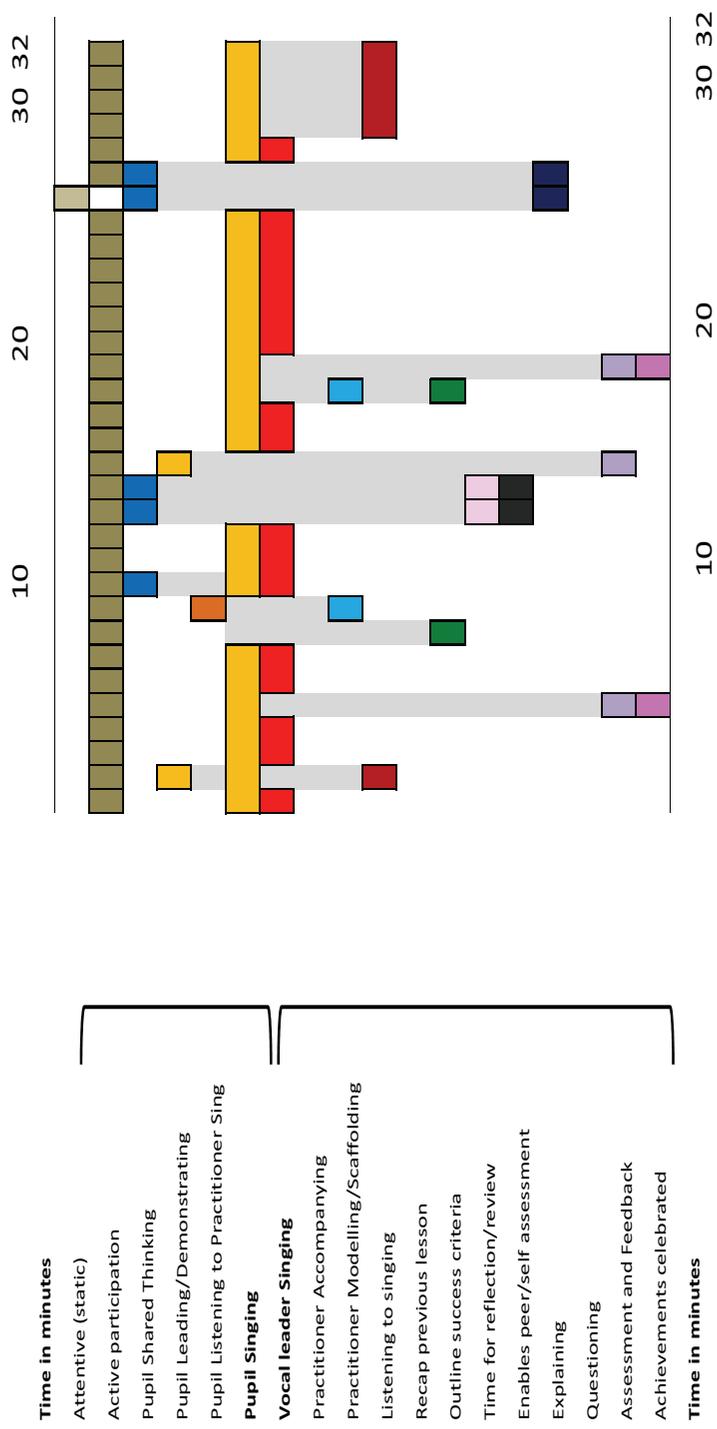


Figure 24: Illustration of Key Stage 2 class teacher as vocal leader (music specialist)

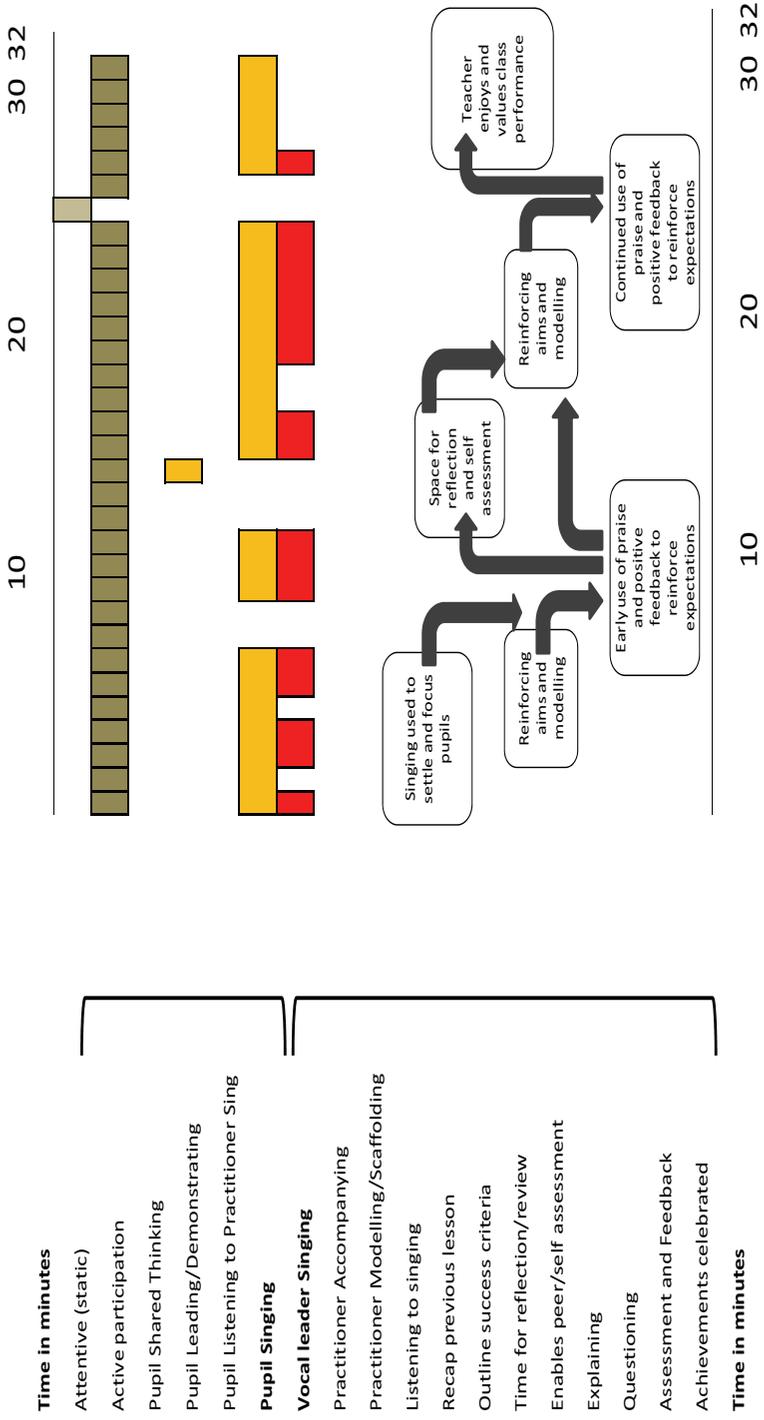


Figure 25: Illustration of Key Stage 2 class teacher (music specialist) as vocal leader (explanatory)

5. CONCLUSIONS

Each of the observed sessions illustrated above has numerous strong points that begin to suggest how singing can be successfully tackled in a variety of settings. Perhaps what they show best is that there are multiple approaches to successful singing in Primary schools.

Nevertheless, across all of the illustrated examples there are a number of specific elements that these sessions have in common.

Good or outstanding sessions are more likely to contain the following elements:

- (i) A confident model of vocal leadership is exhibited;
- (ii) Pupils are actively engaged for a high percentage of time across the session;
- (iii) The pupils' voice is dominant within the session, either being expressed in song or used to question, reflect and review their own progress;
- (iv) A musical beginning and ending to the session are evidenced – where the vocal leader establishes a 'way of being' (see section 4.1 for explanation) within the session;
- (v) The criteria for success are made explicit and reinforced throughout the session;
- (vi) Pupil performance is monitored and assessed and musically informed feedback instantly provided, with clear indications of how to improve;
- (vii) Achievement is celebrated and valued and related to the criteria for success;
- (viii) A suitably paced session is evidenced – such as a fast paced session that builds to a crescendo, or a more intermittent pace that allows space for discussion;
- (ix) A range of approaches are used to address the success criteria so as to enable all types of learners at all stages of vocal development to improve;
- (x) Learning is placed within a wider context of pupils' lives.

Less successful sessions are more likely to contain an absence of the elements listed above, as well as the following:

- (i) Achievement is celebrated with global or blanket praise, or without specific focused feedback that enables the pupils to improve;
- (ii) The pacing of the session is weak, or lacks momentum;
- (iii) Pupils are passively engaged or disengaged for a high percentage of the session;

- (iv) There is an over-reliance on talk instead of demonstrations by the vocal leader;
- (v) Learning takes place within a vacuum (for example, singing lyrics that the children do not understand);
- (vi) There is limited time for the pupil voice to be heard.

Overall, the observation data on learning and teaching of singing within and outside the COP school sessions demonstrate that high 'quality' experiences can be found in any school context, whether urban or rural, with older or younger children, ethnically diverse or not, and whether led by musical specialists or generalists.

Furthermore, these findings are in accord with research outside the field of music and from across the educational spectrum: good teaching, whatever the subject, is characterised by empathy, enthusiasm, explanation, clarity, structure, an appropriate level and pace (cf Entwistle, 2009).

REFERENCES

Entwistle, N. J. (2009). *Teaching for understanding at university: Deep approaches and distinctive ways of thinking*. Basingstoke: Palgrave Macmillan

APPENDICES

Appendix A – Pupil Activity Observation Schedule

NSPR3 Pilot Observation Schedule	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
Pupil Activity																									
P1 Attentive (static)																									
P2 Active Participation																									
P3 Imitating																									
P4 Questioning - peers																									
P5 Questioning - teacher																									
P6 Peer working (teacher led)																									
P7 Peer working (peer led)																									
P8 Shared thinking (pupil led)																									
P9 Shared thinking (teacher led)																									
P10 Independent working																									
P11 Leading/Demonstrating																									
P12 Reading																									
P13 Writing - copying																									
P14 Writing - creative																									
P15 Drawing - copying																									
P16 Drawing - creative																									
P17 Listening - to teacher singing																									
P18 Listening - to peers singing																									
P19 Playing (note instrument)																									
P20 Singing																									
P21 Composing/Improvising																									
P22 Requesting help (of teacher)																									
P23 Requesting help (of peers)																									
P24 Waiting																									
P25 Uninvolved/Onlooker																									
P26 Off task behaviour																									
Other																									
Other																									

Appendix B – Vocal Leader Observation Schedule

School:	Year Group:	Teacher:	RO:	Visit:													
NSPR3 Pilot Observation Schedule	Code	Teacher Activity	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
A: The teacher plans effectively and sets clear objectives that are understood	A1	Recap previous lesson															
	A2	Intro' learning objective (LO1)															
	A3	Intro' learning outcomes															
	A4	Place learning in wider context															
	A5	Plan for learning needs of IEP pupils															
B: The teaching methods enable the students to learn effectively	B1	Outline success criteria															
	B2	Modelling and Scaffolding															
	B3	Sets challenging tasks related to LO1															
	B4	Shared thinking (teacher led)															
	B5	Explaining															
C: Questioning	C1	Questioning pupil - open															
	C2	Questioning pupil - closed															
	C3	Challenging higher order questions															
	C4	Uses questions to create dialogue															
	C5	No hands/brainstorm															
	C6	Wait time															
D: Feedback	D1	Relates L objectives to L outcomes															
	D2	Diagnostic feedback (oral/written)															
	D3	Time for reflection/review															
	D4	Enables peer assessment															
	D5	Enables self assessment															
E: Plenary	E1	Relate L objectives to L outcomes															
	E2	Asks pupils to discuss/demonstrate LO1															
	E3	Achievements celebrated															
	E4	Lesson placed in context for future/past															
F: Group size	F1	Group work															
	F2	Whole class teaching															
	F3	Individual work															
	F4	Paired work															
G: Singing/musical behaviours	G1	Singing															
	G2	Transmits enthusiasm															
	G3	Uses gestures to support singing															
	G4	Listening to singing															
	G5	Playing (note instrument)															
H: Classroom organisation	H1	Organising technology															
	H2	Organising staff															
	H3	Organising pupils															
	H4	Organising room/furniture															
	H5	Dealing with pupil behaviour															

Appendix C – Post-Lesson Evaluation

COP Observation Schedule – After lesson

	Highly evident	Evident	Somewhat evident	Less evident	Not evident	No applicable
I. PREPARATION						
1. Clearly defined <i>content objectives</i> for students	4	3	2	1	0	NA
2. Clearly defined <i>singing objectives</i> for students	4	3	2	1	0	NA
3. <i>Content concepts</i> appropriate for age and educational background level of students	4	3	2	1	0	NA
4. <i>Supplementary materials</i> used to a high degree, making the lesson clear and meaningful (e.g. music, song-sheets, CDs)	4	3	2	1	0	NA
5. <i>Adaptation of content</i> (e.g. score, song lyrics) to all levels of student proficiency	4	3	2	1	0	NA
6. <i>Meaningful activities</i> that integrate lessons concepts (e.g. singing activities)	4	3	2	1	0	NA

Comments:

II. LEARNING

1) Building Background

7. <i>Concepts explicitly linked</i> to students' background experiences	4	3	2	1	0	NA
8. <i>Links explicitly made</i> between past learning and new concepts	4	3	2	1	0	NA
9. <i>Key music vocabulary emphasised</i> (e.g. introduced, written, repeated, and highlighted for students to see)	4	3	2	1	0	NA

Comments:

2) Comprehensible Input

- | | | | | | | | |
|-----|--|---|---|---|---|---|----|
| 10. | <i>Speech</i> appropriate for students' proficiency level (e.g. slower rate, enunciation and simple sentence structure for beginners) | 4 | 3 | 2 | 1 | 0 | NA |
| 11. | <i>Explanation</i> of tasks clear | 4 | 3 | 2 | 1 | 0 | NA |
| 12. | Uses a variety of <i>techniques</i> to make content concepts clear (e.g. vocal modelling, visuals, hands-on activities, demonstrations, gestures, body language) | 4 | 3 | 2 | 1 | 0 | NA |

Comments:

3) Strategies

- | | | | | | | | |
|-----|--|---|---|---|---|---|----|
| 13. | Provides ample opportunities for student to use <i>strategies</i> | 4 | 3 | 2 | 1 | 0 | NA |
| 14. | Consistent use of <i>scaffolding</i> techniques throughout lesson, assisting and supporting student understanding | 4 | 3 | 2 | 1 | 0 | NA |
| 15. | Teacher uses a variety of <i>question types throughout the lesson, including those that promote higher-order thinking skills</i> throughout the lesson (e.g. literal, analytical and interpretative questions) | 4 | 3 | 2 | 1 | 0 | NA |

Comments:

4) Interaction

- | | | | | | | | |
|-----|--|---|---|---|---|---|----|
| 16. | Frequent opportunities for <i>interactions</i> and discussion between teacher/student and among students, which encourage elaborated responses about lesson concepts | 4 | 3 | 2 | 1 | 0 | NA |
| 17. | <i>Grouping configurations</i> support singing development and content objectives of the lesson | 4 | 3 | 2 | 1 | 0 | NA |
| 18. | Consistently provides sufficient <i>wait time for student response</i> | 4 | 3 | 2 | 1 | 0 | NA |
| 19. | Ample opportunities for students to <i>clarify key concepts</i> | 4 | 3 | 2 | 1 | 0 | NA |

Comments:

5) Practice / Application

- | | | | | | | | |
|-----|--|---|---|---|---|---|----|
| 20. | Provides <i>hands-on</i> materials and/or opportunities for students to practice using new content knowledge | 4 | 3 | 2 | 1 | 0 | NA |
|-----|--|---|---|---|---|---|----|

- | | | | | | | | |
|-----|--|---|---|---|---|---|----|
| 21. | Provides activities for students to <i>apply content and singing knowledge</i> in the classroom | 4 | 3 | 2 | 1 | 0 | NA |
| 22. | Uses activities that integrate <i>singing skills</i> (e.g. singing, rhythm, breathing, dynamics) | 4 | 3 | 2 | 1 | 0 | NA |

Comments:

6) Lesson Delivery

- | | | | | | | | |
|-----|---|---|---|---|---|---|----|
| 23. | <i>Content objectives</i> clearly supported by lesson delivery | 4 | 3 | 2 | 1 | 0 | NA |
| 24. | <i>Learning objectives</i> clearly supported by lesson delivery | 4 | 3 | 2 | 1 | 0 | NA |
| 25. | <i>Students engaged</i> approximately 90-100% of the period | 4 | 3 | 2 | 1 | 0 | NA |
| 26. | <i>Pacing</i> of the lesson appropriate for the students' ability level | 4 | 3 | 2 | 1 | 0 | NA |

Comments:

III. REVIEW / ASSESSMENT

- | | | | | | | | |
|-----|---|---|---|---|---|---|----|
| 27. | Comprehensive <i>review</i> of key vocabulary | 4 | 3 | 2 | 1 | 0 | NA |
| 28. | Comprehensive <i>review</i> of key content concepts | 4 | 3 | 2 | 1 | 0 | NA |
| 29. | Regularly provides <i>feedback</i> to students on their output (e.g. singing) | 4 | 3 | 2 | 1 | 0 | NA |
| 30. | Conducts <i>assessment</i> of student comprehension and learning of all lesson objectives | 4 | 3 | 2 | 1 | 0 | NA |

Comments:

IV. INSTRUCTIONAL ORIENTATION (SOM)

- | | | | | | | | |
|-----|--------------------------------------|---|---|---|---|---|----|
| 31. | Direct instruction | 4 | 3 | 2 | 1 | 0 | NA |
| 32. | Team teaching | 4 | 3 | 2 | 1 | 0 | NA |
| 33. | Cooperative / collaborative learning | 4 | 3 | 2 | 1 | 0 | NA |
| 34. | Individual tutoring | 4 | 3 | 2 | 1 | 0 | NA |

Comments:

IV. RESOURCES

- | | | | | | | |
|--|---|---|---|---|---|----|
| 35. Technology as a learning tool or resource (e.g. CD, video, whiteboard, internet, recording singing, pre-recorded accompaniments) | 4 | 3 | 2 | 1 | 0 | NA |
| 36. Additional staff
(please give details): | 4 | 3 | 2 | 1 | 0 | NA |
| 37. Classroom Layout (draw): | | | | | | |

Appendix D – Post-Lesson Evaluation (adapted from OFSTED, 2009)

**NSPR3 (v.III 26.05.10) Post lesson observation sheet
(additional)**

LA: School:
Yr Gp: Date: RO:
Visit number: COP facilitator:

OFSTED (2009) *Making More of Music: Improving the quality of music teaching in primary schools*

**Circle either Unsatisfactory/Satisfactory/Good
/Outstanding for each of the five elements based on lesson
observed**

Defined a simple,clear musical focus for the work, used it to link all activities (did more
of less).

Unsatisfactory	Absence of the behaviours described in satisfactory
Satisfactory	The learning focus described what pupils learned – not did: e.g. 'developed performing skills' rather than 'performed together as a class'. Tasks broadly related to the focus but opportunities were missed to help the pupils make direct links between experiences, and lessons had too many different activities.
Good	The clear learning focus identified specific skills and/or knowledge to be learned, e.g.; learn to listen to each other so that parts fit together. Clear links were made between the different tasks by relating them back to the learning focus. As a result the same learning was reinforced and consolidated.
Outstanding	The clear learning focus identified not only the specific skills and/or knowledge to be learned but how it helped to improve the musical quality of pupils' responses; e.g. understand how correct posture and breathing helped to improve the quality of singing. All tasks were planned so that they built progressively and accumulatively, enabling pupils not only to consolidate but also to extend their learning and enjoy a musical experience of quality.

Comment :

Started and finished with sound – putting the emphasis on aural development

Unsatisfactory	Absence of the behaviours described in satisfactory
Satisfactory	Pupils were given opportunities to listen carefully but their learning did not always start from sound; e.g. notation was used too early in the learning process and much of the work was based on spoken instructions and verbal response.
Good	Much of the learning arose out of what was heard so that pupils could respond musically; e.g. notations were used sensitively as a support and not as a gateway into the work and pupils were encouraged to show what they understood.
Outstanding	There was no doubt this was a music lesson – all learning grew out of what was heard; audio recordings of pupil's work were constantly used so that pupils could hear what they needed to do in order to improve their work further and could celebrate improvement; work was constantly modelled.

Comment :

Identified simple steps of progression – so pupils knew how to improve their work.

Unsatisfactory	Absence of the behaviours described in satisfactory
Satisfactory	Pupils were clear about what they were learning to do but were not always clear about how they could improve what they had done.
Good	Pupils knew what they needed to do and had 'something to aim for' so that they knew what would make an even better response and recognised achievement (beyond completing the task).
Outstanding	Pupils helped define how they could show they had got better and all knew how to improve their own and the class response – so all gained a sense of individual as well as collective achievement.

Comment :

Set high expectations; listened critically to musical responses & identified what needs improving.

Unsatisfactory	Absence of the behaviours described in satisfactory
Satisfactory	Pupils were encouraged to improve their work and some weaknesses were identified but tasks were repeated without a focus on what needed to be improved. Some overgenerous praise.
Good	Specific weaknesses were identified and there was focused improvement; pupils were challenged to improve the musical quality of their work and close analysis of why some were finding it difficult led to different approaches being explored.
Outstanding	All pupils saw themselves as musicians as a result of the high expectations for all and the constant emphasis on improving the quality of their individual responses as part of the whole experience.

Comment :

Adapted work to meet different learning needs; made use of simple ways to assess pupils' progress.

Unsatisfactory	Absence of the behaviours described in satisfactory
Satisfactory	The teacher watched how pupils responded and provided extra support and challenge where needed.
Good	Simple records of pupils' responses in relation to what was expected helped to ensure that work was adapted to meet different learning needs.
Outstanding	Expectations were raised in direct response to the progress made; simple records lead to pupils being actively involved in extra-curricular activities and extra support was given to those who needed more help to develop their musical skills.

Comment :