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**Interview for the PGCE in Music**

Congratulations on having been offered an interview for a place on the PCGE course for September 2024. As you will have read from the pre-interview information online, the interview process provides an insight into the course and an opportunity for you to ask questions. The interview will comprise of several different activities that enable you to demonstrate a variety of attributes and skills that successful teachers draw upon to enable learning to happen in the classroom and therefore is fair and rigorous.

This document provides an overview of the subject element of the interview and should be read in conjunction with the main webpage. There are two key processes that make up the subject element of the selection process:

**THE SUBJECT INTERVIEW**

In the specialist subject interview, you will explore with me a range of topics; these are likely to include:

* A discussion about your creative lesson planning task from the morning’s Group interview – remember this should not be based on your specialist subject. See notes about the Group interview
* Your university course (or last music qualification) - favourite module- relevance to the PGCE and teaching in secondary.
* Your reasons for choosing the age group - what other aspects of subject knowledge do you bring to the Music classroom.
* What personal/professional skills you have that will help you become a teacher. Why are these skills important?
* Tell me about a teacher that has made an impact on you and why you think this was the case?
* How does the KS3 Music National Curriculum differ from your own experiences in school? How/Why?
* How would you justify the importance of pupils studying Music up to the end of KS3?
* How would you justify the inclusion of music technology or a wide range of musical styles and musical cultures being taught in the curriculum?
* If you have any recent school experience - either observing, as a learning assistant or on work experience in either primary or secondary, or teaching abroad - What examples of good classroom practice in Music have you observed? Can you describe this and say what impressed you?
* Areas you feel less knowledgeable about that you feel the PGCE will help you secure.
* Possible scenarios in the Music classroom and how you might deal with these.

**THE INITIAL SUBJECT KNOWLEDGE AUDIT IN MUSIC**

Below you will find a copy of the Initial Subject Knowledge Audit in music, which will help you and I to assess your current level of readiness for the course. I would be grateful if you would return your completed version of this document to me via email at least two days prior to the interview afternoon. Should this not be possible, I would ask you to contact me in advance. My email address is [emily.sayers@canterbury.ac.uk](mailto:emily.sayers@canterbury.ac.uk)

I wish you luck with your preparations for the interview and look forward to meeting you.

Best wishes,

Emily Sayers

Secondary subject lead for music in Initial Teacher Education

Canterbury Christ Church University



**Secondary Initial Subject Knowledge and Pedagogical Content Development Audit in Music**

**Name:**

**Date:**

These areas of subject knowledge and musicianship are derived from examining common GCSE specifications for music. They are by no means exhaustive, but give you some idea of the areas in which you need to develop skills, knowledge and expertise, if you are to teach music at this leveland beyond. The grid below can be used as a needs analysis at the start of the course, from which you can begin to identify areas for development throughout the course.

**Important note:**

*The level descriptions should be used as a guide rather than a check list, to aid you. We are not expecting you to be able to demonstrate many areas at level 3 or 4 at this stage, therefore do not worry about ticking any of the boxes as this audit is used as a tool to help support and develop your subject knowledge rather than a judgement tool.*

1. **Some/None:** No idea or unsure, insecure knowledge. Need to look it up or refresh knowledge Know the rules but need to refresh knowledge/skills

1. **I know and can do:** Quickly recall, answer exam style questions without a prompt. Know the key information, meanings and have the knowledge

1. **I understand and can explain:** Focus on teaching: Can explain how and why to someone else. Can use analogies, models or similar. Can link prior knowledge and next development stages. Understands the progression in a topic

1. **I can help others to learn:** Focus on individual learning and understanding: Can interconnect and link to other topics. Use relevance and everyday applications to motivate. Anticipate problems and difficulties through use of common misconceptions and other strategies. Understand conceptual structure. Deconstruct learning into manageable chunks. Enable meta-cognition

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| --- | --- | --- | --- | --- | --- |
| **Knowledge, skills, understanding and musicianship** | **1** | **2** | **3** | **4** | **Add detail if possible** |
| Conducting / directing ensembles |  |  |  |  |  |
| Playing in ensemble |  |  |  |  |  |
| Singing in ensemble |  |  |  |  |  |
| Solo performance |  |  |  |  |  |
| Keyboard skills |  |  |  |  |  |
| Accompanying skills |  |  |  |  |  |
| Singing voice / vocal skills |  |  |  |  |  |
| Composing (any style) |  |  |  |  |  |
| Improvising (any style) |  |  |  |  |  |
| Arranging music (any ensemble) |  |  |  |  |  |
| Grade 5 theory |  |  |  |  |  |
| Notation (stave, tab, text based, other) |  |  |  |  |  |
| Harmony |  |  |  |  |  |
| Harmonic styles (e.g. Bach chorales, Haydn string quartets) |  |  |  |  |  |
| Musical analysis (written or verbal) |  |  |  |  |  |
| Aural skills |  |  |  |  |  |
| Aesthetics (e.g. artistic values) |  |  |  |  |  |
| Jazz (any style) |  |  |  |  |  |
| Blues |  |  |  |  |  |
| Folk music (any style) |  |  |  |  |  |
| Pop (any style) |  |  |  |  |  |
| Indian music (state specific area) |  |  |  |  |  |
| African music (state specific area) |  |  |  |  |  |
| Caribbean music (state specific area) |  |  |  |  |  |
| Latin American music (state specific area) |  |  |  |  |  |
| Chinese / Japanese music (state specific area) |  |  |  |  |  |
| Gamelan |  |  |  |  |  |
| Other musical cultures (state) |  |  |  |  |  |
| Medieval music |  |  |  |  |  |
| Renaissance music |  |  |  |  |  |
| Baroque music |  |  |  |  |  |
| Classical music |  |  |  |  |  |
| Romantic music |  |  |  |  |  |
| 20th / 21st century music |  |  |  |  |  |
| Musical textures (polyphonic, homophonic etc.) |  |  |  |  |  |
| Musical forms, structures and techniques of development |  |  |  |  |  |
| Teaching individuals in music |  |  |  |  |  |
| Teaching groups in music |  |  |  |  |  |
| Community music projects |  |  |  |  |  |
| Others (state) |  |  |  |  |  |

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| **Music Technology** | **1** | **2** | **3** | **4** | **Add detail if possible** |
| Electronic keyboards/MIDI controllers |  |  |  |  |  |
| Synthesizers |  |  |  |  |  |
| Microphones |  |  |  |  |  |
| Digital recording to computer |  |  |  |  |  |
| Processing and editing audio files |  |  |  |  |  |
| Sequencing software (e.g. Logic, GarageBand, Bandlab, Reaper etc.) |  |  |  |  |  |
| Score-writing software (e.g. Sibelius, Noteflight, Musescore etc.) |  |  |  |  |  |
| Video capture and editing |  |  |  |  |  |
| Other music specific software (state) |  |  |  |  |  |
| Mixing |  |  |  |  |  |
| PA systems and setting up audio equipment |  |  |  |  |  |
| Other music specific ICT experience (state) |  |  |  |  |  |