



Classroom Reflection on Music Teaching — Take Robin Hood Primary School in the UK as an Example

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Abstract: I entered the music education major of Kingston university in the UK in September 2019. Because the school attaches great importance to the combination of theory and practice, students in music education need to participate in the internship program assigned by the school before graduation, which is one of the important components of graduation assessment. Of course, so does this paper. We can choose to join the middle school group or the primary school group. I choose to join the Robin Hood primary school group internship program, which consists of seven students. The main content of the internship is to learn Djembe drum under the guidance of teacher Hans, and then to teach Djembe drum to each student in our own way. The program requires each student to master the skills of musical instruments and the sense of rhythm when playing them. In the course of the class, students should pay attention to details and cooperate with the teaching of the intern teacher to enjoy and learn music with their natural sense of music. For us to accept this teaching program, the biggest test is that we must master the basic skills of playing Djembe drum, good sense of rhythm, the ability to maintain the classroom order and personal affinity. In this teaching project, we first need to introduce the origin of Djembe drum to the students, present some simple rhythms in the form of a small game, and then teach the students to play the drum under the leadership of Hans. Through the practice, I learned some useful teaching skills and reflected on the current situation of music education.

Keywords: student centered, classroom practice, classroom reflection, music education system

1. Information about the school

The goal of Robin Hood Primary School is to nurture and develop students into confident and critical thinking young people, providing exciting and challenging learning opportunities while fulfilling the teaching goals. The primary school's creative curriculum promotes children's interest in learning, encourages and encourages children to use their imagination and potential to prepare for the next stage of their education (Robin Hood Primary School).

For example, with the internship program of Kingston University cooperation, not only for the music education major students provided valuable internship experience but also provides the opportunity to learn music, for the children in close cooperation with the school community, Robin Hood Primary School not only implements the basic teaching plan, also actively encourage children to learn to take responsibility for themselves and others. In the classroom, learn how to solve problems with the help of teachers, have the right values and life skills in the future, and be prepared for the next stage of life (Robin Hood Primary School). The study of Major (2012) shows that the development of music education cannot be achieved without the support of the school's administrators (Abril and Bannerman 2015; Gardner, 2010; Madsen and Hancock 2002; Walker, 2015).

2. Two themes of England education system

2.1 Student-centered

Student-centered learning is also called student-centered education. Simply put, it is a teaching method that shifts the focus of teaching from teachers to students. As early as 1905, hayward put forward the idea of student-centered learning (O'Sullivan 2003). In its original use, this principle was intended to develop learner autonomy and independence by enabling students to master effective methods of learning by giving them the skills and evidence needed to learn a particular topic. Student-centered teaching focuses on the ability to achieve lifelong learning and solve problems independently. Another advantage of this teaching concept is that it can improve the relationship between teachers and students and increase students' confidence (Baeten et al., 2010).

Student-centred teaching is common in the British education system. In traditional teaching, teachers are the center, that is, teachers are active students are passive, students can only learn the teacher's choice of modules. On the contrary,

student-centered learning requires students to actively choose the modules they are interested in, so as to enhance their enthusiasm and sense of participation and have their own pace of learning (Johnson, 2013). The term "student-centered learning" can also simply refer to educational mindsets or teaching methods that recognize individual learner differences. In this sense, student-centered learning emphasizes the interests, abilities and learning styles of each student, using the teacher as a facilitator of individual learning rather than the entire class (Student-Centered Learning, 2014).

2.2 Universal entitlement

"Universal entitlement" means that everyone has the right to receive a music education, and from primary school to university, the music curriculum should exist together with other basic courses and be assessed as a standard (Garnett, 2013). At the same time, the universal entitlement to music education calls for schools and communities to accept the existence and status of music education, which is an indispensable part of our lives. Music has a special social function, connecting the human thought system with the infrastructure of daily life.

3. The outcome of music education

All the themes mentioned above in the British music education system finally come down to the results of music education. So what is the learning outcome of music education? Is it "education through music" or "education in music"? Bowman (2012, p13) argues that "education through music" is more important than "education in music". My understanding is that "education through music" is based on learning, while "education in music" is based on teaching and learning. The learning outcome of music education is not just to master music skills or theoretical knowledge, but to acquire new inspirations and new knowledge subtly in the process of learning music.

4. The content and reflection of the first class

Due to personal reasons, teacher Hans could not participate in the teaching of the first class, so we had to plan a class teaching plan of about 50 minutes. After the discussion, we have the preliminary syllabus, which is a brief introduction to the history of Djembe drum, a little game about rhythm, and a question-and-answer session. The next task is to divide the seven members of the group to make PPT, simulate the process of class and make a contingency plan for possible emergencies in class. Many of us were teaching for the first time, including me, with almost zero experience. But in front of the enthusiastic children, we still showed our best teaching state. Despite its shortcomings, this is our first and crucial step into the music education classroom. One of the unexpected emergencies was that we could not complete the teaching plan 100% due to insufficient class time due to too much interaction between students and teachers. Therefore, even if we are a student-centered music class, we should also know how to exercise the rights of teachers to control the progress of the class at the appropriate time and help with proper communication.

5. Classroom observation and reflection

Before the formal Djembe drum course begins, we need to cooperate with Hans to complete some pre-class preparation. First of all, the chairs should be placed in a circular arc. This way of sitting allows students to have a broader view and interact with their neighbours. Finally, place the leading Djembe drum in front of each seat. At the beginning of each class, Hans would warm up by playing a short rhythm on a Djembe drum and then randomly asking the students to play it. In this process, I found that the students' attention would become concentrated, because they did not know when the teacher would draw their own performance, so they were always ready to play. In Hans' warm-up exercises, not only the students' hands were moved, but the classroom atmosphere was also activated, creating the feeling that every student was a musician. It can be said that Hans makes good use of the student-centred teaching method. Although some of the students did not play accurately enough without musical training, Hans still gave them patient guidance and kind smiles, which gave them confidence.

In China, it is the traditional way of education to punish children who make mistakes by criticizing them, but I don't agree with this. Children who grow up under the encouraging education will have more courage to act independently. When I was in an art school, I met a teacher who was so strict with me that I was extremely nervous when I went to his specialized courses every week. However, I have to say that I have made some professional achievements, which is what the Chinese people often say: "strict teachers make excellent students". However, during my undergraduate study, my professional teacher was very patient and amiable, and he often encouraged me. This encouraging teaching method makes the boring and rigorous major easy and makes me more confident to make achievements in my major. In Hans' teaching, I learned the importance of mutual respect between teachers and students. In order to get each student to pose correctly for a Djembe drum, Hans went to each student and gave them face-to-face instruction, correcting them if necessary. Because the

size of the Djembe drum is still a little difficult for the pupils to control, Hans is patient with his hands, even if they can't get the movements in position, which brings him closer to the students. This is also a reflection of the universal rights in music education so that every student in the classroom can have the opportunity to get the guidance of the teacher and have the right to fair competition in the future only if they have the opportunity to learn fairly. After the warm-up, Hans would gradually increase the difficulty of playing, and the rhythm would be a little confusing, but some of the musical children could keep up with him. I observed a little boy who could not keep up with Hans because of his natural lack of rhythm. When Hans discovered the problem, he was encouraged to train again and again, rather than taking a cold approach and ignoring his presence. Hans' practice reminds me of the unique annotation of Orff's music teaching method on music education. Orff believes that the expression of thoughts and emotions is the instinctive desire of human beings, which is naturally revealed through language, singing (including musical instrument playing), dancing and other forms. This is the inherent ability of people, is the primary task of music education, constantly inspire and improve the performance of this instinct, and good performance is not the ultimate goal of music education (Melanie, 2013). This is consistent with Paynter's view that the purpose of learning Musical Instruments is to improve students' knowledge and judgment, with emphasis on the musical skills they eventually acquire (Paynter, 1982, p. 123).

After learning a few simple sets of rhythms, Hans decided to use an elimination game to familiarize students with them. The main rule was that the students followed Hans' hand gesture and played a random variety of rhythmic patterns. If they did not play correctly, they would be eliminated in the next round of the game, and then they would have to drop the Djembe drum to the ground. Adding games to music lessons can cultivate students' spirit of communication, cooperation and active exploration. The teacher needs to do is to create a good music game scene, let the students feel the music; Design a good music game, let students play the role of the game to learn music. Students can develop their decision-making skills through exposure to music works of similar structure through exposure to different games (Griffin & Patton, 2005). German educator Froebel thought: "game is a tool for children to know the world, is the source of happiness, is the means of cultivating children's moral quality, in the game process can best show children's enthusiasm and consciousness. Play is an instinctive activity of children and a reflection of their inner world (SHIRREFF, 1892)."

However, it should be noted that when teachers use games, they must be integrated with music education. Students should not only play games but fail to gain knowledge from them. Teachers should make it clear that music games are only a means of music teaching, which should be flexibly used in their classroom. The teacher should grasp the music of music games, interesting design games, such as rhythm training games, intonation training games, music sensory training games and other types of games. These need to be studied and explored constantly. Educators should use music games to let students develop music. Under the guidance of the new educational concept, students' consciousness of innovation is cultivated, and music games are used to inspire students to create music and develop music.

With the joint efforts of Hans and the students, the whole class was able to play a piece of music of Djembe drum coherently. The students were excited and expressed their hope that they could have music lessons all day long. From a student-centred beginning to a universal right to music education, to finally working with students on a Djembe drum piece. Hans does a good job of explaining the result of music education, which is based on a student-centred classroom and gives every student the universal right to learn music. Of course, a good music educator is essential.

6. Conclusion

Through the Robin Hood Primary School internship program, we have gained a deeper understanding of music education. I believe that by being student-centred and giving every student the universal entitlement to study music, it is easier to achieve the desired learning outcomes of music education. At the same time, this internship project also trained our professional level and courage and solved the problems that used to make us feel anxious, such as how to control class time and how to maintain class order. Facts taught us that genuine knowledge comes from practice.

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Appendix

First session:

- Introduction to the theme of Djembe drums, a brief introduction to the history of Djembe drums
- Divide into two groups and use orff instruments to familiarize you with the rhythm of the music
- Questions about Djembe drums (using PPT)
- Play the Djembe drum video

Classroom Feedback	
Advantages	Disadvantages
Use games to get children's attention	Lack of control over class time leads to incomplete teaching plans
The course content is varied	Without knowing the music level of grade 3 students in advance, the teacher could not timely adjust the teaching content in class
In the questioning session, the teacher is good at encouraging students to participate actively	

Second session:

- Use drums to get students' attention and start teaching
- Teach students to correctly play the basic gestures and sitting position of an Djembe drum
- Learn some basic rhythms and bring them to the music
- Practice rhythm through games
- Review all content of this lesson

Classroom Feedback — What have we learned?	
The right way to play the drums	How to manage the classroom
The importance of verbal instructions and body language	Games can make students pay more attention