


<p>LEARNING OBJECTIVES <i>(Pupils should know/understand/be able to do/be aware of by the end of the lesson)</i></p> <ul style="list-style-type: none"> Learn about Samba music and its cultural background Perform as part of a class Samba band with awareness of different parts and features of Samba music 	<p>LEARNING OUTCOMES <i>(The evidence to show that pupils have achieved the learning objectives)</i></p> <p>Level 4 (working towards) All Pupils : Understand something about the culture of Samba Perform a simple rhythmic part as part of a small group</p> <p>Level 5 (working at) Most Pupils Demonstrate a sound understanding of the culture of Samba Perform a more complex rhythmic part with awareness of some of the rhythmic features of Samba e.g. call and response</p> <p>Level 6/7 (working beyond/GAT) Some Pupils : Demonstrate a thorough understanding of the culture of Samba Perform fluently all rhythmic parts with awareness of how other parts fit together to produce a polyrhythmic texture</p>
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LESSON STRUCTURE

		NC KS3 POS
Starter Activity	<p>Introducing Samba – Video 2 To introduce the unit, display/write the following questions on the board before playing Video 2 – a short video taken of the Notting Hill Carnival in London – asking pupils to think about the questions as they watch. Discuss responses as a class.</p> <ul style="list-style-type: none"> <i>What type of occasion is this?</i> <i>What type of music can you hear?</i> <i>What musical instruments can you see?</i> <i>How does the music add to the sense of occasion?</i> <p style="text-align: right;">(10 mins)</p>	<p>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
Core Main Activities	<p>1. Learning about Samba – Worksheet 1 & Audio 2 Link the starter to the development of the lesson by introducing the new unit, Samba, using worksheet 1 reading through with the class a little about the history and origins of Samba. There are some short questions given at the bottom of the worksheet which can be answered individually on the worksheet or through class/group discussion. Audio 2 also contains an example which can be used in place of Video 2 in the starter activity if showing video files isn't possible. (10 mins)</p> <p>2. Rhythm Warm-Ups – “All Change!” – Audio 3 Before commencing with a Samba session it is sometimes useful to warm up physically and mentally. This will enable the pupils to prepare their minds and focus on rhythm, as well as preparing their bodies for the physical exertion that Samba requires. Begin by dividing the class into 2 groups either side of a large room with the teacher in the centre marching on the spot. Begin the pupils clapping in time with the beat. Then change this so that group 1 clap on the teachers left foot and group 2 on the right. This will help them get used to playing in time to a constant beat. Then introduce the following syncopated Samba rhythm to the whole group – example with regular pulse given on Audio 3</p>  <p>When they are able to do this keep group 1 going on the clave while group 2 return to clapping on the beat again. That should give a very simple POLYRHYTHM. Then, using a whistle as a signal for “All Change!” - keep on swapping the parts for each group round so they get used to thinking quickly about changing from one rhythm to another. (5 mins)</p>	<p>Listen with increasing discrimination to a wide range of music from great composers and musicians</p> <p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p> <p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p>

	<p>3. Learning the Introduction of “Samba de Janeiro” – Score 1 & Presentation 1 & MIDI 1 & MIDI 2 & Starter/Plenary 1 Prior to the lesson, ensure that there are enough percussion instruments suitably divided up and placed clearly into the four groups as described below in the “Lesson Resources” section – the display posters on Starter/Plenary 1 may help in establishing which groups pupils belong to if they’re not playing a traditionally authentic Samba instrument! Divide the class into four groups – Group 1 Surdos, Group 2 – Chocolas & Reco Recos, Group 3 – Tamborims and Group 4 – Agogo Bells – establish rules and routines with regard to playing techniques and care of instruments. Assume the role of the leader with a whistle at the front of the class and using either Score 1 and/or Presentation 1 teach the pupils by rote, and using MIDI file 1 for support, the Introduction to “Samba de Janeiro”. Reinforce the use of CALL AND RESPONSE as a key feature of Samba – the whistle acting as the call and the whole class Samba band acting as the response (10 mins)</p> <p>4. Learning Section “A” of “Samba de Janeiro” - Score 1 & Presentation 1 & MIDI 1 & MIDI 2 & Starter/Plenary 1 Keeping pupils in the same instrument “groups” as above, move onto Section A of “Samba de Janeiro”. Reinforce that whereas in the introduction, all the instruments of the class Samba band played in UNISON, each instrument “group” will now be performing their own rhythms together to form a POLYRHYTHM relating this to the warm-up activity “All Change!” earlier in the lesson. Begin with group 1 – Surdos – and establish and reinforce importance of keeping steady beat without speeding up the tempo – play surdo part four times as indicated on the score. Now add group 2 – Chocolas & Reco Recos – a continuous semi-quaver pattern (adding the accents if appropriate) to accompany the surdos – again repeat four times before attempting both groups together. Next add group 4 – Agogo Bells (explaining the “H” means the higher-pitched bell and “L” means the lowest-pitched bell – pupils using same pitched instruments e.g. cowbells just play the same pitch). You may find “saying” the rhythm to words like “What do we want for tea?” helps pupils remember it. Finally add group 3 – Tamborims, explaining that they hold a CALL & RESPONSE dialogue with the Agogo bells group “answering” their question. Again, a “saying” such “Chips and Baked Beans!” may help pupils to remember their rhythm. Finally, try building a performance of “Samba de Janeiro” starting with the Introduction and then Section A, building up the LAYERS to create a POLYRHYTHMIC texture (the introduction could be added to the end of section A signalled by the whistle as indicated on the score) Next, allow pupils to swap groups and experience playing another part – surdos swap with chocolas & reco recos and agogo bells swap with tamborims – repeat any necessary establishment of parts and try performing again. Continue swapping parts as time allows. (20 mins)</p>	<p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p> <p>Play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression</p> <p>Use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions</p> <p>Identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Plenary</p>	<p>Reflection of Learning – Starter/Plenary 2 Allow pupils to reflect on their learning during the lesson by completing starter/plenary 2 (5 mins)</p>	<p>Develop a deepening understanding of the music that they perform and to which they listen, and its history</p>
<p>CROSS CURRICULAR - LITERACY/ NUMERACY/CITIZENSHIP/ICT Citizenship – impact and effect of belonging to a community e.g. Samba school; working with others, co-operation, teamwork, other cultures RE – processions, festivals, carnivals, Mardi Gras Geography –Rio de Janeiro, Brazil; Latin-America Notting Hill, London. Dance – Samba</p>	<p>EAL/SEN/GAT (GAT) Higher ability pupils can take on the role of the band leader and be given the whistle when performing “Samba de Janeiro” (GAT) Higher ability pupils can be asked to add improvisations over the top of Section A of “Samba de Janeiro” (SEN) Lower ability pupils can be “paired” with higher ability pupils during the performing task to aid the learning and performance of rhythms (SEN) The use of a “saying” to learn a particular rhythm is highly effective for less able pupils and should be encouraged as an aid to learning (EAL) Pupils from Latin-American backgrounds may help with the correct pronunciation of the traditional Samba instruments.</p>	
<p>LANGUAGE FOR LEARNING - spell/use/understand Beat, Call and Response, Layers, Percussion,</p>	<p>HOMEWORK SUGGESTIONS To reinforce learning pupils may be given Cover/Homework 1 –</p>	

