

Student Teacher	Miss Fortune	Observer	Mr Melody
Topic / Unit	Music – Samba	Date	12.11.26
Class / Key Stage	9C	Room	1

My related targets this week are:

Using a range of live modelling and demonstration techniques.
Engaging all groups of learners through whole class ensemble playing.

After discussions about my progress, I have identified the following focus for my observer:

Keeping the pace of the lesson flowing to avoid low level disruption, whilst applying the school behaviour policy consistently to nip any interruptions in the bud.

What do I want the pupils to learn? What are the objectives of this lesson?

Pupils will learn how to

- Read simplified Samba notation
- Chant/play a variety of Samba rhythms with accurate timing
- Confidently play their instrumental part solo and as part of an ensemble.

What is this lesson building on, and building towards?

Pupils have already had an introduction to the genre and style of Brazilian Samba music, as well as the basic history behind it.
They have listened to examples of what the Samba instruments sound like and what they are called in Portuguese.
They have created a short rhythmic composition in small groups using word patterns and clapping.
Next lesson will be a rehearsal and assessment of the Samba performance they are learning today.

What might the pupils find difficult, or what misconceptions might they already have?

How to hold and play each percussion instrument.
Using the correct beaters for each instrument.
Making sure to hold the Surdos above the ground as the resonance will be affected if they are flat on the floor.

What key / new terminology am I introducing?

Syncopation, Polyrythm, Ensemble, Ostinato, Break

What resources do I need?

Instruments: Surdos x 6, Repenique x1, Caixa x1, Tambourims x8, Agogo Bells x6, Ganzas x7
Samba whistle
Musical examples (audio/video)
Differentiated sheet music
Learning objectives checklist for pupils requiring extra support/scaffolding

What health and safety considerations do I need to make?

Risk assessment of classroom space e.g. trip hazards, room layout setup for easy access and movement around the space.

Lesson Parts

How will the pupils enter the classroom?

Who is doing what?	What adaptations are needed?
12.15 – 12.20 Pupils to line up quietly outside of the classroom to ensure a calm and orderly start. Greet and welcome into the space. Display retrieval activity on the board featuring instruments, their roles and key terminology from last week's lesson. Samba pattern on the whiteboard – ask pupils to memorise as I take the register. Take register and share lesson objectives and success criteria.	Seat K and I near the front or next to a supportive peer. Use images of instruments alongside their names. Use colour-coding for different beats and rhythms. Provide a printed Samba pattern to support W and J with working memory.

Part 1 Key Learning

Who is doing what?	What adaptations are needed?	How do I check understanding?
12.20 – 12.30 Teacher led instruction of the notation. Invite pupils to join in with reading out the pattern. Mark some Xs onto the rhythm grid and explain what this means – give the class 30 seconds to practice example patterns. Go through as a class, then mark more Xs to increase the difficulty level. Carry on this way until pupils can clap out complex rhythms at an appropriate tempo.	Model the rhythm several times before expecting independent participation. Encourage participation through clapping/tapping/saying the rhythm. Explain what the X represents using verbal and visual examples. Circulate and provide targeted verbal prompts and modelling (check in with A & S)	Use questioning and pupil demonstration to check that they understand what the symbols on the rhythm grid represent. Circulate during practice to assess pulse, rhythm accuracy and pupils' ability to follow the notation. Pause performances and ask pupils to predict or identify the next beat/rhythm before continuing.

How will I transition to the next part?

Gain attention using the agreed classroom signal before giving new instructions.
Praise the class's rhythm-reading progress and explain that they are now ready to apply these skills in a practical Samba performance task.

Part 2 Key Learning

Who is doing what?	What adaptations are needed?	How do I check understanding?
12.30 – 12.40 Give each pupil the name of an instrument, organising the class into sections. Pupils to collect their instruments and sticks and return to their seats. Reinforce that no one is to play until I have checked they have the correct equipment. Check that all pupils have the correct drums and sticks and carry them safely without playing.	Visual reminder on the board showing collection routine and expectations re not playing until instructed (K, W, I) Ensure demonstrations of how to hold and carry equipment can be easily seen (J, A) Provide flexibility with carrying or collecting larger instruments if required (S)	Ask targeted questions before instrument collection: "What should you do when you have collected your instrument?", "When are you allowed to start playing?" Use whole-class response (thumbs up/down/choral response) to check that pupils understand the expectations. Ask a pupil to repeat the instructions back to the class or explain procedure in their own words.

How will I transition to the next phase?

Gain attention using the agreed classroom signal.
Whole class/targeted praise for successful collection routine.
Introduce next part of the lesson.

Part 3 Key Learning		
Who is doing what?	What adaptations are needed?	How do I check understanding?
12.40 – 12.50 Ask 2 volunteers to hand out worksheets. Run briefly through the worksheets, then start clapping the rhythms as a class. Lead through the first 2 patterns pointing out the differences in noteheads, labels etc. Allow pupils time to work out the remaining patterns by themselves before going through as a class.	Provide thinking time before asking for responses (K) Encourage verbal discussion of patterns with a partner (W & J) Seat I close to me during modelling.	Circulate and listen to discussions, checking that pupils can correctly interpret the notation. Ask pairs to clap one of the independent patterns before the class review and identify any misconceptions from their performance. Observe if pupils can accurately clap the patterns and follow the notation without prompting.
How will I transition to the next phase?		
Gain class attention using the agreed signal. Demonstrate how the clapped rhythms relate to the samba instrument parts.		

Part 4 Key Learning		
Who is doing what?	What adaptations are needed?	How do I check understanding?
12.50 – 13.00 Rhythm games as a class as a warmup: pass the beat, copy back, call and response. Lead the sections into playing the rhythms one at a time, so that everyone knows what each instrument should be playing. When they can play each part independently, bring them in together layer by layer. Move on to everyone joining in at the same time. Get pupils to change sections so that everyone has a go at each part. Repeat.	Provide ear defenders to K? Check understanding through playing and demonstration (W and J) Give specific roles (e.g. section leader, beat keeper) and provide frequent praise (I) Allow flexibility of instruments/parts where needed (A, S)	Teacher observation: Observe whether pupils can perform their rhythm while keeping a steady pulse together Targeted questioning e.g. “Which instrument part are you playing?”, “When do you come in?” Stop class ensemble at key moments and ask individual sections to demonstrate their rhythm independently. During section rotations, check that pupils can play the rhythm of their new instrument.
How will I transition to the next phase?		
Gain attention using the agreed signal. Stop the performance and bring the class together to reflect on what went well and identify areas for improvement.		

Part 5 Key Learning		
Who is doing what?	What adaptations are needed?	How do I check understanding?
13.00 – 13.10 Pack away instruments. Plenary – talk about what we have learned today. Pupils to complete a verbal peer assessment activity relating to the success criteria and two things that went well and one thing to improve. Revisit lesson objectives and outline the assessment that will be happening next lesson.	Provide sentence starters and key vocabulary for the peer assessment (K, J, W, A) Give specific responsibilities during pack-away (e.g. collecting sticks or checking an instrument area) (I)	Monitor by moving around the room. Listen in on responses during discussion to identify and address any misconceptions about rhythm, notation or performance before the next lesson. Ask pupils to explain one thing they have learned about Samba today.
How will I transition to the next phase?		
Display home learning activity on screen.		

Part 6 Key Learning		
Who is doing what?	What adaptations are needed?	How do I check understanding?
13.10-13.15 Explain the homework instructions, showing a model of a good example. Give opportunity for any questions. Pupils to collect belongings and get ready to be dismissed.	Check understanding individually if needed (W & J) Ask pupils to repeat task back (I) Remind pupils to stay focused on preparing to leave the lesson.	Use targeted questioning to check that pupils understand what they need to do. Ask a pupil to summarise the task.

How will the pupils leave the classroom?	
Who is doing what?	What adaptations are needed?
Dismiss pupils in groups	Allow S to leave first if required.

Reflections

What feedback did you receive / reflections do you have on this lesson?
<p>The lesson worked in developing pupils' understanding of Samba notation, and the plenary responses showed that most pupils had made progress towards the learning objectives.</p> <p>I felt like I spent too long explaining the notation. Constant interruptions and low-level disruption meant that I spent a lot of the lesson managing behaviour and re-explaining instructions. As a result, we did not reach the main practical ensemble activity as quickly as planned. In future, I need to move through the notation section more efficiently to maximise practical music-making time. Looking back, the rhythm games were probably unnecessary and I could have moved straight into learning the Samba parts whilst the notation was still fresh in pupils' minds.</p> <p>Behaviour management was generally OK. I gave reminders and warnings for low-level disruption and moved some pupils away from their friends when needed. During teacher-led parts, most of the class was focused and attentive.</p> <p>In future, I will model correct instrument handling and demonstrate the safe use of beaters before practical activities. The pack-away pupils was particularly successful because expectations were clear. Collecting sticks first prevented pupils from continuing to play during tidy-up time and helped ensure equipment was returned efficiently and safely.</p>
What impact did your adaptations have on pupils? How do you know this?
<p>The sentence starters and key vocabulary supported K, J, W and A during the peer assessment, although K and A still needed additional prompting before contributing their ideas.</p> <p>Having visual reminders and planned seating helped K, W and I stay focused during modelling, but I still spent a lot of time addressing low-level disruption.</p> <p>Checking understanding through demonstrations and paired discussion helped W and J engage with the notation, but the explanations still took longer than planned.</p> <p>Providing specific roles for I and flexibility with instruments supported engagement, but there was limited time for rotations and ensemble playing, making it difficult to fully evaluate the impact of these adaptations.</p>
What discussion points / questions will you take to your next mentor meeting?
<p>My main target is to improve the pace of teacher explanation and reduce the amount of time spent "firefighting" behaviour issues so that more lesson time can be devoted to practical ensemble performance. Also, how I can improve transitions between activities to minimise lost learning time.</p>