

Scheme of Work

Cambridge Primary

Music 0068

Stage 1

For use with the curriculum framework published in 2019



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# Introduction

This document is a scheme of work created by Cambridge Assessment International Education for Cambridge Primary Music Stage 1.

It contains:

* suggested units showing how the learning objectives in the curriculum framework can be grouped and ordered
* at least one suggested teaching activity for each learning objective
* a list of subject-specific language that will be useful for your learners
* sample lesson plans.

You do not need to use the ideas in this scheme of work to teach Cambridge Primary Music Stage 1. It is designed to indicate the types of activities you might use, and the intended depth and breadth of each learning objective. These activities may not fill all of the teaching time for this stage. You may choose to use other activities with a similar level of difficulty.

The accompanying teacher guide for Cambridge Primary Music will support you to plan and deliver lessons using effective teaching and learning approaches. You can use this scheme of work as a starting point for your planning, adapting it to suit the requirements of your school and needs of your learners.

## Long-term plan

This long-term plan shows the units in this scheme of work and a suggestion of how long to spend teaching each one. The suggested teaching time is based on 30 hours of teaching for Music Stage 1. You can adapt the time, units and order of the units based on the requirements of your school and the needs of your learners.

| Unit | Suggested teaching time |
| --- | --- |
| **Unit 1.1** We can sing | 6 hours |
| **Unit 1.2** Fun with sound | 6 hours |
| **Unit 1.3** Musical journeys | 6 hours |
| **Unit 1.4** Travel | 6 hours |
| **Unit 1.5** Celebration | 6 hours |
| **Total** | **30 hours** |

## Sample lesson plans

You will find two sample lesson plans at the end of this scheme of work. They are designed to illustrate how the suggested activities in this document can be turned into lessons. They are written in more detail than you would use for your own lesson plans. The Cambridge Primary Music Teacher Guide has information on creating lesson plans.

## Other support for teaching Cambridge Primary Music Stage 1

Cambridge Primary centres receive access to a range of resources when they register. The Cambridge Primary support site at [**https://primary.cambridgeinternational.org**](https://primary.cambridgeinternational.org) is a password-protected website that is the source of the majority of Cambridge-produced resources for the programme. Ask the Cambridge coordinator or exams officer in your school if you do not already have a log-in for this support site.

Included on this support site are:

* the Cambridge Primary Music Curriculum Framework, which contains the learning objectives that provide a structure for your teaching and learning
* grids showing the progression of learning objectives across stages
* the Cambridge Primary Music Teacher Guide, which will help you to implement Cambridge Primary Music in your school
* templates for planning
* worksheets for short teacher training activities that link to the teacher guide
* assessment guidance (to support classroom assessment)
* links to online communities of Cambridge Primary teachers.

## Resources for the activities in this scheme of work

We have assumed that you will have access to these resources:

* paper, pens and pencils for learners to use, including manuscript paper
* space for learners to work in different grouping (individual, pair, groups, whole-class) on different types of activity (listening to music, composing, rehearsing and performing)
* a range of musical instruments, for example, tuned and untuned percussion
* equipment for playing recorded music to learners
* audio or video recording equipment
* music portfolios where learners can record their music making at all stages of development.

Other suggested resources for individual units and/or activities are described in the rest of this document. You can swap these for other resources that are available in your school.

## Websites

There are many excellent online resources suitable for teaching Cambridge Primary Music. Since these are updated frequently, and many are only available in some countries, we recommend that you and your colleagues identify and share resources that you have found to be effective for your learners.

## Approaches to teaching Cambridge Primary Music Stage 1

The learning objectives are organised into two strands which aim to integrate embodied learning in a holistic way.

* Making Music
* Making Sense of Music

Music portfolios

A music portfolio allows learners to document their experiments, rehearsals, performances and reflections which will help them to reflect on their progress and next steps. Learners should add to their portfolio regularly and this can be done either formally or informally. Depending on the availability of music technology it is likely that this portfolio will be a combination of audio/video recordings of rehearsals and performances, compositions (recordings and/or notations) and learner’s reflections (either written or recorded).

Teaching songs

When teaching songs, or parts of songs, it is recommended that you use repetition to help learners remember the melody. A simple way to do this is for you to sing a line (phrase) and then ask learners to sing it back. If learners do not sing it back correctly at first, simply repeat the process until they can. For example, in a four-phrase melody, you could sing one phrase, then two together, then the whole song to gradually build learners’ memory.

Differentiation and extension activities

For learners who require more challenge, try adding extra parts within the same piece of music that the class is learning. These parts could be instrumental or vocal and involve singing at the same time as playing a percussion instrument, singing a solo, or performing different rhythms (e.g. clapping one rhythm while singing another) or tunes (e.g. a new harmony line).

# Unit 1.1 We can sing

| Unit 1.1 We can sing |
| --- |
| Outline of unit: | |
| In this unit, learners will explore, engage and experiment with songs, with a focus on enjoying making music together. Learners will share their favourite songs, use movement to explore pitch (higher and lower sounds), dynamics (stronger and softer sounds) and tempo (faster and slower sounds). They will also experiment with making different sounds. | |
| Recommended prior knowledge/previous learning: | |
| Learners do not require any prior musical knowledge, although it would be helpful if they have previously heard and sung nursery rhymes (or similar). | |
| Language: | |
| * musical instrument * voice * sing * accompanied * unaccompanied * higher * lower * volume * strong * soft * slow * fast | |

| Learning objectives | Suggested teaching activities and resources | Comments/Teaching notes |
| --- | --- | --- |
| **1MM.01** Sing and play music, joining in when appropriate and spontaneously. | Following a vocal warm-up, ask learners:   * What songs do you know? * Which song is your favourite? * Why is it your favourite?   Ask learners to share their favourite songs and nursery rhymes with the class by singing aloud. Encourage the class to clap after each rendition to show support and appreciation.  After each song, ask the rest of the class whether they also know the song. If they do, the song can be repeated with other learners or the whole class joining in.  Once learners have had the opportunity to share their favourite songs, introduce a new song. Play the song for learners. Once they are familiar with the whole song, the melody and lyrics can be explicitly taught by going line by line and asking learners to repeat what they hear.  The whole class can be split into groups with each group singing one line. When you point to a group, they should sing just their line. Point to each group in turn until all lines have been sung.  Once learners are confident with their lines, give them the opportunity to try singing the song without the non-verbal cue of when to join in. This can either be done with accompaniment or without.  **Resources:**   * A recording of your chosen song or an instrument on which to play the song | Refer to the Teacher Guide for examples of vocal warm-ups.  The new song could be a nursery rhyme or a folk song.  Use a recording or play the song on an instrument. |
| **1MM.01** Sing and play music, joining in when appropriate and spontaneously.  **1MM.03** Freely explore and enjoy playing with sounds, melodies and rhythms.  **1MS.01** Listen and respond to music through words, sounds and movement. | Play a game of ‘Higher or Lower’ with learners. Play or sing a note and then play a second note. Ask learners to identify whether the second note is higher or lower in pitch than the first. Starting from standing, learners can demonstrate whether the second note is higher or lower by either standing on tiptoe with their hands in the air (higher) or crouching down to the floor (lower). Repeat this several times.  Once learners are familiar with the concept of higher and lower, play or sing a note and ask all learners to take turns and respond with a sound that is higher or lower, for example:  (Play or sing a note)  Can you make a sound that is higher than mine?  Develop the idea of higher and lower with a song whose melody moves up and down.  For example, ‘Twinkle, Twinkle, Little Star’  File:Twinkle Twinkle Sheet Music.png  Model to learners how to move their bodies to show how the melody goes up and down. Allow learners to practise moving their bodies to the music.  If learners are not familiar with this song, then teach it to them line by line. Then sing it together as a class.  **Resources:**   * A simple song with a melody that moves gradually up and down | The score is for your use at this stage, and should not be shared with learners, according to the principle of sound before symbol. This song, its score and recordings can be freely found online. |
| **1MM.03** Freely explore and enjoy playing with sounds, melodies and rhythms. | Split learners into groups. Make five different sounds using different instruments or objects. The five sounds should be of different volumes. Give each group five cards that correspond to the sounds you have made, e.g. a picture of feet to represent stomping your feet. Ask learners to put the pictures in order, from softest to strongest.  You can repeat this activity again, varying the volume of the different sounds and asking learners to rearrange the order of the pictures.  Give each group of learners the instruments or objects and ask them to experiment making sounds of differing volumes.  Once they have had a chance to experiment, ask learners to choose one sound to make using their instrument or object of choice. They should be able to make that sound consistently at the same volume. Depending on the size of the class, ask learners to order themselves either in groups or as a class, from softest to strongest. You can then go down the line and ask learners to play their sound to show how the sounds increase in volume. Then repeat the activity with the instruments in a different order.  **Resources:**   * Instruments or objects for making sounds of different volumes * Picture cards that correspond to the sounds you make | The sounds could include ringing a bell, clapping your hands, whistling, tapping the table and stomping your feet.  Avoid using the word ‘loud’ as it encourages learners to shout when they are singing. The word ‘strong’ is used here, and this is what the Italian term ‘forte’ means.  This ordering activity will be easier to manage with smaller numbers.  Repeating the activity with the instruments in a different order is to help avoid the misconception that a particular instrument or object can only be used at one volume level. |
| **1MM.01** Sing and play music, joining in when appropriate and spontaneously.  **1MS.01** Listen and respond to music through words, sounds and movement. | Introduce learners to a song that lends itself to exploring the concepts of strong and soft sounds, e.g. ‘Sleeping Bunnies’. Once learners are familiar with the song, tell learners that they are going to repeat it three times in a row. The first time they will whisper it, the second time they will sing a little stronger, and the third time they will sing it as strongly as they can. Learners can use their bodies to show the contrast in dynamics; making a small shape with their body (soft) and making a big shape with their body (strong).  Tell learners that it is not always appropriate to sing the whole song softly or strongly; sometimes it is better to vary the volume. Ask learners questions to elicit when they think they should be strong and when they should be soft, for example:   * When the bunnies are sleeping, should we sing strongly or softly? Why? * When the bunnies are hopping around, should we sing strongly or softly? Why?   Before starting to sing, you can introduce hand signals as visual reminders of volume, e.g. a finger on the lips for quiet. Sing the song again, varying the volume as appropriate.  **Resources:**   * A song appropriate for exploring strong and soft sounds | ‘Sleeping Bunnies’  *See the bunnies sleeping till it’s nearly noon*  *Shall we wake them with a merry tune?*  *They're so still, are they ill?*  *Wake up little bunnies!*  *Hop little bunnies, hop, hop, hop*  *Hop little bunnies, hop, hop, hop*  *Hop little bunnies, hop, hop, hop*  *Hop little bunnies, hop and stop*  Once learners are familiar with the song, ‘hop’ can be replaced with ‘skip’ or ‘jump’ if the song is repeated.  This song, its score and recordings can be freely found online. |
| **1MS.01** Listen and respond to music through words, sounds and movement. | Tell learners that they are going to hear two songs in a row and that they can dance along in any way that they like. Play an up-beat song and a slower song for learners to dance to. Once both songs are finished, ask learners:   * Did you dance in the same ways to both songs? * Why/why not? * What was different?   Elicit from learners that the music can affect the way we move to it, e.g. move slower to a slower song and faster to a faster (more up-beat) song.  Introduce learners to a song that involves movement using different parts of the body, e.g. ‘Head, Shoulders, Knees and Toes’. Model the actions and words for learners.  Once learners are familiar with the song, repeat it slowly and ask learners to join in with the actions as you sing:  *Head* (touch your head)*, shoulders* (touch your shoulders)*, knees* (touch your knees) *and toes* (touch your toes)*.*  Repeat the song again slowly and ask learners to join in with both the words and the actions. When they are confident at a slow speed, try repeating the song faster.  **Resources:**   * An up-beat song and a slower song (which can either be recorded or played on an instrument in class) * A movement song | Movement songs can be used to promote and demonstrate listening and response. It may be useful to have a bank of movement songs to use with learners.  This can be repeated with other movement songs.  Examples of movement songs using parts of the body include:   * ‘Head, Shoulders, Knees and Toes’ * ‘If You’re Happy and You Know It’ * ‘One Finger, One Thumb’. |

# Unit 1.2 Fun with sound

| Unit 1.2 Fun with sound |
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| Outline of unit: | |
| The aim is to encourage learners to explore the different sounds they can make with their body (e.g. claps, taps, slaps, stamps) and voices and use these in both chants and songs.  Learners will use dance or movement to respond to a variety of music on a theme and then create a series of sounds to represent pictures related to that theme. | |
| Recommended prior knowledge/previous learning: | |
| Learners will build on their previous experience of singing in groups and using their bodies to make sounds (e.g. clapping). | |
| Language: | |
| * body percussion * clap * stamp * slap * tap * sound effects * voice * sing * higher * lower * volume * strong * soft * slow * fast | |

| Learning objectives | Suggested teaching activities and resources | Comments/Teaching notes |
| --- | --- | --- |
| **1MM.01** Sing and play music, joining in when appropriate and spontaneously.  **1MM.03** Freely explore and enjoy playing with sounds, melodies and rhythms.  **1MS.01** Listen and respond to music through words, sounds and movement. | Explore body percussion by leading a simple copying exercise where the learners copy patterns using clapping and stamping. Begin the activity with very simple patterns (involving just clapping or stamping) and as learners become more confident make the patterns more complicated (involving both clapping and stamping).  Explain that the learners are going to try to expand the range of hand and foot sounds and that they will have a few minutes to see how many sounds they can make with their hands and feet.  When ready, learners demonstrate their sounds to the class, who could copy them.  Ask the learners to find out how many other sounds they can make with their bodies (e.g. slapping leg, pop finger in mouth). Again, once ready, learners can perhaps demonstrate their body percussion sounds to the class, who can copy them.  Teach the class a song (or songs) that explicitly or implicitly suggests use of body percussion. For example, in the song ‘Five Little Monkeys’ learners could use different body percussion sounds for ‘jumping’ and ‘bumped’. Listen carefully to the learners singing the song as you teach it so that any parts which the learners find more difficult can be repeated and/or corrected.  Perform the song(s) with learners several times, sometimes with everybody singing, sometimes with everybody singing and doing the body percussion and sometimes with the learners in two groups, one group singing and one group doing the body percussion.  **Resources:**   * A simple song that gives opportunities for body percussion (e.g. ‘Five Little Monkeys’) | While learners are working individually, circulate, observing whether any learners require more support or need to be challenged to be even more imaginative.  ‘Five Little Monkeys’  *Five little monkeys jumping on the bed One fell off and bumped his head Mama called the doctor And the doctor said No more monkeys jumping on the bed.*  For each verse the number of monkeys decreases (five, four, three, two, one, no)  The last verse ends with:  *Put those monkeys back in the bed.*  This song, its score and recordings can be freely found online.  You may want to record learners’ rehearsals, performance and reflections to add to their music portfolios. |
| **1MM.03** Freely explore and enjoy playing with sounds, melodies and rhythms. | Revise body percussion sounds by using them in chants and songs. These may include some of the chants/songs the class have already learned and some new ones, for example, those suggested by learners.  Where appropriate try changing the body percussion sounds used (e.g. from stamping foot to tapping foot). Discuss with the learners how this affects the volume of the sound.   * *How can I make a strong sound with body percussion?* * *How can I make a soft sound with body percussion?*   Tell a simple or familiar story to which body percussion sound effects could be added (e.g. footsteps, rain falling). Ask the learners to suggest which body percussion sounds could be used at which points and ask them to demonstrate. Encourage the learners to explore several options for each sound effect and help them to select the most appropriate suggestion.  Rehearse a performance of the story, making sure that every learner makes a contribution. | Watch the learners carefully to ascertain those learners who do or do not yet have good control of their bodies as this will impact on future body percussion activities and also those using instruments. Provide more support and opportunities to practise as required. |
| **1MM.03** Freely explore and enjoy playing with sounds, melodies and rhythms. | After a vocal warm-up, ask the learners to explore sounds (other than speaking or singing) that they can make with their mouths. Demonstrate one or two examples (e.g. laughing, pops, whistles).  Learners should spend some time exploring vocal sounds. Circulate and encourage them to explore as widely as possible.  Once ready, learners should demonstrate their vocal sounds and the class could try to copy them.  Learners take it in turns to have a ‘nonsense conversation’ with you: you start by making a short series of sounds (like a sentence) and the learners answer individually. This could be introduced as a conversation between two aliens. Learners should be encouraged to choose from the wide repertoire of vocal sounds they have just explored and to try to make it sound like the aliens are speaking the same language. |  |
| **1MM.01** Sing and play music, joining in when appropriate and spontaneously.  **1MM.03** Freely explore and enjoy playing with sounds, melodies and rhythms. | After a vocal warm-up, teach learners a song that has opportunities for body percussion and vocal sound effects. One example is ‘Old Macdonald Had a Farm’.  ‘Old Macdonald Had a Farm’  File:Old MacDonad Had a Farm.pdf  File:Old MacDonad Had a Farm.pdf  Give learners time to explore options for animals and their noises which involve body percussion or vocal effects (e.g. cow going *moo,* cicadas *click,* seals *clap*).  Learners can then share their ideas with the class and everyone can sing the song together.  **Resources:**   * A simple song that gives opportunities for body percussion and vocal sound effects (e.g. ‘Old Macdonald Had a Farm’) | ‘Old Macdonald Had a Farm’  *Old Macdonald had a farm, ee-i-ee-i-o.*  *And on that farm he had a [animal], ee-i-ee-i-o.*  *With a [animal noise] here, and a [animal noise] there*  *Here a [animal noise], there a [animal noise], everywhere a [animal noise, animal noise]*  *Old Macdonald had a farm, ee-i-ee-i-o.*  The score is for your use at this stage, and should not be shared with learners, according to the principle of sound before symbol. This song, its score and recordings can be freely found online.  You may want to record learners’ rehearsals and performance to add to their music portfolios. |
| **1MS.01** Listen and respond to music through words, sounds and movement. | Play learners examples of different styles of music that all relate to a theme. For example, the following pieces could be linked by the idea of a circus and you could play excerpts of one or more of them:   * Camille Saint-Saëns’ ‘V L’Éléphant’ from *Carnival of the Animals* * traditional Indian snake charmer music * comedy chase music from silent movies such as ‘The Big Chase’ (1914).   Ask learners to move in response to a piece of music, trying to capture the feel of the music. For example, they might take heavy, plodding steps to ‘L’Éléphant’, make bending movements to the snake charmer music or move with funny walks (like clowns) to the chase music.  Then play the excerpt(s) again and ask learners to experiment with moving up or down according to the pitch of the music. They might move up in the space if the pitch gets higher (e.g. on tiptoes) and move down in the space if the pitch gets lower (e.g. bending down to touch the ground). Encourage learners to experiment with different levels of highs and lows.  **Resources:**   * Audio excerpts of music of different styles that relate to the chosen theme | Create a space that is safe for movement and dancing.  Choose contrasting musical excerpts with different qualities.  This develops the idea of high and low from the previous unit. |
| **1MM.03** Freely explore and enjoy playing with sounds, melodies and rhythms.  **1MS.02** Show basic understanding of feedback given. | After a vocal warm-up, display four images related to the same theme as introduced in the previous activity (e.g. the circus) so that all of the learners can see them.  Ask learners to create a sound or sounds, using voices and/or body percussion, to go with three of the images. For instance, a picture of a clown could be the sound of someone falling over. Tell learners that the fourth image will be represented by silence.  Give learners time to experiment freely with sounds and then share ideas before choosing one sound for each image.  Remind learners to think about what kind of sounds they will make and whether their sounds will be fast or slow, high or low, strong or soft. Give positive feedback after each example and discuss how effective the sound is at representing the image.  *How could your sound be improved?* Ask learners for ideas on this.  Lead a game whereby images are held up in turn and learners play/make the appropriate sound. Try to catch the learners out by showing the images in an unexpected order or pattern. Ensure to incorporate the image for silence.  **Resources:**   * Four pictures related to a theme | You may want to record learners’ rehearsals, performance and reflections to add to their music portfolios. |

# Unit 1.3 Musical journeys

| Unit 1.3 Musical journeys |
| --- |
| Outline of unit: | |
| In this unit, the idea of journeys to different places is used to introduce the idea that music can evoke different emotions. Learners explore different ways of performing music, so that different sections feel different, and create their own soundscapes to express different emotions.  Feedback is introduced through positive, teacher feedback so that learners can begin to improve their performances. | |
| Recommended prior knowledge/previous learning: | |
| Learners may also build on their previous experience of:   * singing in groups and following a leader * listening to different types of music * making a wide variety of sounds with their voices, hands, feet and any instruments available. | |
| Language: | |
| * pulse * sound effects * feedback * section * contrast * percussion | |

| Learning objectives | Suggested teaching activities and resources | Comments/Teaching notes |
| --- | --- | --- |
| **1MM.01** Sing and play music, joining in when appropriate and spontaneously.  **1MM.02** Follow melodic shape and timing with some accuracy; start and stop mostly as appropriate.  **1MS.01** Listen and respond to music through words, sounds and movement. | After a vocal warm-up, sing a movement song, such as ‘One Finger, One Thumb’. Explain that this song is like a musical map of our bodies, pointing out different body parts. Learners memorise the song, line by line, and then add the actions.   * Who can remember all the actions? * Did we manage to stay in time with each other?   Practise all together.  A fun way to make this more difficult is to all be silent/not singing during the actions/body parts and then resume singing with the words ‘We’ll all be merry and bright’. The challenge here is for learners to maintain a steady sense of pulse whilst they are not singing and then resume singing in the correct place all together.  You could ask learners for more ideas on ways to vary the song. | As with every activity, it is important to pick songs that everyone is comfortable with. Songs need to be appropriate from both an age and a cultural perspective.  Start with the following lyrics, and then add in a new body part/action each time, until you have up to seven before the words ‘keep moving’.  *One finger, one thumb, keep moving One finger, one thumb, keep moving One finger, one thumb, keep moving We'll all be merry and bright.* |
| **1MS.01** Listen and respond to music through words, sounds and movement. | After a vocal warm-up, listen to a wordless piece of music and ask learners, individually, to move around the space imagining they are going on a journey or adventure. Invite learners to listen carefully as they move.  Lead a discussion, asking questions like:   * What did the music sound like? * What did you feel when you listened to the music? * Where did you go to on your journey? * How did they travel? * If you were to draw a map of where you went, what would it look like?   Each learner can write down or draw one idea from the discussion and add this to their music portfolio.  **Resources:**   * Selected example of wordless piece of music | Listening examples could include sections from:   * ‘Prélude à l'après-midi d'un faune’ by Debussy * an instrumental section from the album ‘Tunga’ by Mamadou Diabate * local instrumental music.   Music can be difficult to describe in words. You may want to help learners by providing some examples (e.g. smooth, spiky, soft, strong, high, low) and/or letting them describe music with pictures. |
| **1MM.02** Follow melodic shape and timing with some accuracy; start and stop mostly as appropriate.  **1MM.03** Freely explore and enjoy playing with sounds, melodies and rhythms.  **1MS.02** Show basic understanding of feedback given. | After a vocal warm-up, introduce a story, which explores the idea of going on a journey. Read through the story with a clear sense of pulse and rhythm. Teach learners some of the words so that they can join in. If there are sections or words which repeat, start with these.  *Can you tap the pulse on your knees as you say the words?*  Observe if learners can follow your lead and stay in-time with you and the rest of the group. Provide general feedback like ‘If you get out of time with everyone else you can stop tapping your knees and join in again when you are ready’*.*  When learners are confident reading and joining in with the story, ask if anyone can describe what sound effects are*.*  *Are there opportunities for any sound effects in this story? (*For instance, a dog barking or someone walking through wet mud?)  Give learners time to experiment freely with different sounds, share them, and discuss which sounds go well with the story. Use voices, body percussion and any other available instruments.   * Can you improve a certain sound effect? * If so, how might you do this?   Perform the story again, adding in all the sound effects. Discuss favourite bits, giving reasons why.  **Resources:**   * Example of a story about going on a journey, which has a sense of pulse such as ‘We’re Going on a Bear Hunt’ by Michael Rosen | Ideally choose a story, which has a strong sense of pulse and rhythm, using repetition, for instance. For example, Michael Rosen’s story ‘We’re Going on a Bear Hunt’.  Be careful not to directly criticise learners' musicianship and ensure that you always give feedback in a positive way.  When experimenting with sound effects, experiment with playing instruments in different ways to create different effects.  You may want to record learners’ experiments with sounds, their performance and reflections to add to their music portfolios. |
| **1MM.03** Freely explore and enjoy playing with sounds, melodies and rhythms.  **1MS.02** Show basic understanding of feedback given. | After a vocal warm-up, look at a simple, pre-prepared visual map (see comments). Explain that someone will be following this map and going on a journey, hoping to find treasure. Using sound, follow the map as a class. Encourage learners to experiment freely with sounds as you follow the line of the journey with your finger or with a pointing stick. The sounds can be made using voices or body percussion (from the previous unit).  Discuss the sounds that learners make. Aim for learners to give their own ideas rather than have to prompt them too much.   * How did you interpret the map through sound? * How did you change your sound as the journey changed? * Can you describe what you did?   Give learners the opportunity to change the map or journey slightly if they want to. If learners adapt the map, then ask questions like:   * Are there still contrasting sections? * How does the atmosphere change as the journey unfolds? * Is there a beginning, middle and end? * Is their treasure at the end? If so, what kind of treasure?   When everyone is happy with the overall shape of the map, learners try to improve their soundscape or musical journey.  *How might you interpret this journey through sound?*  Work section by section, asking learners to create contrasting ideas. You may like to make notes to record what learners suggest. Demonstrate ideas and ask learners to experiment with their own ideas using voices, percussion and any other instruments available.  Refine ideas and play through the map again.   * Were there improvements from the first version? If so, can you describe these? * Did anyone imagine a character going on this journey? If so, can you describe this character that you imagined?   **Resources:**   * Audio example * A variety of musical instruments (optional) | The map should be a visual representation of a journey. It should capture learners’ imaginations. It will need to be clear and large enough for all learners to see. The different sections of the journey can have different emotional qualities, such as:  Section 1 = still water (calm)  Section 2 = a dark forest (mysterious & scary)  Section 3 = a road through a desert (boring)  Section 4 = a chest of treasure (happy and exciting)  You may want to record learners’ experiments with sounds, their performance and reflections to add to their music portfolios. |
| **1MM.03** Freely explore and enjoy playing with sounds, melodies and rhythms.  **1MM.01** Sing and play music, joining in when appropriate and spontaneously. | Play a game such as ‘Find the Object’.  All choose the object together (e.g. pretend treasure such as a gold coloured scarf, a ring, a silver spoon or goblet). Then explain the rules. One learner leaves the room or closes their eyes whilst the rest of the group hide the chosen object. When the learner returns to the room/opens their eyes they have to look for the hidden object. The rest of the learners use their voices to indicate whether the learner is close to the hidden object (strong vocal sounds) or far away (soft vocal sounds).  Tell learners that they will now be riding a horse to go on their journey. Learners can pretend to ride a horse and sing a song such as ‘She’ll Be Coming ‘Round The Mountain’.  Sing the song all together again a number of times, each time changing the atmosphere or emotion quality, such as happy, sad, or frightened.  *How can you change the way you sing to create this mood?*  Split into groups according to how many sections to the journey there are. Each group can be responsible for singing the song with a certain atmosphere or emotion, as practised. Follow the map, pointing at the different sections as the journey unfolds. Each group should sing their version of the song at the right time with the appropriate mood, emotion or atmosphere.  **Resources:**   * Pretend treasure to use as an object * Audio example * A variety of musical instruments (optional) | You could also change the words of the repeated line to match the emotion, such as   * She’ll be clapping and smiling when she comes… * She’ll be laughing and jumping when she comes… * She’ll be crying and weeping when she comes… |

# Unit 1.4 Travel

| Unit 1.4 Travel |
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| Outline of unit: | |
| This unit follows on from the previous one (Musical journeys) by focusing on different types of transport. Here learners are introduced to a variety of styles of music through examples linked to travel and transport.  When making music learners practise starting and stopping together and try adding accompaniments based on different rhythms. They can also create their own melody lines using pentatonic scales. If learners are very confident in singing together, then they can try singing together in a round. | |
| Recommended prior knowledge/previous learning: | |
| Learners may also build on their previous experience of:   * singing in groups and following a leader to start and stop * listening to different types of music * responding to music with movement * making a wide variety of sounds with their voices, hands, feet and any instruments available. | |
| Language: | |
| * pulse * rhythm * accompanied * percussion * melody * round | |

| Learning objectives | Suggested teaching activities and resources | Comments/Teaching notes |
| --- | --- | --- |
| **1MM.02** Follow melodic shape and timing with some accuracy; start and stop mostly as appropriate.  **1MM.03** Freely explore and enjoy playing with sounds, melodies and rhythms. | As learners enter, play some music related to the theme of travel, such as ‘Sailing By’ by Ronald Binge, ‘Texas Eagle’ by Steve Earl, ‘Chattanooga Choo Choo’ by Glenn Miller or ‘Night Train’ by James Brown.  Invite learners to travel around the room, imagining their own method of transport (on a bicycle or flying like a bird, for instance). Improvise, using voice over a loop of chords or a drone (see comments). After some time, use hand symbols for ‘stop’ (stop singing and moving) and ‘start’ (resume singing and moving) so that learners can practise following a lead, stopping and starting all together. Split into two groups and conduct the groups so that they can stop and start at different times.  As a whole class, in a circle, establish a rhythm which is repeated, such as stamp (with feet), clap, clap, silence.  Lead a call and response game whereby you create sounds related to the idea of travel, such as a car sound or something flying through the air. Model an example to start, making the sound on the second clap. Experiment with making the sound on the second clap or in the silence. Learners can try to copy the sounds as accurately as possible, noticing the pitch and rhythm of the sound, while maintaining the rhythm.  If learners feel confident, they can try leading. It does not matter if certain sounds get repeated multiple times.  **Resources:**   * Some travel-related music for playing as learners enter, such as ‘Sailing By’ by Ronald Binge, ‘Texas Eagle’ by Steve Earl or ‘Night Train’ by James Brown * Audio recording equipment (optional) | Check that all music is suitable for your context but try to introduce learners to a wide range of musical styles throughout the stage.  A loop of chords is a pattern of 2, 3, or 4 chords that repeat without stopping.  A drone could be just one note or one chord that is sustained or played repeatedly.  You may want to record learners’ experiments and reflections to add to their music portfolios. |
| **1MM.01** Sing and play music, joining in when appropriate and spontaneously.  **1MS.01** Listen and respond to music through words, sounds and movement.  **1MS.02** Show basic understanding of feedback given. | After a vocal warm-up, play a short game, which involves learners pretending to be feathers blowing in the wind. Play some gentle, wordless music. When the music plays, the wind blows and the feathers dance in the air. When the wind calms and music pauses, the feathers begin to float slowly to the ground. Either play a live accompaniment or use a pre-recorded piece of music that can be faded in and out, stopping and starting gradually and organically.  Ask learners if they know any songs related to the idea of travel or transport.  Sing through a couple of different ideas before choosing one to focus on (e.g. ‘The Wheels on the Bus’ or ‘Down at the Station’).  Teach learners the melody, line by line, before adding the words.  Sing the song, whilst creating a ‘bus’ or ‘train’ of learners moving through the space. Start with a small number of learners and then after each verse, more learners can join the bus/train, creating the extra seats/carriages.  *Can learners ‘get on behind’ in time to start the next line of the song?*  Learners can use untuned percussion to add the sound of a bus going along a road or a train going along tracks (for example shakers, sticks, guiro with scraper or a cabasa, if available).  *Can learners maintain a steady pulse whilst singing?*  Add a ‘whistle’ sound, for when the bus/train stops. Take it in turns to play this role.  Experiment with different speeds.  *How fast can our bus/train go before it starts to fall apart?*  Discuss how to improve this journey for the passengers, focusing on melody, rhythm and movement.  **Resources:**   * Some gentle wordless music for playing as learners enter, such as ‘I’m Forrest…Forrest Gump’ by Alan Silvestri * A song related to the idea of travel or transport such as ‘The Wheels on the Bus’ or ‘Down at the Station’ * Untuned percussion instruments and a whistle | One example could be ‘I’m Forrest…Forrest Gump’ by Alan Silvestri, from the soundtrack of the 1994 film Forrest Gump.  It is a good idea to choose and prepare a ‘travel’ song in advance, however, if a learner has a good idea for a song, which will work well, the plan can be adapted.  Other possibilities include:   * ‘I’m a Train’ by Sue Nicholls * ‘Shosholoza’by Ladysmith Black Mambazo (The Zulu word ‘shosholoza’ means go forward and is also reminiscent of the sound made by the steam train, ‘stimela’, described in the song.) * any other songs about travel or transport.   You may want to record learners’ experiments, rehearsals and reflections to add to their music portfolios. |
| **1MS.01** Listen and respond to music through words, sounds and movement.  **1MM.01** Sing and play music, joining in when appropriate and spontaneously. | After a vocal warm-up, tell learners that they will now be using a rowing boat to travel. Learners can sit on the floor and sing a song all together about a boat such as ‘Row, Row, Row Your Boat.’  File:Row your boat.svg  With this song, learners can sit in pairs, hold hands, and pretend to row a boat, rocking to and fro whilst moving in time to the song.  When learners are confident singing the chosen song, choose a word that recurs throughout the song and create an action to go with the word. For example, if choosing the word ‘stream’, learners could move their arms to be like waves, when they sing that word. Experiment, and use learner ideas to make it fun.  Now sing the song, and every time that word recurs, try to be silent and replace the singing with just the action for that word.  Another idea to experiment with, could include the following. Hold up different coloured cards:   * Green = sing the original song * Yellow = sing in your head (can you stay in time in your head and come in with the next phrase in time?) * Blue = make up something new to sing/play over the top   If learners are very confident with the song, you can split the class into two groups and try to sing it as a round (the second group starts when the first reaches ‘merrily, merrily’). This can be further extended to four parts (the starting points are indicated by a \* on the score above).  **Resources:**   * A song related to the idea of travel or transport, such as ‘Row, Row, Row Your Boat’ * Cards of different colours | The score is for your use at this stage, and should not be shared with learners, according to the principle of sound before symbol. This song, its score and recordings can be freely found online.  You may want to record learners’ rehearsals, performance and reflections to add to their music portfolios. |
| **1MS.01** Listen and respond to music through words, sounds and movement.  **1MM.03** Freely explore and enjoy playing with sounds, melodies and rhythms. | Play some simple, repetitive music, live or pre-recorded. This could be pentatonic music, using only five different notes such as CDEGA (e.g. ‘The Skye Boat Song’ played in C major; see comments). Play music as learners enter and allow them time to just listen.  Then invite learners to play all together on their instruments, experimenting with starting and stopping, using hand signs. Give learners a chance to perform a solo, moving around the room in turn, one learner at a time playing over the accompaniment. Create a positive and encouraging environment.  Finally, stop the accompanying music and introduce a puppet (e.g. an eagle). Make up an imaginative story, which involves this creature travelling from A to B, such as ‘The eagle must travel over the mountains and through the forest to find the secret land where there are no humans, only birds.’ Demonstrate first and then invite learners to lead, holding the puppet.  Hold the puppet and fly the puppet through the space using interesting shapes and varying the height, the speed and other qualities. The learners will follow the journey of the eagle using sound, trying to notice as many details as possible and changing the way they play their instruments in response. If the eagle stops, the learners must stop playing their instruments.  **Resources:**   * Simple and repetitive live or pre-recorded music, which could be pentatonic for example ‘The Skye Boat Song’ * Tuned percussion, or other instruments, with the notes of the pentatonic scale indicated * A puppet such as a toy eagle | Unpleasant clashes occur in music when notes which are too close together are heard at the same time. Using the pentatonic scale (CDEGA) avoids these clashes. Ideally, use chime bars, bells or other instruments where the F and B notes can be removed. This means that learners can experiment freely while creating something that is not unpleasant to listen to.  You may want to record learners’ rehearsals, performance and reflections to add to their music portfolios. |
| **1MM.02** Follow melodic shape and timing with some accuracy; start and stop mostly as appropriate.  **1MM.03** Freely explore and enjoy playing with sounds, melodies and rhythms. | After a vocal warm-up, teach another song related to the theme of travel, such as ‘Here We Go On Our Ponies’. Teach the song, line by line, starting with the melody and then adding the words.  Bring the song to life by inviting learners to move around the room as though they were ponies, in time to the music. This will help them memorise the song, as they engage in a fun, physical activity.  Other ideas include:   * Add bells on wrists or ankles, or just hold them * Add scarves as tails   Stop and discuss what a rhythm a horse makes when it is galloping.   * How does a horse gallop? * How does this affect the rhythm?   Create the rhythm by tapping on knees before galloping around the room with props and singing the song.  *Does anyone want to see if they can gallop on another musical instrument?* Give learners time to experiment freely, seeing if they can create a galloping sound.   * What sounds most effective and why? * What sounds better, a repeated pattern or always changing the notes you play?   **Resources:**   * A new song related to the theme of travel such as ‘Here We Go On Our Ponies’ or ‘Train is A-Comin’ | *Here we go on our ponies,*  *our ponies, our ponies.*  *Here we go on our ponies,*  *A whoa, whoa, whoa!*  *Stop a moment, just to say*  *How do you do this sunny day?*  *How do you do? How do you do?*  *Here we go on our ponies,*  *our ponies, our ponies.*  *Here we go on our ponies,*  *A whoa, whoa, whoa!*  Another alternative could be the traditional spiritual song ‘Train is A-Comin’*.* For this, you would alter the sound effects, props and rhythms accordingly.  You may want to record learners’ rehearsals, performance and reflections to add to their music portfolios. |

# Unit 1.5 Celebration

| Unit 1.5 Celebration |
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| Outline of unit: | |
| This is a learner-led practical celebration of work done throughout the year using whole class and group learning experiences. The aim is to revise some of the music from the year and to perform this to a supportive audience. | |
| Recommended prior knowledge/previous learning: | |
| Learners may also build on their previous:   * experience of performing to an audience * learning throughout Stage 1. | |
| Language: | |
| * audience * rehearsal * performance * feedback * reflection | |

| Learning objectives | Suggested teaching activities and resources | Comments/Teaching notes |
| --- | --- | --- |
| **1MM.01** Sing and play music, joining in when appropriate and spontaneously.  **1MM.02** Follow melodic shape and timing with some accuracy; start and stop mostly as appropriate.  **1MS.01** Listen and respond to music through words, sounds and movement. | Sing a simple, fun song to warm up such as ‘Shake and Shake’, see comments. Teach it line by line. First of all, sing the song and shake hands. Then sing it whilst playing shakers.  Play/sing through all or most of the pieces of music learned in this stage. If time is a factor, play short excerpts of each piece.  *Which of these would you like to perform in a performance at the end of the unit, given the time to rehearse and refine the pieces?*  Discuss learners’ responses to each piece in turn and then pick four favourites. These will all be whole class pieces.  Encourage learners to think about the following:   * Which pieces do you enjoy performing? * Which pieces do you think an audience would enjoy? * Which pieces sound most in-tune? * Which pieces show different emotions? * Which pieces have a sense of atmosphere, style and confidence?   Ensure that the planned audience are invited and know the time and place of the performance. This could involve inviting parents or performing to another class in the school.  **Resources:**   * Warm-up song such as ‘Shake and Shake’ * Resources for all the songs learnt in this stage * Audio recording equipment (optional) | *Shake and shake and shake and stop*  *Shake and shake and shake and stop*  *Shake and shake and shake and stop*  *Now let’s shake some more*  *Shake really high, really high, really high*  *Shake really high, really high, really high*  *Shake really high, really high, really high*  *Now let’s shake some more*  *Shake really low*.... (as above)  *Shake really slowly*…. (as above)  *Shake really fast*… (as above)  You may want to record learners’ rehearsals, and reflections to add to their music portfolios.  Try to select an audience that will be positive about the performance. |
| **1MM.01** Sing and play music, joining in when appropriate and spontaneously.  **1MM.02** Follow melodic shape and timing with some accuracy; start and stop mostly as appropriate.  **1MS.02** Show basic understanding of feedback given | Play an audio or audio-visual example of a live performance, which has been popular amongst audiences, or a live performance, which has an awe-inspiring quality. One possible example could be one of the many performances by the guitar duo Rodrigo Y Gabriela.  Ask learners to move around the space, moving in time to the music, whilst thinking about what ingredients make this a popular performance.  Display a list of words which may help learners think about this, such as confidence, style, fun, heart-felt, genuine, impressive.  As a whole class, recap the four pieces that have been chosen. Run through as much of the material as possible, getting an overview of the performance, and taking time after each piece to discuss, make notes, and implement any initial changes. Discuss:   * What needs to be changed in order to make this piece performance ready? * What speed should the piece be? * How will we all start and stop together? * How strong or soft should we sing each part?   Now rehearse each piece in more detail, playing through and asking learners to give positive feedback and comment on what could be improved. Think about structure, rhythm, tempo, being in tune, confidence, fun and style.  Individually, think about one thing you wish to improve for next time. Help learners with ideas, such as ‘to improve my confidence’ or ‘to improve my own vocal part by singing more in tune’. Strike a silent pose, which illustrates this idea. Hold for 5 seconds.  **Resources:**   * Live or pre-recorded audio or audio-visual example of a live performance, such as a performance by the guitar duo Rodrigo Y Gabriela * Resources for performing all of the chosen songs/pieces * Audio recording equipment (optional) | Keep the performances fun and playful as this will lead to the best results. Be sure to include actions, props and movement.  Create visual aids as a whole class.  Visual cues/notation/symbols can be displayed to help some visual learners remember their parts. After each piece, the class could draw a shape, which represents the entire piece. Create this basic drawing all together, with learners thinking about dynamics (soft or strong), and pitch (high or low).  Drawing on learners’ ideas through questioning, discuss the cyclical and on going process of refining, revisiting and improving work, as this idea will be central to this unit.  You may want to record learners’ rehearsals, and reflections to add to their music portfolios. |
| **1MM.02** Sing and play music, joining in when appropriate and spontaneously.  **1MM.02** Follow melodic shape and timing with some accuracy; start and stop mostly as appropriate. | After a vocal warm-up, run through all of the performances if possible. If there is not enough time for this, pick and choose the sections which need the most attention. Be playful and creative whilst practising, suggesting fun ways to improve pieces, such as singing with eyes closed, playing/singing very fast or very slow, very loud or very quiet, singing in different languages or in different accents. Ask learners for their own ideas on this.  Finally, lead a discussion about practicalities and logistics.  *What has to happen before the final performance, and during the performance in order for things to run smoothly?*  Encourage learners to anticipate problems and think of solutions, for instance:   * Where will the audience be? Will they sit or stand? * Do the performers need any equipment? * Where will you put your instruments?   **Resources:**   * Resources for performing all of the chosen songs/pieces * Audio recording equipment (optional) | Keep the performances fun and playful as this will lead to the best results. Be sure to include actions, props and movement.  You may want to record learners’ rehearsals, and reflections to add to their music portfolios. |
| **1MM.03** Freely explore and enjoy playing with sounds, melodies and rhythms.  **1MS.01** Listen and respond to music through words, sounds and movement. | Have a break from the pieces that learners have been practising to prepare for their performance.  Play a fun and uplifting song that learners may know.  Ideas for fun musical activities include free style dancing or playing the game ‘Musical Statues’.  In addition, ask learners if they know any playground songs, such as skipping songs or clapping songs.   * Can they teach the rest of the class? * What are the rules to the game?   One example could be a skipping rope song; see comments.  If it is impractical to skip using a rope, learners can jump over a ribbon on the floor for instance, making sure they are all in time with each other.  Learners may wish to change the words of one of the songs or chants.  Help them to do this, whilst encouraging their own ideas.  **Resources:**   * Calm music as learners enter, such as a live performance or a recording of ‘Venus’ from *The Planets* suite by Holst * Fun song to dance to, ideally one which is familiar to learners * Example of a playground song/game, such as a skipping rope song (see comments) | Play something calm and contrasting on entering, such as some soothing music on a piano or stringed instrument. Alternatively play a recording of ‘Venus’ from *The Planets* suite by Holst to help learners to relax and feel calm.  For Musical Statues:  Learners dance freely when the music plays and have to stop and stay very still/freeze when the music stops.  Skipping rope song:  This skipping rope song can be used to see how fast you can skip, however, this does not need to be the case. The key word to start turning fast is often ‘pepper’ to indicate speed.  If learners do some skipping, care will need to be taken with regards to health and safety.  *Mable, Mable,*  *Set the table,*  *Don't forget the salt,*  *Vinegar,*  *Mustard,*  *Pepper!* (rapid turning follows) |
| **1MM.01** Sing and play music, joining in when appropriate and spontaneously.  **1MS.02** Show basic understanding of feedback given. | Learners should know well in advance that they will perform to an audience in this session.  Play a short game, which is fun and also focuses learners’ attention. For example, stand in a circle and create a repeating rhythm using bodies, such as the rhythm to the song ‘We Will Rock You’ by Queen (stamp stamp clap silence …,and so on…).  Each learner can take it in turns to think of a piece of fruit and chant the following pattern ‘I like apples’, for example. In each case, start with ‘I like….’ and then add in your own piece of fruit. Encourage learners to say the piece of fruit in different ways. For instance, one learner may decide to say ‘lemon’ with a high pitched voice to indicate the sour nature of the lemon. There is no wrong way to do this. Encourage learners to keep a steady pulse and to maintain accurate rhythms throughout.  Lead a short discussion, reminding learners of anything they need for the performance. Focus on encouraging learners and helping them to enjoy the event.  As a class perform to an audience. You may want to record the performance.  Afterwards celebrate, discuss and reflect on the performance. This could involve watching or listening to a recording together.   * What went well? * What could have been even better? * How do you feel about the performance? * Would you like to do another performance in the future?   Each learner should think about one thing that they feel they have improved or learnt over the entire stage. Share these with the class and write them down.  Relax, and listen to the class’ favourite songs and pieces in celebration. Create a party atmosphere. Invite learners to sing along to their favourite songs and dance.  **Resources:**   * Resources for performing all of the chosen songs/pieces * Favourite class songs and music for a celebration * Audio recording equipment (optional) | You may want to record learners’ rehearsals, performance and reflections to add to their music portfolios. |

# Sample lesson 1

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| --- | --- |
| CLASS: | |
| DATE: | |
| **Learning objectives** | **1MM.01** Sing and play music, joining in when appropriate and spontaneously.  **1MM.02** Follow melodic shape and timing with some accuracy; start and stop mostly as appropriate.  **1MM.03** Freely explore and enjoy playing with sounds, melodies and rhythms. |
| **Lesson focus /**  **success criteria** | This lesson builds on previous experiments with vocal effects and body percussion. Learners will experiment with sounds to add new verses to a song. |
| **Prior knowledge / Previous learning** | Learners have learnt and sung songs as a class and have previously experimented with vocal effects and body percussion. |

**Plan**

| **Lesson** | **Planned activities** | **Notes** |
| --- | --- | --- |
| **Introduction** | Play some animal sounds as learners enter the class.  For a vocal warm-up, ask all learners to stand in a circle. Then use some fun animal sounds as a warm-up. For example:   * At a medium pitch make a sound that slides down like a puppy whimpering to a ‘hmm’ sound. Repeat about 12 times * At a medium pitch make a sound like a mosquito getting louder and quieter. The sound should mainly come from the nose so it sounds like a very nasal ‘nnnnNNNNNNnnnnnn’ * Using a simple tune that goes up and down five notes, learners sing it with different animal noises (e.g. hissing like a snake, mooing like a cow, baaing like a sheep).   Share objectives. |  |
| **Main activities** | Teach learners ‘Old Macdonald Had a Farm’.  File:Old MacDonad Had a Farm.pdf  File:Old MacDonad Had a Farm.pdf  *Old Macdonald had a farm, ee-i-ee-i-o.*  *And on that farm he had a [animal], ee-i-ee-i-o.*  *With a [animal noise] here, and a [animal noise] there*  *Here a [animal noise], there a [animal noise], everywhere a [animal noise, animal noise]*  *Old Macdonald had a farm, ee-i-ee-i-o.*  Give learners time to explore options for animals and their noises which involve body percussion or vocal effects (e.g. cow going *moo,* cicadas *click,* seals *clap*).  Learners can then share their ideas with the class and everyone can sing the song together (with a verse for each idea). | This song has opportunities for body percussion and vocal sound effects.  Identify which learners are struggling to be creative and provide more support.  Observe how well the learners join in, keeping roughly in time with each other. |
| **End/Close/ Reflection/ Summary** | Reflect on learning, in a playful yet thoughtful way.  Lead a whole-class discussion, asking questions to get learners thinking for themselves.  Show learners the aim for the lesson (learners will experiment with sounds to add new verses to a song).   * *Did we achieve this?* (Jump if you think we did!) * How did we achieve this? * Which was your favourite animal sound? * How can we sing well together?   Evaluate own and others’ work:  Learners talk to the person next to them about one thing they could improve next lesson. |  |

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| **Reflection Use the space below to reflect on your lesson. Answer the most relevant questions for your lesson.** |
| *Were the learning objectives and lesson focus realistic? What did the learners learn today? What was the learning atmosphere like? What changes did I make from my plan and why?*  *If I taught this lesson again, what would I change?*  *What two things really went well (consider both teaching and learning)?*  *What two things would have improved the lesson (consider both teaching and learning)?*  *What have I learned from this lesson about the class or individuals that will inform my next lesson?* |
| **Next steps**  **What will I teach next based on learners’ understanding of this lesson?** |

# Sample lesson 2

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| --- | --- |
| CLASS: | |
| DATE: | |
| **Learning objectives** | **1MM.01** Sing and play music, joining in when appropriate and spontaneously.  **1MS.01** Listen and respond to music through words, sounds and movement.  **1MS.02** Show basic understanding of feedback given. |
| **Lesson focus /**  **success criteria** | Learners will explore what happens when they change the speed (tempo) of a piece. They will consider both the impact of the performance and how easy/difficult it is to keep singing in time with others. |
| **Prior knowledge / Previous learning** | Learners have learnt and sung songs as a class, used a range of percussion instruments, and have previously explored how music can evoke different emotions. |

**Plan**

| **Lesson** | **Planned activities** | **Notes** |
| --- | --- | --- |
| **Introduction** | Play ‘I’m Forrest…Forrest Gump’ by Alan Silvestri, from the soundtrack of the 1994 film ‘Forrest Gump’. Ask learners to pretend to be feathers blowing in the wind. When the music plays, the wind blows and the feathers dance in the air. When the wind calms and music pauses, the feathers begin to float slowly to the ground. Fade the music in and out so it stops and starts gradually.  For a vocal warm-up, ask all learners to stand in a circle. Establish the pulse for learners to copy by swaying towards the middle of the circle and back out again, keeping feet apart, with one more towards the middle of the circle and one further back for good balance.  Then ask learners to take an imaginary piece of chewing gum out of their pocket, unwrap and put it in their mouths. Tell them it is very sticky so they need to give it a big chew and use their tongues to remove it from their teeth. Then have a bubble blowing competition where everyone blows an (imaginary) bubble using their arms to show how it is expanding until you shout ‘pop’. Learners then roll their gum into a ball and start again.  Remind learners that this unit is about travel. Ask if they know any songs about travel or transport. | This warms up the muscles in the face and the tongue and practises making long, slow breaths. |
| **Main activities** | Sing through a couple of different ideas before choosing one to focus on (e.g. ‘The Wheels on the Bus’).  Teach learners the melody, line by line, before adding the words.  Sing the song, whilst creating a ‘bus’ of learners moving through the space. Start with a small number of learners and then after each verse, more learners can join the bus, creating the extra seats.  *Can learners ‘get on behind’ in time to start the next line of the song?*  Learners can use untuned percussion to add the sound of a bus going along a road (for example shakers, sticks, guiro with scraper or a cabasa, if available).  *Can learners maintain a steady pulse whilst singing?*  Add a ‘whistle’ sound, for when the bus stops. Take it in turns to play this role.  Experiment with different speeds.  *How fast can our bus/train go before it starts to fall apart?*  Discuss how to improve this journey for the passengers, focusing on melody, rhythm and movement.  Try the learners’ ideas for improving their ‘bus’. |  |
| **End/Close/ Reflection/ Summary** | Reflect on learning, together.  *What happened when our bus went at different speeds?*  Elicit ideas about the different feeling/impact of fast and slow music as well as it being more difficult to perform together when the music is faster.  *Which of our ideas about how to improve our bus worked best?*  Write these down for use in future lessons.  Ask learners to strike a pose, which describes how they felt about their work today and hold it for 5 seconds. Now they talk to the person next to them for a minute. Ask them how they felt about their own work. Try to give one positive piece of feedback in response. | A pose could be: arms up in the air and a smile if you feel pleased about your work.  Allow time to chat to learners about their poses, making sure to finish on a positive and encouraging note. |

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| **Reflection Use the space below to reflect on your lesson. Answer the most relevant questions for your lesson.** |
| *Were the learning objectives and lesson focus realistic? What did the learners learn today? What was the learning atmosphere like? What changes did I make from my plan and why?*  *If I taught this lesson again, what would I change?*  *What two things really went well (consider both teaching and learning)?*  *What two things would have improved the lesson (consider both teaching and learning)?*  *What have I learned from this lesson about the class or individuals that will inform my next lesson?* |
| **Next steps**  **What will I teach next based on learners’ understanding of this lesson?** |

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