

**SYDNEY  
SYMPHONY  
ORCHESTRA**



**Learning & Engagement  
Teaching Resource**

**Stage 4**

**Music That Makes You Move**  
Stage 4 Teaching Resource

Sydney Symphony Orchestra

## Acknowledgements

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**“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.**

**Through intensive listening students become involved in one of the highest orders of thinking.**

**As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”**

Richard Gill AO  
(1941 - 2018)

*Conductor, notable educator and advocate. Richard was the founding Artistic Director of Education at Sydney Symphony. He has inspired generations of musicians through his work and continues to inspire new generations through his legacy.*

# Background

## The purpose of this resource

This Teaching and Learning Kit has been designed by Sydney Symphony Orchestra, in collaboration with registered educators, to assist you in building meaningful learning experiences around your concert attendance.

This resource contains three main elements:

1. **Background information on artists** you'll see at the performance
2. **A library of exciting digital resources** to engage with (great for learning differentiation and extension of students)
3. **A series of five lesson plans**, complete with suggested assessment rubrics, and useful for both pre- and post-concert engagement

You may choose to use the existing lesson plans as they appear, or - using our handy differentiation hints - adapt them to align with the needs and interests of a particular group of students. Alternatively, go above and beyond and use the Resource Library to extend the students who really love to deep-dive into the world of orchestral music.

How will you use these flexible and adaptable resources? The choice is yours!

As always, we welcome all feedback and suggestions regarding the nature of our Teaching and Learning Kits. Please feel free to be in touch with our friendly Education team at [education@sydneysymphony.com](mailto:education@sydneysymphony.com).

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## How curriculum is referenced in this resource

This resource is mapped to the NSW Curriculum. The beginning of each Lesson includes a matrix aligning the learning activities to the outcomes of the Music 7 - 10 Syllabus addressing performing, composing and listening.

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## Introduction to the concert theme

Our chosen concert themes for 2022 embrace emerging trends regarding the needs of students within the context of the COVID-19 pandemic.

This theme, *Music That Makes You Move*, explores the links between music, movement, and kinaesthetic learning: a surefire recipe for getting our bodies moving after such a long time indoors.

Like Romeo and Juliet, shoes and socks, bread and butter, music and our bodies are inextricably linked. Not only does music make us want to move our bodies, but our bodies are - at the most fundamental level - what create the music we hear. From sound waves hitting our eardrums, to the influence of breath on our heartbeat, to orchestral dance music you simply can't sit still to, this concert follows our high-energy presenters through the history of music and movement: the Sydney Symphony Orchestra way!

This concert also features an interactive “body percussion” (rhythms made on the body) element that you are encouraged to teach students in the lead-up to the concert. During their visit to the concert, students will perform a body percussion element (from the audience) with the Sydney Symphony Orchestra!

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## Introduction to the repertoire

An overview of the repertoire that will be played by the orchestra in the concert is provided below. To listen to the repertoire, visit our Resource Library page in this resource kit where you can enjoy both a Spotify playlist and YouTube links to each work.

### OFFENBACH Can-Can

*3 minutes*

The *Can-Can* is the widely-recognised dance of French origin in which dancers in ruffled skirts kick their legs in the air to fast-paced, rhythmic music.

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### TCHAIKOVSKY Nutcracker Suite: Dance of the Sugar Plum Fairy

*2 minutes*

This famous piece of ballet music features the beautiful, bell-like sound of the celeste. It is an excerpt from the famous Nutcracker Suite by Russian composer, Tchaikovsky.

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### BIZET Habanera from Carmen

*3 minutes*

The Habanera is a slow, Cuban dance in duple time (meaning there are two easily-counted beats to every bar of music). This particular Habanera is from Georges Bizet’s opera, *Carmen*.

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### LEGER Indian Pacific

*6 minutes*

This is a piece of programmatic music, meaning it involves a very clear narrative or story. Australian composer James Ledger uses specific musical devices to depict the movement of a train across a vast, open landscape.

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### KATS-CHERNIN Dance of the Paper Umbrellas

4 minutes

Elena Kats-Chernin is a Soviet-born Australian pianist and composer. This is another programmatic work in which the music depicts a number of beautiful, light and paper-thin umbrellas dancing across a given scene.

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## STANHOPE Helter Skelter

5 minutes

What does Helter Skelter mean? Confusion! Using a range of compositional devices (tools used by composers to create ideas/narrative in music), Australian composer Paul Stanhope creates a vivid sense of hectic and confused movement.

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## Resource Library

Below is a curated selection of additional third party resources you might choose to use in supporting your students to engage in concert preparation. The lesson plans in this resource will suggest you select from these in order to plan/undertake your lessons - alternatively, these resources may also be used for differentiation and extension.

### Things to listen to

This Teaching and Learning Kit has been designed by Sydney Symphony Orchestra, in collaboration with registered educators, to assist you in building meaningful learning experiences around your concert attendance

Discover this Spotify playlist featuring all concert repertoire: [Music That Makes You Move](#)

Please note: *Helter Skelter* by Stanhope and *Indian Pacific* by Ledger are not available on Spotify.

- Alternatively, enjoy the links below to alternative repertoire formats:

[OFFENBACH Can-Can](#)

[TCHAIKOVSKY Nutcracker Suite: Dance of the Sugar Plum Fairy](#)

[BIZET Habanera from Carmen](#)

[LEDGER Indian Pacific](#)

[KATS-CHERNIN Dance of the Paper Umbrellas](#)

[STANHOPE Helter Skelter](#)

## Things to watch

- Introduce younger students to the idea of body percussion using this fun [YouTube body percussion karaoke](#) clip (*Can't Stop The Feeling* by Justin Timberlake) (4min)
- Younger students might also enjoy [this interactive clip](#) *Shake Your Sillies Out* by The Learning Station, a dance-based brain-break that gets children into their bodies via kinaesthetic approaches to learning (3min)
- Engage younger students in the magic of dance with [this brief video](#) which depicts young children meeting a ballerina for the very first time (7min)
- Students of any primary age will enjoy [this short clip](#) in which Emma Wiggle (The Wiggles) joins morning class with dancers of The Australian Ballet - featuring discussions about rhythm and counting (7min)
- Older students might like this informative [introductory YouTube lesson](#) which explains the concept of body percussion and offers simple examples with accompanying sheet music (8min)
- In this [YouTube discovery video](#), older students will enjoy science, nature and tech-lover Simon Carroll answering this question: Why Do We Dance To Music? (8.5min)

## Things to read

- Teachers can enjoy [this blog](#) on the relationship between dance and music, providing a useful jumping-off point for lesson planning preparation and class discussion
- Teachers can tune out (and then in) to [this ABC Conversations podcast](#) featuring David McAllister, former Artistic Director and Principal Dancer of The Australian Ballet - it can help offer contextual/background information on the connection between music and movement, as well as the passion of career dancers



# Lesson 1

## Exploring the connection between music, movement and dance

### Intended Learning Outcome

Students develop an understanding of how music, movement and dance contribute to one another.

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### NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music Syllabus 7 - 10.

Stage	Outcomes
Stage 4 Year 7 & 8	<b>4.7</b> demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas  <b>4.11</b> demonstrates an appreciation, tolerance and respect for the aesthetic value of music as an artform

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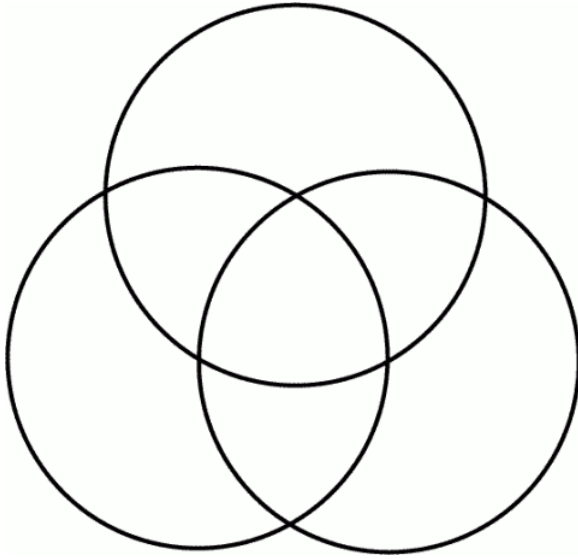
### Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility

### Lesson Plan

Note: You may wish to split this introductory lesson over two lessons depending on the needs and interests of your students.

1. Remind students they'll soon be attending/have recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert is *Music That Makes You Move* (music and movement).
2. Write these three questions on the board:  
  
What is music?  
What is movement?  
What is dance?
3. Split the class in three, or have students work in small groups of three students each. Ask each group to define one of the terms (offer 3-4min to do this - no internet resources allowed!). Then, write students' answers on the board in mind map format.



5. Explicit teaching: explain how a Venn diagram works - each of the circles represents one of the terms (music, movement, dance). Show where the qualities unique to each of these terms/concepts go, and show where the 'crossover' or shared qualities between each of these terms/concepts go.
6. Now have students brainstorm the similarities/differences between each of the concepts. The aim here is not necessarily to come up with a solid, definitive answer: it's to get students thinking creatively.

In your discussion, you might like to consider the following inquiry questions?

*Why do dancers need music?*

*What does music help dancers to do?*

*When dancers hear a piece of music, what is it about that music that tells them how to move?*

7. Next, organise students back into their small groups. Students will work in pairs or small groups of three in order to support each other in brainstorming/providing answers to the next activity.
8. Play a selection of 2-3 works of concert repertoire (select from this kit's Resource Library). Play each piece once. Have students consider how they might expect a dancer to move to each of these works, and explain *why* (i.e. what is it about the music that makes them say this?). You might create your own version of the following table to use as a class handout:

Name of the work	Description or drawing of how it makes me want to move my body	What is it about the music that makes you say this

9. Hold a class discussion to help students compare, contrast and extend their responses.

*Extension and differentiation ideas*

- Do a general search on YouTube or similar approved service for dance performances and have students watch these, articulating what they believe is happening in the narrative of the performance
- Begin the lesson by playing a song the students might already be familiar with (e.g. pop music from the charts) - ask students to dance to this, or explain how/why they'd move their bodies in a particular way to this song, and give reasons (e.g. what is it about the music?) for their answer
- Allow students to engage with the additional resources (see Resource Library) at their own pace
- Create a class glossary poster/wall that contains key terms and definitions encountered during this lesson - perhaps this glossary is cumulative, acting as a key concert preparation resource for all students

## Lesson 1: Learning Outcome Reflection

This rubric is designed to offer you assistance with formative assessment of students' knowledge and understanding regarding the learning intentions of this lesson. Please feel free to adapt this resource as you see fit, or use it as the basis for more informal methods of assessment or reflection at the conclusion of the lesson.

Success Criterion	High	Medium	Developing
Students can provide conceptual definitions of - or give examples of - music, movement and dance.	The student is able to describe each concept verbally and in the written mode (relative to the age/level of the student). The student demonstrates the ability to use each vocabulary term freely (as able).	The student may be able to describe each concept verbally and in the written mode, but some inconsistency is observed across the multiple learning activities. The student sometimes demonstrates an ability to use each vocabulary term (as able).	The student is unable to describe each concept verbally and in the written mode. The student does not demonstrate an ability to use each vocabulary term in their speech/writing.
Students can identify possible links between music, movement and dance.	The student freely shares (in any learning context comfortable to the student) an ability to brainstorm possible links between the concepts. There is consistency in how the student explains links between the concepts of music, dance and movement.	The student is sometimes able to demonstrate (in any learning context comfortable to the student) an ability to brainstorm possible links between the concepts. The student demonstrates some links between explaining the concepts of music, dance and movement.	The student is unable to demonstrate an ability to brainstorm possible links between the concepts.
Students can identify possible differences between music, movement and dance.	The student freely shares (in any learning context comfortable to the student) an ability to brainstorm possible differences between the concepts.	The student is sometimes able to demonstrate (in any learning context comfortable to the student) an ability to brainstorm possible differences between the concepts.	The student is unable to demonstrate an ability to brainstorm possible links between the concepts.

## Lesson 2

### Understanding composers' tools: rhythm, pitch and dynamics

#### Intended Learning Outcome

Students develop an understanding of the tools composers use to create a sense of movement in music.

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#### NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music Syllabus 7 - 10.

Stage	Outcomes
Stage 4 Year 7 & 8	<b>4.7</b> demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas

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#### Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility

#### Lesson Plan

1. Ask students what they think a composer is/does. You might use [this resource](#) (1 minute) to solidify students' understanding.
2. Now, explain that composers - like anyone doing a job - need tools to write music, just like a cook needs different ingredients and utensils. The tools we'll look at today are *rhythm, pitch and dynamics*.
3. Begin by assessing students' prior knowledge. Ask students what rhythm, pitch and dynamics are, and see if students can attempt a definition of each. If students are young, move straight to step 3. You might split students into small groups and have each group research a particular definition to share with the class.
4. Explicit teaching: take a moment to check students' definitions, then write the following definitive terms and definitions on the board:

*Rhythm: the way sounds are organised.*

*Pitch: how high or low a sound is.*

*Dynamics: how loud or soft a sound is.*

5. Explore these concepts together in the following activities. After each step, ask students what they noticed about rhythm/pitch/dynamics?

*Rhythm* - go around the circle and ask students to create a unique rhythm (they can clap this or tap it on their bodies)

*Pitch* - what is the highest note you can make with your voice? What is the lowest?

*Dynamics* - what is the loudest sound you can make with your voice? What is the softest?

6. Have students brainstorm examples of each - e.g. What instruments/objects do we know that make high/low sounds? Give an example of a loud sound vs a soft sound etc. You might also watch the following resources:

[What is rhythm?](#) Lerner's Education (2.5 minutes)

[What is pitch?](#) Music with Meg (5.5 minutes)

[What is dynamics?](#) Mr Henry's Music World (2.5 minutes)

7. Pre-prepare (or have students cut out) our game of match/snap (see Appendix 1 for full-page activity, ready for you to photocopy and cut out). Students should match examples to their correct categories (rhythm, pitch, or dynamics). You could undertake this activity individually, or in pairs.
8. Hold a class discussion to help students assess their answers.

#### *Extension and differentiation ideas*

- Have students search the library, internet etc. for images they feel represent each of the key terms (e.g. a drum for rhythm, a tall building and a short building representing high/low pitch etc.) - print and add to the poster
- Create a class glossary poster/wall that contains key terms and definitions encountered during this lesson - perhaps this glossary is cumulative, acting as a key concert preparation resource for all students
- Allow students to engage with the additional resources (see Resource Library) at their own pace.

## Lesson 2: Learning Outcome Reflection

This rubric is designed to offer you assistance with formative assessment of students' knowledge and understanding regarding the learning intentions of this lesson. Please feel free to adapt this resource as you see fit, or use it as the basis for more informal methods of assessment or reflection at the conclusion of the lesson.

Success Criterion	High	Medium	Developing
Explain what a composer does.	The student can readily identify and give detailed examples of what a composer does. Exemplary understanding will be demonstrated by the student being able to align the role of a composer with other professions (e.g. a builder using tools to complete a job; a chef using ingredients to cook a recipe etc.)	The student can identify and give examples of what a composer does. There may be inconsistency in their responses or some understanding that needs to be corrected.	The student cannot identify and give examples of what a composer does.
Provide conceptual definitions for - or give examples of - rhythm, pitch and dynamics	The student is able to match each term to its definition. The student demonstrates an ability to describe, give examples of, and use each term freely throughout the lesson.	The student is sometimes able to match each term to its definition. The student sometimes demonstrates an ability to describe, give examples of, and use each term throughout the lesson, with some inconsistency.	The student is unable to match each term to its definition. The student sometimes demonstrates an ability to describe, give examples of, and use each term throughout the lesson, with some inconsistency.

*Music That Makes You Move: Stage 4 Teaching Resource, Sydney Symphony Orchestra*

# Lesson 3

## Music and storytelling

### Intended Learning Outcome

Students develop a conceptual link between music and storytelling by using language (verbal and written responses) and identifying musical concepts that support a narrative.

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### NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music Syllabus 7 - 10.

Stage	Outcomes
Stage 4 Year 7 & 8	<p><b>4.7</b> demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas</p> <p><b>4.8</b> demonstrates an understanding of musical concepts through aural identification and discussion of the features of a range of repertoire</p> <p><b>4.12</b> demonstrates a developing confidence and willingness to engage in performing, composing and listening experiences</p>

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### Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility
- Paper and writing/drawing implements

### Lesson Plan

1. Remind students they'll soon be attending/have recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert is *Music That Makes You Move* (music and movement).
2. Pick a selection of concert repertoire (also known as "works") from the Resource Library. Try to ensure these are contrasting e.g. they are different in feel/focus. You might use the contrasting descriptions of works in section 4 of this resource to help you choose.
3. Have students write or draw a story based on each work. You could split the class into groups to focus on different works or choose one work to focus on (whole class) per



lesson, across a sequence of lessons. Each story should have a clear beginning, middle and end. As students work, ask them to justify what it is about the music that made them create that particular story.

4. Alternatively, you might ask students to work in small groups, setting them the challenge of using movement only (no words!) to tell what they feel is the story in the music. Ask students to perform for the class or another group, asking the other students to guess what the story is about.

#### *Extension and differentiation ideas*

- Choose the class' favourite picture story book - then, cycle through the works for the concert (see the Resource section of this booklet), playing a short selection of each, and have students select which work they think best 'fits' the book (and explain why).
- Alternatively, you might begin the lesson by selecting a piece of music (e.g. pop song in the charts or a popular children's tune) that students already know - have them write a story inspired by how the music makes them feel/the narrative

Create a class glossary poster/wall that contains key terms and definitions encountered during this lesson - perhaps this glossary is cumulative, acting as a key concert preparation resource for all students

### Lesson 3: Learning Outcome Reflection

This rubric is designed to offer you assistance with formative assessment of students' knowledge and understanding regarding the learning intentions of this lesson. Please feel free to adapt this resource as you see fit, or use it as the basis for more informal methods of assessment or reflection at the conclusion of the lesson.

Success Criterion	High	Medium	Developing
The student uses a variety of key terminology in their verbal/written responses (appropriate to the age/level of each student and including terms engaged with in the previous lessons).	The student makes ample and creative use of key vocabulary term articulated in previous lessons (e.g. rhythm, pitch, dynamics, music, movement etc.) in their verbal and written responses, appropriate to the age/level of the student.	The student sometimes uses key vocabulary term articulated in previous lessons (e.g. rhythm, pitch, dynamics, music, movement etc.) in their verbal and written responses, appropriate to the age/level of the student.	The student does not use key vocabulary terms articulated in previous lessons (e.g. rhythm, pitch, dynamics, music, movement etc.).
Demonstrate an understanding of which specific compositional devices/musical elements (e.g. rhythm, pitch, dynamics etc. or students' eliciting of these) contributes to particular elements of a narrative.	The student can explain freely particular elements of their drawing and how this connects to what they hear/heard in the music. The student uses ample key terminology in their response (written, drawn and/or verbal).	The student can explain how some particular elements of their drawing connect to what they hear/heard in the music. The student uses some key terminology in their response (written, drawn and/or verbal).	The student cannot explain how elements of their drawing connect to what they hear/heard in the music. The student does not use terminology in their response (written, drawn and/or verbal).

## Lesson 4

### Let's perform with the Sydney Symphony Orchestra!

#### Intended Learning Outcome

Students learn the body percussion part to join in at the live performance.

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#### NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music Syllabus 7 - 10.

Stage	Outcomes
Stage 4 Year 7 & 8	<p><b>4.1</b> performs in a range of musical styles demonstrating an understanding of musical concepts</p> <p><b>4.4</b> demonstrates an understanding of musical concepts through exploring, experimenting, improvising, organising, arranging and composing</p> <p><b>4.9</b> demonstrates musical literacy through the use of notation, terminology, and the reading and interpreting of scores used in the music selected for study</p> <p><b>4.12</b> demonstrates a developing confidence and willingness to engage in performing, composing and listening experiences</p>

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#### Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility
- Paper and writing/drawing implements

#### Lesson Plan

1. Remind students they'll soon be attending/have recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert is *Music That Makes You Move* (music and movement). Explain that as part of the concert, they will perform (from their seats) along with the orchestra! They will do this by using something called "body percussion" (write on the board)
2. Brainstorm with students using the following questions as prompts:

What do you think the words “body percussion” might mean?

What is percussion? musical instruments played by striking with the hand or with a stick or beater

What is “body percussion” then?

3. Now let’s try some body percussion beats!

Working as a whole class or split into 3 for each part, say and *do* the action to keep a rhythm.

Note: the rest symbol  indicates silence for one beat.

Ask students what they notice about each sound and rhythm. *The click is high and short, the clap keeps a steady beat and the stomp is low and slow.*

*Extension:*

Try this 4-part body percussion pattern without saying the action.

4. Ask students to try out as many different body percussion sounds they can. Draw them or write them down them so they remember them! Challenge students to replace the body percussion sounds from step 3 with their own sounds.

5. Now that you know a little more about body percussion, let's try a body percussion pattern to Offenbach's *Can-Can*! Watch the following video together: [Can Can 1 - Percussion by Musication](#).

In groups or as a class, create a body percussion action for each symbol you see for example, red dot is a clap, blue triangle is a patsch (slap legs) and so on. Now, play your body percussion pattern along to the video.

You might only use an excerpt of the video (such as 0:50 – 1:12) depending on your class.

6. In groups, student invent their own body percussion pattern to the *Can-Can*. Students create a graphic notation of their invented body percussion pattern. Encourage students to clearly structure their work- they could have a memorable pattern for their favourite section of the music and then have sections for improvisation, where they make it up on the spot, for an element of surprise!
7. Students swap their graphic notation with another group to be reinterpreted. Compare and reflect together.
8. Each group performs their Can-Can body percussion for the class. Now you're ready to join in with the Sydney Symphony!

## Lesson 4: Learning Outcome Reflection

This rubric is designed to offer you assistance with formative assessment of students' knowledge and understanding regarding the learning intentions of this lesson. Please feel free to adapt this resource as you see fit, or use it as the basis for more informal methods of assessment or reflection at the conclusion of the lesson.

Success Criterion	High	Medium	Developing
Listen and respond to instructions.	The student demonstrates a strong ability to listen and respond to instructions, replicating the demonstrated gestures, and contributing amply (where possible) to class discussions.	The student demonstrates a growing ability to listen and respond to instructions, sometimes replicating the demonstrated gestures, and contributing (where possible) to class discussions.	The student does not demonstrate the ability to listen and respond to instructions, and cannot replicate the demonstrated gestures. The student does not contribute to class discussions.
Explore body percussion sounds	Students are able to create a variety body percussion sounds and represent them in written/drawn form	Students are able to create a few different body sounds and represent them in /drawn form	Students can create some body percussion sounds
Learn given gestures to perform a body percussion piece.	The student can perform the gestures to a high degree of accuracy and consistency.	The student can perform the gestures to a satisfactory degree of accuracy and consistency.	The student cannot perform the gestures to a satisfactory degree of accuracy and consistency.
Perform an invented body percussion pattern along with the music.	Students are able to combine a variety of body percussion sounds into a pattern an perform it accurately to the music	Students are able to combine a few body percussion sounds into a pattern and perform it along to music	Students are able to perform body percussion to music

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# Lesson 5

## Reflecting on our concert experience

### Intended Learning Outcome

Students reflect their experience attending the Sydney Symphony Orchestra concert by explaining their observations.

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### NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the Music Syllabus 7 - 10.

Stage	Outcomes
Stage 4 Year 7 & 8	<b>4.11</b> demonstrates an appreciation, tolerance and respect for the aesthetic value of music as an artform

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### Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility
- Paper and writing/drawing implements

### Lesson Plan

1. The aim of this lesson is to allow students to reflect on and learn from their SSO concert experience. Use any (or a combination) of these ideas to assist students in their reflections!
2. Remind students they recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert was *Music That Makes You Move* (music and movement).
3. Have a class discussion about their experience of the performance. You may like to use the five senses (hearing, sight, taste, touch, smell) to help the students reflect (e.g. What did the concert sound like? What did it look like? etc.)
4. Ask students to draw, write a story or create a storyboard of their favourite experiences of the day.

5. Have students write complete a written reflection on their concert experience - you might choose to write some sentence starters on the board to assist students with their responses, including:

*The thing I loved most about the concert was...*

*One thing I learned at the concert was...*

*After this concert, I felt...*

*During the concert, I felt...*

*What I will remember most about the concert is...*

**We'd love to see what you and your students create! Once your students have finished this activity, feel free to send their work through to us at [education@sydney-symphony.com](mailto:education@sydney-symphony.com)**



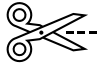
## Lesson 5: Learning Outcome Reflection

This rubric is designed to offer you assistance with formative assessment of students' knowledge and understanding regarding the learning intentions of this lesson. Please feel free to adapt this resource as you see fit, or use it as the basis for more informal methods of assessment or reflection at the conclusion of the lesson.

Success Criterion	High	Medium	Developing
Recall and describe key aspects of their concert experience.	The student describes (in any mode relevant to the student's level/needs) elements of the concert experience in detail, articulating how the concert was experienced through the senses. The range of experiences described is significant.	The student describes (in any mode relevant to the student's level/needs) elements of the concert experience, perhaps articulating how the concert was experienced through the senses. The range of experiences described is satisfactory.	The student does not describe elements of the concert experience. The response includes very few or no observations of the experience.
Explain their observations using key terminology engaged with in previous lessons.	The student can perform the gestures to a high degree of accuracy and consistency.	The student can perform the gestures to a satisfactory degree of accuracy and consistency.	The student cannot perform the gestures to a satisfactory degree of accuracy and consistency.

*Music That Makes You Move: Stage 4 Teaching Resource, Sydney Symphony Orchestra*

## Appendix 1: Match/Snap



Task: Cut out the cards below and mix them up. Match examples to their correct categories (rhythm, pitch, or dynamics). You could work in pairs, one with the descriptions and the other with the categories.

A dripping tap	Rhythm
A horse trotting evenly along a track	Rhythm
A steady drum beat	Rhythm
Thunder that starts far away then comes closer, and closer, and closer.	Dynamics
Calling to your friend from across the playground - a whisper at first, then a shout.	Dynamics
The siren of a fire truck moving further and further away.	Dynamics
The sound of a flute compared to the sound of a big bass drum.	Pitch
Your voice, compared to the voice of an adult.	Pitch
The highest note you can sing, and the lowest note you can sing.	Pitch