

“SYDNEY”  
“SYMPHONY”  
“ORCHESTRA”



## 2022 Teaching and Learning Kit

Stage 1-3

**Hear It, Feel It**  
Stage 1-3 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@sydneyssymphony.com](mailto:education@sydneyssymphony.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 Creative Arts K – 6: Music Syllabus addressing performing, organising sounds 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, *Hear It, Feel It* explores the links between music and emotion, a useful platform for addressing concepts of mental health and wellbeing, happiness and identity.

If composers are chefs and the music is a recipe, the orchestra represents the tools we need to make a beautiful meal. Just like when we make delicious food, full of beautiful flavours and textures, composers like to combine different compositional “ingredients” in order to influence our emotions; to make us *feel* a particular way. What if, just like the ingredients in a recipe, the emotions in our brain could *also* be better understood through the music we listen to?

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## Introduction to the repertoire

Here's the repertoire that will be played by the orchestra in the concert. 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.

### GRIEG Peer Gynt: Morning Mood

*3 minutes*

This is a bright, light and airy piece of music that depicts the rise of the morning sun and the sense of peace and calm that comes with it.

*Exploring the emotion of love...*

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### TCHAIKOVSKY Fantasy Overture from Romeo and Juliet

*19 minutes (excerpt)*

A bold and passionate piece of music, this orchestra favourite depicts the love between two people (and two classic characters of the literature!).

*Exploring the emotion of surprise...*

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### HAYDYN Symphony No.94 "Surprise"

*23 minutes (excerpt)*

A fun, playful and lighthearted piece that contains multiple musical 'surprise' elements.

*Exploring the emotion of hope...*

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### DELIUS On Hearing The First Cuckoo In Spring

*7 minutes*

A sweet and refined piece that helps extend students' thinking into the future. A perfect work for exploring music and story-telling.

*Exploring the emotion of devotion...*

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### ELGAR Nimrod

*5 minutes*

Elgar wrote this piece in dedication to a dear friend. This is a wonderful work for exploring how music can represent human emotion and friendship.

*Exploring the emotion of admiration...*

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## MOZART Don Giovanni: Act 1 (Sinfonia)

4 minutes

One of the most well-known pieces in the repertoire, this work explores fear, tension and trepidation through the use of some wonderful compositional devices and techniques including dynamics, rhythm, tempo and pitch. Listen out for the loud “stabs” in the music!

*Exploring the emotion of fear...*

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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

- Discover this Spotify playlist featuring all concert repertoire: [Hear it, Feel It!](#)
- Alternatively, enjoy the links below to alternative repertoire formats:

#### GRIEG

[Peer Gynt: Morning Mood](#)

#### TCHAIKOVSKY

[Fantasy Overture from Romeo and Juliet](#)

#### HAYDN

[Symphony No. 94 “Surprise”](#)

#### DELIUS

[On Hearing The First Cuckoo In Spring](#)

#### ELGAR

[Nimrod](#)

#### MOZART

[Don Giovanni: Act 1 \(Sinfonia\)](#)

### Things to watch

- In [this clip](#), rich with visuals and particularly aligned with the interests and needs of younger to mid-level students, we explore the tools composers use to create emotion in music (4min)
- Students of all ages will enjoy [this YouTube introduction to music and emotion](#) by the Bakersfield Symphony Orchestra Education team (5min)

- In [this clip](#), ICONIQ Psychology explores how our brains ‘hear’ and interpret the music we listen to, from an emotional perspective - suitable for all students (5min)
- Students of all ages will enjoy [this wonderful, narrative-based clip](#) for understanding emotion in music as a ‘recipe’ of exciting ingredients (4.5min)
- In [this TED Talk clip](#), world-famous conductor and educator, Michael Tilson Thomas walks teachers through how emotion in music has evolved over time.
- Teachers can enjoy [this TED Talk](#) on emotional responses to music, offering useful background and contextual understanding to the themes explored in this concert (20min)



# Lesson Plan 1

## Exploring the connection between music and emotion

### Learning Intention

To help students understand how music and emotion both contribute to and rely upon one another.

### Success Criteria

Students can:

- Identify and explain connections between music and emotion.

### NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the K - 6 Creative Arts: Music Syllabus.

Stage	Outcomes
Early Stage 1 <i>Kindergarten</i>	<b>MUES 1.4</b> Listens to and responds to music
Stage 1 <i>Year 1 and 2</i>	<b>MUS1.4</b> Responds to a range of music, expressing likes and dislikes and the reasons for these choices.
Stage 2 <i>Years 3 and 4</i>	<b>MUS2.4</b> Identifies the use of musical concepts and musical symbols in a range of repertoire.
Stage 3 <i>Years 5 and 6</i>	<b>MUS3.4</b> Identifies the use of musical concepts and symbols in a range of musical styles.

### Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility
- Pre-prepared class set of printouts, if needed (see step 6 below)

### 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/was *Hear It, Feel It* (music and emotion)..
2. Write these two questions on the board:  
*What is music?*  
*What is movement?*

3. Ask students to consider an answer to each. You might split the class in two (for older students), have students work in pairs, or ask students to think/pair/share to the class. Write students' answers on the board in mind map format.
4. Now ask students to consider what connects the two: music and emotion. Your sole intention here is to establish a conceptual link between each. Focus on graduated questioning according to the students' ages/level of skill e.g.:

*Can you name a song/piece of music that makes you feel happy/sad/excited?*

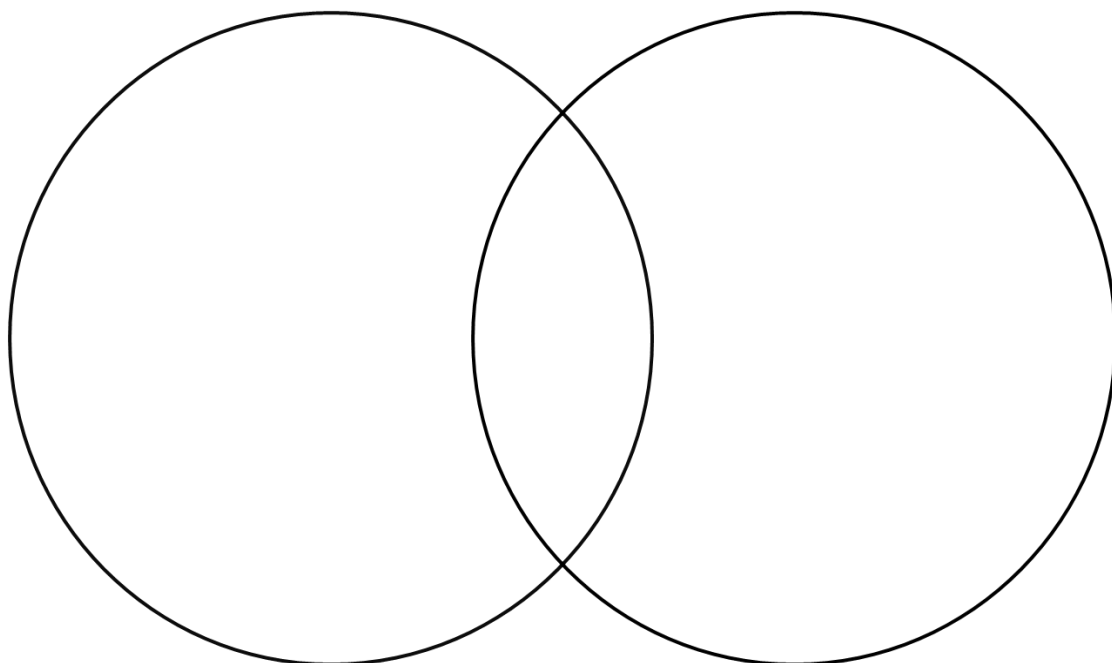
*Why does it make you feel this way?*

*What makes a piece of music happy?*

*What makes a piece of music sad?*

*How or why does music make us feel emotion?*

5. Consider using a Venn diagram (see below example) to organise students' thoughts on these questions. What elements define music and emotion? When do the two intersect?



6. Now, organise students into small groups. Alternatively, have students complete the activity on their own in a comfy part of the room (perhaps you might ask them to find a quiet, comfortable spot on their own).
7. Play a selection of 2-3 works of concert repertoire (select from this kit's Resource Library). Ask students to write down or draw *how* the music makes them feel, and *why*. You might ask students to draw up (or pre-prepare yourself) a table such as the following. You might also ask students to use colour to communicate how they feel, or even emojis!

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

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

*Extension and differentiation ideas*

- a. Allow students to engage with the additional resources (see Resource Library) at their own pace
- b. In composite classes, pair older students with younger students to engage in peer-to-peer learning surrounding students' answers to class questions
- c. 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
- d. While listening to the music have students show the emotion through gesture/body language (this may be a useful activity for younger students whose literacy skills are still developing)
- e. Refer to the Emotion Wheel (Appendix 1) to assist with naming and discussing particular emotions with students

## Lesson 1: Learning Outcome Reflection

### Assessment rubric

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 identify and explain connections between music and emotion.	The student demonstrates a detailed understanding of each individual concept and their links by providing detailed descriptions/examples during class discussion and one-on-one questioning as relevant to the individual age/level of the student.	The student demonstrates a satisfactory understanding of each individual concept and their links by providing some descriptions/examples during class discussion and one-on-one questioning as relevant to the individual age/level of the student. Some clarification may be required.	The student does not demonstrate a satisfactory understanding of each individual concept and their links and does not articulate descriptions/examples during class discussion and one-on-one questioning.

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General Comments

## Lesson Plan 2

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

#### Learning intention

Students develop an understanding of musical concepts.

#### Success criteria

Students can:

- Explain what a composer does
- Provide conceptual definitions for - or give examples of - rhythm, pitch and dynamics

#### NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the K - 6 Creative Arts: Music Syllabus.

Stage	Outcomes
Early Stage 1 <i>Kindergarten</i>	<b>MUES 1.4</b> Listens to and responds to music
Stage 1 <i>Year 1 and 2</i>	<b>MUS1.4</b> Responds to a range of music, expressing likes and dislikes and the reasons for these choices.
Stage 2 <i>Years 3 and 4</i>	<b>MUS2.4</b> Identifies the use of musical concepts and musical symbols in a range of repertoire.
Stage 3 <i>Years 5 and 6</i>	<b>MUS3.4</b> Identifies the use of musical concepts and symbols in a range of musical styles.

#### Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility
- Class set of match/snap (see Appendix 2)

#### 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/was *Hear It, Feel It* (music and emotion).
2. 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. If students are older, you might split them into groups and have each group research a particular definition to share with the class.

3. 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.*

4. 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) (2.5min)

[What is Pitch?](#) (Music with Meg) (5.5min)

[What is Dynamics?](#) (Mr Henry's Music World) (2.5min)

5. Pre-prepare (or have students cut out) our game of match/snap (see Appendix 2 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.
6. Hold a class discussion to help students assess their answers.

#### *Extension and differentiation ideas*

- a. Allow students to engage with the additional resources (see Resource Library) at their own pace
- b. In composite classes, pair older students with younger students to engage in peer-to-peer learning surrounding students' answers to class questions
- c. 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 2: Learning Outcome Reflection

### Assessment rubric

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.

General comments

# Lesson Plan 3

## Music and storytelling

### Learning intention

To assist students in developing a conceptual link between music and storytelling. This will assist students in grasping the concert narrative during their visit.

### Success criteria

Students can:

- Use 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)
- 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

### NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the K - 6 Creative Arts: Music Syllabus.

Stage	Outcomes
Early Stage 1 <i>Kindergarten</i>	<b>MUES1.1</b> Participates in simple speech, singing, playing and moving activities, demonstrating an awareness of musical concepts. <b>MUES 1.4</b> Listens to and responds to music
Stage 1 <i>Year 1 and 2</i>	<b>MUS1.1</b> Sings, plays and moves to a range of music, demonstrating an awareness of musical concepts. <b>MUS1.4</b> Responds to a range of music, expressing likes and dislikes and the reasons for these choices.
Stage 2 <i>Years 3 and 4</i>	<b>MUS2.1</b> Sings, plays and moves to a range of music, demonstrating a basic knowledge of musical concepts. <b>MUS2.4</b> Identifies the use of musical concepts and musical symbols in a range of repertoire.
Stage 3 <i>Years 5 and 6</i>	<b>MUS3.1</b> Sings, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts <b>MUS3.4</b> Identifies the use of musical concepts and symbols in a range of musical styles.

### Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility



## 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/was *Hear It, Feel It* (music and emotion).
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. Here are some ideas for how you might facilitate this part of the lesson:
  - Prompt students with ideas for structuring their story:
    - *Does it have a beginning/middle/end?*
    - *Where do they see this beginning/middle/end reflected in the music, and why?*
    - *Who are the main characters? Which element of the music represents those characters?*
  - 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. As students work, ask them to justify what it is about the music that made them create that particular story.
  - You might choose to create a version of the table/worksheet below in order to scaffold students' approach to this task:

<b>My name:</b>		
<b>The name of the piece/song I am writing about:</b>		
<b>The composer of the piece is:</b>		
<b>The beginning of the story:</b>	<b>The middle of the story:</b>	<b>The end of the story:</b>

### *Extension and differentiation ideas:*

- a. Ask students to tell their story to the class/group - alternatively, you could place students in pairs/threes for this task

- b. Allow students to engage with the additional resources (see Resource Library) at their own pace
- c. In composite classes, pair older students with younger students to engage in peer-to-peer learning surrounding students' answers to class questions
- d. 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

### Assessment rubric

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).
General comments			

# Lesson Plan 4

## Emotion wheel: exploring how music makes us feel

### Learning intention

To actively illustrate the links between music and emotion, and to develop students' emotional literacy.

### Success criterion

Students can:

- Make detailed links between how music sounds and how it makes them feel

### NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the K - 6 Creative Arts: Music Syllabus.

Stage	Outcomes
Early Stage 1 <i>Kindergarten</i>	<b>MUES1.1</b> Participates in simple speech, singing, playing and moving activities, demonstrating an awareness of musical concepts. <b>MUES1.2</b> Creates own rhymes, games, songs and simple compositions. <b>MUES 1.4</b> Listens to and responds to music
Stage 1 <i>Year 1 and 2</i>	<b>MUS1.1</b> Sings, plays and moves to a range of music, demonstrating an awareness of musical concepts. <b>MUS1.2</b> Explores, creates, selects and organises sound in simple structures.
Stage 2 <i>Years 3 and 4</i>	<b>MUS2.1</b> Sings, plays and moves to a range of music, demonstrating a basic knowledge of musical concepts. <b>MUS2.2</b> Improvises musical phrases, organises sounds and explains reasons for choices.
Stage 3 <i>Years 5 and 6</i>	<b>MUS3.1</b> Sings, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts <b>MUS3.2</b> Improvises, experiments, selects, combines and orders sound using musical concepts. <b>MUS3.3</b> Notates and discusses own work and the work of others.

### Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility
- Class set of emotion wheels (see Appendix 1)

## 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/was *Hear It, Feel It* (music and emotion).
2. Teachers might want to refer to an emotion wheel or feelings chart to help guide your students through some of steps below. [This resource](#) has useful printable charts for you; you could choose the one that best suits your class.
3. 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. Make space in your classroom for everyone to sit comfortably or even lay down as they listen to the music quietly. Ask students to think about how the music makes them feel. They may consider the following questions:
  - Does it remind you of a particular memory?
  - Does the music change the way anything in your body feels? E.g. Does it make you breath differently?
4. Hold a class discussion to help students compare, contrast and extend their responses. Older students should keep a listening diary to capture their thoughts for each work that they listened to, this may be helpful for those who might not want to share their experience with the rest of the class.
5. Now, working as a class or in groups, pick out a musical idea (a melody, rhythmic motif...) from one of the works students listened to. Students should try to play it on an instrument or sing it thinking of how it made them feel when they first listened to it.
6. Now, students should take that musical idea and change the emotion it conveys. Students should explain how they changed that musical idea, for example they might have taken a quick-moving melody that was energetic and performed it slowly and more sparsely to make it relaxed and calm.

### *Extension and differentiation ideas:*

- a. A great follow-on from the above activities is to ask students to create a piece of music (using classroom instruments, or even 'found' instruments around the home - [like these](#))
- b. Allow students to engage with the additional resources (see Resource Library) at their own pace
- c. In composite classes, pair older students with younger students to engage in peer-to-peer learning surrounding students' answers to class questions
- d. Create a class glossary poster/wall that contains key terms and definitions encountered during this lesson - perhaps this glossary should focus on all the words that describe feeling and emotion.

## Lesson 4: Learning Outcome Reflection

### Assessment rubric

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 make detailed links between how music sounds and how it makes them feel.	The student articulates in detail, and using specific musical examples (e.g. it's the rhythm, the beat, the sound of that instrument, the tempo of the music etc.), how a piece of music makes them feel. The student freely expresses the performance of improvised music that they can justify matches/aligns with a given/identified emotion.	The student articulates, using some musical examples (e.g. it's the rhythm, the beat, the sound of that instrument, the tempo of the music etc.), how a piece of music makes them feel. The student makes attempts to express the performance of improvised music and attempts to articulate how this matches/aligns with a given/identified emotion. Some clarification of their explanation(s) may be required.	The student does not articulate how a piece of music makes them feel. The student does not make attempts to express themselves in the form of improvised music.

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General comments

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# Lesson Plan 5

## Reflecting on our concert experience

### Learning intention

To help students reflect on and learn from their experience attending the Sydney Symphony Orchestra concert.

### Success criteria

Students can:

- Recall and describe key aspects of their concert experience
- Explain their observations using key terminology encouraged in previous lessons

### NSW Curriculum Links

The activities in this resource are mapped to the outcomes of the K - 6 Creative Arts: Music Syllabus.

Stage	Outcomes
Early Stage 1 <i>Kindergarten</i>	<b>MUES1.1</b> Participates in simple speech, singing, playing and moving activities, demonstrating an awareness of musical concepts. <b>MUES1.4</b> Listens to and responds to music.
Stage 1 <i>Year 1 and 2</i>	<b>MUS1.1</b> Sings, plays and moves to a range of music, demonstrating an awareness of musical concepts. <b>MUS1.4</b> Responds to a range of music, expressing likes and dislikes and the reasons for these choices.
Stage 2 <i>Years 3 and 4</i>	<b>MUS2.1</b> Sings, plays and moves to a range of music, demonstrating a basic knowledge of musical concepts. <b>MUS2.4</b> Identifies the use of musical concepts and musical symbols in a range of repertoire.
Stage 3 <i>Years 5 and 6</i>	<b>MUS3.1</b> Sings, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts <b>MUS3.4</b> Identifies the use of musical concepts and symbols in a range of musical styles.

### Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility
- Any further resources connected to your choice of activity below

## Lesson Plan

1. Remind students they recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert was *Hear It, Feel It* (music and emotion).
2. The aim of this lesson is to allow students to reflect on and learn from their Sydney Symphony Orchestra concert experience. Use any (or a combination) of the below ideas to assist students in doing so.

**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@sydneysymphony.com](mailto:education@sydneysymphony.com)**

- Have students write a story, letter to our musicians, or draw a picture that represents their experience at the concert - you might use sentence starters such as:

*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...*

- Revisit the Resource Library in this kit and engage with a selection of our additional resources
- Revisit the game of Match/Snap from Lesson Plan 2, an activity that reiterates to students key terms and knowledge
- Create a 'knowledge wall' on the classroom perimeter, complete with a collage/display of students' post-concert reflections
- Contact the team in charge of publishing your school's newsletter or e-news and consider sharing students' responses with the school community



## Lesson 5: Learning Outcome Reflection

### Assessment rubric

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 uses a high degree of key terms from previous lessons in order to describe their concert experience.	The student uses some key terms from previous lessons in order to describe their concert experience.	The student does not use any key terms from previous lessons in order to describe their concert experience.

General comments

## 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

