




DRAFT

THE ARTS: MUSIC

Teaching and Learning Exemplar
Year 3





Kaya. The School Curriculum and Standards Authority (the Authority) acknowledges that our offices are on Whadjuk Noongar boodjar and that we deliver our services on the country of many traditional custodians and language groups throughout Western Australia. The Authority acknowledges the traditional custodians throughout Western Australia and their continuing connection to land, waters and community. We offer our respect to Elders past and present.

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Background

The Teaching and Learning Exemplar (the exemplar) has been developed by the School Curriculum and Standards Authority (the Authority) as part of the *School Education Act Employees (Teachers and Administrators) General Agreement 2017* (Clause 61.1–61.3).

The *Western Australian Curriculum and Assessment Outline* (the *Outline* – <https://k10outline.scsa.wa.edu.au/>) sets out the mandated curriculum, guiding principles for teaching, learning and assessment and support for teachers in their assessment and reporting of student achievement. The *Outline* recognises that all students in Australian schools, or international schools implementing the Western Australian curriculum are entitled to be given access to the eight learning areas described in the *Alice Springs (Mparntwe) Education Declaration*, December 2019.

This Music exemplar for Year 3 articulates the content in the *Outline* and approaches to teaching, learning and assessment reflective of the Principles of Teaching, Learning and Assessment. This exemplar presents planning for eight weeks of teaching and learning for each of the four terms, with a time allocation of one hour per week. This includes suggested assessment points.

Teaching

The year-level syllabuses for each learning area deliver a sequential and age-appropriate progression of learning and have the following key elements:

- a year-level description that provides an overview of the context for teaching and learning in the year
- a series of content descriptions, populated through strands and sub-strands, that sets out the knowledge, understanding and skills that teachers are expected to teach and students are expected to learn
- an achievement standard that describes an expected level that the majority of students are achieving by the end of a given year of schooling. An achievement standard describes the quality of learning (e.g. the depth of conceptual understanding and the sophistication of skills) that indicate the student is well-placed to commence the learning required at the next year.

Assessing

Assessment, both formative and summative, is an integral part of teaching and learning. Assessment should arise naturally out of the learning experiences provided to students. In addition, assessment should provide regular opportunities for teachers to reflect on student achievement and progress. As part of the support it provides for teachers, this exemplar includes suggested assessment points. It is the teacher's role to consider the contexts of their classroom and students, the range of assessments required, and the sampling of content selected in order to allow their students the opportunity to demonstrate achievement in relation to the year-level achievement standard. Teachers are best placed to make decisions about whether the suggested assessment points are used as formative assessment or summative assessment and/or for moderation purposes.



Reflecting

Reflective practice involves a cyclic process during which teachers continually review the effects of their teaching and make appropriate adjustments to their planning. The cycle involves planning, teaching, observing, reflecting and replanning. Throughout this cycle, teachers adjust their plans as they work with their students to maximise learning throughout the year. As such, a long-term set of tightly planned lessons is not conducive to reflective practice.

This exemplar supports reflective practice and provides flexibility for teachers in their planning. The exemplar shows how content can be combined and revisited throughout the year. Teachers will choose to expand or contract the amount of time spent on developing the required understandings and skills according to their reflective processes and professional judgements about their students' evolving learning needs.

Catering for diversity

This exemplar provides a suggested approach for the delivery of the curriculum and reflects the rationale, aims and content structure of the learning area. When planning the learning experiences, consideration has been given to ensuring that they are inclusive and can be used in, or adapted for, individual circumstances. It is the classroom teacher who is best placed to consider and respond to (accommodate) the diversity of their students. Reflecting on the learning experiences offered in this exemplar will enable teachers to make appropriate adjustments (where applicable) to better cater for students' gender, personal interests, achievement levels, socio-economic, cultural and language backgrounds, experiences and local area contexts.

At any point, teachers can adjust the:

- **timing of the lessons**, e.g. allowing more time where required, or changing when content is taught to fit local or cultural celebrations, such as NAIDOC Week or Harmony Day
- **scheduling of assessments** to allow for further consolidation of teaching and learning, or to accommodate students' participation in personal or cultural events, such as Ramadan
- **mode of delivery**, e.g. allowing students to perform a section of their composition or performing in a group instead of individually
- **setting of the lessons**, e.g. attending a live performance of an orchestra or musical group, or inviting musical groups to deliver an incursion
- **opportunities to engage with the content descriptions**, e.g. listening to music that reflects a theme in another curriculum learning area, linking literature with musical songs, games and dances, exploring sound production of instruments from a scientific perspective
- **ways students work**, e.g. students supporting each other in mixed ability groups or teachers forming ability groups for targeted support
- **delivery of the content descriptions** to make it more engaging, challenging or appropriate, e.g. moving from the experiential to explicit teaching of concepts by including interactive and movement based activities, using visual text such as picture books as a stimulus to music making, or incorporating music and language from other cultures in songs, games and dances
- **teaching strategies used**, e.g. building up to collaborative group structures by engaging in partner work first or games and dances that involve changing partners
- **content descriptions, skills or modes of learning for individuals** with formal or informal learning adjustments.



The general capabilities and cross-curriculum priorities

The *Outline* incorporates seven general capabilities and three cross-curriculum priorities that can be utilised to connect learning across the eight learning areas.

The general capabilities and cross-curriculum priorities encompass the knowledge, skills, behaviours and dispositions that will assist students to live and work successfully in the twenty-first century. Teachers may find opportunities to incorporate the capabilities and priorities into their teaching and learning programs.

The full description and exemplification of the general capabilities can be found on the Authority website: <https://k10outline.scsa.wa.edu.au/home/teaching/general-capabilities-over/general-capabilities-overview/general-capabilities-in-the-australian-curriculum>.

The full description and exemplification of the Cross-curriculum priorities can be found on the Authority website: <https://k10outline.scsa.wa.edu.au/home/teaching/cross-curriculum-priorities2/cross-curriculum-priorities>.


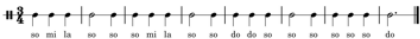


The Arts: Music

The Western Australian Curriculum: The Arts: Music allows for the opportunity to study music from all cultural contexts across a continuum of time. Music is an integral part of the expression of people through the ages and is a vehicle through which story, beliefs and emotions are expressed. Social and political contexts often imbue the music of a particular nation and music develops out of responses to events that impact people.

The Arts: Music provides students with the knowledge, understandings and skills with which to create their own music as an expression of themselves in this time and context and to appreciate and respond to the composed music of others. They develop the skills required to perform their own music and reflect deeply on the meaning and purpose of music as an art form.

Diagram 1 – How to read the teaching and learning exemplar

Western Australian curriculum content 1	Teaching and learning intentions 2	Learning experiences 3
<p>Week 3</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  pitch (staff; treble clef; melodic shape) form (binary (AB); repeat sign (:)) <p>Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology</p>	<p>Learning intention 2a</p> <p>Students analyse an element of a song independently of other elements and then reconnect them again to understand how they work together to make music. Students understand how a simple song relates to pitch, rhythm and beat and together they can be used to impart mood and meaning.</p> <p>Learning is scaffolded through simpler forms of notation towards placing of pitch on a staff (standard notation). Students must first understand the relationship of different pitches to each other (i.e. whether the melody progresses in steps, skips or leaps or a combination of all) to respond accurately when echoing a song and when applying their knowledge to making their own music.</p> <p>Focus questions 2b</p> <ul style="list-style-type: none"> Where in the song does the biggest leap occur? How many different pitches are there in the song? Are there any rhythmic patterns that repeat? <p>Suggested assessment point 2c</p> <p>Using a tick list, assess students for:</p> <ul style="list-style-type: none"> correct placement of the solfa on their bodies 	<p>Welcome song</p> <p>Sing the welcome song from the last two weeks and invite students to echo the song.</p> <p>Sing the song with the students using rhythm names as discovered last week and accompanied by the individual created body percussion patterns.</p> <p>Pitch pattern the song as in Week 1 and then lead the students to discover the pitch of the song using solfa or alternative pitching approach. In solfa the <i>so</i> is placed on the head, <i>mi</i> on the waist, <i>do</i> on the toes, <i>la</i> just above the head and <i>high do</i> with arms stretched up. Record the solfa beneath the rhythm recorded from last week. For example:</p> <p></p> <p>Students record the rhythm and the solfa on individual whiteboards or on paper.</p> <p>Sing through the song three times using lyrics, rhythm and solfa.</p> <p>As a class, decide where the three different rhythms will be placed on the body (e.g. crotchets as a clap, minims in the</p>

- The Western Australian Curriculum is the mandated curriculum content to be taught from the *Western Australian Curriculum and Assessment Outline*.
- Teaching and learning intentions may provide additional information and/or examples to assist the interpretation of curriculum content.
 - The learning intention is expressed as the key concept students derive from the activity and how it relates to the curriculum content. It offers a bridge/link between the curriculum content and how the activity incorporates and makes explicit the learning required.
 - Focus questions scaffold the teaching and learning and are integral to the learning experiences, and targeted for student expression of their understandings and concept development.
 - Suggested assessment points provide opportunities to monitor student progress and to facilitate teacher planning.
- Learning experiences describe the interaction and activities that take place to facilitate learning, and the development of student skill, knowledge and understanding. The activities reflect a sequential continuum of learning, building on prior knowledge and moving students from the known to the unknown in carefully scaffolded ways.



Ways of teaching

This Year 3 exemplar provides teachers with a range of learning experiences that can be adapted to the context of the school, the resources available and the needs of the students. While the learning experiences have been developed and are predicated upon a degree of prior learning that aligns with the year-level curriculum content and required outcomes, the assessment tasks allow for differentiation of student ability and level of success.

The exemplar engages with a range of genres and includes listening tasks that provide students with a diverse exposure to music created for different contexts, different audiences and using a vast array of instruments, including electronic sound production.

Implicit within the exemplar are cross-curricula connections, especially with the Learning Areas English and Humanities and Social Sciences, as well as other Arts subjects.


Music has two interrelated strands – Making and Responding. Students develop skills, knowledge and understanding through the creative process of making music and performing it for a variety of different audiences. The Teaching and Learning Exemplar provides opportunities to explicitly teach concepts, terminology and skills, while simultaneously allowing students to develop understanding and apply their knowledge and skills through experiential activities and improvisation tasks. It has been developed to provide a continuum of learning, moving from the discrete to the abstract, from the known to the unknown and increasing in complexity. Activities are scaffolded for students to ensure success and parameters are open-ended to allow for extension opportunities.

Students engage with a range of activities that guide them to explore how the elements of music combine to create a piece of music. They are encouraged to use critical thinking skills to analyse music and evaluate its effectiveness and then apply their understandings to create their own music. Students make informed decisions about their responses to hearing music, performing music and creating music and justify their responses using terminology and drawing upon their knowledge of how music is created.

To engage students in the Arts, teachers typically create learning experiences which:

- use all aspects of perception: sensory, emotional, cognitive, physical and relational to make learning experiential for students
- develop skills in students through modelling, coaching, practising and reflecting
- enable students to work individually and collaboratively, using flexible grouping to accommodate their needs and strengths
- encourage students to take risks and extend their ideas
- foster participation in projects in a flexible, dynamic learning environment
- provide opportunities for students to experience the Arts in live or virtual settings
- explore significant and recognisable examples of the Arts from different times and cultures to develop in students an aesthetic and cultural appreciation of the Arts.

Many aspects of the Arts syllabus are recurring and teachers should provide ample opportunities through practice for revision and consolidation of previously introduced knowledge and skills.



Further information on ways to teach the Arts can be found on the Authority website: <https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/the-arts/arts-overview/ways-of-teaching>.

Note: links to electronic resources

This sequence of lessons may utilise electronic web-based resources, such as YouTube videos. Schools are advised to install advertising blocking software prior to using online material. Additionally, teachers should be present while an electronic resource is in use and close links immediately after a resource such as a video has played to prevent default 'auto play' of additional videos. Where resources are referred for home study, they should be uploaded through Connect, or an equivalent system, that filters advertising content.

Ways of assessing


The suggested assessment points included in this exemplar alert teachers to only some of the opportunities to monitor individual student progress and achievement during day-to-day learning activities. Teachers can decide whether the suggested assessment points are to be used as learning experiences, formative or summative assessment or, alternatively, to plan and develop their own assessments. Information collected from these assessments will allow teachers to monitor student learning and development to inform future planning, provide a focus for feedback to students, support discussions with parents, and provide evidence for reporting on student achievement requirements. Teachers should consider a range of ways in which evidence of student achievement will be collected in addition to the examples provided in this exemplar. Where possible, the assessment criteria should be developed with the students and made visible to guide their work.

Assessment in Music takes both summative and formative forms. There are suggested assessment points through each term of the Teaching and Learning Exemplar. In each semester, there is a formal assessment task which provides students with the opportunity to reflect the learning they have achieved through a compositional task. They are also asked to offer a self-reflection and peer reflection on their own and others' performances.

In Music, the following assessment tools are all valid and relevant to making informed judgements on the achievement standards of each student.

- Teacher observation
- Checklists
- Assessment of performances
- Filmed recordings of performances
- Composition planning documents
- Notated documents
- Anecdotal evidence
- Reflection sheets

Formative assessment opportunities that arise naturally out of the learning experiences within the exemplar, allow the teacher to reflect on student achievement and progress while identifying gaps in



skill, knowledge and understanding. Many assessments are able to occur incidentally within the classroom environment while students are engaged in the process of creating and performing.

Further assessment strategies can be found on the Authority website:

<https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/the-arts/arts-overview/ways-of-assessing>.

In addition to the suggested assessment points, Appendix B and Appendix C provide teachers with examples of assessments that can be used for both assessment and moderation purposes. Both assessments provide teachers with the resources, or links to resources, required for students to complete the task, and are accompanied by marking keys to ensure teachers make valid and reliable judgements on student achievement. The exemplar supports the prior learning required for students to complete the tasks in both Appendix B and Appendix C.

Prior knowledge

In previous years, students have explored and experimented with the elements of music to create music ideas. They have recorded their music ideas using graphic and standard notation. Students have continued to develop aural skills and have identified, imitated and improvised pitch and rhythm patterns.

Students have been provided with opportunities to experience music as both performer and audience member. They can sing simple songs in tune and play non-tuned percussion instruments in time and with appropriate technique. They play with some expression demonstrating an understanding of dynamics and tempo.

Students have been exposed to different styles of music, exploring the reasons people make music. They have developed an understanding of music from other cultures and different contexts where music is performed.

They understand that music tells a story and identify how the specific elements of music are used to create mood and meaning in the music they listen to and the music they make.



Year level description

In Year 3, students continue to develop aural skills, improvising, singing and playing pitch patterns and rhythmic patterns in duple and triple time. They improvise with the elements of music to create music ideas incorporating tempo and dynamics, and record and communicate their music ideas using graphic and/or standard notation and terminology.

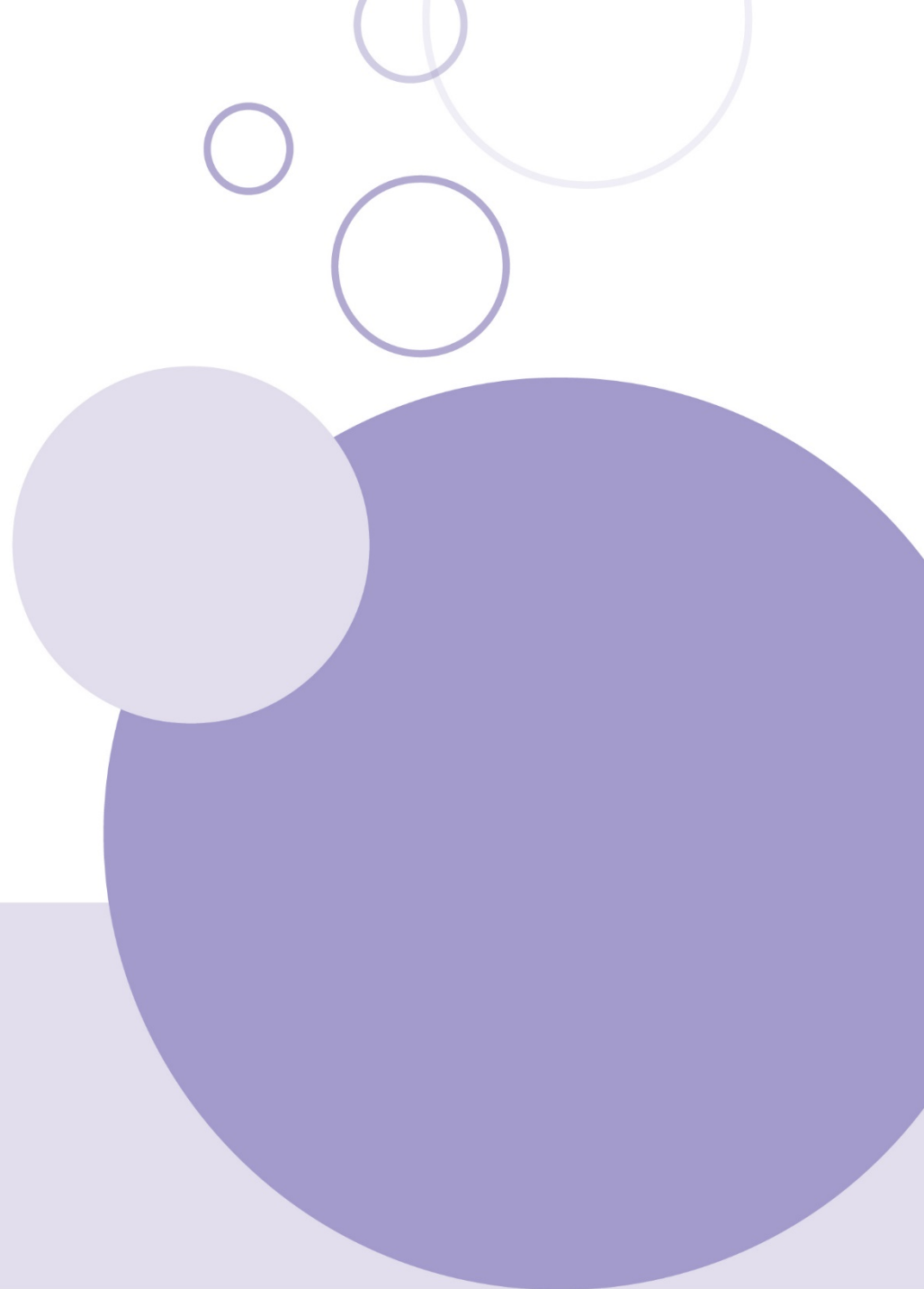
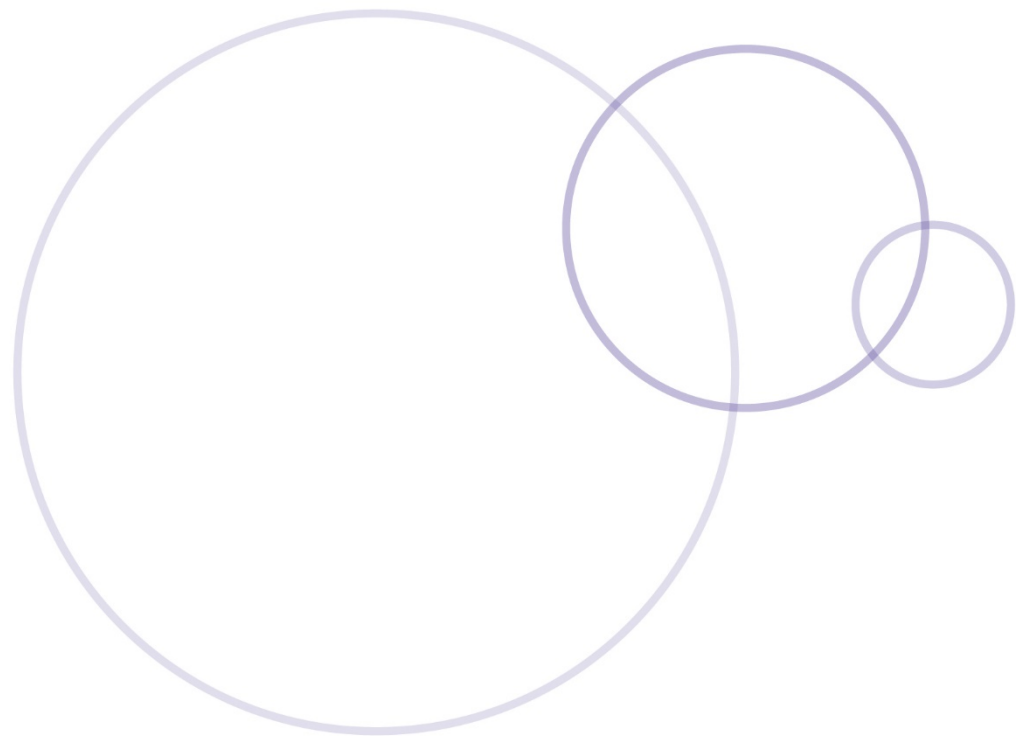
Students experience music as performers and audience members, singing and playing instruments and experimenting with dynamics to improve performance.

Students listen to a range of music, and explore reasons why people make music across different cultures, events or occasions. They reflect on how specific elements are used to communicate mood and meaning.

Year 3 Achievement Standard

At Standard, students improvise and organise rhythm patterns in simple time signatures, with some errors. They usually recognise the difference between duple and triple time, and use graphic and/or standard rhythmic notation, with some errors. Students improvise and generally sing and play pentatonic pitch patterns in tune. They identify and incorporate tempo and some dynamics when composing and performing, using some symbols or terminology. Students select appropriate instruments or sound sources to represent parts of their compositions, and identify some forms and structural sections. They generally sing and play classroom instruments in tune, with mostly correct timing and technique, incorporating some dynamics.

Students listen and respond to music, and provide a link between the use of a specific element of music to a particular context, mood or character. They identify some instruments and associate music with a particular place, occasion or context.



TERM 1

Weeks 1–8: Music

Term 1

Overview

The focus of lessons in Term 1 is toward exploring the elements of music and developing the aural capacity of each student. The activities are designed to consolidate and further develop the ability to aurally discern pitch and rhythm and explore different ways of expressing these concepts in notation. The explicit teaching of notated rhythms and melodies (graphic and standard notation) follows the experiential discovery through games and songs.

The distinctive qualities of the sounds of instruments (timbre) is explored through intentional selection of instruments to express a particular characteristic of composed music.

Students further develop the understanding that music tells a story by listening to music that accompanies a narrated story and then creating their own soundscape using non-tuned percussion instruments to accompany a story. They begin to discern that music has form and is composed within structures. This can be related to narrative form in English.

Collaborative and cooperative learning is incorporated in some activities as well as developing the capacity to work independently

Below is an overview of the resources required for Term 1.

Week 1

Teacher devised or example welcome song

Book and CD or sound recording of the narrated story, *Peter and the Wolf* (Prokofiev)

Pictures or poster of orchestral instruments

Chart to record student responses

Link: 'Here comes a bluebird' (Appendix A)

Week 2

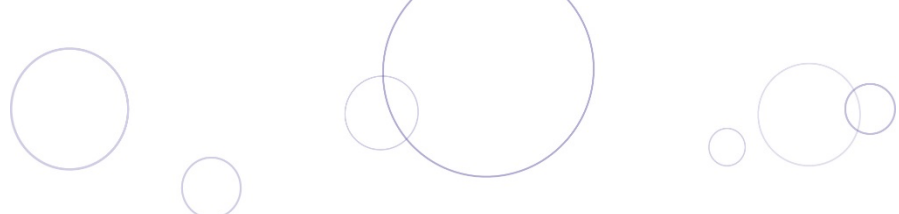
Teacher devised welcome song

Individual whiteboards

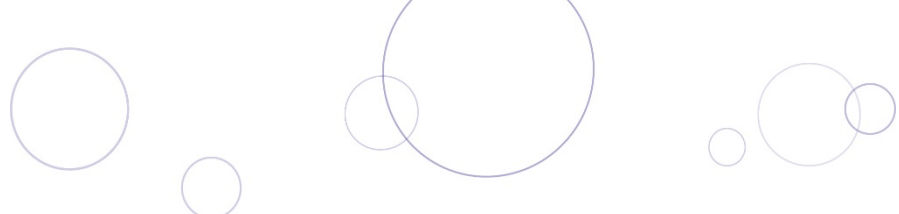
Book and CD or sound recording of the narrated story, *Peter and the Wolf* (Prokofiev)

Chart with recorded responses from last week

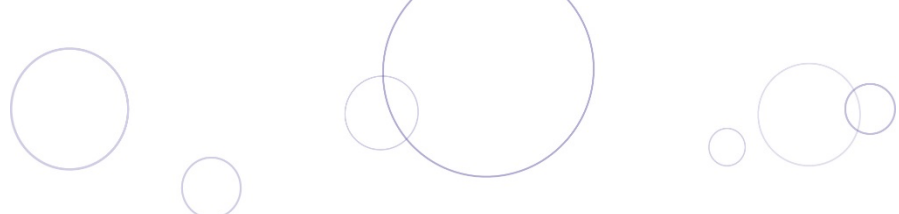
'Naughty pussycat' Appendix A


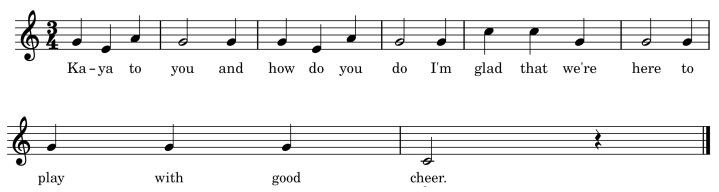
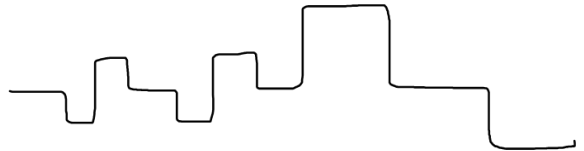



Term 1	
<p>Week 3</p> <p>Teacher devised welcome song</p> <p>Individual whiteboards</p> <p>Book and CD or sound recording of the narrated story, <i>Peter and the Wolf</i> (Prokofiev)</p> <p>Pictures or poster of orchestral instruments</p> <p>Chart with recorded responses from last week</p> <p><i>Peter and the Wolf</i> (Prokofiev) worksheet (Appendix A)</p>	<p>Week 4</p> <p>Teacher devised welcome song</p> <p>Individual Whiteboards</p> <p>Storybook, <i>The Three Billy Goats Gruff</i> (traditional)</p> <p>Link to YouTube video of 'The billy goats gruff' or CD recording</p>
<p>Week 5</p> <p>Teacher devised welcome rap</p> <p>A wide array of non-tuned percussion instruments</p> <p>Storybook, <i>The Three Billy Goats Gruff</i> (traditional)</p> <p>'Billy Goats Gruff Storyboard Worksheet' (Appendix A)</p>	<p>Week 6</p> <p>Teacher devised welcome rap</p> <p>A specific two pitched non-tuned percussion instrument such as agogo bell or two-tone block</p> <p>A wide array of non-tuned percussion instruments</p> <p>Storybook, <i>The Three Billy Goats Gruff</i> (traditional)</p> <p>'Billy Goats Gruff Storyboard Worksheet' (Appendix A)</p>




Term 1	
Week 7 Teacher devised welcome rap prepared as a three-note song A wide array of non-tuned percussion instruments Storybook <i>The Three Billy Goats Gruff</i> Traditional 'Billy Goats Gruff Storyboard Worksheet' (Appendix A) Filming device	Week 8 A wide array of non-tuned percussion instruments Storybook, <i>The Three Billy Goats Gruff</i> Traditional 'Billy Goats Gruff Storyboard Worksheet' (Appendix A) Filming device Self-reflection worksheet




Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 1</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  pitch (staff; treble clef; melodic shape) 	<p>Learning intention</p> <p>Students develop and consolidate the ability to discern pitch and melodic line accurately when given many opportunities to practise. Repetition aids in connecting heard pitch and visual representation of pitch.</p> <p>Tracing a melodic line and/or pitch patterning with the hand adds a physical element to the connection. Students learn to draw a melodic line to match the pitch direction as a graphic notation device.</p>	<p>Welcome song</p> <p>Welcome students into the music classroom with a short welcome song. An example of a teacher devised welcome song is:</p>  <p>Sing it twice before students respond with echo singing. Assist students to sing accurately by pitch patterning the melodic line.</p> <p>Once the song has been accurately echoed by the students, demonstrate the pitch pattern of the melody by a line drawing on the board. For example:</p>  <p>Sing through one more time, directing students to follow the line on the board with their hand (pitch patterning).</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> pitch (staff; treble clef; melodic shape) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) texture (two rhythmic or melodic patterns played together) to create and perform music <p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p> <p>Reasons why people make music across different places, events or occasions</p>	<p>Learning intention</p> <p>Students learn to expand their understanding of text and to develop their understanding that music can tell a story or enhance a narrated story. They begin to understand how the elements of music combine to create an intended mood or meaning.</p> <p>Students identify instruments that play a melody and differentiate between that main instrument and the accompanying instruments. Repetitious exposure to instrumental music develops aural recognition of the specific timbres of instruments. Students develop an understanding of which family of instruments each one belongs to by the identifying features of sound production (e.g. brass instruments use a specific shaped mouthpiece).</p> <p>Avoid reading the book yet as this is an imaginative response to the music.</p> <p>Focus questions</p> <p>Cover of the book:</p> <ul style="list-style-type: none"> What can you see on the cover of my book? Where do you think the story is set? Who are the characters? 	<p>Listening and responding activity</p> <p>Show students the front cover of a version of the musical story book <i>Peter and the Wolf</i>.</p> <p>Ask the students, by singing, to note what is on the cover of the book.</p>  <p>Selected students respond with their answers, by singing back in a similar pitch pattern. For example: <i>I see a little boy – using so and mi.</i></p> <p>Elicit information from the students about the possible settings of the story and who the characters are that are illustrated on the front cover.</p> <p>Play the first section of the musical story and stop at the section immediately after the argument between the duck and the bird and the cat has appeared (approximately at eight minutes).</p> <p>https://www.youtube.com/watch?v=K7f9OxyQ5PQ is an audio version narrated by Leonard Bernstein.</p>

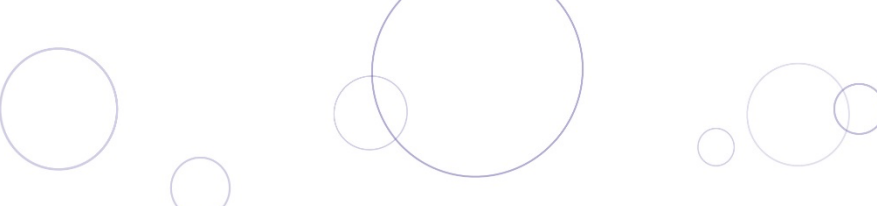
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<ul style="list-style-type: none"> • What do you think is the relationship between all these characters? • Why are they playing instruments? <p>Listening:</p> <ul style="list-style-type: none"> • Which characters from the cover illustration have we heard about in the story? • Which instrument plays ‘their tune’? • What family of orchestral instruments does the instrument belong to? • Can you identify the instrument from the pictures on display here? • What describing words can we use for the sound of each of the character tunes we have heard so far? • How might we move in response to the music played for the bird/duck/Peter? • What actions could we use? 	<p>Elicit responses from the students about what has happened in the story so far, which characters we know about already and what we know about them.</p> <p>Prompt the students to identify the instrument that is associated with each character that has appeared in the story already, by displaying large pictures or a poster of the orchestral instruments. Invite them to respond with describing words for the associated melodies.</p> <p>Record their responses in a format that can be retrieved for display in future weeks.</p> <p>Play the section of music again and students ‘act out’ the story by responding appropriately to the music/instrument for each character as it appears in the music.</p> <p>Transition to the next activity by linking the bird in the story to ‘Here comes a bluebird’.</p>

Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 2</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  pitch (staff; treble clef; melodic shape) form (binary (AB); repeat sign (:)) <p>Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology</p>	<p>Learning intention</p> <p>Students discover how to determine the time signatures of music they hear by relating to the rhythmic feel of the music. They consolidate their understanding of beat patterns by creating a body percussion pattern that correlates to the time signature.</p> <p>Students consolidate their understanding of rhythmic notation and the conventions of music literacy. They begin to correlate the conventions of writing (spaces between words, full stops, commas) with the conventions of music literacy (barlines, double barlines, groups of beats) and that you read music from left to right as a text is read.</p> <p>Students learn that symbols (repeat sign) in music direct how music is read and offer a 'road map' for the musician to follow.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What is the beat pattern of this song? Does it sound like a dance or a march? What is a group of beats called? Why do we need to group beats? How is reading music like reading sentences? 	<p>Welcome song</p> <p>Sing the welcome song from last week. Students echo back the song and keep the beat in a body percussion pattern of their choosing.</p> <p>Ask the students to determine the beat pattern (time signature) of the song and show with their fingers how many beats there are in each bar.</p> <p>Once established as $\frac{3}{4}$ time, students create an appropriate three part body percussion pattern as they sing the song again.</p> <p>Discover the rhythm of the song either, as a class, by notating on the board, or by students independently notating it independently on individual whiteboards or paper.</p> <p>When it is accurate, place the time signature and discuss the placement of the barlines. Recap the information that at the end of a song, there is a double barline to indicate that the music is finished.</p> <p>Introduce the repeat sign. The song is sung by the teacher and the students echo the song back so it is sung twice.</p>

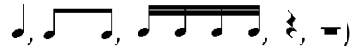
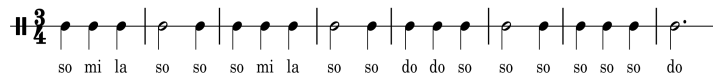
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation: ) tempo (changing tempos; terminology (allegro, largo, moderato)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols forte (f), piano (p), crescendo, decrescendo) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) texture (two rhythmic or melodic patterns played together) to create and perform music 	<p>Learning intention</p> <p>Students begin to learn analysis skills when listening to a piece of music. They are assisted in analysis by the narration of a fairy tale. Students begin to identify how the composer has used the elements of music to match the story line. For example: the ascending pitch of the melody indicates that the character has climbed the tree or a tempo change indicates an exciting part of the story.</p> <p>Students begin to make connections between the timbre of instruments and the personalities of each character as portrayed in the story. They begin to learn that composers use the elements of music to create mood and meaning.</p> <p>The purpose of listening to the story in sections is that students are able to focus on specific aspects of the music and relate them to the narrative. Predictive skills develop as they anticipate what comes next in the story.</p> <p>Focus Questions</p> <ul style="list-style-type: none"> How is the flute played to make you think about a bird? Why do you think the oboe was chosen to represent the duck? 	<p>Listening and responding activity</p> <p>Recap the section of the story <i>Peter and the Wolf</i> listened to in the previous lesson and display the recorded responses ready to be added to and as a reminder of the class discussion.</p> <p>Through class discussion, recap the setting of the story and the characters who have appeared in the story so far and the instrument associated with each.</p> <p>Play the next part of the musical story with the introduction of the grandfather and the wolf and stop immediately after the wolf has swallowed the duck and is positioned under the tree (approximately at thirteen minutes).</p> <p>Elicit responses about how the music and the story intersect and interrelate, encouraging students to apply their knowledge of music terminology in their answers. Add their responses and any describing words they use to the chart commenced in the previous week.</p> <p>Play the section of music again and students ‘act out’ the story by responding appropriately to the music/instrument for each character as it appears in the music.</p>


Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Responding</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p> <p>Making</p> <p>Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> • tempo (changing tempos; terminology (<i>allegro, largo, moderato</i>)) • pitch (staff; treble clef; melodic shape) • dynamics (terminology and symbols <i>forte (f), piano (p), crescendo, decrescendo</i>) • form (binary (AB); repeat sign (:)) 	<ul style="list-style-type: none"> • What does the composer do to make the music sound more sinister or scary or make us think that something dangerous is about to happen? • What music words can we use to describe how the music changes and how each instrument is played? <p>Learning intention</p> <p>Recalling songs, games and dances from previous years of music learning enables students to learn new concepts more easily. Experientially participating leads seamlessly to the explicit teaching of music concepts.</p> <p>Students are challenged in their thinking ahead when a known game offers new ways of being played. They must adjust their thinking. Students learn that there are different ways and different approaches to learning about music and how the elements work together to create a whole. Playing a game a different way and adding layers of complexity demonstrate in a physical way how an element of music can be manipulated.</p> <p>Students embed understanding when they experience tempo and dynamic differences in games and movement activities. Adding a physical element to the learning creates</p>	<p>Gather the students and add any further responses to the chart.</p> <p>Transition to the next activity by linking the cat from the story with a known song/game.</p> <p>Song/game</p> <p>Introduce students to the song ‘Naughty pussycat’ (Appendix A) by singing it. Invite the students to follow teacher and form a conga line as the song is sung. The conga line weaves throughout the room until a circle is made.</p> <p>Play the game while singing. This is a circle game and can be played in a variety of ways. A student is allocated as the ‘naughty pussycat’ and remains in the centre of the circle for the duration of the song. Another student is allocated the role of the ‘parent cat’ who must walk around the circle in time to the music. The students hold hands around the circle. At the end of the song, a ‘secret’ doorway opens – two adjacent students, secretly selected beforehand, raise their hands into an arch - and the ‘naughty pussycat’ runs out the doorway and is chased by the ‘parent cat’. The aim is for the ‘naughty pussycat’ to make it safely back into the</p>

Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<p>a connection between muscle memory and aural awareness.</p> <p>Students engage with a visual representation of music terminology and the symbols that correlate with the known concepts. They learn that composers use a progression of dynamics <i>pp p mp mf f ff</i> and that <i>crescendo</i> means getting louder  and <i>decrescendo</i> means getting softer. </p> <p>Students relate the symbols for changing dynamics to the 'greater than' and 'less than' symbols used in Mathematics.</p> <p>Students consolidate the understanding that words such as higher and lower relate to pitch and not dynamics.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • What was changed in the song each time? • What are the magical musical words we use to describe how we sang the song? • What does tempo mean? • What do we mean when we talk about dynamics? • What strategies can be used to remember the new words that have been taught today? 	<p>circle through the same archway. Depending on the experience of the students with this game, introduce a more challenging variation.</p> <p>Variation one: the circle walks around in time in the opposite direction to the 'parent cat'.</p> <p>Variation two: all the students make an arch and the 'naughty pussycat' chooses any arch but must return through the same one.</p> <p>Variation three: the 'naughty pussycat' is in the centre of two static concentric circles with two 'secretly' chosen archways.</p> <p>Variation Four: The two concentric circles walk in time in opposite directions with two 'secretly' chosen archways.</p> <p>Play a version through several times, varying the tempo and the vocal dynamic of the song each time, including getting louder and getting softer.</p> <p>Gather the students and debrief the game, identifying the elements of music that were changed as the game was played. Encourage the use of appropriate music</p>

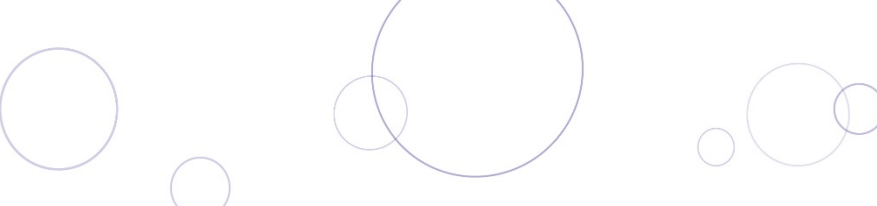


Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p>Suggested assessment point</p> <p>Assess students, using a tick list, on their ability to:</p> <ul style="list-style-type: none"> • step in time to the tempo of the song • sing a simple song accurately. <p>Learning intention</p> <p>Students are encouraged to think about the application of knowledge that they gain in the music classroom across other spheres of learning.</p> <p>Directing student thinking aids in the memorization of new concepts.</p>	<p>terminology, ensuring that students match dynamics and tempo to the correct words.</p> <p>Conclusion</p> <p>Sing the welcome song as a goodbye song and students respond as an echo. Remind students that the song is sung twice which means it must have a repeat sign at the end of the notation.</p> <p>Ask students as they leave to think of a symbol that is used in their classroom (e.g. an equals symbol, a greater than symbol)</p>

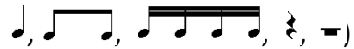

Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 3</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  pitch (staff; treble clef; melodic shape) form (binary (AB); repeat sign (:)) <p>Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology</p>	<p>Learning intention</p> <p>Students analyse an element of a song independently of other elements and then reconnect them again to understand how they work together to make music. Students understand how a simple song relates to pitch, rhythm and beat and together they can be used to impart mood and meaning.</p> <p>Learning is scaffolded through simpler forms of notation towards placing of pitch on a staff (standard notation). Students must first understand the relationship of different pitches to each other (i.e. whether the melody progresses in steps, skips or leaps or a combination of all) to respond accurately when echoing a song and when applying their knowledge to making their own music.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Where in the song does the biggest leap occur? How many different pitches are there in the song? Are there any rhythmic patterns that repeat? 	<p>Welcome song</p> <p>Sing the welcome song from the last two weeks and invite students to echo the song.</p> <p>Sing the song with students using the individual created body percussion patterns as accompaniment. Encourage them to use the rhythm names discovered last week.</p> <p>Pitch pattern the song as in Week 1 and then lead the students to discover the pitch of the song using solfa or alternative pitching approach. In solfa the <i>so</i> is placed on the head, <i>mi</i> on the waist, <i>do</i> on the toes, <i>la</i> just above the head and <i>high do</i> with arms stretched up. Record the solfa beneath the rhythm recorded from last week. For example:</p>  <p>Students record the rhythm and the solfa on individual whiteboards or on paper.</p> <p>Sing through the song three times using lyrics, rhythm and solfa.</p>


Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte (f)</i>, <i>piano (p)</i>, <i>crescendo</i>, <i>decrescendo</i>) timbre (how sounds are produced on different instruments, differentiate 	<p>Suggested assessment point</p> <p>Using a tick list, assess students for:</p> <ul style="list-style-type: none"> correct placement of the solfa on their bodies accurate pitching of the song and matching pitch memorisation evidenced by anticipatory actions. <p>Learning intention</p> <p>Students consolidate the skills of analysis of music by focusing on individual elements and their contribution to the overall mood and meaning of the music. They understand that music tells a story and while the composer’s intent can often be comprehended, there are also possibilities for personal creative responses to the music.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Does the music help to bring to life the narration of the story? Do the instruments chosen reflect the character and what we learn about each one? Do the illustrations in the book look anything like the way you imagined the story? 	<p>As a class, decide where the three different rhythms will be placed on the body (e.g. crotchets as a clap, minims in the feet and the dotted minim on the shoulders) and perform with the appropriate body percussion pattern while singing the rhythm names.</p> <p>Listening and responding activity</p> <p>Recap the sections of the story <i>Peter and the Wolf</i> listened to in the previous lessons and display the recorded responses ready to be added to and as reminder of the previous class discussions.</p> <p>Play the next part of the musical story to the end.</p> <p>Elicit responses about how the music and the story intersect and interrelate, encouraging students to apply their knowledge of music terminology in their answers. Add their responses and any describing words they use to the cumulative chart.</p> <p>Play the section of music again and students ‘act out’ the story by responding appropriately to the music/instrument for each character as it appears in the music.</p>

Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>between two instruments when played together)</p> <ul style="list-style-type: none"> • texture (two rhythmic or melodic patterns played together) to create and perform music <p>Responding</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<ul style="list-style-type: none"> • How might the story have ended for the duck? For the wolf? • Does the sound of the live duck in the belly of the wolf give us a clue about what might happen after the story is done? • What describing words can you use for the parade/ending music of the story? • What musical words can you use to describe the parade/ending music of the story? <p>Suggested assessment point</p> <p>Using anecdotal notes and/or filming, assess students’:</p> <ul style="list-style-type: none"> • creativity in movement and appropriate response to the music • ability to move in time with the tempo of the music • whole body response to the ‘story’ of the music • engagement with the movement activity. 	<p>Gather the students and add any further responses to the chart.</p> <p>Read the storybook and as a class make connections between the music, the visual representation and the narration.</p> <p>Discuss as a class alternative endings to the story regarding where the wolf is taken and what happens to the duck. The original story is open ended about the outcome for the duck.</p> <p>Distribute a worksheet to each student to complete which matches the instrument with the character and provides an opportunity to record some individual responses to the musical representation of each (Appendix A).</p> <p>Monitor student progress and assist where required with recording responses or clarifying any misconceptions.</p> <p>Collect worksheets for assessment purposes.</p>



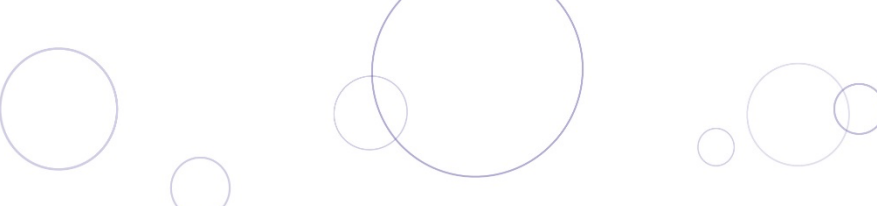
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
		<p>Conclusion</p> <p>Recap any new information from today's lesson and check in on student understanding.</p> <p>Sing the welcome song as a farewell song inviting students to echo with pitch accuracy.</p>

Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 4</p> <p>Making</p> <p>Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  pitch (staff; treble clef; melodic shape) 	<p>Learning intention</p> <p>Students discern pitch direction and accurately represent it using a graphic notation device. They identify skips and steps in a sung melodic line and accurately 'place' them on their bodies, in the air and recorded as notation.</p> <p>Students accurately match a graphic melodic line with identified pitches.</p> <p>Focus Questions</p> <ul style="list-style-type: none"> What solfa do you think starts the song? Can you demonstrate what solfa the song begins on? What is the finishing solfa of the song? Does it begin and finish on the same or different solfa? How many sounds on each beat? <p>Suggested assessment point</p> <p>Using a tick list or scaled rubric, assess students for:</p> <ul style="list-style-type: none"> accuracy of graphic notation of melody accuracy of solfa notation accuracy of beat keeping demonstration of knowledge of barlines and bars discovery of rhythm. 	<p>Welcome song</p> <p>Devise a new welcome song which uses a limited number of pitches and greeting words from a different language such as Buon Giorno, Guten Tag or Kia ora.</p> <p>For example:</p>  <p>Sing through twice and show the pitch pattern with hands. Students copy the pitch patterning before attempting to sing the melody.</p> <p>As a class, identify the first note as <i>so</i> and place on the head. Sing through the song again, placing the pitch on the appropriate place on the body - <i>so</i> on the head, <i>mi</i> on the waist and <i>la</i>, just above the head in the <i>la</i> hand position.</p> <p>Students draw the melodic line on their individual whiteboards or on paper. They notate the solfa beneath the melodic line.</p> <p>Students discover the rhythm of the song using the language 'how many sounds on each beat'. Patsch the beat</p>


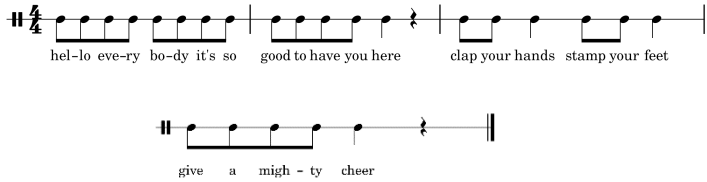
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte (f)</i>, <i>piano (p)</i>, <i>crescendo</i>, <i>decrescendo</i>) <p>Improvisation with the elements of music to create music ideas</p>	<p>Learning intention</p> <p>Students learn to expand their understanding of text and to develop their understanding that music can tell a story or enhance a narrated story.</p> <p>Students apply their understanding of the elements of music to reflect a story line or characters in a story, considering the personality and physical features of each character. They use music terminology appropriately and accurately and can offer justification for their suggestions.</p> <p>Focus Questions</p> <ul style="list-style-type: none"> What can you see on the cover of my book? (sung) What are the characteristics of each of the three billy goats? 	<p>on knees while singing through the song twice. Make sure the students are accurate in their beat keeping.</p> <p>As a class, notate the rhythm beneath the graphic melodic line on the classroom board using stick notation. Discover together where the bar lines are situated and how many beats in a bar. Remind students that there is always a double bar at the end to indicate that the music is finished.</p> <p>Improvisation activity</p> <p>Prepare to read a book version of the fairy tale ‘The three billy goats gruff’, making sure that the text defines their size and the pitch of their voices (i.e. the little billy goat has a high voice, the medium-sized billy goat has a medium pitch voice and the big billy goat has a deep voice).</p> <p>Before the book is read, ask the students by singing, to note what is on the cover of the book.</p>  <p>Selected students respond by singing an answer in a similar pitch pattern to the sung question. For example: <i>I see three billy goats – using so and mi.</i></p>

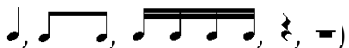
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Application of teacher directed rehearsal processes to improve music performances and engage an audience</p> <p>Responding</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<ul style="list-style-type: none"> • How do we relate these characteristics to musical elements like dynamics or tempo or pitch? • Can you suggest which tempo/dynamic words might describe the little billy goat movement? • Can you suggest which tempo/dynamic words might describe the biggest billy goat? • Can you suggest which tempo/dynamic words might describe the middle sized billy goat? <p>Learning intention</p> <p>Students develop a kinetic understanding of tempo and dynamic by applying their knowledge in a physical domain. Responding to a lyric with a movement embeds the intrinsic understanding of these elements of music.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • How might a movement show that the little billy goat gruff moves <i>allegro</i>, <i>piano</i> and has a high pitched voice? • How might a movement show that the middle sized billy goat gruff moves <i>moderato</i>, <i>mezzoforte</i> (or <i>mezzopiano</i>) and has a medium pitched voice? • How might a movement show that the big billy goat gruff moves <i>largo</i>, <i>forte</i> and has a low pitched voice? 	<p>Show the YouTube recording of the song ‘The billy goats gruff’ (Peter Combe)</p> <p>https://www.youtube.com/watch?v=CpDPnuobumg</p> <p>An alternative is to play the CD version from the Peter Combe album ‘Wash Your Face with Orange Juice’.</p> <p>Identify the characteristics of each of the characters. Lead a class discussion and invite students to suggest a tempo, dynamic and pitch to be assigned to each character. These are recorded as a class. For example: the little billy goat moves fast (<i>allegro</i>), is not very heavy (<i>piano</i>) and has a high-pitched voice because he is the smallest.</p> <p>Ask students to act out the lyrics of the song as it is played again. Each student selects/creates a movement for each billy goat and the troll, which matches the character and the dynamic and tempo ascribed to them. For example: the little billy goat might have a movement that is very light on the toes and at double the tempo of the song. The students’ movements should change as each character is mentioned in the lyrics of the song.</p> <p>Alternatively, the students are divided into four groups and assigned a character. As a group, they decide what</p>


Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<ul style="list-style-type: none"> • How might a movement show the troll to be big, ugly and hungry? • If we only had the music without the lyrics, could we tell which character was performing? • How did your experience performing the story differ when the song was playing compared to when the story was being narrated without music? • Which version did you prefer to perform to? <p>Learning intention</p> <p>Students discover that music enhances a narrative and adds extra meaning to the lyrics. It can spark their imagination and improve comprehension of the text.</p> <p>Suggested assessment point</p> <p>Using a tick list, assess students’:</p> <ul style="list-style-type: none"> • creativity of movements • use of appropriate movements for each character • movements that match the music. 	<p>movement they will perform whenever their character is mentioned in the lyrics.</p> <p>Play the song again while the students perform their movements (as individuals or as a group).</p> <p>Narrate the story from the picture book with the students performing the actions when each character appears in the text.</p> <p>Gather the students and lead a class discussion on the differences between performing the story when it was a song and when it was a narrated story</p>




Western Australian curriculum content	Teaching and learning intentions	Learning experiences
		<p>Conclusion</p> <p>Tell students that in the next lesson, they will be making their own music to help tell the story of ‘The three billy goats gruff’. They will need to think about the type of music that will be needed for each billy goat and the musical words (terminology) that will need to be used.</p> <p>Sing the welcome song as a farewell song.</p>

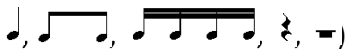
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 5</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) 	<p>Learning intention</p> <p>Students experience music concepts in a variety of ways – hearing, seeing and doing – and embed a clear understanding of each element of music. Creating an opportunity to explore through movement the timbre and duration of sound of a variety of non-tuned percussion instruments alerts them to the possibilities of each instrument. They then apply the knowledge gained from this activity to the musical task of matching non-tuned percussion instruments to characteristics or sections of a narrative to enhance the storytelling and add meaning and context.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What musical word can we use to describe the way this instrument is being played? Which word belongs to <i>tempo</i>? Which word belongs to <i>dynamics</i>? Could we play this instrument another way to make it sound different? Can an instrument be played both <i>forte</i> and <i>piano</i>? Can an instrument be played both <i>allegro</i> and <i>largo</i>? What is it about each instrument that makes it sound best when played this way? 	<p>Welcome activity</p> <p>Greet the students with a rhythm played on a non-tuned percussion instrument, such as claves or triangle. Create a welcome rap which matches the rhythm played on the instrument. For example:</p>  <p>Repeat several times, varying the tempo and the dynamic, and inviting students to echo in the same manner.</p> <p>Change the non-tuned percussion instrument to reflect the changed dynamic and tempo. Consider the timbre of the instrument and the duration of the sound it produces when making a selection. For example: use a tambour for <i>forte</i>, finger cymbals for <i>piano</i>, triangle for <i>largo</i> and claves for <i>allegro</i>.</p> <p>Invite students to respond with a body percussion rhythm that matches the dynamic. For example: hand clapping for <i>forte</i>, shoulder tapping for <i>piano</i>.</p>

Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) 	<p>Learning intention</p> <p>Students actively listen to sound production and create ways of moving that match the duration, timbre, tempo and dynamic of each instrument played. They explore different aspects of physical movement with whole body as well as isolating parts of their body when responding to the sounds.</p> <p>Students respond to changes in tempo and dynamic through movement, consolidating and building on their understanding of concepts.</p> <p>Suggested assessment point</p> <p>Assess students, using a tick list, on their ability to respond appropriately and quickly, to changes in:</p> <ul style="list-style-type: none"> tempo dynamic timbre. 	<p>Improvisation activity</p> <p>Invite students to find a space in the room with enough room to move. Tell them that they must create a movement that matches the way an instrument is played by the teacher. Their movement must match the sound (timbre) of the instrument and the tempo and dynamic that is being played.</p> <p>Play an array of non-tuned percussion instruments varying the dynamic and tempo and, if possible, the different ways each instrument can be played. Include <i>accelerandos</i>, <i>ritardandos</i>, <i>crescendos</i> and <i>decrescendos</i> when playing so that the students have to listen attentively in order to match their movements with the sound.</p>

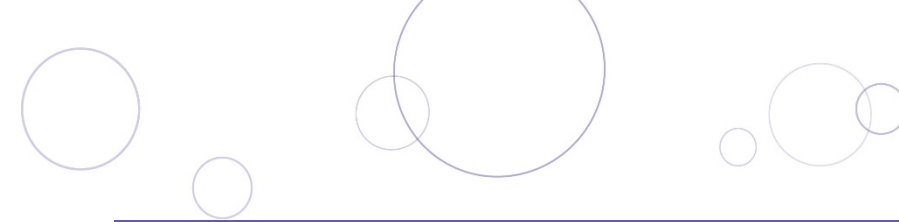
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Improvisation with the elements of music to create music ideas</p> <p>Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation: ) tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) timbre (how sounds are produced on different instruments, differentiate 	<p>Learning intention</p> <p>Students consolidate their understanding of the elements of music by applying their knowledge when selecting non-tuned percussion instruments and making choices about how to play them for a specific purpose. They ascribe an instrument based on timbre to a story character and assign a tempo and dynamic marking to reflect the characteristic of each story character.</p> <p>Students begin to understand form as it relates to music and the narrative aspect of music (i.e. music tells a story). Students make connections between how they imagine the story and how they want the music to sound. They begin to understand how the elements of music work together to create a specific meaning or mood, or for a specific purpose.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What kind of instruments do you think about when you imagine the big billy goat? The medium-sized billy goat? The littlest billy goat? Which dynamic goes with which billy goat? (<i>piano</i>, <i>mezzopiano</i>, <i>mezzoforte</i>, <i>forte</i>) 	<p>Composition activity</p> <p>Gather the students and, through class discussion, identify/name some of the characteristic sounds created by the non-tuned percussion instruments.</p> <p>As a class, categorise the instruments into groups related by timbre or arrayed according to dynamic possibilities. Focus the students’ attention towards the pitch of some of the instruments as applicable. For example: the agogo bell has two different sized bells which produce a high pitch and a low pitch, or a set of different sized tambours produce a range of pitches according to their size – the smaller the tambour the higher the pitch.</p> <p>Explain that the students are going to create some rhythmic music to help tell the story of the ‘The three billy goats gruff’ and add interest to the narrative.</p> <p>They will need to:</p> <ul style="list-style-type: none"> allocate an instrument to each of the characters (three billy goats and the troll) according to their characteristics of size, speed and voice create a rhythmic ostinato for each character and notate it allocate a dynamic for each character

Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> • between two instruments when played together) • texture (two rhythmic or melodic patterns played together) to create and perform music <p>Responding</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p> <p>Responding</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<ul style="list-style-type: none"> • Which tempo goes with which billy goat? (<i>largo, moderato, allegro</i>) • What is the first step in beginning to compose your individual music for the story? • Could a listener in the audience know straight away which character your instrument choices belong to? • Why did you choose ‘that instrument’ for ‘that character’? <p>Learning intention</p> <p>Students understand that making music is a process and there are steps to complete before it can be presented as a composed piece of music. They begin to understand that the choices composers make are intentional and reflect a specific purpose.</p>	<ul style="list-style-type: none"> • allocate a tempo for each character. <p>Allow students to access the non-tuned percussion instruments to explore how to play them and to listen to the sound they produce.</p> <p>Students begin to record their rhythms, dynamics, tempo and instrument choices on the ‘Billy Goats Gruff Storyboard Worksheet’ (Appendix A).</p> <p>As students work independently, circulate around the room to ensure that they understand the task, correcting any misconceptions and guiding them as required. Ask students for justification of their choices and ensure their choices are appropriate. Assist with accurate notation as required.</p> <p>Conclusion</p> <p>Gather the named worksheets and ‘check in’ with students about the composition process.</p> <p>Remind students that they will have an opportunity to complete their storyboard over the next few weeks and to rehearse.</p> <p>Perform the welcome rap as a farewell rap and invite students to echo.</p>


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<p>Week 6</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) timbre)how sounds are produced on different instruments, differentiate between two instruments when played together) 	<p>Learning intention</p> <p>Introducing a new element to a known activity increases the students' depth of understanding of the concepts taught. Students begin to focus on multiple elements at the same time, developing and consolidating an awareness of the different elements that work together to create music.</p> <p>Students listen with intent and begin to isolate the components of a simple piece, such as rhythm, pitch, tempo, dynamics and lyrics.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Can you predict how the sound will be different on the two parts of the agogo bell/two-tone block? What do you notice about the sound of the two parts of the agogo bell/two-tone block? What elements of music go together to make up our simple welcome rap today? 	<p>Welcome activity</p> <p>Greet the students with a rhythm played on a different non-tuned percussion instrument from last week. If there is a two-tone instrument, such as an agogo bell or a two-tone block, consider using that. Use last week's welcome rap or create a new welcome rap which matches the rhythm played on the instrument.</p> <p>Repeat several times, varying the tempo and the dynamic, and inviting students to echo in the same manner. If using a dual pitched instrument, invite students to place the pitch on their heads and waists, or to use their whole body to indicate the high and low of the sounds produced.</p>

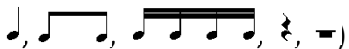
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Improvisation with the elements of music to create music ideas</p> <p>Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) timbre (how sounds are produced on different instruments, differentiate 	<p>Learning intention</p> <p>Students consolidate their understanding of the composition process when assisted to think about the elements in a variety of ways. Experiencing concepts before explicit learning and application of knowledge to other tasks assists students to make informed choices, rather than random selections based on personal preference (e.g. that looks like an interesting instrument to play, rather than this instrument seems to match the way I think about this character).</p> <p>Students learn that music often follows patterns of form and there are reasons why composers make decisions about each section of music and how many times it is repeated. They begin to identify the sections of their own music making and the pattern each section contributes to.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Is there a pattern to the story? Should our music making also have a pattern to it? Why is it important to have a beginning and an ending to our music? Is music making anything like writing a story? How? 	<p>Composition activity</p> <p>Recap the activity from last week and remind students of the criteria of the composition task. If required, read the narrative again before the students recommence their planning and notation.</p> <p>Ensure that there are adequate numbers and varieties of non-tuned percussion instruments available for the planning and rehearsal phase. They could be arrayed around the room for easy access in categories as suggested earlier in the term or as mixed boxes of instruments to be shared between students.</p> <p>As students continue planning and notating their composition storyboard, help students by:</p> <ul style="list-style-type: none"> clarifying any misconceptions guiding their thinking and selection process reminding them of the characteristics of each character assisting with notation accuracy checking in on their understanding assisting with rehearsing their notation accurately with appropriate dynamic range and tempo

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<ul style="list-style-type: none"> • between two instruments when played together) • texture (two rhythmic or melodic patterns played together) to create and perform music <p>Application of teacher directed rehearsal processes to improve music performances and engage an audience</p> <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p> <p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p> <p>Reasons why people make music across different places, events or occasions</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<ul style="list-style-type: none"> • Why would it be a good thing to have some music between the appearances of each billy goat? • Is the rushing stream the right sound to have between the billy goats' appearances? • If not, why not and what else might be a good suggestion? <p>Learning intention</p> <p>Demonstrating or modelling how music sections go together to make a whole consolidates students' understanding about form. Contributing to a performance demonstrates the importance of rehearsal techniques and accurate notation so other people can accurately reproduce the music.</p> <p>Students also gain a deeper understanding of how their music might sound within the class created sections. The purpose and meaning of the making music task becomes clearer.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • Can you name two things that sounded terrific about our class composition? • Can you name one thing that we could do better? 	<p>When most of the class have completed their storyboard worksheet, gather them in for the whole class activity of this task.</p> <p>The class works together to decide on instruments and rhythm patterns for the extra sections, such as: introduction of the story, the coda, and the sound of the river rushing under the bridge which could serve as the interlude between the billy goats gruff appearances.</p> <p>The class decisions are recorded in a similar way as the student worksheet and preserved for reference to over the remaining weeks of term. Leave spaces for the students' rhythmic ostinatos on their instrument choices when recording the class aspects (i.e. the graphic score should indicate where the student compositions should be played).</p> <p>Each student makes a decision about whether they want the characters and the instruments that represent them introduced before the story begins, as in <i>Peter and the Wolf</i> Tchaikovsky, for their performance.</p> <p>Demonstrate how the class aspects of the composition work with a student's composed sections. Select a student who is near completion (or several to contribute one</p>




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	<ul style="list-style-type: none">• Do we, as a class, want to make any changes to our decisions or choices?• If so, what and why?• Can you imagine how your choices will sound within the framework we have created as a class?	<p>character each) and allocate the class created sections to the students to play. Narrate the story with the addition of the music sections played by the students. The students' contributions could be added to the class notated sections so students have a visual representation of the music being performed.</p> <p>Conclusion</p> <p>Gather the named worksheets.</p> <p>Remind the students that they need to complete their worksheet storyboards next week and that some students will perform their compositions.</p> <p>Perform the welcome rap as a farewell rap and invite students to echo.</p>

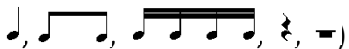
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 7</p> <p>Making</p> <p>Improvisation with the elements of music to create music ideas</p> <p>Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte (f)</i>, <i>piano (p)</i>, <i>crescendo</i>, <i>decrescendo</i>) 	<p>Learning intention</p> <p>Students experience and participate in the process of composition/improvisation by scaffolding the elements of music to create a composition. Building on known lyrics and rhythm, melodic line is woven in and a simple song is created.</p> <p>Students understand that there are frameworks around which music is composed. For example: a limited range of notes, lyrics based on thematic material. Students begin to understand that there are endless possibilities to creating music using limited options for rhythm and pitch. They explore how to apply their knowledge of other elements to create interest such as dynamics and tempo.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Why were only three notes used for the melody of the rap? Could we use more notes? How many other songs do we know that only use those three notes? What changes in tempo can we use? What changes in dynamics can we use? 	<p>Welcome activity</p> <p>Prepare the welcome rap as a three-note melody using <i>do, re, mi</i> (C, D, E) or <i>so, mi, la</i> (G, E, A) and greet the students singing the melody and matching the rhythm on a non-tuned percussion instrument.</p> <p>Invite students to echo sing with pitch and rhythm accuracy, following the melodic contour with their hands. Correct errors of pitching with pitch patterning of hands.</p> <p>Sing through several times. Students then draw the melodic contour/pitch pattern on their individual whiteboards or paper and discover the solfa (note names). Assist students, as required, to discover the starting and/or ending solfa.</p> <p>Students write the rhythm beneath the solfa and melodic contour/pitch pattern.</p> <p>Sing the song again using tempo and dynamic suggestions from selected students.</p>

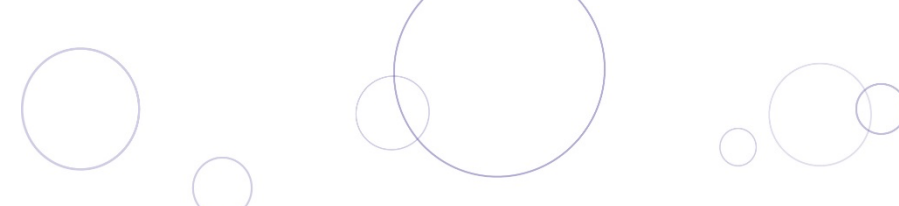
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Improvisation with the elements of music to create music ideas</p> <p>Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) 	<p>Learning intention</p> <p>Students continue to consolidate and develop their understanding of the composition process. They explore rehearsal strategies to develop accuracy in performance and rhythm reading and to play instruments with correct technique. They apply their understanding of dynamics and tempo when rehearsing with their instruments and understand that these are elements of music that can suggest the mood and meaning of their music.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What is audience etiquette? Why do we need an audience? What is performance etiquette? What does a performer need to do to make sure they give the best performance possible? 	<p>Composition activity</p> <p>Recap the composition criteria for the 'Billy Goats Gruff Storyboard Worksheet' and check in with students to see how they are progressing.</p> <p>Distribute named worksheets and instruments and explain that there will be some practise performances today.</p> <p>Allow time for completion and rehearsal, assisting where required with notation, dynamic, tempo and instrument choices.</p> <p>Performances</p> <p>Set up the performance area of the classroom with the class selected instruments for the introduction, coda and interlude music.</p> <p>Divide the students into two groups. Ask one group to be the audience (these are the students who are not quite ready to perform and would benefit from some extra rehearsal time). The other group will perform their musical story.</p>

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<ul style="list-style-type: none"> • timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) • texture (two rhythmic or melodic patterns played together) to create and perform music <p>Application of teacher directed rehearsal processes to improve music performances and engage an audience</p> <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p> <p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p> <p>Reasons why people make music across different places, events or occasions</p>		<p>Allocate the instruments required for the class created sections to the students in the performing group. Ensure they can access and refer to the standard and graphic notation.</p> <p>The students in the performing group take turns to perform their composed music within the class created sections and while the book is being narrated.</p> <p>Please note: this is one way to offer students an opportunity to perform. Other ways might include the following.</p> <ul style="list-style-type: none"> • Instead of each student performing all of their music, four students select one of the characters and play their music for that character while the story is being narrated. • Create groups of four students. Each student performs their music to their group members with other members of the group narrating the story and performing the class created sections. • Each student performs their music to a buddy from another class.

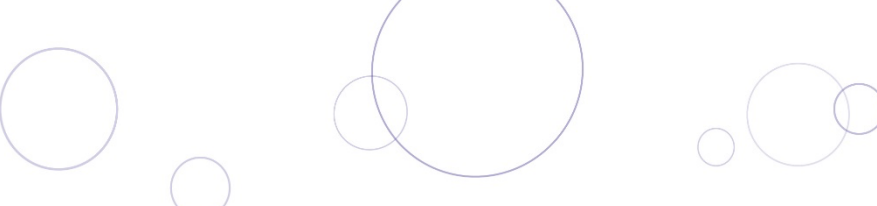
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<p>Focus questions</p> <ul style="list-style-type: none"> • What was terrific about the performances overall? • What did all the performers do well? • Is there something that we all need to be aware of that will make our performances more accurate or more fluent? • What have we learnt from performing/watching the ‘Billy goats gruff’ music today? 	<ul style="list-style-type: none"> • Each student is filmed performing their music with a group of students performing the class created sections and a student narrating the story. <p>Film each student’s performance for assessment and self-reflection purposes.</p> <p>Conclusion</p> <p>Collect the worksheets.</p> <p>Gather the students and lead a class reflective discussion process. Offer generic comments which relate positively to the performances and compositions and select students to offer their positive comments.</p> <p>Offer some generic suggestions for improvement and request feedback from the performing students regarding what they could improve on in their own compositions and performances.</p> <p>Remind the ‘audience’ group that their opportunity to perform will occur next week.</p>

Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 8</p> <p>Making</p> <p>Improvisation with the elements of music to create music ideas</p> <p>Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation: ) tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte (f)</i>, <i>piano (p)</i>, <i>crescendo</i>, <i>decrescendo</i>) 	<p>Learning intention</p> <p>Students continue to explore the possibilities for improvisation and composition using a limited structure of rhythm and pitch. They begin to explore how to apply this knowledge to their own music making.</p> <p>Embodying the melodic contour/pitch pattern consolidates the understanding of pitch direction and builds aural accuracy.</p> <p>Focus questions</p> <ul style="list-style-type: none"> I wonder if someone could make up on the spot/improvise a three-note melody that is different to the one we just sang? Where are those three pitches placed on our body? 	<p>Welcome activity</p> <p>Prepare the welcome rap as a different three-note melody using <i>do, re, mi</i> (C, D, E) or <i>so, mi, la</i> (G, E, A) and greet the students singing the melody and matching the rhythm on a non-tuned percussion instrument.</p> <p>Invite students to echo sing with pitch and rhythm accuracy, following the melodic contour with their hands. Correct errors of pitching with pitch patterning of hands.</p> <p>Sing through several times. Students then draw the melodic contour/pitch pattern on their individual whiteboards or paper and discover the solfa (note names). Assist students as required to discover the starting and/or ending solfa.</p> <p>Sing the song again using tempo and dynamic suggestions from selected students.</p> <p>Invite a student to volunteer a different three-note melody to the rap words. Give them the solfa notes they must use and request them to place them on their body as described before (<i>do</i> is on the toes and <i>re</i> is on the knees if using <i>do, re, mi</i>). Explain that our bodies can be a representation of a tone ladder with pitch ascending from the toes upwards.</p>

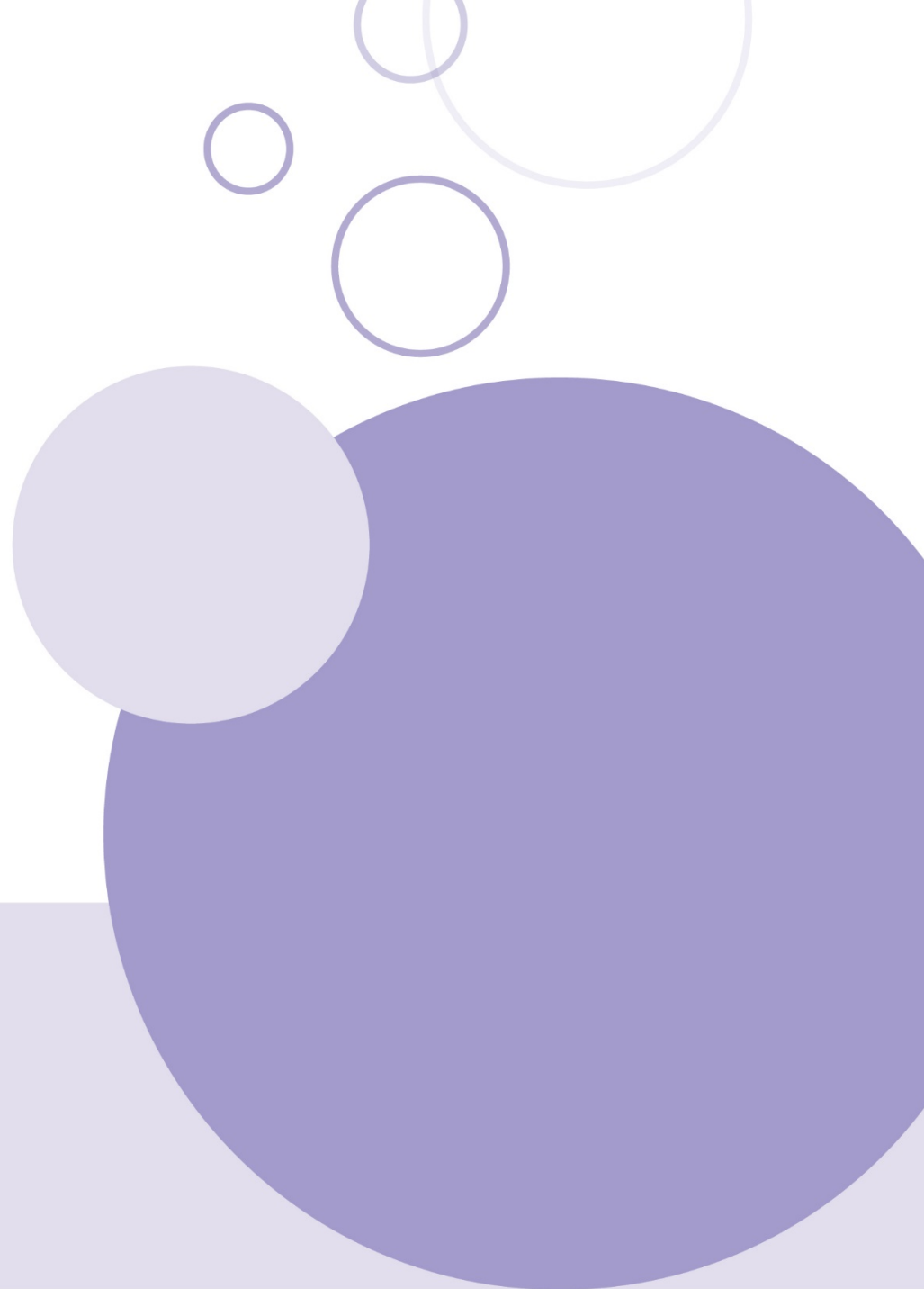
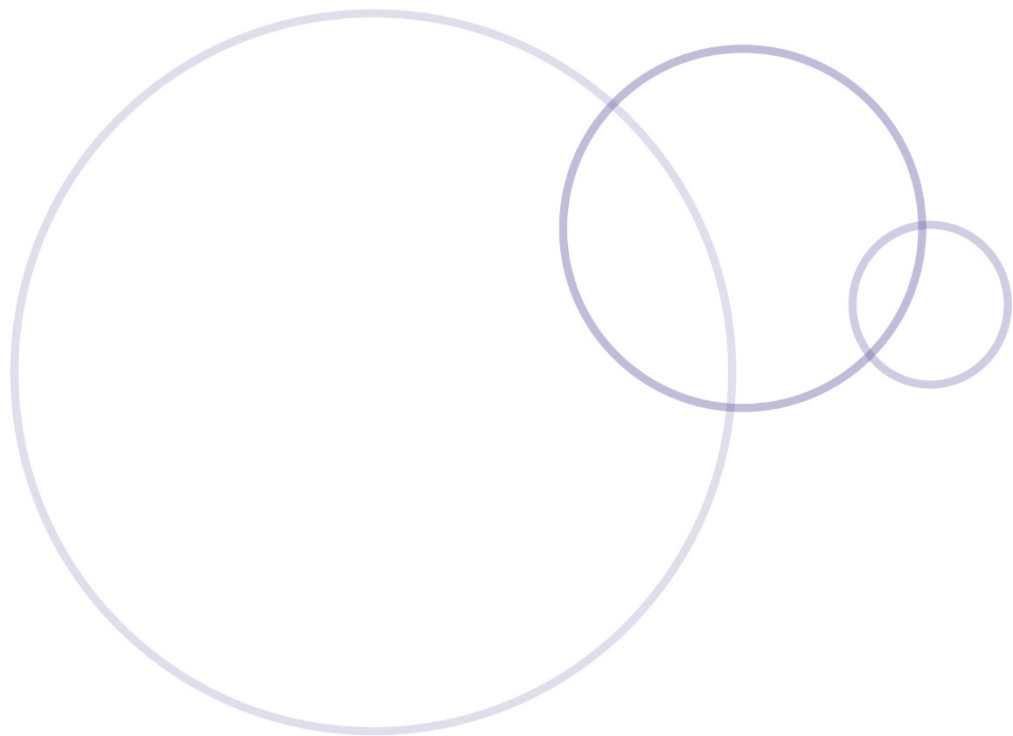
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<p>Making</p> <p>Improvisation with the elements of music to create music ideas</p> <p>Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte (f)</i>, <i>piano (p)</i>, <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) 	<p>Learning intention</p> <p>All students should have an opportunity to perform. Some students may need more time to complete their compositions, but should still be encouraged to perform what they have completed. Selecting a different student for each character from a range of groups for a one-off re-reading of the text is a format that assists those who have not completed their compositions and gives them the opportunity to perform a part of their composition.</p> <p>Students self-reflect with guidance on how they can approach the task more strategically next time in order to complete the required criteria (e.g. having less instruments to choose from would help).</p>	<p>Composition activity</p> <p>Recap the performances from the previous week, applauding the performers' efforts and reminding students of the reflection points discussed last week.</p> <p>Distribute worksheets and instruments to the students who did not perform last week. Allow time for those students to rehearse and refine their songs.</p> <p>Students who performed last week view their filmed performance and then complete the self-reflection sheet.</p> <p>Set up the performance space as per last week. Students perform their 'Billy goats gruff' composition in the same format as last week (or choose an alternative format as appropriate).</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none">• timbre (how sounds are produced on different instruments, differentiate between two instruments when played together)• texture (two rhythmic or melodic patterns played together) to create and perform music <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p> <p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>		



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p>Learning Intention</p> <p>Students self-reflect and identify strategies that enabled successful completion and performance of their song as well as barriers to learning and progressing to a polished performance.</p> <p>Students articulate their own strengths and skills, and identify the areas that are potential barriers.</p>	<p>Conclusion</p> <p>As was done for last week, lead a reflective class discussion, noting the aspects that worked well and those that could be improved upon.</p> <p>Applaud students' efforts and provide a time for performing students from this week to review their videorecorded performances and complete the self-reflection sheet.</p>



TERM 2

Weeks 1–8: Music



Term 2

Overview

The focus of lessons in Term 2 is to consolidate and further develop the skills of aural discernment, movement to the beat, expression of rhythm in a variety of ways, and performing using non-tuned percussion instruments. Students also further develop and consolidate their understanding of tempo and dynamics across a range of activities and in a variety of ways, including kinaesthetic.

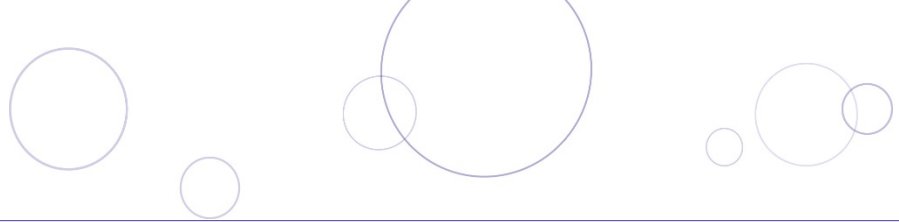
Texture is explored in a variety of ways through whole-class activities, listening and watching the performance of music and creating their own music. The duet is the predominant feature of texture in this term.

Students explore $\frac{3}{4}$ time and develop an understanding of the distinctive feel of simple triple metre. They discover parallel features of the elements across diverse music, such as a folk song and orchestral music.

Students make their own music and apply their understanding of the elements of music to match the timbre of instruments with distinctive features of the thematic material (dragons). They make choices regarding instrumentation, tempo, dynamics and texture for specific purposes and to express a distinct idea.

Collaborative and cooperative learning is incorporated in some activities as well as developing the capacity to work independently.

Below is an overview of the resources required for Term 2.



Term 2	
<p>Week 1</p> <p>Links (Appendix A)</p> <p>Teacher devised greeting song</p> <p>Poem text</p> <p>Tambour or other non-tuned percussion instrument</p> <p>Book: <i>Puff the Magic Dragon</i> Yarrow, P., Lipton, L., & Puybaret, E. (2007b). <i>Puff, the Magic Dragon</i> (First Edition). Sterling.</p> <p>Chart/graphic/digital document to record dragon features</p> <p>CD Player or other sound source</p>	<p>Week 2</p> <p>Links (Appendix A)</p> <p>Teacher devised greeting song</p> <p>Poem text</p> <p>Range of non-tuned percussion instruments</p> <p>Available tuned percussion instruments (bass xylophone or bass Boomwhackers if available)</p>
<p>Week 3</p> <p>Poem text</p> <p>Range of non-tuned percussion instruments</p> <p>Available tuned percussion instruments (bass xylophone or bass Boomwhackers if available)</p> <p>Filming device</p>	<p>Week 4</p> <p>Chart/graphic/digital document to record dragon features</p> <p>Links (Appendix A)</p> <p>Worksheet 'Dragon's Lair' (Appendix B)</p>

Term 2**Week 5**

Chart/graphic/digital document with recorded dragon features

Worksheet 'Dragon's Lair' (Appendix B)

Range of non-tuned percussion instruments

Range of sound producing objects for sound effects and to complement standard instruments, such as plastic bags, tin lids and mallets, bins

Available tuned instruments including xylophones and Boomwhackers

Week 6

Links (Appendix A)

Chart/graphic/digital document with recorded dragon features

Worksheet 'Dragon's Lair' (Appendix B)

Range of non-tuned percussion instruments

Range of sound producing objects for sound effects and to complement standard instruments, such as plastic bags, tin lids and mallets, bins

Available tuned instruments, including xylophones and Boomwhackers

Week 7

Links (Appendix A)

Chart/graphic/digital document with recorded dragon features

Worksheet 'Dragon's Lair' (Appendix B)

Range of non-tuned percussion instruments

Range of sound producing objects for sound effects and to complement standard instruments, such as plastic bags, tin lids and mallets, bins

Available tuned instruments, including xylophones and Boomwhackers

Filming device

Week 8

Chart/graphic/digital document with recorded dragon features

Worksheet 'Dragon's Lair' (Appendix B)

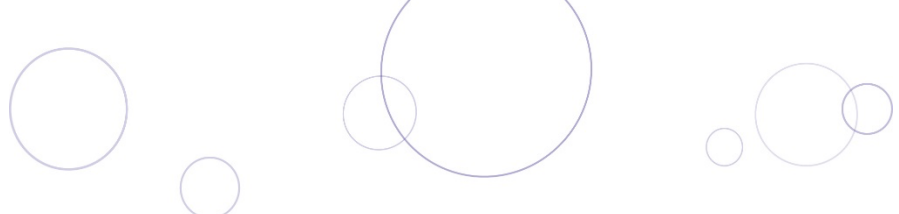
Range of non-tuned percussion instruments


Range of sound producing objects for sound effects and to complement standard instruments, such as plastic bags, tin lids and mallets, bins

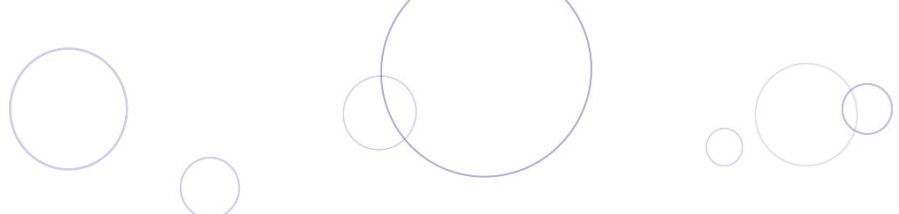
Available tuned instruments, including xylophones and Boomwhackers

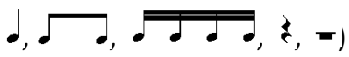
Filming device

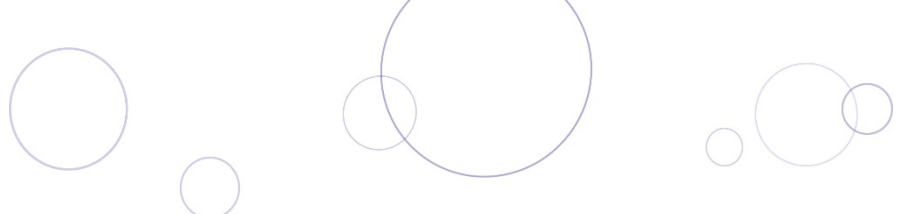
Self-reflection sheet (Appendix B)



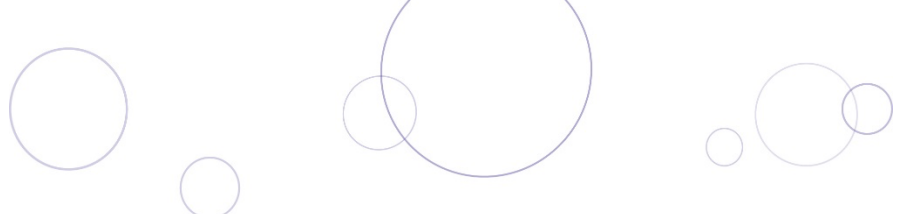
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 1</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation: ) tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) <p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p>	<p>Learning intention</p> <p>Students experience a known game in a new context and discover how it is played in a different culture. They learn that children play similar games across the world.</p> <p>Students consolidate and further develop their aural skills in beat keeping, pitch and rhythm, and are given opportunities to move in time to music. They collaborate and cooperate with their peers to keep their movements in time and ensure the song/game continues seamlessly.</p> <p>Students use ‘chunking’ to remember the sequence of the song and the movements. They begin to learn to ‘think ahead’ and plan what will happen next (paper, scissors, rock).</p> <p>Focus Questions</p> <ul style="list-style-type: none"> What is familiar about this song/game? What is new in this song/game? Which part of the activity – movements, words, melody, game – do you find the hardest to remember and perform in time? 	<p>Greeting activity</p> <p>Greet the students with a Japanese greeting, such as <i>konnichiwa</i>. Invite students to identify the country of origin of the greeting word.</p> <p>Sing the song ‘Se se se’ – a traditional Japanese children’s song and game.</p> <p>https://www.bethsnotesplus.com/2012/11/se-se-se-japanese-folk-song.html</p> <p>Teach the lyrics by rote and then the melody, using pitch patterning. Invite students to sing using their hands to pitch pattern the song.</p> <p>Explain that this song is also a game that the students might already know – paper, scissors rock. Demonstrate the game and explain the rules. Allow students time to practise the game with a partner and consolidate the rules.</p> <p>Sing the song and demonstrate the actions of the song according to the first version of the song on the link above.</p> <p>Repeat the game.</p>



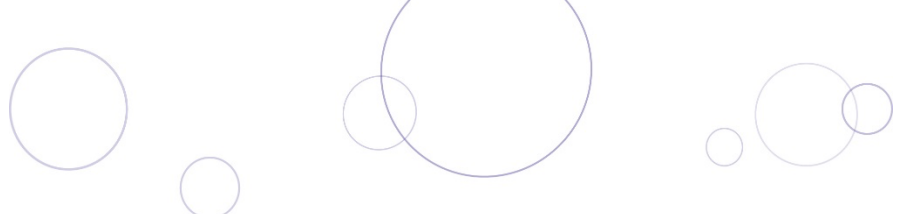
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Reasons why people make music across different places, events or occasions</p> <p>Making</p> <p>Improvisation with the elements of music to create music ideas</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) dynamics (terminology and symbols <i>forte (f)</i>, <i>piano (p)</i>, <i>crescendo</i>, <i>decrescendo</i>) timbre (how sounds are produced on different instruments, differentiate 	<p>Learning intention</p> <p>Students consolidate and develop their understanding of rhythm when reciting poetry/lyrics and the importance of keeping in time. They begin to understand that music can have many layers and that texture is the musical word that describes layers of rhythm or melody.</p> <p>Students learn that a two-part texture is called a duet.</p> <p>Students practise maintaining their own part in a two-part activity and begin to understand that dynamics, as an element, needs to be applied to ensure they achieve a balance of the parts.</p> <p>Students improvise and make choices within a framework to create a new musical idea.</p>	<p>Explain that the focus for the term is on a mythical creature – dragons – and that they are a mythical part of almost all cultures. Explain that dragons play a prominent part in the culture of Japan and of China.</p> <p>Poem activity</p> <p>Recite the dragon poem ‘I’m the dragon of Grindly Grun’, Silverstein (or similar), in an expressive voice.</p> <p>Text can be found here: https://100.best-poems.net/dragon-grindly-grun.html</p> <p>Display the text and read through it with the students, highlighting the rhyming nature of the text.</p> <p>Identify the phrases in the poem that especially describe the character of a dragon.</p> <p>As a class, decide which phrase will become an ostinato for the poem. The title – ‘I’m the dragon of Grindly Grun’ – could also be an ostinato.</p> <p>Explain that the class will be providing a spoken accompaniment to the reciting of the poem in the form of an ostinato (repeating pattern). As they are performing the</p>




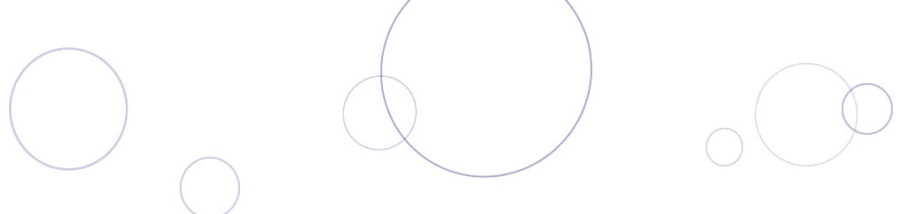
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>between two instruments when played together)</p> <ul style="list-style-type: none"> • texture (two rhythmic or melodic patterns played together) to create and perform music <p>Application of teacher directed rehearsal processes to improve music performances and engage an audience</p>	<p>Focus questions</p> <ul style="list-style-type: none"> • What is an ostinato? • What are the two types of ostinato? (melodic and rhythmic) • Which type of ostinato is being used in this activity? • Which phrases tell us about what a dragon might do, or be like? • Should we aim for a short or long ostinato? • What action looks like the phrase we are chanting? • Does keeping the beat in our feet help us to all stay in time? • What do you think the word duet means? • How can it be a duet when a whole class is saying the one phrase together? (The class acts as a unison voice.) • How can we work together to help make it sound just like two people? • Can you think of other ways we could add an accompaniment to this poem? 	<p>ostinato as a whole class, and only one voice will be reciting the poem, their dynamic will have to be soft or very soft (<i>piano or pianissimo</i>) so that the poem can be heard. Explain that the poem should be the central/main part of the performance.</p> <p>As a class, the students begin whispering the ostinato in a rhythmic way and in unison. The ostinato will continue through the recital of the whole poem. Keep a <i>piano</i> beat on a tambour or alternate non-tuned percussion instrument to keep students in time with the recitation.</p> <p>Recite the poem over the class chanted ostinato. Audio record it and play it back so that the students can hear the effect created by the ostinato. Assess whether the ostinato was at the right dynamic and if the tempo was maintained throughout.</p> <p>Lead a class discussion on whether there is an action that can accompany the ostinato that might help to keep everybody in time. Students may wish to try a different phrase as the ostinato.</p>



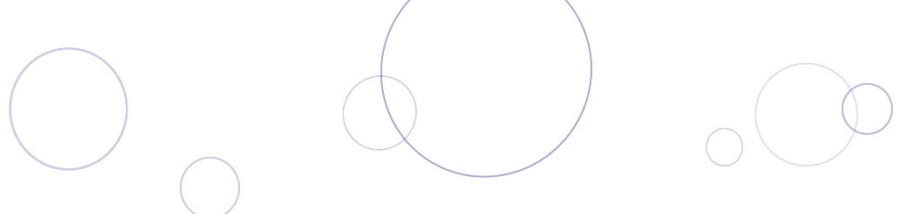
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		<p>Suggest that keeping the beat in the feet throughout the performance of the poem will also help to keep everyone in time.</p> <p>Begin chanting the selected ostinato as a class. Once four chants have been completed, recite the poem again as the students continue to chant the ostinato. Students continue chanting the ostinato phrase four times after the end of the poem. This creates an introduction and a coda. Audio record it and play it back to the class. Assess it as before.</p> <p>Explain that the poem is musical because of the rhythm of the rhyming words and the beat that helps to keep everything together. The class has created texture by adding an accompanying pattern to the poem so that it is in two parts. Explain that music that has two parts to it is a duet (even though there are multiple students taking the one part).</p>





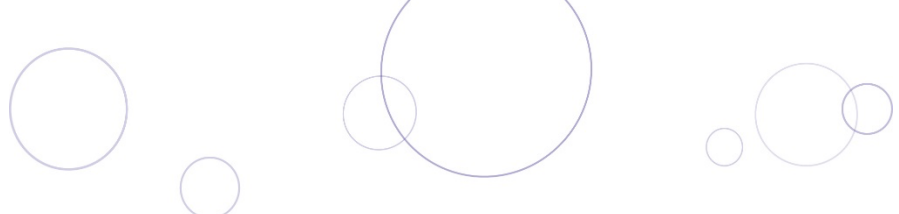
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<p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> • rhythm (simple time signatures, standard notation: ) • tempo (changing tempos; terminology (<i>allegro, largo, moderato</i>)) • pitch (staff; treble clef; melodic shape) • dynamics (terminology and symbols <i>forte (f), piano (p), crescendo, decrescendo</i>) • form (binary (AB); repeat sign (:)) • texture (two rhythmic or melodic patterns played together) to create and perform music <p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p>	<p>Learning intention</p> <p>Students experience a range of ways text can be reimagined as music. They respond to music and begin to make connections between the music and the text. They begin to learn the skills of analysis and how the elements of music are applied to create mood and meaning.</p> <p>Students apply their understanding of binary form to analyse the story song’s structure. They demonstrate their understanding through use of visual cues. For example: The letter A or a picture of an apple signifies the chorus while the letter B or a picture of a banana signifies a verse.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • How many different melodic sections can be heard in this song? • How does someone know when to begin singing? • How do we know the song is finished? • What characteristics of a dragon can be heard in the song? • What characteristics of a dragon can be seen from the illustrations? • How might we describe the form/structure of the song? 	<p>Literature and music</p> <p>Gather the students and ‘sing’ to them the storybook <i>Puff the Magic Dragon</i> (Yarrow, P., Lipton, L., & Puybaret, E. (2007b). <i>Puff, the Magic Dragon</i> (First Edition). Sterling, or a similar version.</p> <p>As a class, identify the features of a dragon that are mentioned in the lyrics. Identify from the illustrations any further features of a dragon that are not mentioned in the lyrics.</p> <p>Record them in a manner that can be retrieved for future use and add the features identified from the feature poem.</p> <p>Lead a class discussion on the form of the music (verse and chorus) and use visual cues to identify the structure of the verses and choruses, introduction and coda. This can be done either as a class, in pairs, or individually.</p>




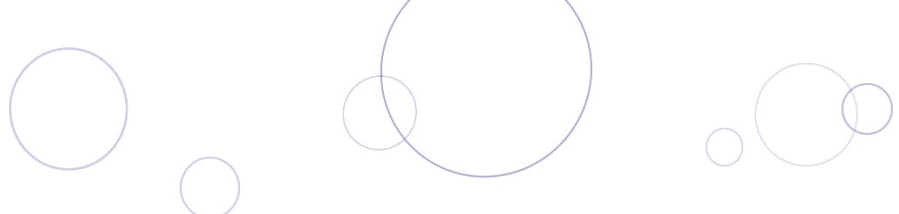
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
Responses that identify how the elements of music combine to communicate ideas, mood and meaning		Conclusion Farewell students with a short <i>so mi</i> sung phrase that includes <i>sayonara</i> . For example: 'Sayonara everyone'. Tell students that the theme for this term's music making is dragons.



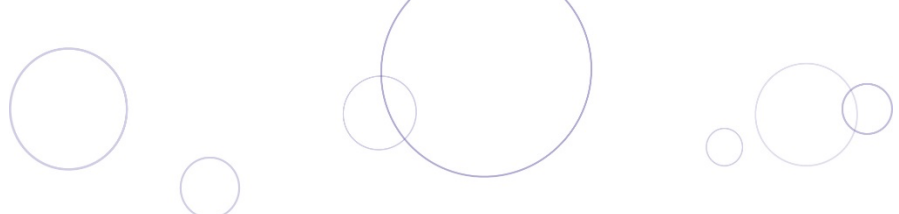
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 2</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) <p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p>	<p>Learning intention</p> <p>Students consolidate and further develop their aural ability to discern pitch by responding with pitch patterning and accurate singing. Students correlate a hand position in the air with a specific pitch and move their hand in response to changes in pitch direction.</p> <p>Students consolidate and further develop their understanding of the elements of dynamics and tempo and correlate correct music terminology with the changed element. They use words such as <i>allegro</i>, <i>moderato</i>, <i>largo</i>, <i>piano</i>, <i>forte</i>, <i>mezzopiano</i> and <i>mezzoforte</i> appropriately and accurately.</p> <p>Students experience these elements in a kinaesthetic way and embed their understanding through a range of responses.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What was changed as the greeting song was sung? What musical word can be used to describe that? What other musical word do you know that relates to tempo – the speed of the music? 	<p>Greeting activity</p> <p>Greet students with a short <i>so mi</i> sung phrase which includes the word <i>konnichiwa</i>. For example: ‘<i>Konnichiwa, konnichiwa, let’s sing and have some fun</i>’.</p>  <p>Lead students in a conga line around the room as you sing the greeting phrase and students echo it. Vary the tempo and the dynamics each time. Weave around the room until students fall naturally into a complete circle.</p> <p>Review the changes in tempo and dynamics as a class discussion, using correct music terminology. Check in with students about the number of pitches they could hear in the song. Sing it one last time with students pitch patterning the melodic line.</p> <p>Sing the song ‘Se se se’ and invite students to sing and keep the beat as a body percussion action.</p> <p>Play the game around the circle as in the last week with students beginning as pairs in the circle.</p>



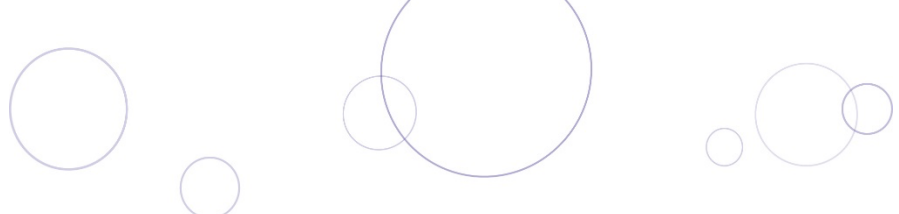
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<p>Reasons why people make music across different places, events or occasions</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation: ) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte (f)</i>, <i>piano (p)</i>, <i>crescendo</i>, <i>decrescendo</i>) 	<ul style="list-style-type: none"> What other musical word do you know that relates to dynamics – the volume of the sound? What else could be changed? <p>Suggested assessment point</p> <p>Using a tick list, assess students’:</p> <ul style="list-style-type: none"> knowledge of music terminology ability to maintain the beat while singing ability to match pitch when singing use of accurate pitch patterning. <p>Learning intention</p> <p>Students consolidate and develop their understanding of texture by layering parts upon a known text. They respond to another’s example of accompaniment and use that as a stimulus for their own thinking and creativity.</p> <p>Students consolidate an understanding of form with the addition of an introduction and coda to the improvised piece. They build on their prior understanding.</p> <p>Students work collaboratively to create, improvise and perform the piece of music as a class, maintaining their part, keeping in time and contributing to the whole</p>	<p>Poem activity</p> <p>Recite the poem ‘I’m the dragon of Grindly Grun’, Silverstein (or similar), from last week. Invite students to recite the poem as expressively as possible.</p> <p>Remind students of the ostinato activity that accompanied the poem. Lead a discussion on the different ways that the poem could be accompanied. For example: it could be recited over music or accompanied by percussion ostinatos or a drone or bordun (open fifths played as an ostinato).</p>



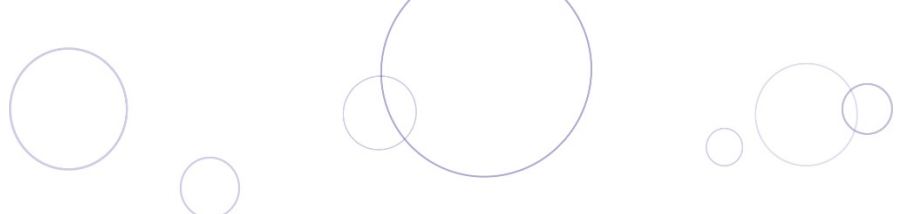
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<ul style="list-style-type: none"> • form (binary (AB); repeat sign (:)) • timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) • texture (two rhythmic or melodic patterns played together) to create and perform music <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p> <p>Responding</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<p>composition. Students’ understanding of ensemble and how the elements of music work together to create a whole is further developed.</p> <p>Students experience the feel of compound time while playing rhythms and reciting rhyme without being explicitly taught the concept of compound time. Experiential learning precedes explicit teaching. Students note that the poem and accompanying rhythms have a ‘skipping’ feel to them.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • What has the author added to their poem when reading it to increase interest and engage the audience? (in reference to the YouTube link) • What musical things can be added to the poem? • What musical additions can be achieved with the resources available? • Do the rhythms have a ‘march’ feel, a ‘dance’ feel or a ‘skipping’ feel? • Even though there are only two notes being used for the melodic ostinato, how many different patterns can be created? 	<p>An example of the poem recited over music by the author can be shown to stimulate the discussion:</p> <p>https://www.youtube.com/watch?v=vlqPTC6mek8</p> <p>Guide students’ responses as required.</p> <p>Suggest that the class add a melodic and a rhythmic element to their reciting of the poem.</p> <p>Improvisation activity</p> <p>Provide a tuned instrument on which to play a bordun (e.g. xylophone, chime bars, piano/keyboard, Boomwhackers or recorder). Select two notes at an interval of a perfect fifth. Select a student/s to improvise a melodic ostinato using those two notes.</p> <p>As a class, select a non-tuned percussion instrument (e.g. claves, guiro or woodblock) and select a rhythmic ostinato to play. The ostinato could mimic a rhythmic phrase from the poem. Select a group of six to eight students to play the rhythmic ostinato. The remaining students narrate the poem.</p>




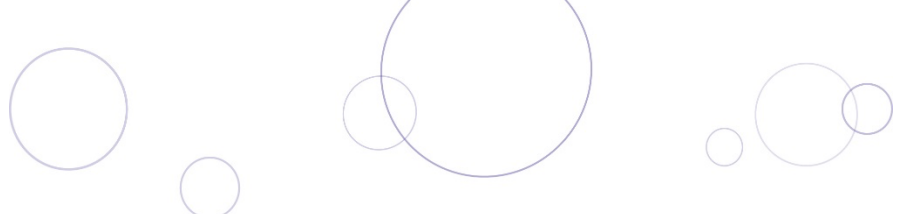
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		<p>Note: the poem has a $\frac{6}{8}$ rhythmic feel when recited so it is suggested that ostinatos are aurally created/explored and played without notation. A beat kept on a tambour or djembe will assist in keeping all three parts in time.</p> <p>As a class, decide on an introduction and a coda before the recitation of the poem. For example: the non-tuned percussion instrument begins for four iterations of the ostinato, then is joined by the bordun for another four before the poem is recited. The coda is a reversal of the introduction.</p> <p>Play it through several times, rotating students as practicable, on the three parts. As a class, explore:</p> <ul style="list-style-type: none">• changes in dynamics and/or tempo• expressive speaking to enhance meaning and mood of the text• the addition of different vocal expressive devices which add excitement to the poem (for example: a roar or a sigh at the appropriate text)• the addition of appropriate actions which reflect the meaning of the text. <p>Film the class performance of the poem with accompaniments for later reference and reflection.</p>

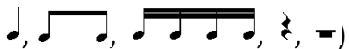


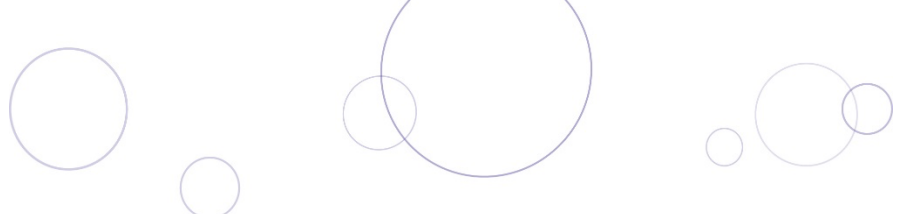
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<p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p>	<p>Learning intention</p> <p>Students reflect on their own and others’ performances in meaningful and relevant ways. Identifying positive aspects and areas for improvement informs students’ individual reflection on their own skills and practice. They identify specific skills for development and begin to identify strategies for improvement.</p>	<p>Conclusion</p> <p>Play the recording of the class activity and lead a reflective class discussion. Ask for feedback from the students regarding what worked well and areas for improvement. Identify specific feedback and record it for future reference.</p> <p>Sing the farewell song from last week or create a new one using a limited number of pitches.</p>



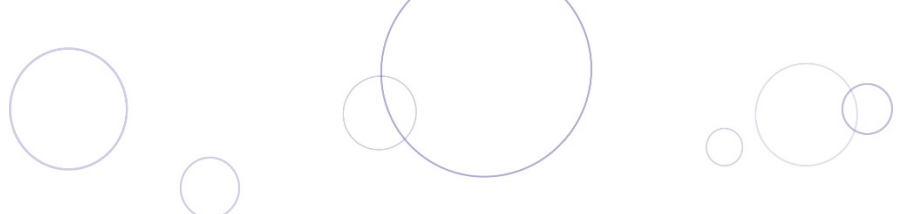
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 3</p> <p>Making</p> <p>Improvisation with the elements of music to create music ideas</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte (f)</i>, <i>piano (p)</i>, <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) 	<p>Learning intention</p> <p>Students think intentionally about the choices they make relating to tempo and dynamics and apply them to a known song. They reflect on the choices they make and use music terminology to describe them.</p> <p>Students think intentionally about the melodic structure of a known song and suggest changes to improve it (e.g. changing the last note to a <i>do</i> to make the song sound complete).</p> <p>Focus questions</p> <ul style="list-style-type: none"> What element did you change and can you use the correct music words to describe what you chose? If there are two pitches in the song, what solfa are they? Does the song begin and end on the same pitch or a different pitch? How could we change the ending to make it sound more finished? 	<p>Greeting activity</p> <p>Greet the students as for last week with the greeting song. Select a student to lead the conga line <i>and</i> choose a dynamic and tempo to lead the class. Swap students out as the leader when the song is done. Each student leader must change one or both of the elements of dynamics and tempo.</p> <p>Repeat with several students as leader.</p> <p>Gather students into a circle and discern what the two pitches of the greeting song are. Discover the solfa and sing the song through once more using the solfa hand signs appropriately.</p> <p>Discuss with the students a possible changed ending of the greeting song to make it sound more finished.</p> <p>Sing and play the game ‘Se se se’.</p>



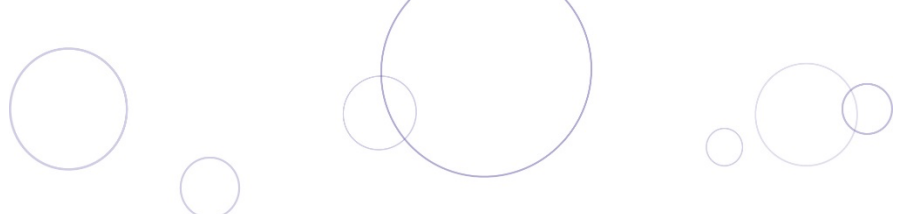
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Responding</p> <p>Reasons why people make music across different places, events or occasions</p> <p>Making</p> <p>Improvisation with the elements of music to create music ideas</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> • rhythm (simple time signatures, standard notation:  • tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) • pitch (staff; treble clef; melodic shape) 	<p>Suggested assessment point</p> <p>Using a tick list, assess students’:</p> <ul style="list-style-type: none"> • knowledge of music terminology • ability to change the tempo and/or dynamic when singing a known song • ability to walk to the beat. <p>Learning intention</p> <p>Students build on the experience of collaborating as a class to produce a piece of music and apply the understanding, skill and knowledge acquired to create a new piece of music in a smaller group. Individual level of responsibility for the parts is increased and they must apply their own creative expression and skill level. Understanding is scaffolded through modelled participation.</p> <p>Students are responsive to others’ suggestions and contribute meaningfully to the collaborative activity.</p> <p>They make decisions based on their understanding of musical elements such as timbre. For example: when choosing a non-tuned percussion instrument for the</p>	<p>Poem group activity</p> <p>Recap the information regarding the accompanied poem from last week and display the recorded reflective comments.</p> <p>Divide the class into groups of four students and ensure each group has a copy of the text of the poem.</p> <p>Explain that in their group of four they will be doing the same activity performed last week as a class, but this time condensed into four students.</p>



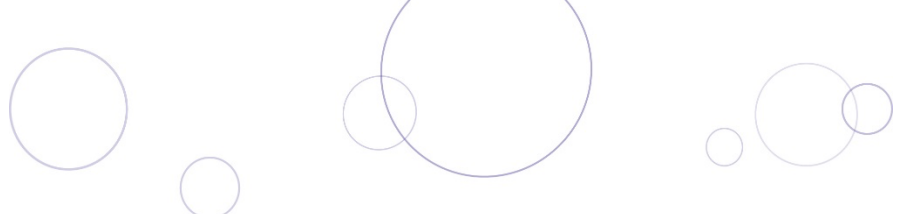
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> dynamics (terminology and symbols <i>forte (f)</i>, <i>piano (p)</i>, <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) texture (two rhythmic or melodic patterns played together) to create and perform music <p>Application of teacher directed rehearsal processes to improve music performances and engage an audience</p> <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p>	<p>rhythmic ostinato, they consider an instrument that reflects the thematic material and the proposed rhythm.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Which student part will be responsible for structuring the introduction and the coda on each rotation? What strategy will you use to keep the group in time? What dynamic do you need to consider for each part to ensure there is a balance? Which part of the music is the main idea? 	<p>The group will rotate through each part and:</p> <ul style="list-style-type: none"> improvise a bordun on a tuned instrument (e.g. xylophone, chime bars, piano/keyboard, Boomwhackers or recorder) improvise a non-tuned percussion ostinato on an instrument of own choice improvise appropriate vocal expressive devices to enhance the text recite the poem. <p>Each student in the group will be responsible for improvising their own ostinatos and expressions as they rotate. Each group must include an introduction and coda which can change between rotations.</p> <p>Distribute a tuned instrument to each group and provide access to an array of non-tuned percussion instruments. Each student will select their own non-tuned percussion instrument for that specific rotation. Explain that the choice of non-tuned percussion instrument should reflect the dragon theme. Tuned instruments may vary across groups depending on the availability of resources.</p>




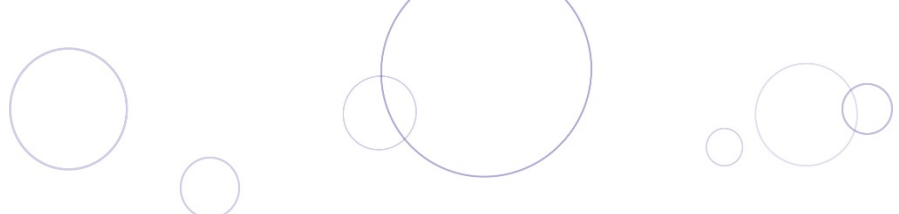
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>		<p>Allow time for exploration and improvisation. Explain that students will need to consider dynamics and tempo in their exploration.</p> <p>Ensure that rotations occur equally across each member of the group by indicating a change-over time with a gong or similar.</p> <p>Assist students, as required, to enable accuracy in their timing, guide their creative expression, make suggestions that enable articulation of student thinking. Scaffold students' decision making with references to the music elements, such as timbre, rhythm and texture. Check in with students' understanding of the improvisation framework.</p> <p>Film or provide an opportunity for some of the groups to perform one of their rotations. Each group chooses which rotation they prefer and perform for the rest of the class. If there is time, each group could perform a second rotation.</p>




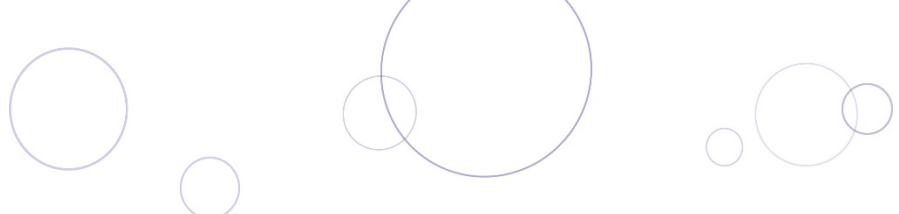
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<p>Learning intention</p> <p>Students translate whole class feedback to the group and individual self-reflective practice. They readily identify skills that need improving and understandings that need developing.</p> <p>Focus Questions</p> <ul style="list-style-type: none"> • Which non-tuned percussion instruments work well for the rhythms that are selected? • Would you change anything about your own improvisation or instrument selection? • What are the most common things that performers could improve on? • Can you name one thing that you will work to develop well for the next improvisation task? 	<p>Conclusion</p> <p>Allow time for each group to self-reflect and report back to the class – two things they did well as a group and one thing they could improve upon. Lead a reflective class discussion based on the reflective contributions from each group. Retrieve the recorded reflections from last week and note any similarities between the positives and the things that could be improved.</p> <p>Sing the farewell song.</p>



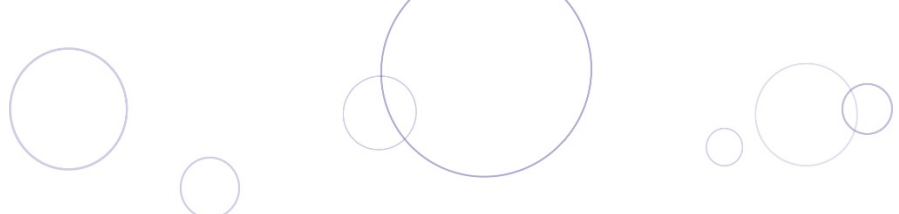
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 4</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) <p>Responding</p> <p>Reasons why people make music across different places, events or occasions</p>	<p>Learning intention</p> <p>Students become increasingly comfortable and adept at changing tempo and/or dynamics of a known song through repetition. Their understanding of the elements is enhanced by applying them in different ways. Music terminology becomes embedded as remembered words when repeated and applied across a range of contexts.</p> <p>Students experience a traditional folk song in the language of another culture. They discover the beat pattern $\frac{3}{4}$ and demonstrate their understanding of simple triple time by creating a three part body percussion pattern.</p> <p>Focus Questions</p> <ul style="list-style-type: none"> Does the song have a march or a dance feel? Which beat pattern relates to a dance feel? Which beat patterns relate to a march feel? Can you clap every time you hear a strong beat in the song? 	<p>Greeting activity</p> <p>Greet students with the <i>Konnichiwa</i> song and invite selected students to lead the conga line as for last week.</p> <p>Introduce the new song 'Zousan' as another Japanese song about an elephant.</p> <p>https://www.bethsnotesplus.com/2015/07/zousan.html (for sheet music)</p> <p>https://www.youtube.com/watch?v=SzsmhWFzNlw (YouTube recording of the song)</p> <p>Either sing the song or play the YouTube recording of the song to the students. Display the hiragana text of the song for the students while singing or playing the recording.</p> <p>Provide the translation of the text.</p> <p>Sing or play again and invite students to patsch and discover the beat pattern. Invite the students to create a three beat pattern as body percussion as the song is sung or played again. Students may join in with the singing of the melody using either the hiragana text or humming the melody this week.</p>




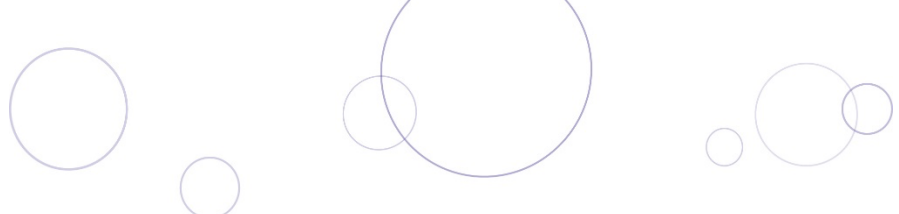
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro, largo, moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte (f), piano (p), crescendo, decrescendo</i>) 	<p>Suggested assessment point</p> <p>Using a tick list, assess students’:</p> <ul style="list-style-type: none"> knowledge of music terminology ability to change the tempo and/or dynamic when singing a known song ability to walk to the beat. <p>Learning intention</p> <p>Students develop an understanding of how to apply their knowledge of the elements of music to create a piece of music that reflects a specific meaning or mood. They create/devise an intent for their composition and make musical decisions to reflect the intent.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What other words can we add to the chart from the poems and pictures we have seen today? Have you seen a dragon yet that looks similar to the one you imagine a dragon looks like? Are dragons real? Why do you think dragons are part of every culture’s mythology? 	<p>Literature and music</p> <p>Retrieve and display the chart of dragon features from Week 1. Recap and review the words and phrases that have been recorded.</p> <p>Introduce the book <i>Dragons Dragons and Other Creatures That Never Were</i> (Appendix A).</p> <p>As previously in Term 1, sing the question ‘What can you see on the cover of my book?’ inviting sung responses from the students to the cover illustration.</p> <p>Read the three poems that are specifically about dragons in the book.</p> <p>At the completion of each poem, ask students about features they can see from the illustrations or hear from</p>



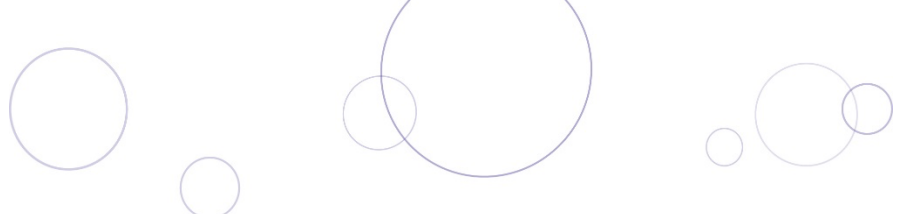
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Responding Responses to, and respect for, the music of others as performers and audience members</p>	<ul style="list-style-type: none"> • What do we need to know about our dragon in order to make music about him/her? • Can you think of words or phrases to describe the sounds that reflect each characteristic chosen? • If <i>you</i> wrote a poem, what would it say about your dragon? (If there is time, or if linking with English studies, students write a poem about their dragon using a suitable framework, such as Haiku or rhymed poetry. It could accompany the presentation of the music that they compose and be part of an Arts performance). 	<p>the narration of the poems to be added to the dragon features chart.</p> <p>The following link is a YouTube recording of the narration of the book.</p> <p>https://www.youtube.com/watch?v=oEFgHYBo23I</p> <p>The time stamps for the beginning of the three poems are:</p> <ul style="list-style-type: none"> • first poem: 0.34 • second poem: 11.38 • third poem: 23.00. <p>Explain that dragons are mythical creatures that originated in every culture across the world in various, but similar, forms. The Chinese myth of the dragon is considered the oldest and is a very powerful symbol in this modern world. Provide information in the form of posters, pictures or books for students to refer to as they wish.</p> <p>As a class, categorise the features into agreed classifications. For example: physical features, personalities, habitats, movements or actions.</p>



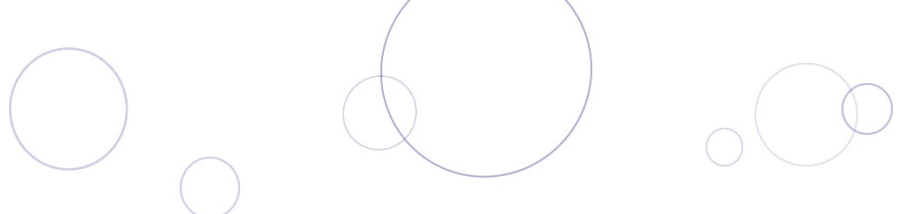
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) texture (two rhythmic or melodic patterns played together) to create and perform music 	<p>Learning intention</p> <p>Students think about and apply music understanding, knowledge and skills to an original idea in order to make music. They make choices about dynamics, tempo, instrumentation and pitch to reflect intent, mood and meaning of their music.</p> <p>Students begin to identify connections between the elements of Music and the idea for the composition. They have a range of choices to select from and apply critical thinking to their choice making.</p> <p>Focus Questions</p> <ul style="list-style-type: none"> Does your dragon profile give enough information? What word/s would you use to describe the mood of your music? Does your phrase reflect the mood and personality of your dragon? What colour is your dragon? (Sometimes people describe music in colours, such as blue for calm or sadness and red for exciting and dangerous.) Does your music reflect the colour of your dragon? What part of your dragon narrative needs to be <i>piano</i> or <i>forte</i>? 	<p>Composition activity (Appendix B)</p> <p>Explain that their musical task over the next few weeks will be based on creating dragon music that reflects some of the features of dragons. Each student’s dragon will be unique and will include features from the chart. Students select characteristics and features, and compile a profile for their dragon which includes a habitat.</p> <p>Brainstorm some ideas and appropriate instruments that might match dragon features, characteristics and personality.</p> <p>Distribute the Dragon’s Lair worksheet (Appendix B). Students begin to select their unique dragon characteristics and record them. Make sure that the chart of dragon features is readily visible for student reference.</p> <p>Allow some time for students to begin compiling their dragon profile.</p> <p>Introduce the composition task.</p> <p>Students will create a piece of music that reflects their unique dragon characteristics and personality. They will need to consider how the instruments, dynamic and tempo</p>



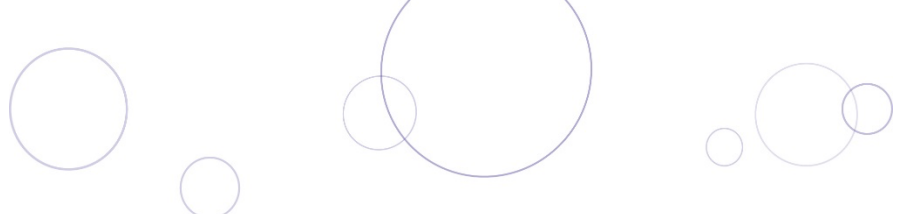
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Responding</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<ul style="list-style-type: none"> • What part of your music needs to be <i>allegro</i> or <i>moderato</i> or <i>largo</i>? • How will the other members in your group of four be able to play your music? • What do you need to do to make sure that your music can be played by others? 	<p>choices they make can reflect the type of dragon they have profiled.</p> <p>The music will reflect a moment in time of a dragon’s routine. For example: a dragon waking up in the morning, a dragon coming in to land after a long flight, a dragon chasing some prey, a dragon looking out over the land from the top of a mountain. A class brainstorm of ideas will assist students to initiate their own thinking.</p> <p>Explain the following criteria of the composition task. It must include:</p> <ul style="list-style-type: none"> • an introduction • a melodic ostinato comprising two notes from the pentatonic scale and rhythm of their own choice (this can be composed for xylophones, Boomwhackers or other tuned instruments available in the classroom) • two non-tuned percussion instruments playing two different rhythmic ostinatos • a spoken phrase expressed as an ostinato – this is derived from the characteristics and/or the moment in time they have identified for their dragon • a coda.




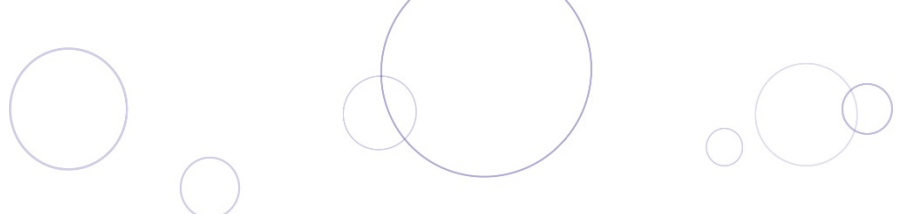
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		<p>The composition will be completely their own, but they will need to be in a group of four for rehearsal and performance purposes so they can assist in performing each other's compositions. These groups will be formed later in the composition process.</p> <p>Students notate the rhythms for the non-tuned percussion instruments, identify the solfa of the two notes they have chosen for their melodic ostinato and write their spoken ostinato phrase.</p> <p>The introduction and coda are indicated as graphic or standard notation according to the student's ideas. For example: if a wind-chime is chosen for the introduction, it can be depicted as a graphic notation or a drawing of a wind chime. If the introduction is one of the non-tuned percussion instruments playing its rhythm, then it can be notated as a standard notation with a repeat sign.</p> <p>Gather named planning sheets from students.</p>

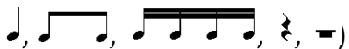


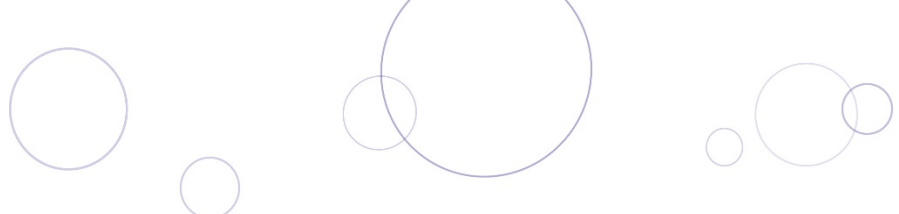
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p>Focus questions</p> <ul style="list-style-type: none">• How many different parts will our compositions have?• What is an example of a characteristic of a dragon?• How would you express that characteristic in music?• What describing words would you use for the music?• If you could hire an orchestra and compose music for them to play, what family of instruments would best represent your dragon?	<p>Conclusion</p> <p>Gather the named planning sheets and the students. Check in with students' understanding of the composition criteria and identify the areas that require clarification for next week's lesson. Select students to give examples of a dragon characteristic from their dragon profile.</p> <p>Remind students that they will continue with the composition task next week.</p>



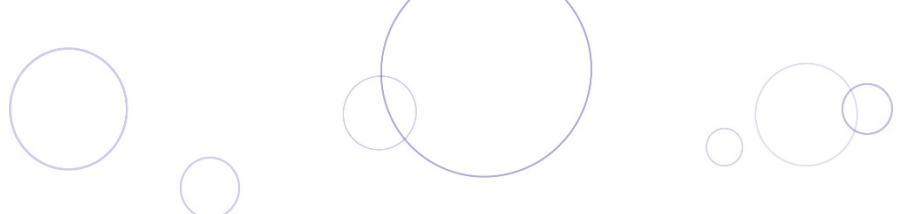
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 5</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) 	<p>Learning intention</p> <p>Students explore the reasons why music is composed in particular ways for different purposes. They consolidate the concept of different beat patterns and the distinctive feel of a specific beat pattern.</p> <p>Students learn that folk songs fulfil different purposes, such as lullabies, ballads and games. Folk songs tell a story and teach people about the world and the culture that they come from. They are a distinctive expression of cultural life.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Why do you think 'Zousan' has been written as a $\frac{3}{4}$ song? What words would you use to describe the music? Does the text of the song give a clue about the purpose or intent of the song? What is a folk song? What is the purpose of folk songs? Can you imagine how an elephant might move to this music? 	<p>Greeting activity</p> <p>Greet students with the <i>Konnichiwa</i> song.</p> <p>Sing 'Zousan' or play the YouTube recording of the song to the students. Display the hiragana text of the song for the students while singing or playing the recording.</p> <p>Speak through the hiragana and invite students to echo the phrases.</p> <p>Sing or play again and invite students to join in with singing following the hiragana text. Provide the first beat of each bar on a tambour or similar non-tuned percussion instrument.</p> <p>Explain that using simple triple time to represent an elephant doesn't seem logical as elephants have four legs. Lead a class discussion on why the folk song might have been composed in simple triple time and the intent of the song.</p> <p>Transition the discussion from elephants to dragons. Make comparisons between the two creatures.</p>



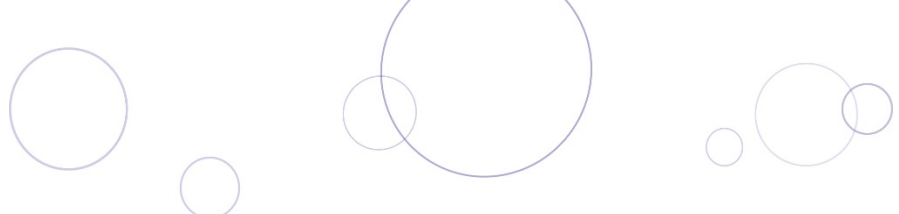
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Responding</p> <p>Reasons why people make music across different places, events or occasions</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p> <p>Making</p> <p>Improvisation with the elements of music to create music ideas</p> <p>Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  	<p>Learning intention</p> <p>Students notate rhythm and solfa using graphic and standard notation. They apply their understanding of the conventions of notation by using bar lines, including repeat bar lines and symbols for dynamics. They understand that their notation needs to be legible for others to replicate their creative ideas.</p> <p>Students make choices of instruments based on the element of music – timbre – and explore a range of instruments to make a choice about the sound that best matches a specific characteristic of their dragon. They begin to understand that some instruments can produce sounds in more than one way and the timbre changes depending on the playing technique.</p>	<p>Composition activity (Appendix B)</p> <p>Recap the composition criteria from last week, selecting students to remember some components.</p> <p>Display them in a prominent position for ready reference by students.</p> <p>Display the dragon characteristic chart from Week 1 and Week 4 in a prominent position for ready reference by students.</p> <p>Distribute the named worksheets and allow time to complete their profile planning.</p> <p>Make available a large range of non-tuned percussion instruments around the room for students to access to explore and make choices for their composition.</p>




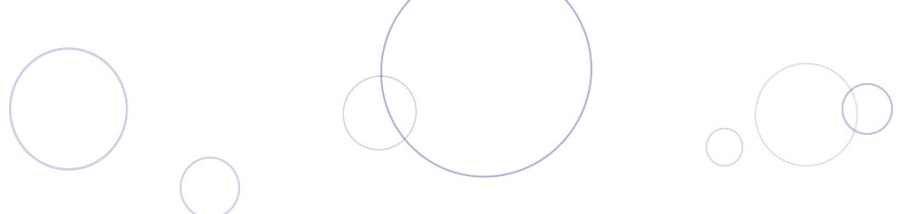
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<ul style="list-style-type: none"> • tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) • pitch (staff; treble clef; melodic shape) • dynamics (terminology and symbols <i>forte (f)</i>, <i>piano (p)</i>, <i>crescendo</i>, <i>decrescendo</i>) • form (binary (AB); repeat sign (:)) • timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) • texture (two rhythmic or melodic patterns played together) to create and perform music <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p>	<p>Students make choices to combine instruments to achieve a specific intent of the music.</p> <p>Students begin to understand how music is composed using building blocks of the elements of music and learn to make decisions using a ‘trial and error’ method. They are encouraged to critically think about their choices and change their selections with justification.</p> <p>Students begin to refine and categorise information to make informed choices and direct their thinking.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • Does your choice of instrument for a specific characteristic match? • If you need to change it, what is your reason? • Do all your instruments need to be the same dynamic at the same time? • Do you need to make your music simpler? Or more complex? • Are the other students in your group able to read your notation? 	<p>Make available interesting non-tuned percussion instruments that can be accessed. For example: kalimbas (thumb pianos), singing bowls, bell wind-chimes, shekeres and guiros.</p> <p>Also make available an assortment of non-standard percussion instruments for use as sound effects (perhaps for introductions and codas), such as plastic bags (wind), range of tin lids and mallets (gives an Asian – pentatonic - feel of music), bins (drums). These are considered additional to the instrumental criteria of the composition task.</p> <p>If demand exceeds the limited numbers of any percussion sounds or objects available, ensure they are distributed equitably for rehearsal purposes between the students requesting to use them.</p> <p>Allow time for the students to begin their exploration and improvisation for the composition of their ‘Dragon’s Lair’ music.</p> <p>Assist students as required with choices and notation. Help students to clarify their approach so they can make informed choices. Help students to play percussion instruments with correct technique.</p>



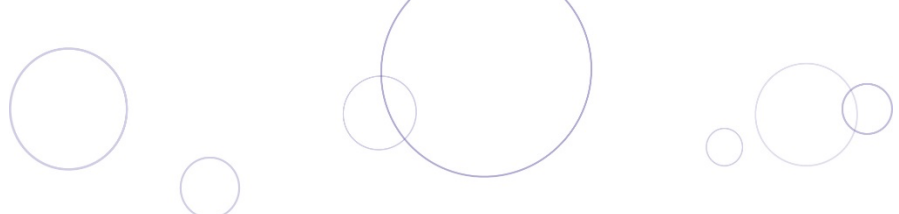
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	<p>Suggested assessment point</p> <p>Assess students, using a tick list, on their ability to:</p> <ul style="list-style-type: none"> • notate rhythm and pitch (solfa) accurately • apply dynamic and tempo markings appropriately • respond to all their music markings accurately (i.e. playing <i>piano</i> when marked <i>piano</i>) • rehearse with percussion instruments using appropriate technique • play the notated rhythms and pitches accurately • articulate reasonable justification for their choice of instruments. 	<p>Extension activities</p> <p>The following activities can be offered to students with well-developed understanding, knowledge and skills, and who require more complex criteria:</p> <ul style="list-style-type: none"> • extend the four beat ostinato patterns to eight beats • devise a melodic pattern using three notes of the pentatonic scale for the spoken ostinato phrase and notate the rhythm (as able) • add a melodic element to the introduction and the coda. <p>Conclusion</p> <p>Gather the named worksheets and the students.</p> <p>Remind them that they should be at least halfway through or close to completing their draft compositions as they all need rehearsal time to perform their compositions in Week 8.</p> <p>Sing the farewell song.</p>




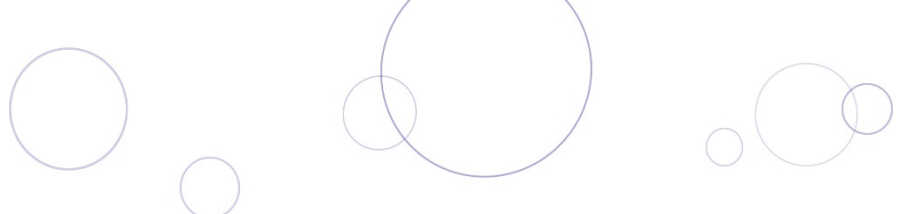
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 6</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation: ) tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) 	<p>Learning intention</p> <p>Students apply their understanding of beat patterns across a range of contexts. They reflect on the composer’s purpose in composing music and applying the elements in specific ways to reflect that purpose.</p> <p>Students experience the simple triple metre through kinaesthesia, which assists in embedding an understanding of the ‘sound’ and ‘feel’ of $\frac{3}{4}$.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What instrument do you think the composer might use to represent the elephant? (Asked before playing the recording.) What other instruments might be appropriate to represent the elephant? Why do you think the composer chose this beat pattern for the <i>Elephant</i> music? Do ‘Zousan’ and <i>Elephant</i> have a similar ‘feel’ to them? 	<p>Greeting activity</p> <p>Greet students with the <i>Konnichiwa</i> song.</p> <p>Remind students of the hiragana text of the song ‘Zousan’. Sing or play the YouTube recording of the song to the students. Display the hiragana text of the song for the students while singing or playing the recording.</p> <p>Recap the idea that using three beats in a bar for an elephant is illogical. Recap the discussion points from last week regarding the purpose or intent of the song.</p> <p>Explain that Saint Saens wrote a suite of music about animals called <i>Carnival of the animals</i> and one of the pieces from this suite was about an elephant.</p> <p>Play the YouTube recording (or similar) of the <i>Elephant</i> from <i>The carnival of animals</i> performed by the principal bassist from the Chicago Symphony Orchestra.</p> <p>https://www.youtube.com/watch?v=KCcf7GeBq-M</p>



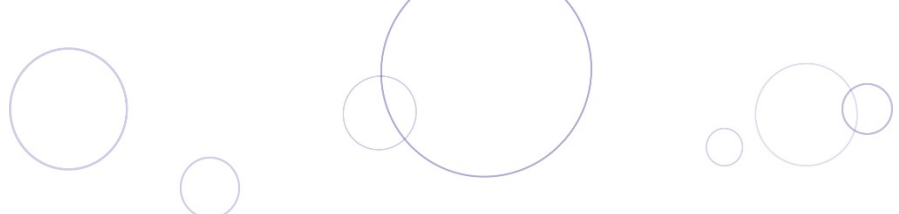
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> texture (two rhythmic or melodic patterns played together) to create and perform music <p>Responding</p> <p>Reasons why people make music across different places, events or occasions</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p> <p>Making</p> <p>Improvisation with the elements of music to create music ideas</p> <p>Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology</p> <p>Development and consolidation of aural and theory skills, including:</p>	<p>Suggested assessment point</p> <p>Assess students, using a tick list, on their ability to:</p> <ul style="list-style-type: none"> move creatively and in time to $\frac{3}{4}$ music. <p>Learning intention</p> <p>Students develop an understanding of rehearsal strategies and begin to apply their knowledge in practical ways when beginning to rehearse as a group. They respond positively to their peers with whom they are working and respect their musical ideas.</p> <p>Students consolidate their understanding of the importance of accurate notation when interpreting their own and others' music. They strive to replicate the music</p>	<p>Invite students to discover the number of beats in a bar by creating a body percussion beat pattern to match the music. Assist students to discover the beat pattern as three beats in a bar.</p> <p>Discuss why the composer specifically chose a simple triple time signature for such a large four-legged animal. Correlate the choice of the double bass to represent the elephant.</p> <p>Invite students to move to the music and play again.</p> <p>Transition the discussion from elephants to dragons. Make comparisons between the two creatures.</p> <p>Composition activity (Appendix B)</p> <p>Recap the composition criteria and the dragon characteristic chart from previous weeks and display it in a prominent position for ready reference by students.</p> <p>Distribute the named worksheets and allow time to complete compositions, making available the non-tuned percussion, tuned percussion instruments and sound effect objects as required by students.</p>




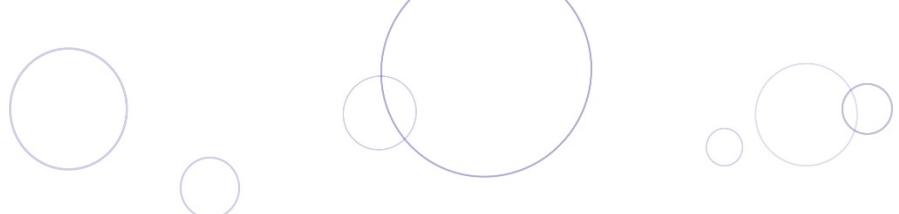
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte (f)</i>, <i>piano (p)</i>, <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) texture (two rhythmic or melodic patterns played together) to create and perform music 	<p>accurately and ask appropriate questions when unsure. They are active participants in the rehearsal process.</p> <p>Students become aware of the vast number of possibilities for expressing musical ideas when involved in replicating the music of another. They develop their understanding of how the elements of music combine to communicate the musical intent of the composition.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Have you included all the criteria in your composition? Is there anything missing and, if so, what? How will you, as a group, keep in time when performing your pieces? What strategies will you suggest to your group? Why is it important that all members of the group are allocated the same rehearsal time? Can you read the notation of the other members of your group? Do you need someone on the outside of your group to help keep you in time? If so, how will they do that? 	<p>Assist students as required with clarification of any misunderstandings, correct playing technique of percussion instruments, rehearsal strategies and musical choices and expression.</p> <p>Brainstorm, with the class, rehearsal strategies and different approaches students can use to make sure they keep in time as an ensemble in their groups.</p> <p>Organise the students who have completed their compositions into like ability groups so they can begin rehearsing their compositions. Make sure that they have equal time for rehearsal of their compositions for the remainder of the lesson. Each student will select one of the parts to play and allocate the others parts to the students in their group.</p> <p>Students who have not completed their compositions continue their planning.</p> <p>Extension activities</p> <p>Identify the students who are working on the extension activities and place them in groups together.</p>



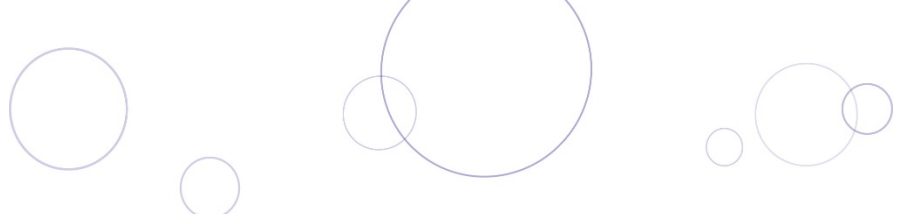
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Application of teacher directed rehearsal processes to improve music performances and engage an audience</p> <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p> <p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p>	<p>Focus questions</p> <ul style="list-style-type: none"> • Are you performance ready? • Are all the members of your group performance ready? • If you are not performance ready, what do you need in order to be able to perform in Week 8? • How can we work together to make that happen? 	<p>Conclusion</p> <p>Gather the worksheets and the students and remind them that next week they will need to have their compositions completed, be allocated into a group and rehearse the compositions ready for the performance day in Week 8.</p> <p>Check in with students' progress and identify students that may need extra assistance or scaffolding next week in order to complete the composition assessment task.</p> <p>Sing the farewell song.</p>




Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 7</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) 	<p>Learning intention</p> <p>Students consolidate their knowledge and memory of information offered regarding a piece of orchestral music. They reflect on the meaning and intent of a piece of music and use their understanding of the elements of music to inform their thinking.</p> <p>Students identify aspects of the form of the music by recognising repeating sections of the music. On subsequent times the music is played, they more readily discern when a repeating section occurs.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What instruments play the music of <i>Elephant</i> in the YouTube video from last week? What was the beat pattern of the music? What were the reasons discussed that might relate to the composer choice of instrument? What were the reasons discussed that might relate to the composer choice of beat pattern? How many times do we hear the first pattern repeat? 	<p>Greeting activity</p> <p>Sing the greeting song. Students echo the song back. Invite selected students to change the ending of the song – the last note. The class sings the song as devised and then the selected student sings back and changes the last note in some way.</p> <p>Discuss with the class why some endings sound more finished than others.</p> <p>Sing ‘Zousan’ and recap the significant points of the song as discussed in previous weeks.</p> <p>Recap the information about the <i>Elephant</i> from the suite of music <i>Carnival of the animals</i> by Saint-Saens. Check in with students’ memory of the music and the performance before showing the YouTube video again.</p> <p>Show the YouTube video and invite students to move to the music.</p>



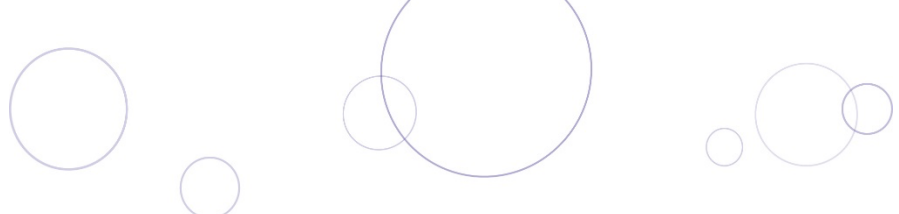
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> • texture (two rhythmic or melodic patterns played together) to create and perform music <p>Responding</p> <p>Reasons why people make music across different places, events or occasions</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p> <p>Making</p> <p>Improvisation with the elements of music to create music ideas</p> <p>Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology</p>	<p>Learning intention</p> <p>Students consolidate and further develop their understanding and practice of rehearsal strategies to present an accurate performance of their own compositions. They readily identify areas that need clarification or errors of notation and embed the reasons why accurate notation is important.</p> <p>Students begin to develop an understanding of the interrelationship between performer, composer and audience member and the differences in each role’s active participation in a performance.</p>	<p>Composition activity (Appendix B)</p> <p>Recap the composition criteria and the dragon characteristic chart from previous weeks and display it in a prominent position for ready reference by students.</p> <p>Distribute the named worksheets and allow time to complete compositions, making available the non-tuned percussion, tuned percussion instruments and sound effect objects as required by students.</p> <p>Remind students that the major component of this lesson is to rehearse their compositions in groups.</p>




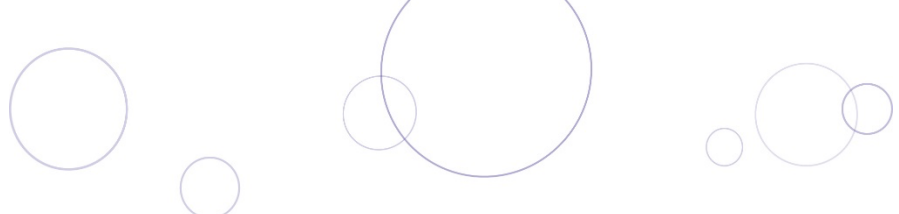
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) texture (two rhythmic or melodic patterns played together) to create and perform music 	<p>Students consolidate their understanding of the importance of accurate technique when playing percussion instruments. They develop performance skills through the practice of their own and others' compositions.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Are there any changes you wish to make to your composition before the performance day next week? What do you like about your composition? What do you think you can improve individually? What improvements do you think your group can make? What is the central thing you want to remember to do in your performance next week? 	<p>Remind students of the brainstormed rehearsal strategies from last week.</p> <p>Complete the organisation of students into like ability groups for rehearsal of compositions. Make sure that they have equal time to rehearse their compositions for the remainder of the lesson. Remind them that this is the last opportunity to rehearse as the performance day is next week.</p> <p>Groups who have completed their compositions could have their performances filmed while the other groups are still rehearsing as a 'dress rehearsal' for next week's performance day. This gives them an opportunity to make any last minute alterations to their compositions as a response to their self-reflection of the recording.</p>



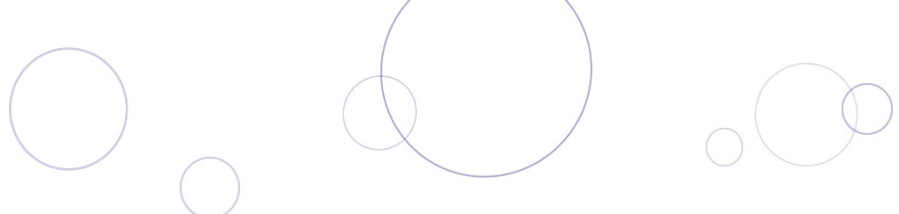
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Application of teacher directed rehearsal processes to improve music performances and engage an audience</p> <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p> <p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p>	<p>Focus questions</p> <ul style="list-style-type: none">• Do you require teacher assistance to be able to perform next week?• What do you need to be a successful performer?	<p>Conclusion</p> <p>Gather the named worksheets and remind students that performance day is next week.</p> <p>Check in with students to ensure that they are performance ready and identify students that will need assistance to perform their compositions next week.</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 8</p> <p>Making</p> <p>Improvisation with the elements of music to create music ideas</p> <p>Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte (f)</i>, <i>piano (p)</i>, <i>crescendo</i>, <i>decrescendo</i>) 	<p>Learning intention</p> <p>Students practise audience and performance etiquette and learn the importance of respecting the musical expressions of other people.</p> <p>Students apply their understanding of the elements of music and how they work together to make a piece of music, and to appreciate the musical efforts of their peers.</p> <p>Students offer informed feedback on their own and others' compositions and performances, identifying both areas of success and areas for improvement. They provide strategies to address the areas for improvement.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What support do you need in order to be successful in performance? Can your group perform all your compositions with the equipment and instruments you have in front of you? What are the important things to consider when performing to a live audience? What are the important things to consider as an audience member in a live performance? 	<p>Performance day</p> <p>Greet the students and ask them to sit in their groups. Space the groups around the room. Prepare a performance space in the room where all the groups will perform.</p> <p>Schedule the groups' performances. Note: all four performances of each group will be performed one after the other to maximise time available and reduce movement around the room.</p> <p>Distribute worksheets and instruments.</p> <p>Check in with students that all of them are performance ready. If any require a short rehearsal, consider facilitating a space outside close by (weather permitting) to have a run through on their own as a group before their scheduled performance.</p> <p>Film all performances, including any that were filmed the previous week. The recordings can be used for self-reflection and assessment purposes. If they have written dragon poems in the classroom as a complement to their compositions, the recording and poem can have a QR code applied to them and made available to parents to view and respond to.</p>



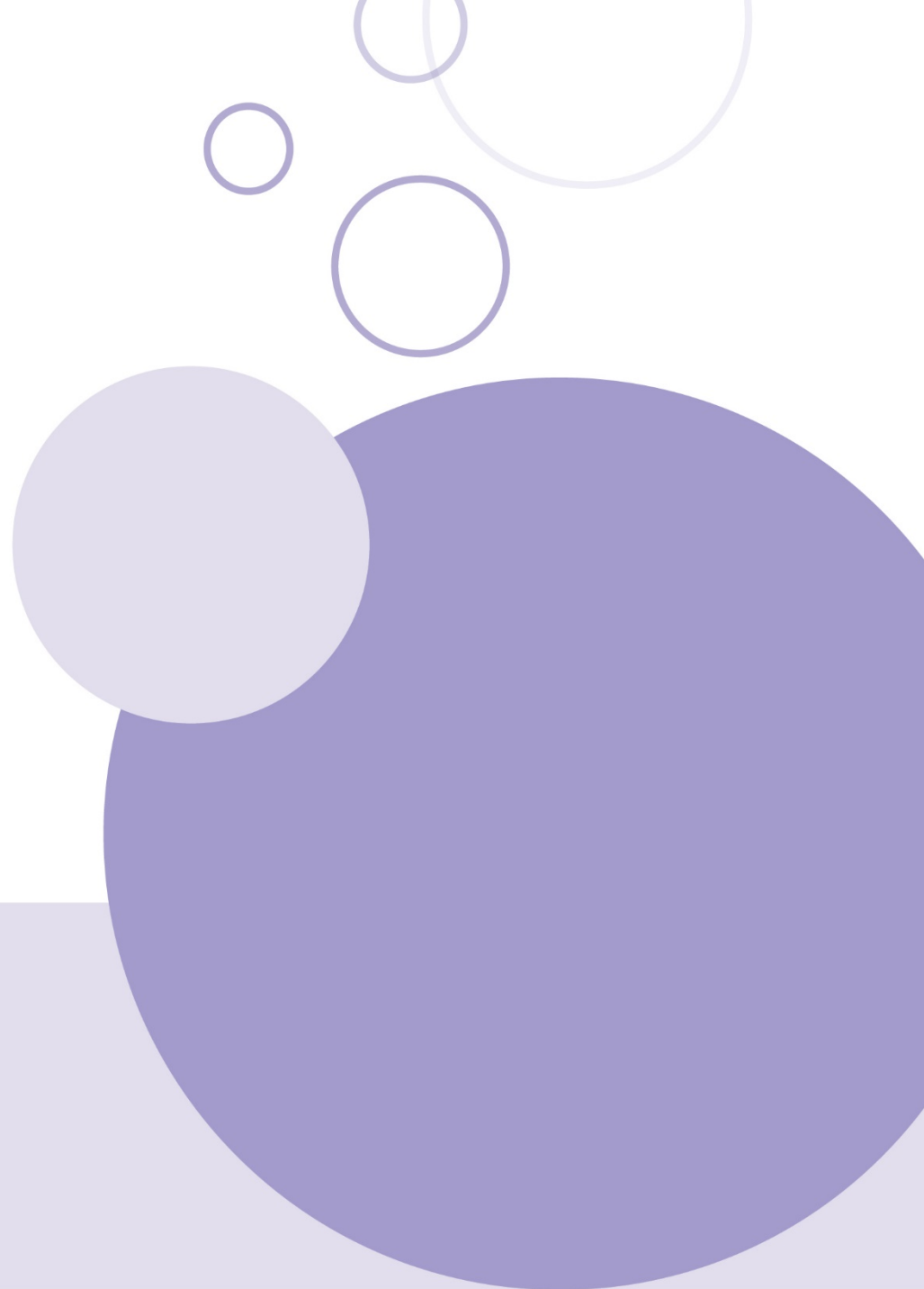
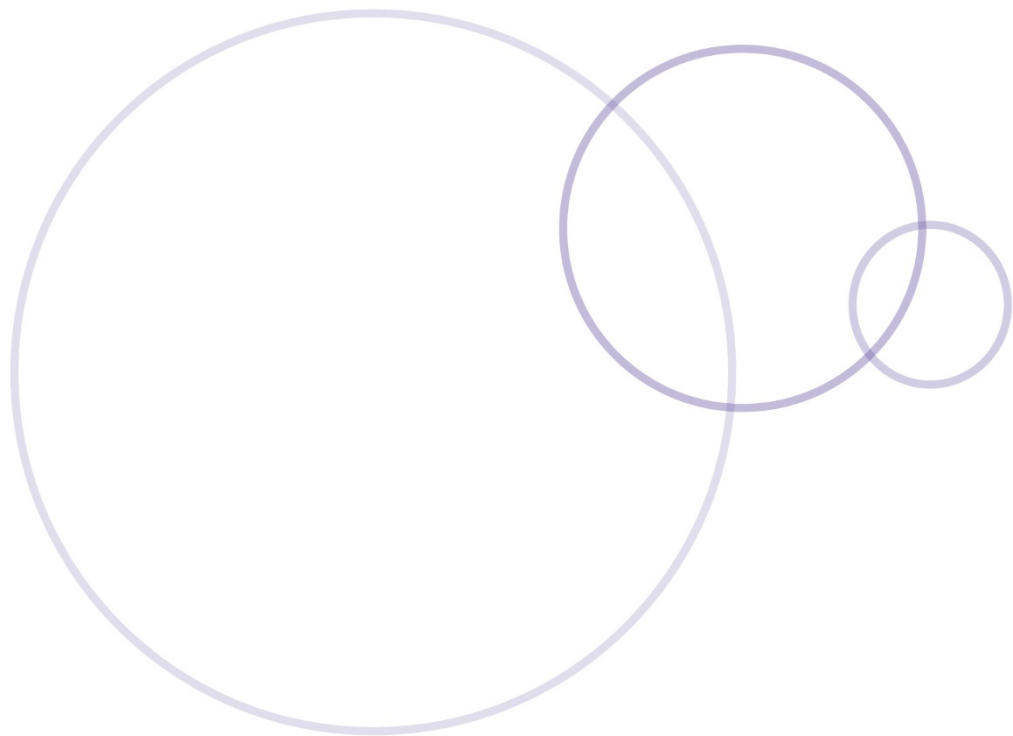
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> • form (binary (AB); repeat sign (:)) • timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) • texture (two rhythmic or melodic patterns played together) to create and perform music <p>Application of teacher directed rehearsal processes to improve music performances and engage an audience</p> <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p> <p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p>		<p>At the conclusion of each group’s four compositions, lead a short class discussion on two things that were done well and one thing that could be improved upon. The focus could be the group generically or individual students. Ensure the discussion is positive and constructive.</p> <p>Provide all groups the opportunity to perform and assist where required to facilitate performances by all students.</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Reasons why people make music across different places, events or occasions</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p> <p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p> <p>Reasons why people make music across different places, events or occasions</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<p>Learning intention</p> <p>Students take responsibility for their own learning journey by identifying gaps in their skill level or understanding or knowledge. They celebrate their successes and their improvements. They discuss, as a class, common areas for improvement and begin to develop an awareness of specific concepts that need consolidating.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • Can you name one thing you did as a performer that you are proud of? • Can you name one thing in your performance that requires a bit more work? • Is there anything you would like to change about your composition or your performance? • What would you like to know more about? • What is one thing that you would like to practise more? 	<p>Self-reflection</p> <p>Applaud the efforts of all the students.</p> <p>Lead a class discussion on the main points that most groups did well on, and identify the common areas for improvement.</p> <p>Explain to students that it is important to identify the areas that we need improvement on, as that forms the focus of our learning for the next term. For example: if consistent errors in percussion technique was identified as an area for improvement, activities next term would be focused on playing percussion instruments as a priority.</p> <p>Distribute the self-reflection sheets to the students and allow time for completion.</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
		Conclude the lesson by telling them that they are all composers and musicians and they have just performed world premieres of all their pieces.



TERM 3

Weeks 1–8: Music



Term 3

Overview

Lessons in Term 3 focus on exploring the elements of Music using visual and aural texts arising from Aboriginal and Torres Strait Islander Peoples culture. Students explore how literature and music intersect to enhance meaning and purpose and apply their understanding of the elements of music to discover how they can make their own music for a specific purpose.

Students experience different ways to demonstrate rhythm, including playing non-tuned percussion instruments and notation. They have the opportunity to develop rehearsal strategies to consolidate percussion playing technique, maintaining their own part and creating textured music through collaboration with their peers.

Students begin to explore improvisation through a variety of activities leading to notated original compositions. Notation begins to move from graphic to standard and students explore how to express their music as a combination of both.

Respectful responses to the musical expressions of others is encouraged and enabled.

Below is an overview of the resources required for Term 3

Week 1

Links (Appendix A)

Book: *Welcome to Country*

A non-tuned percussion instrument

Week 2

Links (Appendix A)

Book: *The Mark of the Wagarl*

A range of non-tuned percussion instruments, including claves

**Term 3****Week 3**

Links (Appendix A)

Book: *The Mark of the Wagarl*

A range of non-tuned percussion instruments

Audio recording device

Week 4

Links (Appendix A)

Book: *The Mark of the Wagarl*

Non-tuned percussion instruments

Visual text of Noongar words and English translation

Audio recording device

Week 5

Links (Appendix A)

Book: *The Mark of the Wagarl*

Non-tuned percussion instruments

Visual text of Noongar words and English translation

Composition planning sheet (Appendix C)

Week 6

Links (Appendix A)

Book: *The Mark of the Wagarl*

Non-tuned percussion instruments

Visual text of Noongar words and English translation

Composition planning sheet (Appendix C)

**Term 3****Week 7**

Links (Appendix A)

Book: *The Mark of the Wagarl*

Non-tuned percussion instruments

Visual text of Noongar words and English translation

Composition planning sheet (Appendix C)

Final composition sheet (Appendix C)

Audio recording

Week 8

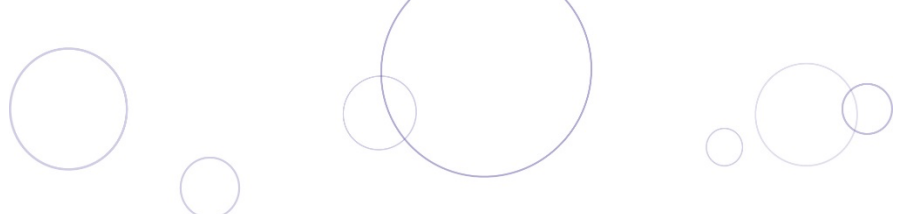
Audio recording


Book: *The Mark of the Wagarl*

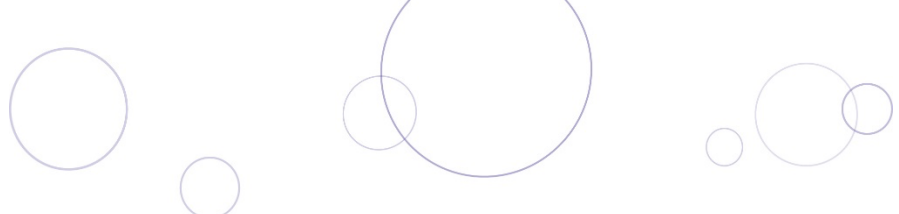
Required non-tuned percussion instruments

Filming device

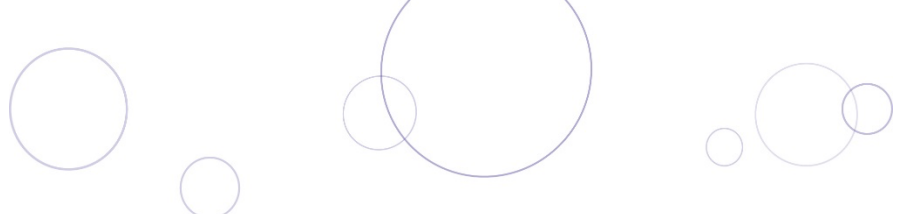
Composition sheets




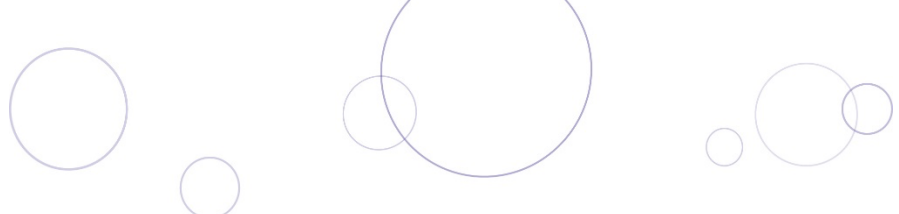
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 1</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) form (binary (AB); repeat sign (:)) <p>Responding</p> <p>Reasons why people make music across different places, events or occasions</p>	<p>Learning intention</p> <p>Students engage with Aboriginal and Torres Strait Islander Peoples (Noongar) culture through learning a song written and performed in Noongar language. They associate the words of the language with English equivalents and use actions to embed memory of the word’s meaning.</p> <p>Students aurally discern pitch direction, rhythm and syllables to echo accurately. Students use ‘chunking’ strategies to remember short sections of a whole song. Combining melody, rhythm, syllables and actions leads to enhanced memorisation of a song as each layer informs the others and become enmeshed.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Which melodic phrases repeat? Which word means ‘welcome’? Does the beat pattern have a march, dance or skip feel? What do you think the song means? 	<p>Welcome activity</p> <p>Welcome students using Noongar greeting words such as <i>kaya</i> and <i>wanjoo</i>.</p> <p>Teach ‘Wanjoo’ (Gina Williams and Guy Ghouse) by rote. Note: the songs mentioned here are specific to Noongar people and language. It is advisable to source local Aboriginal and Torres Strait Islander Peoples’ songs and use the relevant language. The link provides an audio of the song with the Noongar text and the English translation.</p> <p>Teach first before allowing students to view.</p> <p>https://www.youtube.com/watch?v=wq0V79mawzY</p> <p>Speak the words line by line before attempting to sing the melodic line. Make sure students accurately echo both pitch and enunciation of the words. Provide the translation of the Noongar words and add appropriate actions.</p> <p>Sing through once with the YouTube link. This song will form the basis for each week’s opening activity.</p>



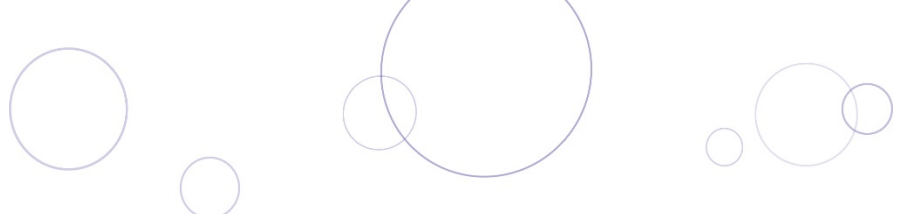
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p> <p>Reasons why people make music across different places, events or occasions</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<p>Learning intention</p> <p>Students derive their ideas for music making from a range of stimuli, including visual and auditory. Texts of all kinds as well as music and everyday sounds inform the way students think about the connections between making music and how that reflects the way they interact or understand the world and their place within the world.</p> <p>Observing and experiencing the music making of others and the ideas that the music reflects, develops the understanding that music making can be an expression of oneself.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • What can you see on the cover of my book? • Which things in the book are about the country and the land? • Which things in the book are about the culture and or beliefs of the Wurundjeri peoples? • How does the music affect the way we hear the words of the book? How does the music make us feel? (If using the YouTube link of the reading) 	<p>Music and literature activity</p> <p>Introduce <i>Welcome to Country</i> (Aunty Joy Murphy, Lisa Kennedy) or a similar book that refers to the connection of Aboriginal and Torres Strait Islander Peoples to the land. As with previous books sing the question ‘What do you see on the cover of my book?’ Elicit responses from the students in sung phrases.</p> <p>Explain that this book was written for a specific geographical area of Australia and that there are many different First Nations peoples across Australia who have their own language, stories and cultural differences.</p> <p>Read the book.</p> <p>A link to a reading of the book, accompanied by music follows:</p> <p>https://www.youtube.com/watch?v=zNYjXliUW7o</p> <p>Lead a class discussion on aspects of the book that students identify from the text and the illustrations. Record their responses in a format for easy retrieval later.</p>




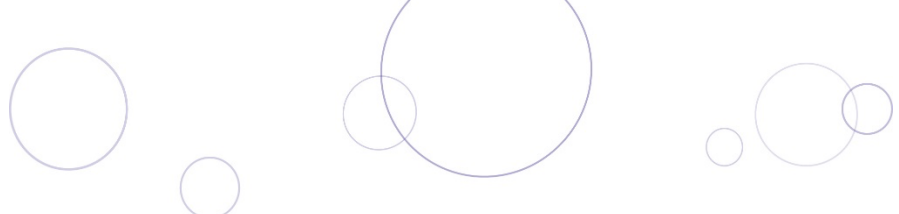
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> • rhythm (simple time signatures, standard notation:  • tempo (changing tempos; terminology (<i>allegro, largo, moderato</i>)) • pitch (staff; treble clef; melodic shape) • dynamics (terminology and symbols <i>forte (f), piano (p), crescendo, decrescendo</i>) • form (binary (AB); repeat sign (:)) <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p>	<p>Learning intention</p> <p>Students experience games from a range of cultures and discover their purposes in different contexts. Students consolidate skills in maintaining the beat while singing a song. They discern pitch direction and identify steps, skips and leaps in the melody. They demonstrate their aural understanding through accurate and relative pitch patterning with their hands.</p> <p>Students begin to learn strategies to aurally analyse a simple song and its structure and tonality.</p> <p>Students listen with intent to discover at which point in the circle the instrument has stopped. They begin to separate two parts sounding together (singing and instrument sound) to discern the travel of the instrument around the circle.</p>	<p>Game/song</p> <p>Explain that the book just read tells a bit about the story of the culture of the Wurundjeri Peoples of Naarm (known as Melbourne). Many Aboriginal and Torres Strait Islander Peoples children across Australia play games. Many of these games teach skills to be used in hunting or conflict, but some are played just for fun. Some games are guessing games – similar to ‘I spy’.</p> <p>Explain that ‘Pegleg the pirate’ <i>30 Thematic Singing Games</i> (or choose similar) is a guessing game, but one where ears are used instead of eyes. The link provides the sheet music.</p> <p>http://kodalyaspiringmusicclassroom.weebly.com/student-favorites.html</p> <p>Sing through several times and teach by rote phrase by phrase. Invite students to pitch pattern the melody with their hands to assist in memorisation. When the students can sing the song accurately, the game is played.</p> <p>There are several different ways to play this game and the following is one way:</p> <ul style="list-style-type: none"> • students sit in a circle with a ‘Pegleg pirate’ in the middle with eyes closed




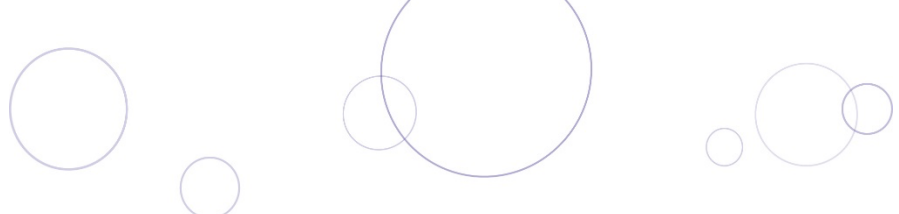
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p>Focus questions</p> <ul style="list-style-type: none"> • What is the main purpose of this game? • What musical elements are the focus in this game? • What strategies would you use to try to guess who has the instrument? • What words describe the sound of the song? (It is pentatonic.) • Which phrase has leaps in the melody? • How many phrases are there? • Do all the phrases have the same number of beats? • Are any of the phrases the same? 	<ul style="list-style-type: none"> • a musical instrument such as bells or maraca (one that creates an ambient sound when moved) is passed around the circle to the beat while the song is sung • the originating point is unknown by the ‘pirate’ • at the conclusion of the song, the student who has the instrument retains it and all students place their hands behind their backs • the ‘pirate’ then sings the last phrase to select who they think has the instrument – ‘could it be name with the pirate’s gold?’ • three guesses are allowed • the student who has the instrument then swaps into the centre of the circle and the game is played again. <p>Play several times, explaining that students need to pass the instrument quietly but allow a little sound as the ‘pirate’ has to try and hear as it travels around the circle. The emphasis in the game is passing to the beat.</p> <p>Conclusion</p> <p>Sing a farewell song.</p>



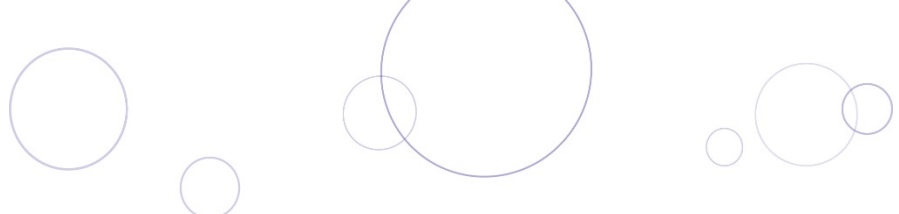
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 2</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) 	<p>Learning intention</p> <p>Students consolidate accurate singing with repetition. They build on a known song and practise adding layers of complexity to build texture. Students begin to understand the difference between melody and accompaniment and readily identify both accurately.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Can you describe what we mean by the word 'beat'? What is the beat pattern of this song? What tempo word would you use to describe the speed of the song? How can we change the dynamics to make more musical meaning of the lyrics? <p>Suggested assessment point</p> <p>Assess students, using a tick list, on their ability to:</p> <ul style="list-style-type: none"> maintain the beat while singing demonstrate knowledge of dynamics and tempo and associated terminology. 	<p>Welcome activity</p> <p>Greet the students with a Noongar greeting word such as <i>kaya</i> or <i>wanjoo</i>.</p> <p>Remind students of the actions, the lyrics and their English translation of the song 'Wanjoo'. Speak the lyrics first.</p> <p>Sing 'Wanjoo' with actions.</p> <p>Select several students to play the beat with claves to accompany the song and sing again with the beat accompaniment.</p> <p>Lead a class discussion to determine where dynamics could be changed to match the lyrics. Lead dynamic suggestions by conducting/directing/guiding the changes while singing through the song again.</p> <p>Remind students of the discussion from last week about guessing games.</p>



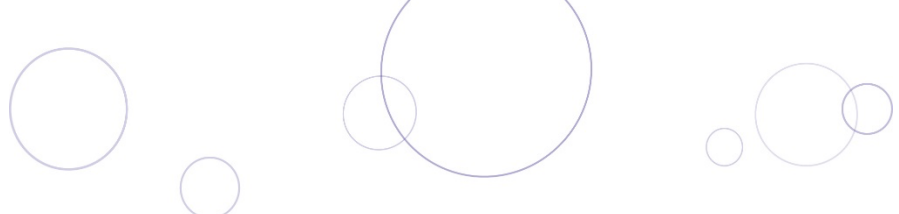
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> texture (two rhythmic or melodic patterns played together) to create and perform music <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte (f)</i>, <i>piano (p)</i>, <i>crescendo</i>, <i>decrescendo</i>) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) texture (two rhythmic or melodic patterns played together) to create and perform music 	<p>Learning intention</p> <p>Students practise the song learnt from last week and improve the accuracy of their pitching with repetition and practise.</p> <p>Students differentiate the timbres of instruments and identify their relative position around the circle through auditory discernment. They listen with intent to the specific sound allocated to them and strategise to remain focused on it.</p> <p>Students are scaffolded to engage with more complex challenges of auditory discernment.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What did you do to be able to accurately identify the student with your instrument? What would make it easier to hear the instrument as it is being passed? 	<p>Game/song</p> <p>Remind students of the guessing game/song played last week and sing the song through again, inviting students to keep the beat as a body percussion.</p> <p>Select a different non-tuned percussion instrument to pass around and play the game several times as before. If students are able to guess easily who has the instrument, play with two different non-tuned percussion instruments, beginning in different places and the ‘pirate’ student has to guess both students with the instruments at the end of the song.</p> <p>Alter the dynamics of the song each time and discuss whether it was easier to locate the instrument according to the dynamic of the singing.</p> <p>An alternative would be to have two ‘pirates’ and each ‘pirate’ has to listen out for their specific instrument (e.g.</p>




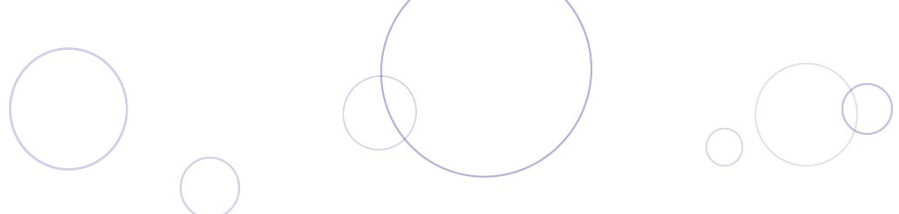
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p> <p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p> <p>Reasons why people make music across different places, events or occasions</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<ul style="list-style-type: none"> • How many layers/parts did you have to be aware of to keep focused on your instrument? • Which version of the game do you prefer? Why? <p>Learning intention</p> <p>Students make connections between visual text and music, and discover how music can enhance meaning and purpose of visual text. They respond to the music accompaniment and identify the elements of music that have been used by the composer to add interest and meaning.</p> <p>Students consider the timbre of known instruments and match the sound of instruments to an illustration or conceptual idea of text. They justify the connection by articulating the purpose and meaning of the choice of instrument for a specific concept or feature of the text.</p>	<p>one ‘pirate’ must listen out for the bells while the other for the maraca).</p> <p>Repeat several times using one of the above versions or mixing them up.</p> <p>Music and literature</p> <p>Introduce the book <i>The Mark of the Wagarl</i>, Little and Lyndon, by singing ‘what can you see on the cover of the book?’ Students respond in sung phrases.</p> <p>Explain that this book is based on a story from The Dreaming of the Creator Spirit of the Noongar culture.</p> <p>Read the introductory end page which tells the story of ‘The Sacred Rainbow Serpent’. This YouTube link accompanies some of these pages with music. Read the text aloud as the YouTube link plays.</p> <p>https://www.youtube.com/watch?v=yo9l0aq80rE</p>




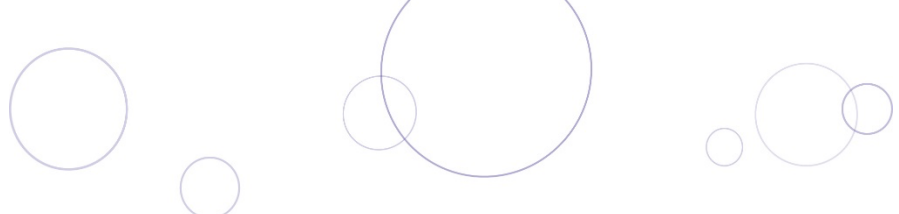
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p>Focus questions</p> <ul style="list-style-type: none">• Did the music match the text and the illustrations of the book?• What instruments were used for the music?• Was there a beat pattern?• What describing words would you use for the music?• What available classroom percussion instruments could be used to create music for these pages of the book?• How would they relate to what is seen in the illustrations? <p>Focus questions</p> <ul style="list-style-type: none">• What is the connection between our ‘Wanjoo’ song and the book <i>The Mark of the Wagari</i>?• Why are we playing a game about pirate’s gold?• What is the central purpose of playing the game?	<p>Lead a class discussion on the elements of music included on the soundtrack and whether it helped to inform the text and its meaning. Brainstorm with the students the percussion instruments that are available in the classroom that could be used as an accompaniment for these opening pages of the book. Record the students’ responses.</p> <p>Conclusion</p> <p>Recap the central points of the lesson and check in with students for understanding.</p>



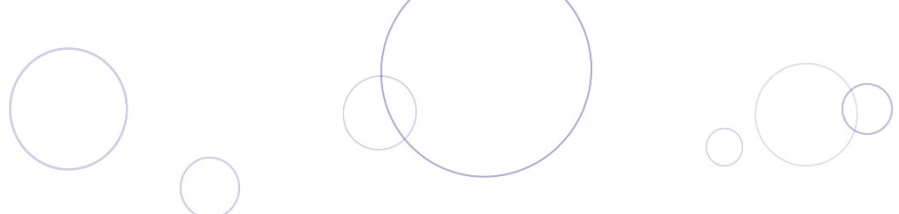
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 3</p> <p>Making</p> <p>Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) 	<p>Learning intention</p> <p>Students consolidate and further develop their ability to aurally discover rhythm. They are able to move from the abstract concept of rhythm to the notated form with accuracy. They make the connection between notation and sound and understand the importance of reproducing duration of sound accurately.</p> <p>Students embed knowledge of rhythm through a physical representation of rhythm in body percussion. They begin to understand that the elements of music are interdependent and can be altered independently of each other.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What tempo is our song? If we altered the tempo, would our rhythm change? If we altered the dynamic, would our tempo change? What does the rhythm match? (the lyrics) How many sections of music are there in the song? How can we differentiate them or what can we name them? 	<p>Welcome activity</p> <p>Greet the students and sing the song ‘Wanjoo’. Select different students from last week to add claves, keeping the beat.</p> <p>Discover the rhythm of the first eight bars (section A) and select students to notate the rhythm on the board placing bar lines and a time signature correctly. Each student could be asked to notate a bar which maximises the number of students engaged with the notation process.</p> <p>Sing the first section (A) of the song again with claves on the beat and the remaining students placing the rhythm as a body percussion pattern. Continue singing the rest of the song with actions as for the last two weeks and when returning to the A section, play the beat and the body percussion rhythm as before.</p> <p>For example, using the form of the song:</p> <p>Section A (eight bars) – sing, body percussion rhythm, beat with claves</p> <p>Section B (eight bars) – sing, actions, beat with claves</p>



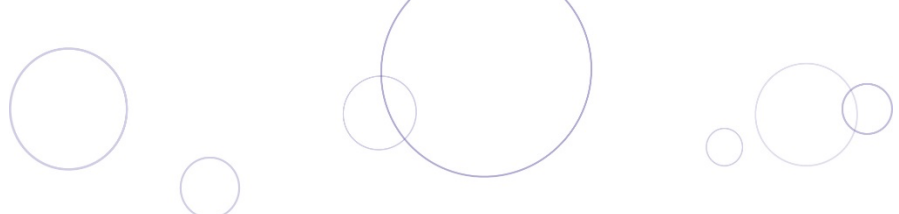
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Improvisation with the elements of music to create music ideas</p> <p>Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  	<p>Suggested assessment point</p> <p>Assess students, using a tick list and recording board notation, on their ability to:</p> <ul style="list-style-type: none"> demonstrate the rhythm pattern of a known song accurately as body percussion notate the discovered rhythm accurately sing with accuracy of pitch and rhythm. <p>Learning intention</p> <p>Students further develop their knowledge of notation by creating a graphic representation of the music composed. They understand that notated music must be accurate and reflect the composer’s intent so that it can be faithfully reproduced by performers.</p> <p>Students understand that music can sometimes be an interpretive sound rather than regularly notated rhythms, and that some percussion instruments create a sound effect but are unable to ‘play’ a rhythm (such as the rainstick or a thunder drum). They begin to develop an understanding of the diverse ways in which music can be expressed.</p>	<p>Repeat above two sections</p> <p>Section C (eight bars) – sing, actions, beat with claves</p> <p>Section B (eight bars) – sing, actions, beat with claves</p> <p>Gather instruments and transition to the next activity.</p> <p>Music and literature</p> <p>Remind students of the book introduced last week <i>The Mark of the Wagarl</i>.</p> <p>Read the same first few pages of the book and explain that the class will develop an accompaniment to the text today.</p> <p>Retrieve the recorded brainstorm responses from last week and, through class discussion, select a range of available instruments to play as an accompaniment to the text.</p> <p>Develop an improvisation timeline with the students and decide as a class how best to graphically notate the soundscape. As the graphic notation is being developed, make sure that the students have an understanding of how it would be read by the performers and check whether</p>




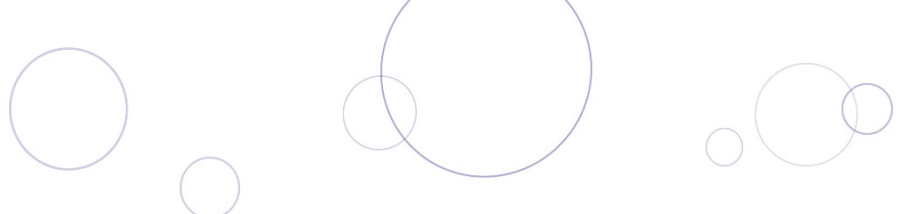
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<ul style="list-style-type: none"> tempo (changing tempos; terminology (<i>allegro, largo, moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte (f), piano (p), crescendo, decrescendo</i>) form (binary (AB); repeat sign (:)) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) texture (two rhythmic or melodic patterns played together) to create and perform music <p>Application of teacher directed rehearsal processes to improve music performances and engage an audience</p>	<p>Students develop an understanding that dynamic range can be applied to individual instruments (for balance purposes) or sections of music.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What dynamics could be used for each instrument? What dynamics could be used for each section? What tempo should we apply to our music? Should the tempo be changed as the music progresses? Why do we need to indicate on the graphic notation where the text comes in? Are the instruments selected appropriate for the purpose of the music and do they match the text? What worked well and matched the text? Is there anything that should be changed? 	<p>anybody could look at the score and know what the composer intended. Ensure that the graphic score is in a format that can be retrieved for future reference.</p> <p>Add dynamics and a suggested tempo marking.</p> <p>Indicate on the graphic score where the text for each page should begin.</p> <p>Distribute instruments to students making sure that every student is involved. Discuss the dynamic each group of instruments should play according to:</p> <ul style="list-style-type: none"> the number of instruments in each group the timbre of the instrument the considered level of importance of each instrument throughout the music. <p>Appoint a reader, or the teacher reads the text while the music is conducted/indicated and played by the students. Audio record for class reflection and assessment purposes.</p> <p>Lead a class discussion reflecting on the composed music – what worked well and what could be improved on.</p>



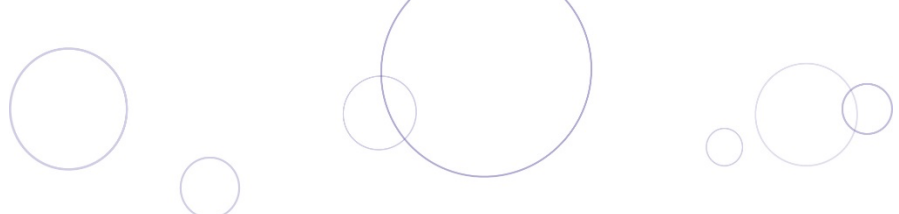
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p> <p>Responding</p> <p>Reasons why people make music across different places, events or occasions</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<p>Focus questions</p> <ul style="list-style-type: none">• Can you name one thing you have learnt today?	<p>Gather the instruments and the students to conclude the lesson.</p> <p>Conclusion</p> <p>Read the complete book <i>The Mark of the Wargarl</i>.</p> <p>Check in with students' understanding of the main concepts of the lesson.</p>



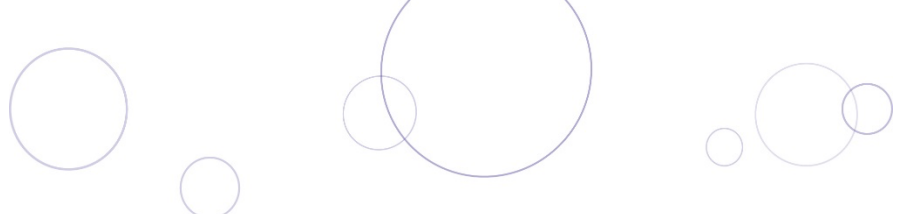
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 4</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation: ) tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte (f)</i>, <i>piano (p)</i>, <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) 	<p>Learning intention</p> <p>Students consolidate their knowledge of the elements of music and their interrelationship of a song by repetition and the addition of layers of accompaniment. They practise performing the different parts of the song and accompaniment.</p>	<p>Welcome activity</p> <p>Greet the students with the first section of the song 'Wanjoo'.</p> <p>Discover with the students the rhythm of Section B and select students to add to the notation. Practise singing sections A and B and clapping the rhythm.</p> <p>Distribute drums to selected students to maintain the beat throughout the whole song, and claves to other students to play the rhythm in sections A and B.</p> <p>Sing through the song with accompaniment as suggested.</p> <p>Gather the instruments as the next song is played.</p>



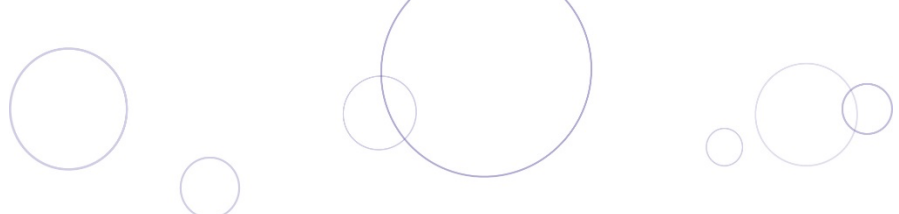
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> • texture (two rhythmic or melodic patterns played together) to create and perform music <p>Making</p> <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p> <p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p> <p>Reasons why people make music across different places, events or occasions</p>	<p>Learning intention</p> <p>Students begin to understand the strong connection Aboriginal and Torres Strait Islander Peoples have with the land through The Dreaming stories and musical expressions such as songs.</p> <p>Students respect and acknowledge the artistic endeavours of others and reflect on the intent and the purpose of their compositions. They are immersed in the music and literary culture of the traditional custodians of the land of the area in which they are being educated.</p> <p>Students make connections between the different cultural stories of peoples from different lands (e.g. dragons are a strong mythological being of countries such as China, while Aboriginal and Torres Strait Islander Peoples have The Dreaming creator spirits).</p>	<p>Song</p> <p>Play ‘In the bush’, Lorrae and Kickett, to the class, demonstrating the actions according to the lyrics as it is played.</p> <p>The song is available for purchase from the Madjitil Moorna website in Song Book 1.</p> <p>https://madjitilmoorna.org.au/home</p> <p>Play the song again and invite students to engage with the actions as well.</p> <p>Lead a class discussion highlighting the Noongar words included in the song and their English translation. Prepared cards with the Noongar word and the English translation or picture will assist with memorising the language.</p>




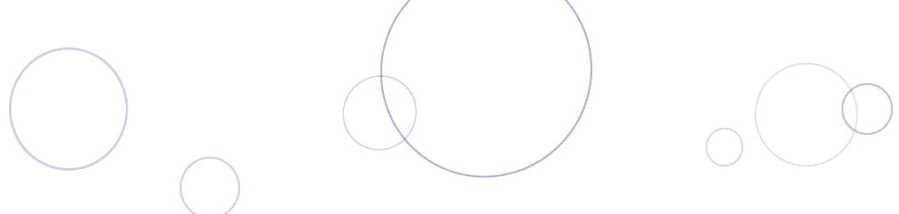
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p> <p>Reasons why people make music across different places, events or occasions</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<p>Focus questions</p> <ul style="list-style-type: none"> • Why do Aboriginal and Torres Strait Islander Peoples have such strong connections to the land? • Can you identify the Noongar words that relate to the land and those that relate to the animals? • Which other culture has stories that are similar to The Dreaming stories? <p>Learning intention</p> <p>Students critically reflect on their own musical endeavours and evaluate whether the meaning and the purpose of their composition is realised in the performance. They make changes based on their reflection to improve the composition and the performance.</p> <p>Students make connections between the elements of music and how they are applied and combined to communicate a specific mood and meaning.</p> <p>Focus Questions</p> <ul style="list-style-type: none"> • What are the things that work well in the music soundscape? • What could be changed to improve the composition? 	<p>Ask students to make connections between the landscape and the song and the first few pages of the book <i>The Mark of the Wagarl</i>. Teach the chorus by rote and sing through again with the recording.</p> <p>Music and literature</p> <p>Review the class soundscape recording from last week based on <i>The Mark of the Wagarl</i> and read the text of the specific pages as it plays. Ask students about the music and its connection with the text. Explain that composers often reflect on their compositions and make appropriate changes to improve the way it reflects their intent. Authors also write drafts and make changes before their story is finally published.</p> <p>Make any changes suggested to the graphic score and perform the soundscape again, playing close attention to the changed sections. Audio record again for comparative purposes.</p>



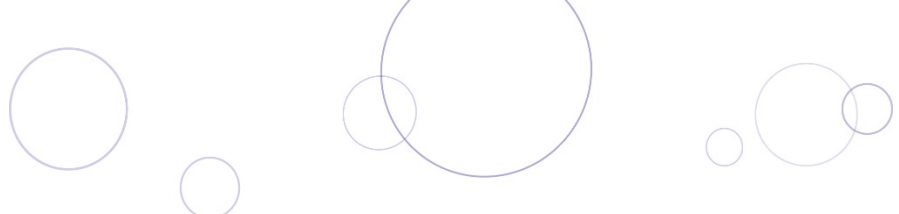
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Responding</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<ul style="list-style-type: none">• What could be changed to improve the performance?• How is writing music like writing a story? <p>Focus questions</p> <ul style="list-style-type: none">• Were the changes effective?• Which changes should be kept?• Which changes should be discarded?• Which version was preferred?	<p>Conclusion</p> <p>Review the new audio recording and lead a class discussion reflecting on the changes and whether they did, in reality, improve the composition and/or performance.</p> <p>Sing a farewell song.</p>




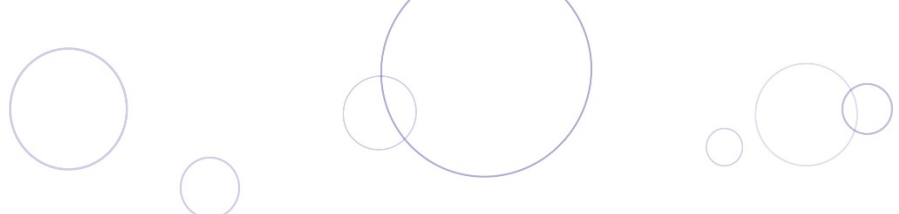
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<p>Week 5</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) 	<p>Learning intention</p> <p>Students participate in creating texture to a known song by adding an accompanying beat and lyrics rhythm. They understand that the sound of the texture created can change the sound of the piece of music.</p> <p>Students explore and discover the concept of balancing texture through dynamics to create a holistic performance where the melodic line can be heard clearly.</p> <p>Students practise maintaining their own part within the ensemble and balancing their part against the other parts.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What part should we hear most clearly? Why do we need to have groups maintaining the beat? How many groups do you think should play the beat? In what ways might we balance the parts so that the melody isn't drowned out? 	<p>Welcome activity</p> <p>Welcome students and invite them to choose one of four available non-tuned percussion instruments as they enter the room.</p> <p>Organise students into groups according to their selected instrument. Allocate two groups to play the beat to 'Wanjoo' throughout. Allocate the other two groups as the rhythm groups – one to play the rhythm for section A, the other to play the rhythm for section B.</p> <p>Sing through the song with accompaniment as above. Discuss the balance of the parts and the suggested dynamics for each group according to the timbre of the instruments and the size of the groups.</p> <p>Sing through again with the accompaniment. When section C occurs, invite the students to discover the rhythm of section C with a body percussion action (e.g. clapping hands or patsching knees).</p> <p>Gather the instruments and return them to the array of instruments made visible and available for the composition activities.</p>



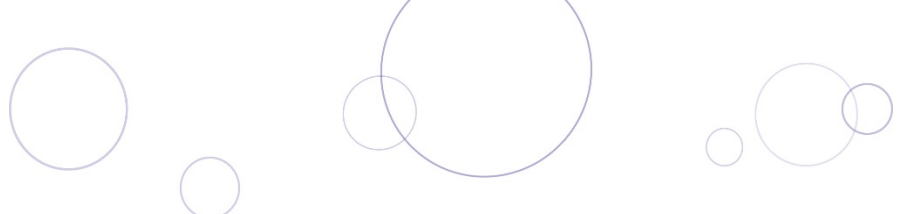
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> • texture (two rhythmic or melodic patterns played together) to create and perform music <p>Making</p> <p>Improvisation with the elements of music to create music ideas</p> <p>Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology</p>	<p>Suggested assessment point</p> <p>Assess students, using a tick list, and/or recording participation with a filming device, on their ability to:</p> <ul style="list-style-type: none"> • play non-tuned percussion instruments with dynamic variation • play non-tuned percussion instruments with correct technique • maintain their own part when playing a non-tuned percussion instrument • switch between playing the beat and playing the rhythm. <p>Learning intention</p> <p>Students respond to a visual text stimulus to improvise and compose music to reflect the mood, emotion and intent of the stimulus. They apply their understanding of the elements of music and combine them to make their own music. They make connections between the elements to make decisions. For example: choosing an appropriate non-tuned percussion instrument to match a dynamic or considering the timbre of a non-tuned percussion instrument for a particular intention.</p>	<p>Sing through ‘In the bush’, Lorrae and Kickett, with actions. Make available for easy reference the Noongar and English words on cards previously created.</p> <p>Composition activity</p> <p>Recap the composition activity from the past few weeks. Explain that the intent of the class composition is to respond to a visual text stimulus.</p> <p>Explain that the students will be working in groups to compose their own musical response to another part of the visual text <i>The Mark of the Wagarl</i>.</p>



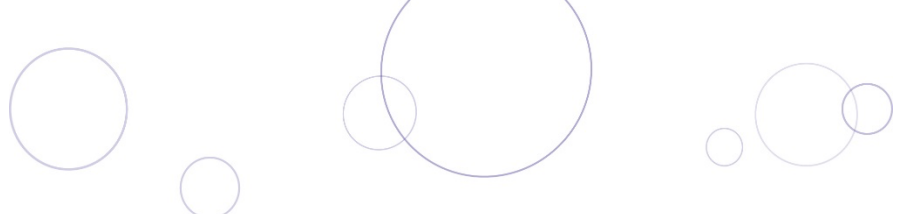
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) texture (two rhythmic or melodic patterns played together) to create and perform music <p>Development of performance skills (singing in tune, playing classroom</p>	<p>Students apply their understanding of pitch to compose and sing a simple song accurately. They communicate their music idea through body placement of pitch, solfa or written notation.</p> <p>Students collaborate with others to produce music that reflects their intent. They also work interdependently to contribute their individual music ideas to the group composition.</p> <p>Students communicate their music ideas using graphic notation and standard notation. They record their dynamic and tempo markings. They understand that their music making fits into a larger picture and follows the introductory class composed music.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What dynamic is most appropriate for the emotion you have recorded? What non-tuned percussion instruments can play that dynamic easily? What tempo is most appropriate for the emotion you have recorded? Do your lyrics fit into two bars of rhythm and can you notate the rhythm? 	<p>Display the book at a suitable page that continues the storyline from the class composed soundscape of the first pages. Some suggested pages to consider using are:</p> <ul style="list-style-type: none"> when Baardi decides to enter the water and dives in Baardi's encounter with Wagarl. <p>Brainstorm with the students the emotions and feelings that the selected part of the story evokes for them.</p> <p>Continue discussing how the elements (tempo, dynamics, pitch, texture, timbre, rhythm) could be applied to reflect the identified emotions and feelings. For example: a <i>forte</i> dynamic might indicate fright or danger and a <i>piano</i> dynamic might indicate that something scary is about to happen.</p> <p>Explain that each group needs to consider the following when planning their composition which will follow the class soundscape:</p> <ul style="list-style-type: none"> describe/record the emotions or feelings of the music and order them according to that part of the story match the emotions/feelings with a dynamic and a tempo




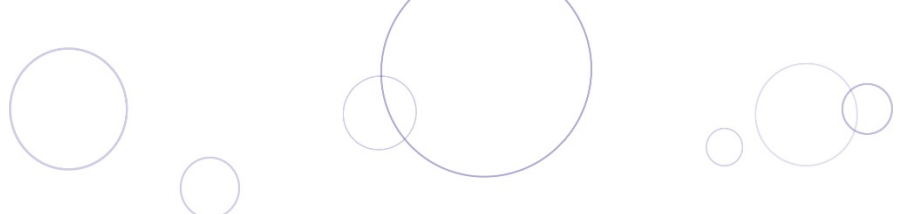
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>instruments with correct timing and technique, incorporating some dynamics)</p> <p>Responding</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<ul style="list-style-type: none"> • When you sing your part of the song, does it match what you think you are singing? (If students have difficulty singing accurately, help them draw a melodic line to indicate pitch direction.) • Do you think your choices are appropriate? • Is it ok to change your mind about your initial choices? 	<ul style="list-style-type: none"> • consider the non-tuned percussion instruments to match the chosen dynamic and tempo • begin mapping the group composition. <p>Record music ideas on the planning sheet (Appendix C).</p> <p>Each group of four must include in their composition:</p> <ul style="list-style-type: none"> • three non-tuned percussion instruments • notated rhythms for the percussion instruments • a sung eight bar phrase using three notes <i>so</i>, <i>mi</i> and <i>la</i>, to make a four line song telling a part of the story, with each student creating two bars (e.g. Baardi slipped away, dived into the river, found the Wagarl stirring, was close to being prey) • at performance, the group sings the whole song • graphic score of all four parts (Appendix C). <p>Allow time for planning and exploration of available non-tuned instruments.</p>



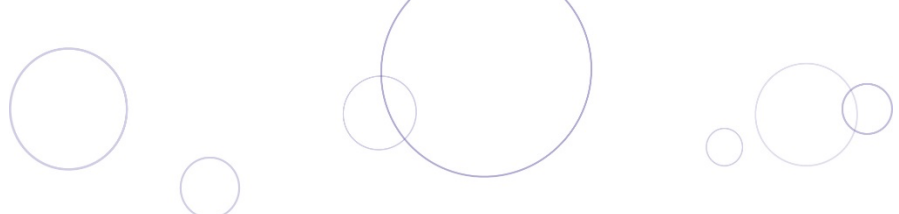
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p>Focus questions</p> <ul style="list-style-type: none">• What is the next step for you?• What is the next step for your group?• What have you achieved this lesson?	<p>Assist students as required with:</p> <ul style="list-style-type: none">• rhyming words to make their song• pitch patterning to notate the solfa and sing accurately• graphic notation of their score• rhythm notation of the non-tuned instruments• understanding of the criteria of the composition task. <p>Conclusion</p> <p>Gather the instruments and the named planning sheets.</p> <p>Check in on class understanding of the composition criteria and what the students have achieved in this lesson.</p> <p>Suggest the next step/focus for the next lesson.</p> <p>Sing a farewell song.</p>




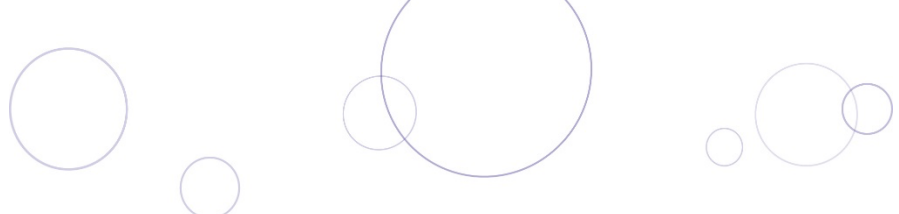
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 6</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) 	<p>Learning intention</p> <p>Students make decisions about their own music making within a given framework. They consider some of the elements of Music, such as timbre and dynamics, when making their choices.</p> <p>Students work collaboratively to create a simple textured accompaniment to a known song. They maintain their own part in the small ensemble and identify changes in the form and respond on their non-tuned percussion instrument appropriately and accurately.</p> <p>Students aurally identify the steps, skips and leaps in the melodic line of a known song and improve their accuracy in singing. They develop and consolidate the ability to play and sing at the same time by duplicating the rhythm of the words or the beat of the tempo on a non-tuned percussion instrument.</p> <p>Focus Questions</p> <ul style="list-style-type: none"> Could you also have a section with only one part playing – either the beat or the rhythm – but not both? Which non-tuned percussion instruments sound good together as beat and rhythm? 	<p>Welcome activity</p> <p>Greet students and, as they enter the classroom, invite them to select one of four available non-tuned percussion instruments. Suggest to students that they select a different instrument to the one they played last week.</p> <p>Arrange students into groups of four that comprise one of each of the selected percussion instruments. Each group must decide which instruments play the beat and which instruments play the rhythm for the three sections of the song. Each student must include playing the beat for at least one section and the rhythm for at least one section. Each group decides the texture and the parts to accompany the song. Explain that there are many different ways to arrange the accompaniment of the song.</p> <p>Below is just one example of how the students may organise their texture:</p> <ul style="list-style-type: none"> Student 1 plays the beat for section A and the rhythm for sections B and C Student 2 plays the rhythm for section A and B and the beat for section C Student 3 plays the rhythm for section A and C and the beat for section B



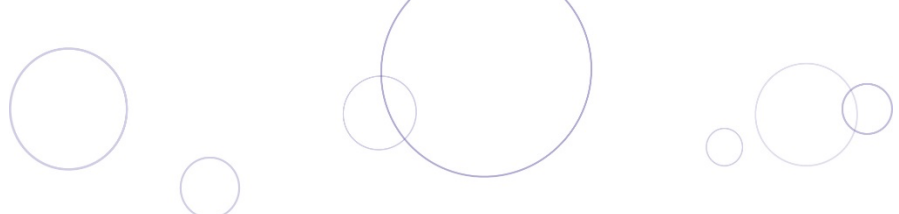
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> • texture (two rhythmic or melodic patterns played together) to create and perform music <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p>	<ul style="list-style-type: none"> • Which instruments sound better keeping the beat? • On which instrument is the rhythm easiest to play? 	<ul style="list-style-type: none"> • Student 4 plays the beat for sections A and C and the rhythm for section B. <p>Assist students by using visual prompts as each section is sung so they know when to switch from rhythm to beat.</p> <p>Sing through ‘Wanjoo’ with each group accompanying with non-tuned percussion instruments as have been decided.</p> <p>Before singing it through again, discuss with students if they had any difficulties maintaining their part and what suggestions they have for strategies to use to know when to switch and how to maintain the beat or rhythm while singing.</p> <p>Repeat the activity.</p> <p>Gather the instruments and return them to the array of non-tuned percussion instruments for use in the composition activity.</p> <p>Sing through ‘In the bush’ with actions.</p>



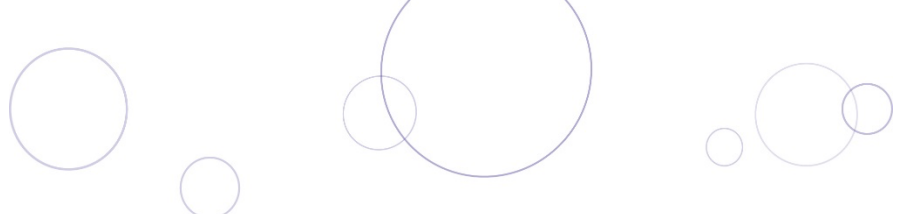
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Improvisation with the elements of music to create music ideas</p> <p>Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) 	<p>Learning intention</p> <p>Students consolidate and further develop skills in singing accurately and demonstrating the pitch pattern with standard solfa hand-signs or as positions on the body.</p> <p>Students consolidate and further develop skills in playing non-tuned percussion instruments accurately and using the correct technique. They practise aurally discerning and notating their own devised rhythm pattern accurately. Students match their notation with their playing and develop the ability to identify errors and correct them.</p> <p>Students begin to understand the process of composition and the collaborative and individual levels of decision making involved. They consider the criteria for the task when making their music. They identify the challenges and strategise to achieve their goal.</p> <p>Students begin to develop an understanding of rehearsal processes with teacher direction and assistance and practise how to rehearse by demonstrating small sections to the rest of the class. Students learn from each other and apply their observations to their own rehearsal practice.</p>	<p>Composition activity</p> <p>Recap the composition information from last week, identifying and correcting any misconceptions about the activity and criteria.</p> <p>Ensure that the book pages and the composition criteria are displayed.</p> <p>Check in with students about their progress and the next step for this lesson. Explain that today is still a planning day for their composition, but that they should be progressing towards rehearsal of some of their components of the composition.</p> <p>Distribute planning sheets as students form their groups and collect instruments that they are working with.</p> <p>Assist students as required with:</p> <ul style="list-style-type: none"> pitch patterning to notate the solfa and sing accurately the song they have composed using <i>so</i>, <i>mi</i> and <i>la</i> graphic notation of their score rhythm notation of the non-tuned instruments selected understanding of the criteria of the composition task.




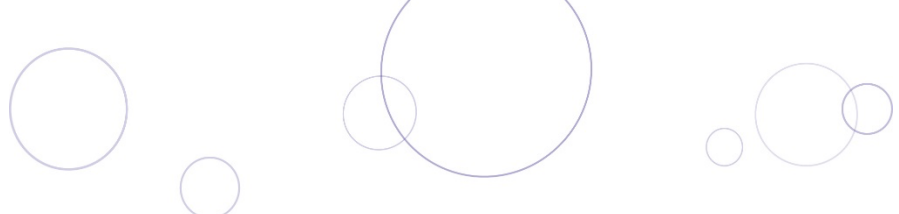
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> • timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) • texture (two rhythmic or melodic patterns played together) to create and perform music <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p> <p>Responding</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<p>Focus questions</p> <ul style="list-style-type: none"> • What could you do to stay in time with each other? • What is the next step in your rehearsal time? • Are there any changes to help make the rehearsal easier and performance more ready? • Are there things you need to change so that your music better reflects the intent and the mood of the visual text? • What do you need help with to become performance ready? 	<p>Check in with each group and ask them to demonstrate part of their composition. Encourage the group to articulate the next step in their composition process. Highlight what each group could do to improve timing and ensemble. Demonstrate rehearsal strategies such as chunking.</p> <p>If time, in the lesson, invite groups to play or sing part of their composition to the rest of the class.</p> <p>Gather the named planning sheets and return instruments.</p>




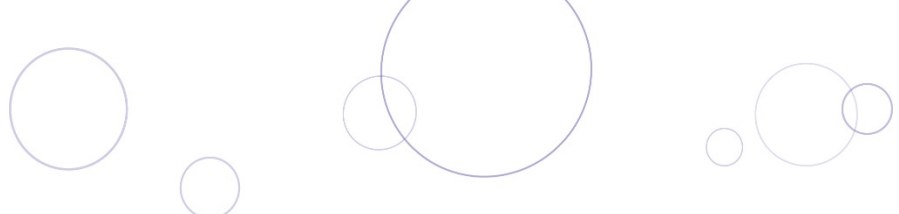
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p>Learning intention</p> <p>Students identify the areas that they need assistance with. For example: practical assistance on correct technique of playing non-tuned percussion instruments, rehearsal strategies to stay in time, notation, matching playing with notation.</p> <p>Focus Questions</p> <ul style="list-style-type: none">• What are you excited about your composition?• What help do you need next week to complete all your planning and rehearsing?	<p>Conclusion</p> <p>Check in with students about how they are progressing against each of the criteria.</p> <p>Discuss as a class what the next lesson’s focus should be. Remind them that performance week will be in Week 8 so next week – Week 7 – should be about finalising the composition and rehearsing to be performance ready.</p> <p>Sing a farewell song.</p>



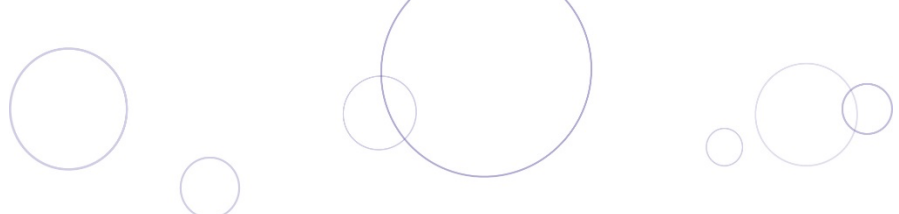
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 7</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) 	<p>Learning intention</p> <p>Students consolidate and further develop their skills in singing and playing as they explore different ways of arranging instruments and layers to make music. They begin to understand that people have different responses to music and form opinions based on their musical experiences. Collaborating with different students, gives them the opportunity to hear a variety of responses.</p> <p>Students build on previous experiences to hone and consolidate learnt skills.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Did you have a different experience of accompanying this song than last week? How was your arrangement different? 	<p>Welcome activity</p> <p>Greet the students and, as for last week, invite them to select an instrument and make a group of four different instruments.</p> <p>Repeat the activity with ‘Wanjoo’ as for last week and instruct students to create a different arrangement within their group than they had played last week.</p> <p>The group makes decisions based on their experiences from last week. Allow time for discussion.</p> <p>Sing through ‘Wanjoo’ once with the accompaniment.</p> <p>Collect instruments.</p>



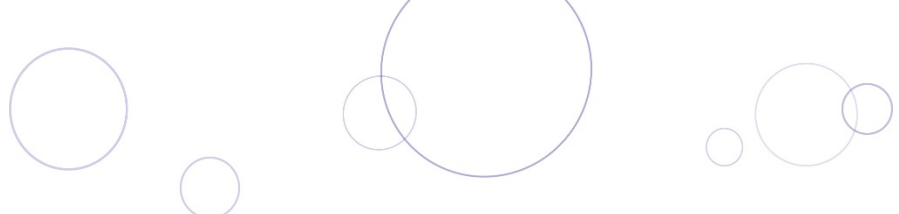
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> texture (two rhythmic or melodic patterns played together) to create and perform music <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p> <p>Making</p> <p>Improvisation with the elements of music to create music ideas</p> <p>Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  	<ul style="list-style-type: none"> <p>Learning intention</p> <p>Students continue to think critically about their choices and justify them in reference to the intent and mood of the music. They are able to articulate why they made the choices they did using music terminology related to the elements of Music. For example: 'I chose to play the finger cymbals here because they can be played <i>piano</i> and they sound a bit tinkly like water drops'.</p> <p>Students continue to develop an understanding of rehearsal processes as they work collaboratively to be performance ready. They develop and consolidate appropriate strategies to enhance their performance with an aim to engage the audience.</p>	<p>Composition activity - rehearsal</p> <p>Recap the task and general progress of the groups over the last few weeks. Display the book pages and the criteria for students to refer to.</p> <p>Check in with students about their progress and where they identify assistance is required.</p> <p>Suggest some rehearsal strategies groups could use in this lesson to be performance ready for next week, such as:</p> <ul style="list-style-type: none"> practising the trickiest parts of the composition before rehearsing straight through making sure that they are playing what they have notated and that their notation is accurate



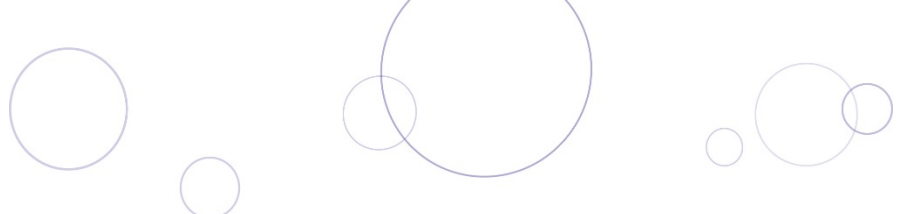
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> tempo (changing tempos; terminology (<i>allegro, largo, moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte (f), piano (p), crescendo, decrescendo</i>) form (binary (AB); repeat sign (:)) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) texture (two rhythmic or melodic patterns played together) to create and perform music <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p>	<p>Students understand the role of the performer and the audience member and begin to reflect on the interconnectedness of the two roles. They respect the performances of others because they also appreciate the request respect for their own music making as a performer.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What would help your group be performance ready in time? What does an audience member need to do to show respect to the performer/s? What does a performer need to do to show they appreciate and respect the audience? 	<ul style="list-style-type: none"> using colours to delineate each part on the graphic notation communicating with one another and using agreed upon cues nominating a ‘conductor’ in the group who will manage navigating the score. <p>Distribute final composition sheets and planning sheets so groups can make their clean copy of the score. Allow maximum rehearsal time and include quick snapshots of performance from selected groups. Assist individuals and groups as before.</p> <p>Gather instruments and named composition sheets.</p>



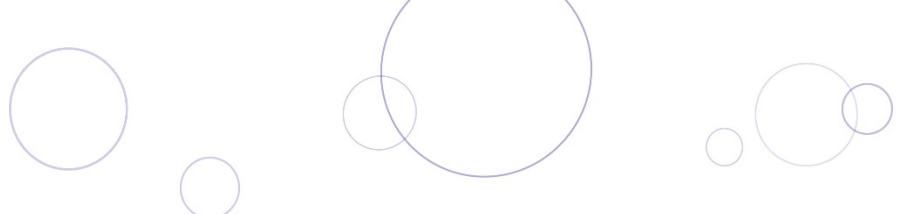
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Responding</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p> <p>Responding</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<p>Focus questions</p> <ul style="list-style-type: none">• Which audio recording is the closest to the idea of the creator spirit the Wagarl?• Does the music match the words of the text?	<p>Conclusion</p> <p>Remind students that next week is performance week and explain that each group's composition will be played after the audio recording of the first few pages that was produced at the beginning of the term. As a class, confirm which of the two recordings will be used as the introduction to their compositions. The same recording will be used by all groups.</p> <p>Sing a farewell song.</p>



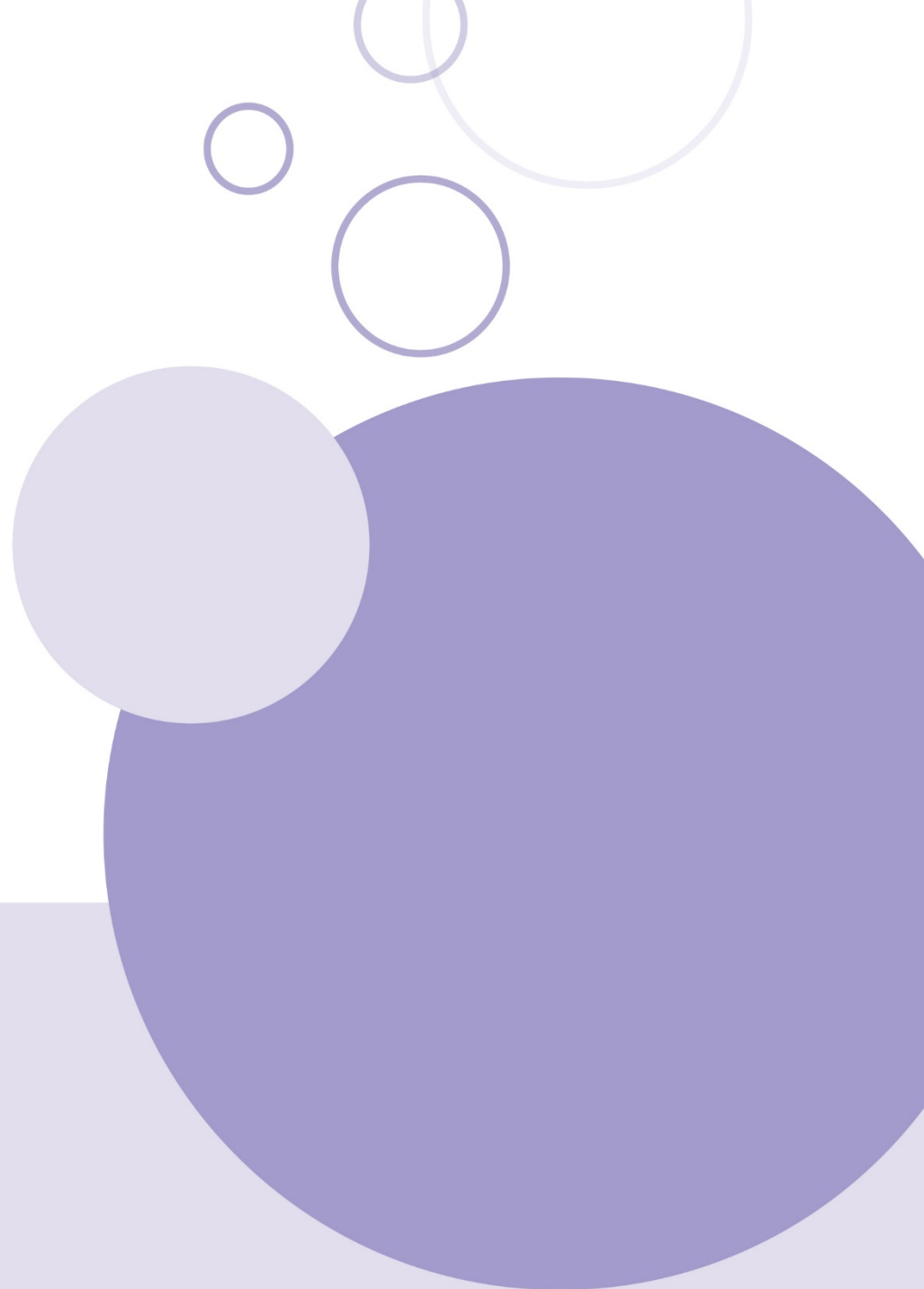
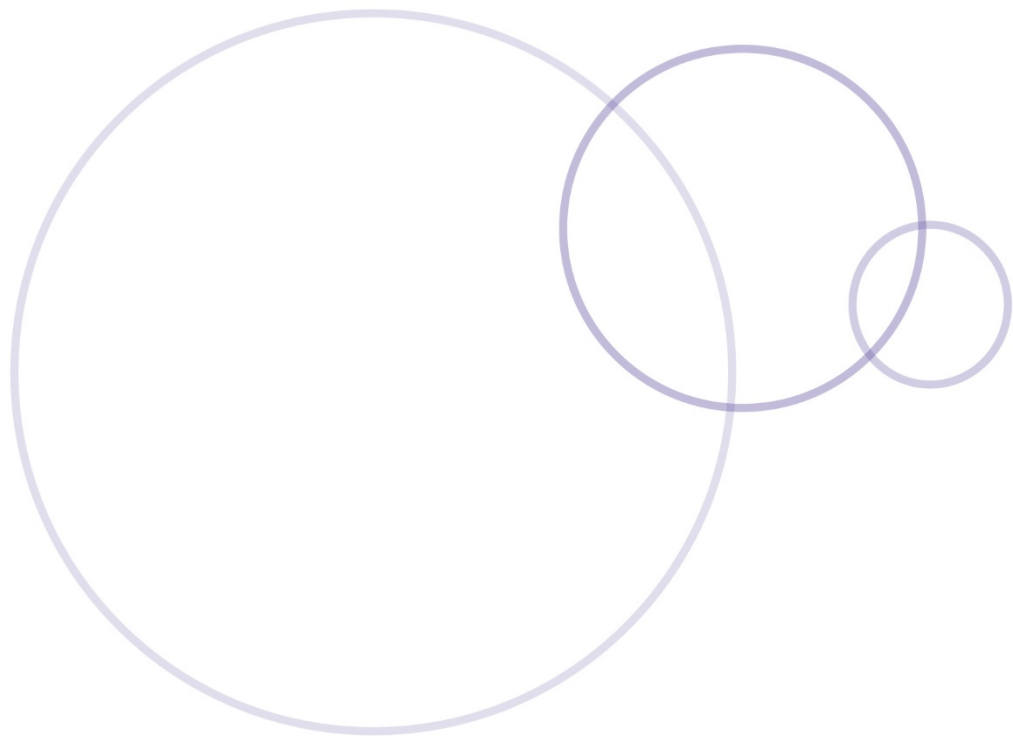
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 8</p> <p>Making</p> <p>Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology</p> <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p> <p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p> <p>Reasons why people make music across different places, events or occasions</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<p>Learning intention</p> <p>Students develop an understanding of the interactive nature of performer and audience. They become aware of the accepted protocols of respecting each other’s role in the making of music.</p> <p>Students think critically about what they observe and hear and contribute to a discussion on how the elements of music are used and integrated to make music with a specific intent. They make decisions about what they like and what works well based on their understanding of the elements and how to apply them. Students use terminology in their responses and demonstrate respect for all performers and their efforts.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • What does the word ‘dynamics’ mean? • What does the word ‘tempo’ mean? • How successful were you in playing the dynamic and tempo markings on your score? • What actions need to be taken to be more successful? • What was the best thing about your group performance? 	<p>Performances</p> <p>Prepare the room for the performances with non-tuned percussion instruments easily accessible and the composition sheets for distribution. Create a performing space for the groups at the front of the class and ensure that the audio recording of the selected introduction is ready to play. Position the filming device to capture the performance space.</p> <p>Greet the students and direct them to sit in their groups, but leave the performing space free.</p> <p>Explain that today is performance day. Briefly discuss the accepted etiquette for an audience member and performer.</p> <p>Allow a brief amount of time for rehearsal and the final run-through using their final composition sheets.</p> <p>Student groups perform. Play the audio recording of the class developed introduction for each group before they perform their music for the selected part of the story.</p> <p>Record each performance on a filming device.</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Responding</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<ul style="list-style-type: none"> • What is the best thing about your individual contribution? <p>Learning intention</p> <p>Students respond to how the use of the elements of music combine to create music with a specific intent. They reflect on the use of dynamics and tempo in combination to create a mood or feeling. They begin to make connections between the elements and develop a deepening understanding of the elements.</p> <p>Students reflect on their own performance in the context of adherence to the intended dynamics and tempos and consider the skill development required to improve.</p>	<p>At the conclusion of all the performances, lead a class discussion on the things that were done well and the things that could be improved in the context of the elements of music. This discussion should be generic as each student will complete their own reflection on the use of dynamics, tempo and texture. Record responses on the board for students to refer to when completing their reflection.</p> <p>Reflection</p> <p>Students complete a reflection on the group’s performance and the use of the elements of music (Appendix C).</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
		<p>Performance possibility</p> <p>An opportunity exists for the student performances to be presented to a buddy class or an early childhood class using the images and text of the book, the audio recording of the introduction and the live performances of selected groups of students.</p>



TERM 4

Weeks 1–8: Music



Term 4

Overview

The focus for lessons in Term 4 is to experience music, songs and games from other cultures. Students have an opportunity to explore the similarities of games played by children in different parts of the world. They hear and learn other languages by singing simple songs and discover the similarity in tonality across children's songs from other cultures (pentatonic).

Students apply their understanding of the elements to further develop and consolidate skills in playing percussion instruments, beat and rhythm. They aurally discern pitch and accurately sing simple songs with repetition. They gain an appreciation for the music of different cultures and the purpose and meaning of the games and songs experienced.

Students experience and then explicitly discover concepts of music such as form, texture and timbre. Playing games offers a safe environment for students to develop their skills and knowledge.

Interdependent skills are developed through independent and group work.

Below is an overview of the resources required for Term 4

Week 1

Links (Appendix A)

Stones suitable for use in a passing game

Week 2

Links (Appendix A)

Stones suitable for use in a passing game

Chopsticks (two per student)

**Term 4****Week 3**

Links (Appendix A)

Stones suitable for use in a passing game

Chopsticks (two per student)

Week 4

Links (Appendix A)

Newspaper batons or stick batons

Week 5

Links (Appendix A)

Newspaper batons or stick batons

Week 6

Links (Appendix A)

Newspaper batons or stick batons

Filming device

Week 7

Links (Appendix A)

Drumsticks or chopsticks

Long strip of fabric

Bead or stone for passing

Filming device

Week 8

Links (Appendix A)

Drumsticks or chopsticks

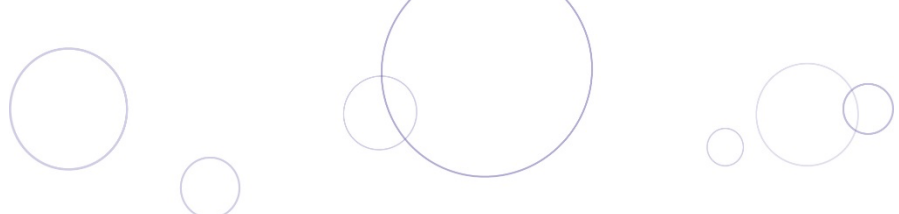
Long strip of fabric


Bead or stone for passing

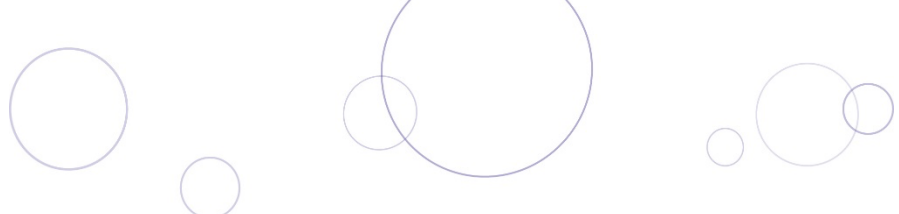
Non-tuned percussion instruments (tambours, maracas or similar)

Tuned percussion instruments (xylophones, Boomwhackers, chime bars or similar)

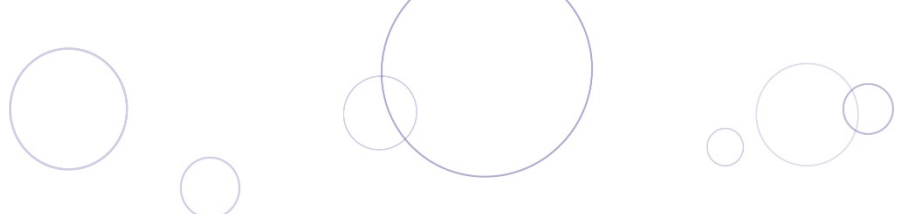
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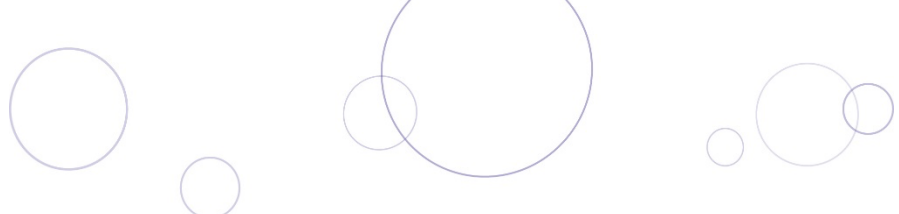
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 1</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p>	<p>Learning intention</p> <p>Students revisit a song learnt in the previous year and familiarise themselves again with the meaning and intent of the song. They discover new ways of using the song from its original intention as a greeting song.</p> <p>Students gain an appreciation of the cultural expressions of music from other countries and the meaning and purpose of what the music is used for. They experience how their understanding of the intent of the song can be applied to their own context.</p> <p>Students consolidate their understanding of the elements of rhythm, dynamics and tempo kinaesthetically by responding to what they hear played. They experience different ways of using the elements of music to elicit responses.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Can you name some of the changes played that alerted you to finding a partner? Were there changes that were easier to identify? 	<p>Welcome activity</p> <p>Sing ‘Funga alafia’ with gestures to the students as a greeting song.</p> <p>https://www.bethsnotesplus.com/2016/02/funga-alafia.html (the sheet music of this West African traditional song)</p> <p>Teach the words of the song by rote, then teach each gesture in isolation. Identify the number of phrases (two with a changed ending on the second iteration).</p> <p>Remind the students of the meaning of the words, its country of origin and how the gestures reflect the sentiment of the song rather than the direct translation of the words.</p> <p>Sing through the song several times, prompting student recall.</p> <p>Invite students to find a space in the room. Play a steady beat on a non-tuned percussion instrument, such as a tambour, and direct students to walk in a non-linear line around the room in time to the beat. Explain that when the</p>




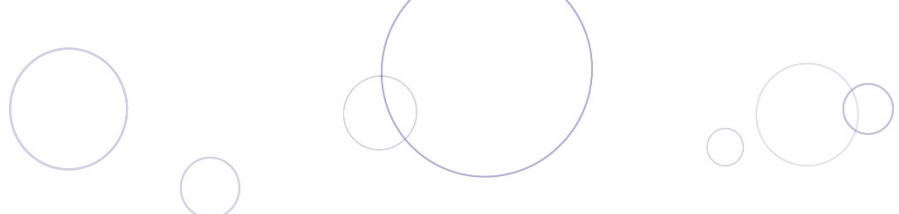
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> • form (binary (AB); repeat sign (:)) <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p> <p>Responding</p> <p>Reasons why people make music across different places, events or occasions</p>	<p>across a range of activities. They critically think about the challenges of ensemble playing and suggest strategies to improve their performance.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • How many phrases (musical sentences) are there in 'Obwisana'? • How are they the same and how are they different? • How is 'Obwisana' similar to 'Funga alafia'? • Do we pass the stone on every beat? If no, when is the stone passed? (Every alternate beat) • What needs to happen for the class to keep the stones passing in time around the circle? 	<p>Ask students to choose a body percussion action. Maintain the beat with a body percussion action of student choice while the song is sung. Determine the beat pattern of two beats in a bar. Determine the phrases of the song (two phrases with a changed ending in the second). Draw a phrasing comparison between 'Funga alafia' and 'Obwisana'.</p> <p>Distribute two stones (or other) to each student.</p> <p>Begin with a starting pattern such as placing the first beat on the ground, and then the second beat hitting the stones together in front while singing.</p> <p>Sing the song with a student suggested alternative pattern.</p> <p>Repeat, selecting different students to offer suggestions of patterns.</p> <p>Instruct students to place one stone on the floor behind their backs and explain that 'Obwisana' is a passing game.</p> <p>Demonstrate the passing pattern: the stone is picked up from the floor in front of the student on the syllable 'obwi' and placed on the floor in front of the student on the right on the syllable 'sa'.</p>

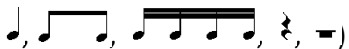


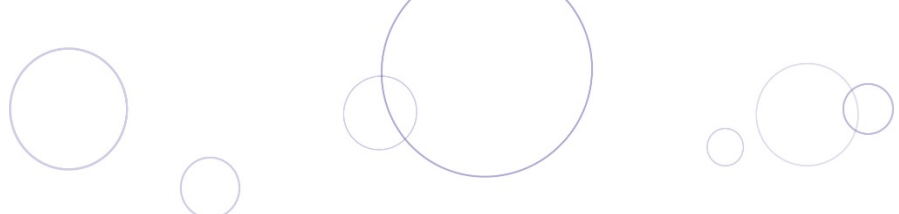
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p>Focus questions</p> <ul style="list-style-type: none">• What are the two syllables we have to pay attention to in the song?• What happens when we don't pass accurately?• Can you identify the challenges that need to be overcome?• Can you identify potential solutions to the challenges?	<p>Instruct students to have their hand away from the stone before the song begins and bring it down on the stone on the first syllable.</p> <p>Sing and play the game as a passing game, making sure that the syllables requiring an action are emphasised. A drum (tambour) beat on the action syllables will help students to keep in time. Creating two circles of students may help to ensure they pass the stone in time.</p> <p>Conclusion</p> <p>Gather the stones and recap the new information learnt today. Brainstorm what the challenges are in passing as a group in time, and the possible solutions.</p> <p>Farewell students with the goodbye song from Ghana 'Awa awa atu'. The following link is a teacher resource.</p> <p>https://education.wolftrap.org/content/awa-awa-atu-cultural-ghanaian-hello-and-goodbye-chant</p>



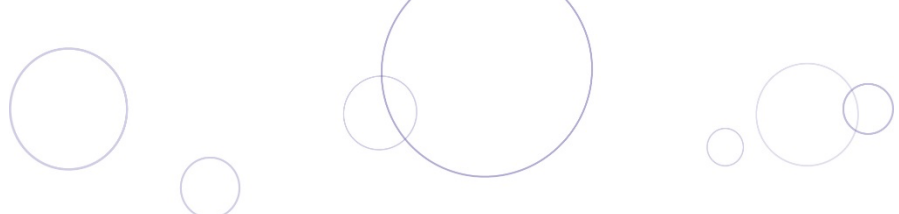
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<p>Week 2</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> • rhythm (simple time signatures, standard notation: ) • tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) • pitch (staff; treble clef; melodic shape) • dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) • form (binary (AB); repeat sign (:)) 	<p>Learning intention</p> <p>Students consolidate their knowledge of a known song and respond more readily to changes in dynamics and tempo with practise.</p>	<p>Welcome activity</p> <p>Greet the students singing 'Funga alafia' and, while singing, demonstrate that they should repeat the activity with the song from last week. Use a different non-tuned percussion instrument to play the beat as the students walk to find a new partner.</p> <p>Repeat several times.</p> <p>Sing the song one more time as the students make a circle and invite them to find a body percussion beat as they sing.</p>



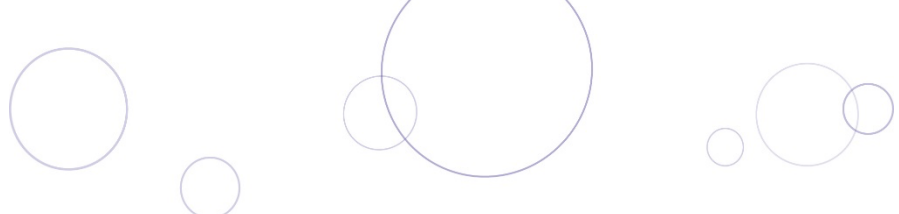
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte (f)</i>, <i>piano (p)</i>, <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p>	<p>Learning intention</p> <p>Students recognise that improvement occurs with practise and that repetition helps in developing skills and understanding. Familiarity with the song also enhances the ability to develop the specific skill of keeping in time. Students learn to develop the capacity to attend to several different skills at the same time involving the elements of pitch, rhythm, tempo as well as lyrics.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What did you do to pass the stones in time better this week? Did you find it easier this week to stay in time? Can you identify something specific that helped you stay in time? <p>Suggested assessment points</p> <p>Assess students, using a tick list, on their ability to:</p> <ul style="list-style-type: none"> perform the two-stone patterns with accuracy pass the stones in time. 	<p>Song/game</p> <p>Recap the song/game 'Obwisana' by singing it and through modelling indicate to students to place the beat as a body percussion action.</p> <p>Distribute two stones per student and sing the song through as the students remember the two-stone patterns from last week. Invite selected students to offer different patterns to rehearse while singing.</p> <p>As per last week, students place one stone behind their back on the floor and practise passing the stones around the circle in the same pattern and manner while singing. Remind students of the strategies that were discussed last week.</p> <p>Note with the students any improvements that have occurred with practising the passing of the stones and the strategies that have increased accuracy. Emphasise for the students that progress is made in developing skill levels when challenges are practised.</p>



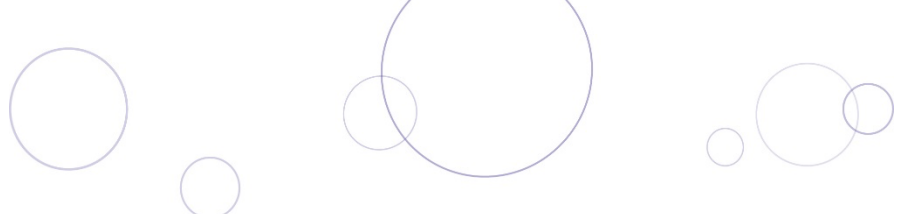
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Responding</p> <p>Reasons why people make music across different places, events or occasions</p>	<p>Learning intention</p> <p>Students respond kinaesthetically to the dynamics and tempo of a piece of music by matching movements that reflect the changes. They identify how the composer has used the elements of music to create a mood or elicit a particular feeling.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • What changed in the music? • How did our passing have to alter to match the changes in the music? • What musical words would you use for the start of the music? • What musical words would you use for the end of the music? • What describing words would you use for the start/end of the music? 	<p>Explain that this time when the stones are passed, the music used will not be ‘Obwisana’ but rather a piece of classical music. Explain that the music will change and they should listen very carefully to the beat of the music.</p> <p>A recording of <i>In the hall of the mountain king</i> (Grieg) can be heard here: https://www.youtube.com/watch?v=pPLXNmKvLBQ or choose an alternative recording.</p> <p>As the music starts, model the passing beat pattern to the students and invite them to join the passing beat pattern on the teacher led cue.</p> <p>Continue through the piece of music until approximately the two minute mark when the music becomes more dramatic and unpredictable in relation to the beat. Listen to the remainder of the music recording without passing the stones.</p>




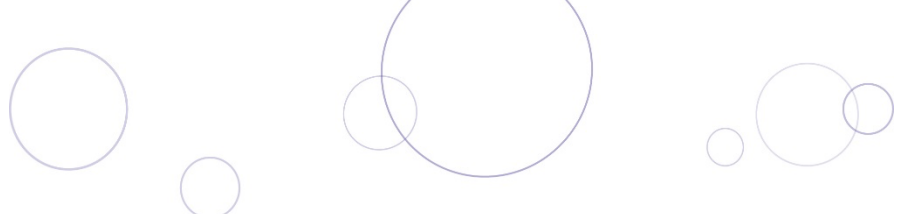
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<p>Responding</p> <p>Responses that identify how the elements of music combine to communicate ideas, mood and meaning</p>	<p>Learning intention</p> <p>Students experience changes in the elements of music, such as tempo and dynamics, in a different kinaesthetic way and begin to predict what happens when they listen to it repeatedly. They respond with body movements that reflect the music and the composer’s intent.</p> <p>Students begin to identify how the composer’s ideas are translated into the music using the elements of music in a specific way.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • How did you change your movements to match the music? • How did you know when you had to freeze in a pose? 	<p>Lead a class discussion on the music and what they noticed about it in relation to the elements of music. Ask students about the feelings they had as they listened and the possible mood the composer intended.</p> <p>Collect the stones and direct students to find a space in the room.</p> <p>Movement to music</p> <p>Explain to students that the music they have just heard will be played again and, in their places, they move to the beat of the music representing the changes of dynamics and tempo with their movements. Students are encouraged to use their whole bodies for this activity and not limit their movements to their feet.</p> <p>Play the music again. Students respond to the music and its changing tempo and dynamics.</p> <p>When the music changes after the two-minute mark, suggest students freeze and make a pose with the chords before moving again when the music restarts.</p> <p>Gather the students and lead a discussion on their movement responses and the feelings the music evokes.</p>



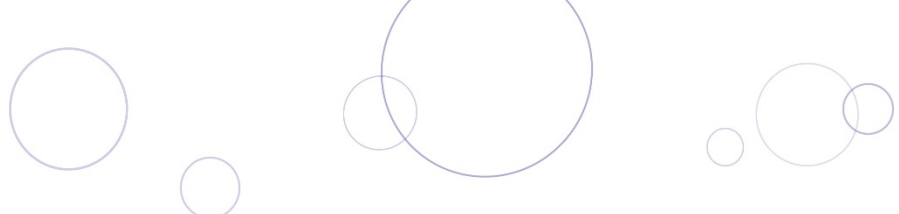
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	<ul style="list-style-type: none">• How did you feel when you were listening to the music?• What do you think the music is about?• Can you describe a story that might fit the title and the music?	<p>Provide an opportunity for selected students to share their ideas about what the music might be about.</p> <p>Conclusion</p> <p>Play the music again as students walk to the beat of the music out of the classroom.</p>



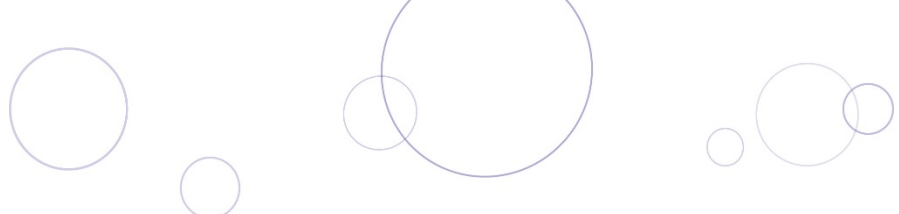
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 3</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) 	<p>Learning intention</p> <p>Students explore ways to move their bodies to music. They devise ways to match their movements to the tempo and dynamics of music. Movement to music enhances coordination skills and encourages students to develop their creativity in physical ways.</p> <p>Focus questions</p> <ul style="list-style-type: none"> Were some of the movements you chose/created easier to move to the beat with? Were some movements harder? Why and what could you do to make the movement easier to keep in time? 	<p>Welcome activity</p> <p>Greet the students with ‘Funga alafia’ as they enter the room and students immediately begin the activity as in previous weeks.</p> <p>Choose a different non-tuned percussion instrument to play a beat for the students to move to and signal the moment to find a partner.</p> <p>After the first time singing through, direct students to use a different way to move instead of walking to the beat. They may use any action, but it must be in time to the beat of the percussion instrument.</p> <p>Repeat.</p> <p>After the last turn of the song, students are directed to stay with the partner they finished with and collect two stones (or similar object) each. They find a place in the room and sit opposite each other.</p>




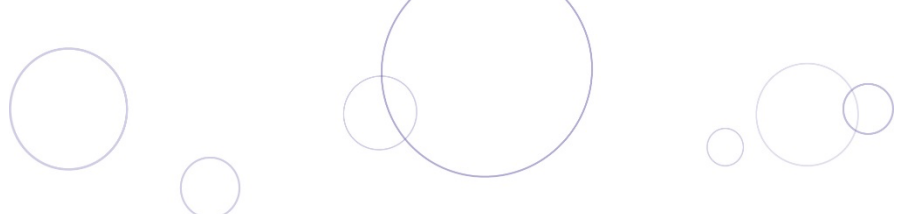
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<p>Making</p> <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p>	<p>Learning intention</p> <p>Students build on known activities and songs to explore their creativity. They devise patterns of movement and rhythm to add a layer of creativity. Students develop and further consolidate their ability to pattern movements in time to a known song.</p> <p>Students collaborate in small groups to achieve the required outcome.</p> <p>Focus questions</p> <ul style="list-style-type: none">• What do you think is more important – the difficulty of your pattern or keeping in time with the singing of ‘Obwisana’?• How well did you keep in time with your partner?• What could you do to be more successful at keeping in time?	<p>Song/game</p> <p>Sing through ‘Obwisana’ once as a reminder of the song. Direct student to create a pattern with their stones that they can perform together. It must include one passing action with one or both of their stones.</p> <p>For example: stones tapped on floor, then together. Stones tapped on the floor and the same side stone passed to their partner. Repeat, but pass the diagonal side stone across to the partner.</p>



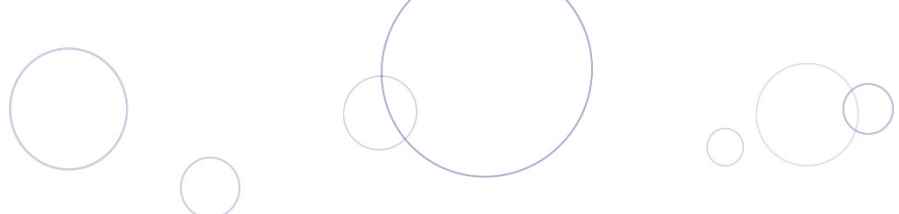
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<ul style="list-style-type: none"> dynamics (terminology and symbols <i>forte (f)</i>, <i>piano (p)</i>, <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) <p>timbre (how sounds are produced on different instruments, differentiate between two instruments when played together)</p> <p>Responding</p> <p>Reasons why people make music across different places, events or occasions</p>	<p>Focus questions</p> <ul style="list-style-type: none"> Can you describe some places in the animation video where the music and the animated action you see matches? What is happening at the point in the music? In the animation? How well does the animation and the music match? What instruments of the orchestra do you think the animator was trying to match? (Select a specific section of the animation.) <p>Learning intention</p> <ul style="list-style-type: none"> Students explore a piece of music in a variety of ways and apply their knowledge of the elements of music to imagine the composer intent of the music. Their imagined intent is checked against the actual intent of mood and meaning. Students draw parallels between their understanding of the music from listening to it and the composer’s interpretation of the intended mood and meaning. 	<p>dynamics and form of the music. Ask students about the animator’s success at matching the rider with the music and their opinion on the representation</p> <p>Conclusion</p> <p>Relate the story of the music (from <i>Peer Gynt suite</i>, Grieg) and frame it in the context of the wider story/play by Henrik Ibsen (Norwegian writer) about an adventurer called Peer Gynt who set out into the world to make his fortune.</p> <p>Play the music as students leave the classroom.</p>



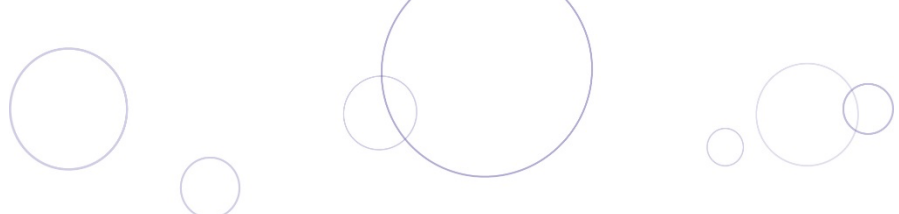
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<p>Week 4</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) 	<p>Learning intention</p> <p>Students learn some simple phrases of language from another country and identify the country. They respond to a call and echo the song with pitch accuracy and follow the Auslan signing gestures which adds weight and meaning to the words.</p> <p>Students identify the song as a welcome song as is ‘Funga alafia’ and that many cultural traditions have musical greetings.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What country do you think this greeting song comes from? Can you name the three languages the song is being performed in? 	<p>Welcome activity</p> <p>Play the following YouTube link of the ‘Maori welcome song’ as the students enter the classroom:</p> <p>https://www.youtube.com/watch?v=XnyUG5K0Ns0</p> <p>Play again while students respond as the echo. The English translation assists with learning the Maori language phrases and it is combined with Auslan signing.</p> <p>Explain that the song is being sung in three languages and elicit information about the country the song comes from.</p>



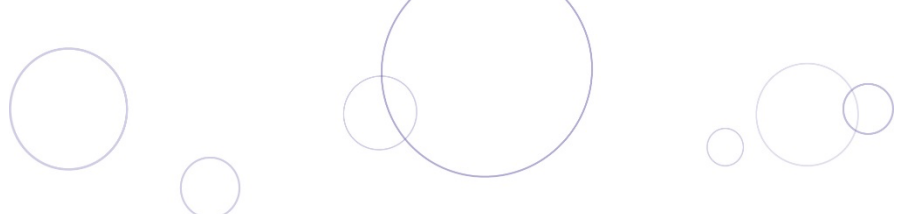
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<p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation: ) tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) texture (two rhythmic or melodic patterns played together) to create and perform music 	<p>Learning intention</p> <p>Students discover reasons specific cultural traditions of music and songs and games are developed. They begin to understand the integral role music plays in the cultural and everyday life of indigenous peoples. They learn that the oral and community history of teaching children the traditions of the elders ensures the survival of the unique and richly diverse cultural expressions.</p> <p>Students develop and further consolidate the skills of keeping in time and singing pitch and rhythm accurately.</p> <p>Students explore a range of different sequences/patterns that can be used with a known song to develop a performance. They correlate the patterns with the cultural purpose that underpins the music/game.</p> <p>Students consolidate the understanding that directed practising improves and embeds skills that can be applied across a range of music activities and patterns. Skills learnt in one passing game can be applied to the performance of other games involving the use of objects to create patterns of actions.</p>	<p>Maori stick game</p> <p>Introduce the students to the culture of New Zealand and explain that many of their dances and games were created to teach children the fighting skills required to protect their community from invaders.</p> <p>Introduce the Maori stick game ‘Titi torea’ which is a popular game with many different aspects to it.</p> <p>Slightly different versions of the game to the song can be found:</p> <p>https://www.mamalisa.com/?t=es&p=248</p> <p>or</p> <p>ABC Sing Book 2014</p> <p>or</p> <p>Armstrong, A. (1986). <i>Games and dances of the Maori people</i> (illustrated edition). Viking Sevenses.</p> <p>Teach students the independent patterns and ensure they are accurate and in time before pairing students together to perform the partner patterns. Explain that three</p>



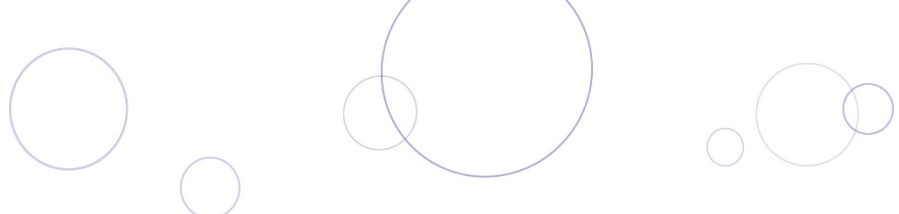
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<p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p> <p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p> <p>Reasons why people make music across different places, events or occasions</p>	<p>Students ‘chunk’ information to remember the sequences and order correctly. They develop rehearsal strategies demonstrated and modelled by the teacher to improve performance.</p> <p>Focus questions</p> <ul style="list-style-type: none"> • What strategies can be used to remember the three different sequences? • Why is it important to do the same pattern with each section of the music? • Why should the patterns be practised individually before we start practising in pairs? • What beat pattern is the music in? • How can you tell? • Do the stick patterns match the beat pattern of the music? 	<p>patterns will be taught in this lesson and consolidated over the next few weeks in music class.</p> <p>Students need to be on their knees, sitting on their legs. Rolled up newspaper batons (secured with adhesive tape) are appropriate to use with the Year 3 age group and are easier to grip than the wooden batons which are customarily used.</p> <p>Teach the chorus (<i>E au-e kamate au. E hine hoki mai ra</i>) by rote with Maori lyrics and melody.</p> <p>Demonstrate and teach the chorus pattern:</p> <ul style="list-style-type: none"> • two sticks tapped on the floor on either side of the knees • two sticks tapped twice together at shoulder height in front. <p>Allow students rehearsal time to achieve a high level of accuracy and in time patterning with the chorus of the song.</p>





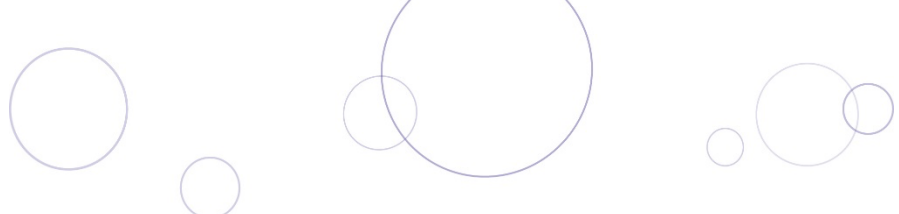
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		<p>Demonstrate and teach the lyrics and melody by rote, then a second pattern to the words of <i>maku e kaute o hi koi ta...</i>:</p> <ul style="list-style-type: none">• two sticks tapped on the floor to the left of the knees• twirl both sticks forward and tap the tops on the floor to the left of the knees• repeat the first action• repeat all the above to the right of the knees (i.e. three taps to the left of the knees and then three to the right of the knees). <p>Allow students rehearsal time to achieve a high level of accuracy and in time patterning with the lyrics of the song.</p> <p>Demonstrate and teach the lyrics and melody and a third pattern to the section that begins with <i>E papa</i>:</p> <ul style="list-style-type: none">• two sticks tapped on the floor on either side of the knees• two sticks tapped together at shoulder height in front• two sticks flipped in the air to spin and caught to begin the pattern again. <p>Allow students rehearsal time to achieve a high level of accuracy and in time patterning with the lyrics of the song.</p>



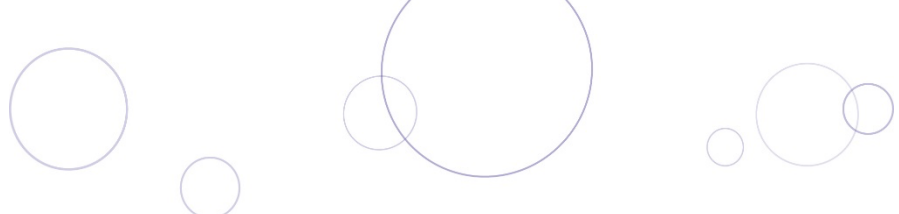
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		<p>Perform all patterns in sequence while singing the song. Students will focus on the stick patterns so the song should be sung by the teacher or an audio recording.</p> <p>Explain that next week they will be practising in pairs and there will be variations on what they have learnt today.</p> <p>Conclusion</p> <p>Recap the phrases learnt in the hello song at the start of the lesson.</p> <p>Use a Maori goodbye word such as <i>haere ra</i> to farewell the students.</p>



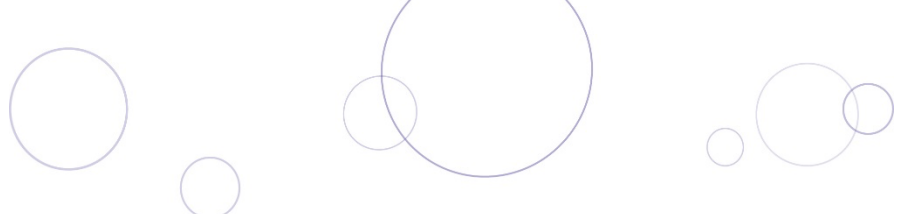
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 5</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation: ) pitch (staff; treble clef; melodic shape) form (binary (AB); repeat sign (:)) <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation: ) tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) 	<p>Learning intention</p> <p>Students have an opportunity to consolidate the language of another country in a welcome song. They improve pitch and rhythm accuracy with repetition and further consolidate their understanding of the specific purpose and intent of music.</p> <p>Learning intention</p> <p>Students consolidate and further develop their ability to successfully remember and execute patterns in a Maori stick game. They appreciate the traditional underlying purpose and intent of the song game as an activity that builds war skills, which today is performed for entertainment purposes.</p> <p>Students multi-task by singing a song in a different language and performing patterns with sticks. They further</p>	<p>Welcome activity</p> <p>Sing the ‘Maori welcome song’ as the students enter the classroom.</p> <p>Sing song, with the students echoing and including the Auslan signing.</p> <p>Identify specific Auslan signs and their meaning and match to the Maori and English words.</p> <p>Maori stick game</p> <p>Recap the song and game from last week ‘Titi torea’.</p> <p>Demonstrate the patterns while singing each part of the song and invite students to sing along with the lyrics they have remembered/learnt. Distribute batons to students. They practise the patterns independently.</p> <p>When students demonstrate a level of reasonable accuracy, place students in line facing each other, i.e. in pairs.</p>



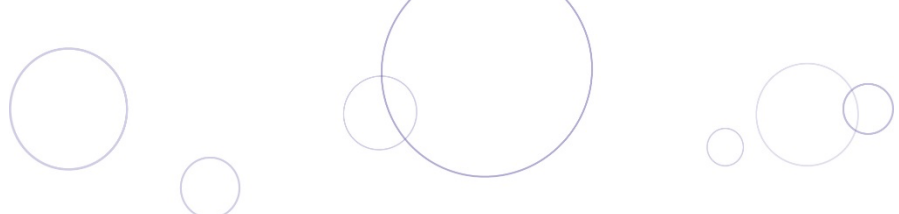
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte (f)</i>, <i>piano (p)</i>, <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) texture (two rhythmic or melodic patterns played together) to create and perform music <p>Application of teacher directed rehearsal processes to improve music performances and engage an audience</p> <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p> <p>Responding</p> <p>Reasons why people make music across different places, events or occasions</p>	<p>embed the kinaesthetic experience of rhythm by exploring patterns that reflect the time signature.</p> <p>Students learn that an effective rehearsal strategy is to perform music or patterns at a slower tempo and then gradually increase as competency grows.</p> <p>Students discover that matching sequences to the form of the music is an effective strategy to remember the order of the sequence of patterns.</p> <p>Students learn the particular lilt and pattern of the words by listening to it repeatedly. They become familiarised with the language of the phrases through repetition.</p> <p>Focus questions</p> <ul style="list-style-type: none"> What element can be changed to help improve accuracy and timing? What strategy can be used to remember the sequence of patterns? Would it help to have a visual of the form of the song to remind us of the next sequence to be performed? What other cues can help in remembering the sequence? 	<p>Allow time to practise facing each other before introducing the partnered patterns.</p> <p>The chorus (<i>E au-e kamate au. E hine hoki mai ra</i>) pattern can now be changed from:</p> <ul style="list-style-type: none"> two sticks tapped on the floor on either side of the knees two sticks tapped twice together at shoulder height in front <p>to:</p> <ul style="list-style-type: none"> two sticks tapped on the floor on either side of the knees two sticks tapped once together at shoulder height in front two sticks tapped with partner’s sticks.




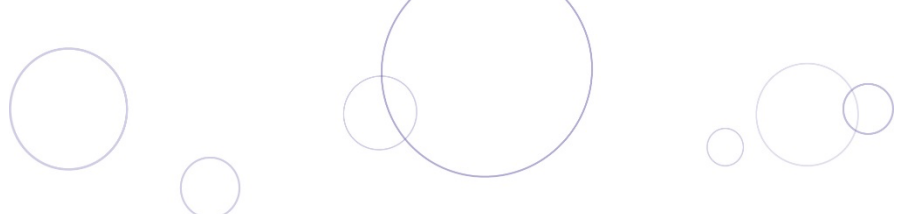
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
		<p>The other two patterns remain the same. For extension, there are additional patterns that can be added for very capable pairs of students. For example:</p> <ul style="list-style-type: none">• two sticks tapped on the floor on either side of the knees, then tapped together at shoulder height in front, then tossed at the same time between own hands• two sticks tapped on the floor, then together in front, then the right hand baton is tossed to the partner• two sticks tapped on the floor, then together in front, then the left hand baton is tossed to the partner <p>Further patterns are available through the links provided in Week 4.</p> <p>Adjust tempo of the song to provide opportunities for success for all students. Allow time to practise the patterns and sing the song. Provide a translation of the Maori words in English for the students.</p> <p>Record their efforts using a filming device for assessment purposes.</p>

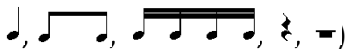


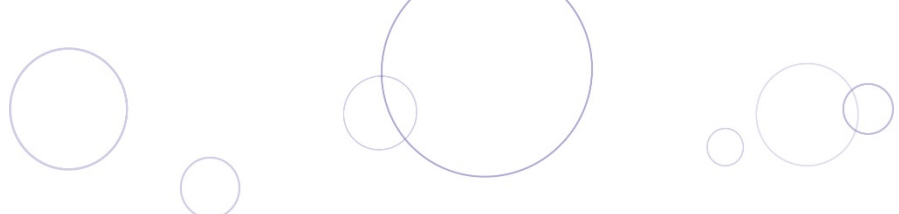
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p>Focus questions</p> <ul style="list-style-type: none">• Which patterns are harder to master?• What will help to master the more difficult patterns?• Which patterns are easy to keep in time?• Which patterns are harder to keep in time?	<p>Conclusion</p> <p>Gather the batons and the students.</p> <p>Lead a discussion on the patterns and which ones are manageable and which ones are a little harder to master.</p> <p>Farewell students with a short melodic phrase as a goodbye song using the Maori farewell words, <i>Haere ra</i>.</p>



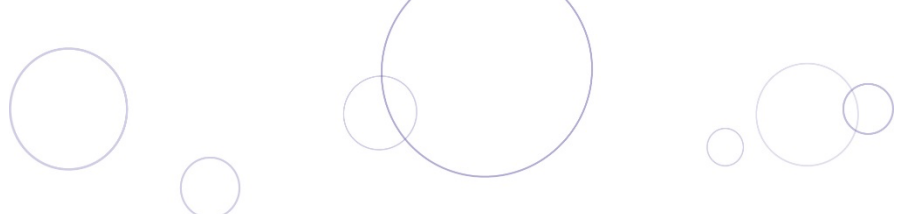
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 6</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation: ) pitch (staff; treble clef; melodic shape) form (binary (AB); repeat sign (:)) 	<p>Learning intention</p> <p>Students have an opportunity to maintain their own part in a scaffolded environment through pairing with different students and singing an echo song.</p>	<p>Welcome activity</p> <p>Sing the ‘Maori welcome song’ as students enter the classroom and give them the opportunity to echo the phrases back.</p> <p>Discuss with the students the concept that the song repeats in its entirety and remind students of the musical sign that indicates that music needs to be repeated (:)</p> <p>Partner the students and sing again with one student being the ‘caller’ and the other the ‘echo’. Swap parts for the second singing.</p> <p>Play a rhythm pattern on a tambour or similar non-tuned percussion instrument while students move to the rhythm and select a different partner.</p> <p>Sing again in the new pairing, with students swapping their roles as before.</p> <p>Repeat several times.</p> <p>At the last pairing, direct students to keep that partner and create lines to perform the Maori stick game from last week. Sing through the three parts of the song, inviting</p>




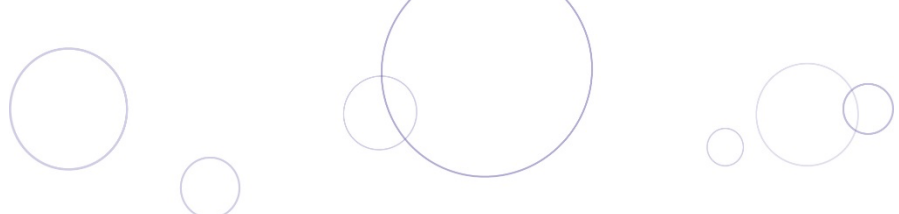
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Improvisation with the elements of music to create music ideas</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) 	<p>Learning intention</p> <p>Students build on the known and move to the unknown to create something new. They understand that there are opportunities to create their own patterns based on those of others. Students use the established framework to explore patterns within it and collaborate with others to produce their own music.</p> <p>Students stretch their ability to remember sequences by extending the number and shape of the patterns in the sequence. They match their movements to the sections of the song. Muscle memory builds as they repetitively link particular aural stimuli to the movements of the stick game.</p> <p>Students are inspired and encouraged by viewing the efforts of their peers and appreciate the creativity of others.</p>	<p>students to sing as well. A visual reminder of the words could be helpful. Distribute batons.</p> <p>Maori stick game</p> <p>Recap the sticking patterns from last week, including the extension patterns for those who have progressed well.</p> <p>Perform the patterns while singing the song and adjusting the tempo as required.</p> <p>When the students have had several attempts at improving their accuracy, explain that there are many patterns that have been performed to this song and they vary according to who is performing the 'Titi torea'.</p> <p>Explain that with their partner the students can devise a new sticking pattern for the chorus. It must have three actions to fit the $\frac{3}{4}$ time signature and must not mimic the patterns already learnt.</p> <p>Allow time for exploration and rehearsal. Select pairs to demonstrate their new pattern to the rest of the class.</p> <p>Sing through the song and perform the whole stick game, substituting the new pattern each pair has devised.</p>




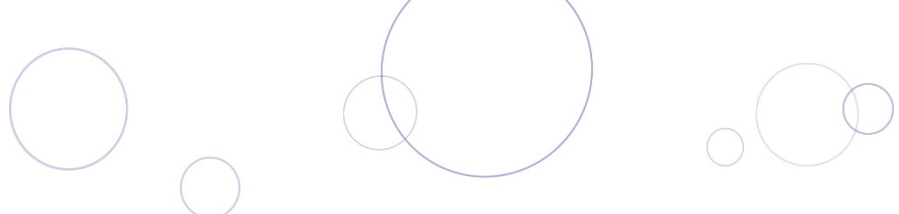
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Application of teacher directed rehearsal processes to improve music performances and engage an audience</p> <p>Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)</p> <p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p>	<p>Focus questions</p> <ul style="list-style-type: none"> • What kinds of actions are available to us for a new pattern? • Using those three actions you have devised as a pair, how many different ways can you sequence them? <p>Suggested assessment point</p> <p>Film students performing the stick patterns for assessment purposes, including:</p> <ul style="list-style-type: none"> • playing the patterns in time • accurate sequencing • individual pattern accuracy • partner pattern accuracy • creativity of devised pattern. 	<p>Record their performance with a filming device for assessment purposes.</p> <p>Gather the batons and lead a class discussion on the creation of their new patterns. Discuss how there are many variations of sequences that can be created using the three actions (elements) they have chosen. Explain that music is infinitely creative as the elements can be used in such a variety of ways to produce uniquely expressed music.</p> <p>Conclusion</p> <p>Farewell students with a short melodic phrase as a goodbye song using the Maori farewell words, <i>Haere ra</i>.</p>



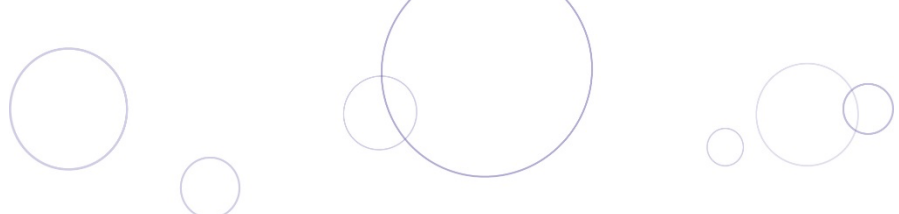
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 7</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) <p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p> <p>Reasons why people make music across different places, events or occasions</p>	<p>Learning intention</p> <p>Students experience another culture’s way of welcome on their country. They learn to appreciate the music of a different culture and identify the different instruments used in their music.</p>	<p>Welcome activity</p> <p>Greet students with playing the song ‘Cherokee welcome song’ at this link: https://www.mamalisa.com/?t=es&p=5498</p> <p>Listen through the first time. The lyrics begin at 0.50 so the recording could be stopped after the lyrics as it extends into instrumental for much of the rest of the recording.</p> <p>Play the first section a second time and write the lyrics on the board.</p> <p>Identify the instruments playing in the opening instrumental section.</p> <p>Sing through with the recording while pitch patterning the melody with hand positions or drawing a melodic line on the board.</p> <p>Lead a class discussion on which country the welcome song originates from. Explain that, just like the Aboriginal and Torres Strait Islander Peoples, the Native American Peoples have many nations as well and the song comes from the Cherokee nation.</p>



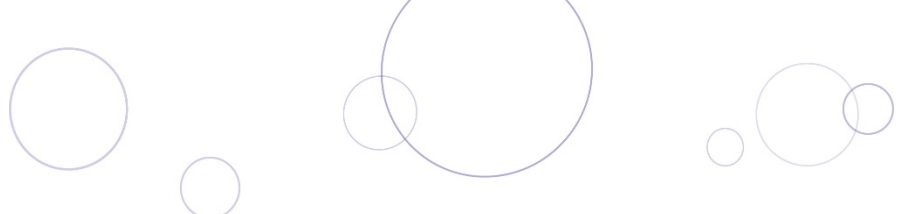
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) <p>Development of performance skills (singing in tune, playing classroom</p>	<p>Learning intention</p> <p>Students experience traditional music and culture from another country in the form of a game. They learn that there are similarities across indigenous peoples in the games that they played, the purposes of the game and the music that underpins them.</p> <p>Students begin to appreciate the diversity <i>and</i> the interconnectedness of people across the world and the importance of preserving the authentic culture of each indigenous peoples.</p> <p>Students begin to understand that music is a language that transcends cultural differences. A language is oral, notated, a form of communication and has conventions, frameworks and form.</p>	<p>Explain that the games they played were also very similar to games played by other indigenous peoples around the world.</p> <p>Hand game/song activity</p> <p>Introduce this traditional hand game played across many tribes of the Native American Peoples. The website for the instructions and music:</p> <p>http://www.apples4theteacher.com/native-american/games/guessing/hand-game.html</p> <p>An alternative version of the song and the game can be found here:</p> <p>https://kodaly.hnu.edu/song.cfm?id=608</p> <p>Explain that it is a very similar game to ‘Pegleg the pirate’ played last term.</p> <p>Sing through the melody of the song, line by line, and invite students to echo. Write the lyrics on the board.</p> <p>The game can be adapted for the music classroom from the link: http://www.apples4theteacher.com/native-american/games/guessing/hand-game.html</p>




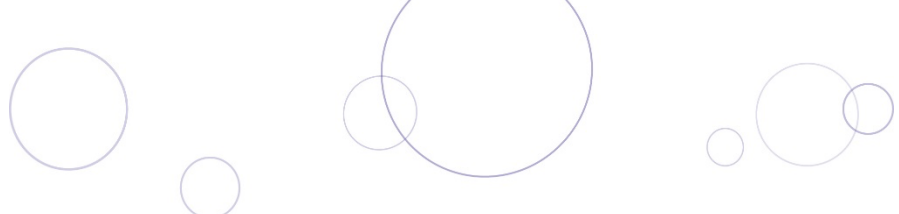
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>instruments with correct timing and technique, incorporating some dynamics)</p> <p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p> <p>Reasons why people make music across different places, events or occasions</p>	<p>Focus questions</p> <ul style="list-style-type: none"> • What music from another country has been learnt that has a similar melodic sound to this song? (pentatonic) • Can you think of similarities in this game with some other games that have been played in this class? • In order to pass the stone/bead successfully between the students on this side of the line, what must we do to make sure that it is being passed in time and without being seen by the other side? • What must students who are playing the drumsticks make sure they are doing? • What could we add to the song aspect of the game to provide accompaniment? <p>Suggested assessment point</p> <p>Assess students, using a tick list or recording of the game, on their ability to:</p> <ul style="list-style-type: none"> • maintain the beat • pitch accuracy when singing. 	<p>with the following changes:</p> <ul style="list-style-type: none"> • all students sing the song instead of having a singing group • the group with the drumsticks maintain the beat on the floor. <p>Gather the students and discuss the similarities and differences between this traditional game and the other traditional games played over the last two terms.</p> <p>Alert the students to the melody of the song and its similar ‘sounds’ with the music of other countries, such as the Asian continent (pentatonic).</p>



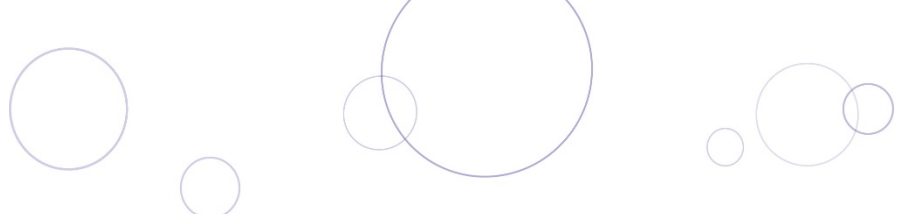
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p>Learning intention</p> <p>Students are alerted to, and appreciate, unique aspects of other cultures.</p>	<p>Conclusion</p> <p>Explain to students that the Cherokee tribe of the Native American Peoples do not have a word for goodbye. They say <i>donadagohvi</i> which means 'til we meet again'. (There are pronunciation videos available on a variety of websites).</p> <p>Farewell students with <i>donadagohvi</i> or sing it in a simple <i>so mi</i> melodic pattern.</p>




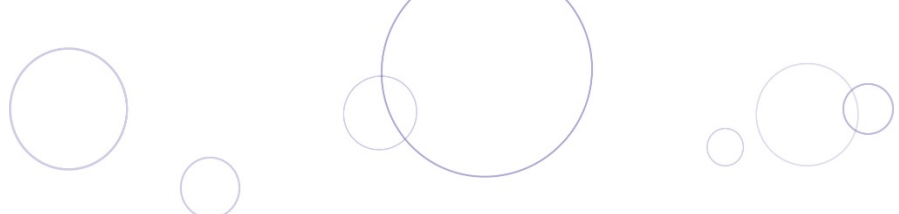
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Week 8</p> <p>Making</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte</i> (f), <i>piano</i> (p), <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) 	<p>Learning intention</p> <p>Students consolidate and further develop aural perception skills of both melody and rhythm through demonstrating pitch patterning with their hands and discovering the rhythm of the melody by accurately clapping the syllables as they are sung.</p> <p>Students learn that music can be replicated and changed. Appreciation and respect for the cultural traditions of the music informs the accompaniment/s that the students create and/or replicate. Students explore the elements as they relate to performance and which elements are replicated and which are changed.</p> <p>Students apply their understanding of timbre to identify the likely instrumentation of the suggested recording of the song 'Cherokee welcome song'.</p> <p>Students explore melodic improvisation within a framework conducive to success.</p>	<p>Welcome activity</p> <p>Greet students with playing the song 'Cherokee welcome song' as per last week.</p> <p>Sing through with the recording while the melody is pitch patterned either with hands or as a melodic line on the board.</p> <p>Identify the instruments playing in the opening instrumental section.</p> <p>Sing through with the recording while pitch patterning the melody with hand positions or drawing a melodic line on the board.</p> <p>Sing again and invite students to clap the rhythm of the syllables of the song. Maintain a steady beat on a non-tuned percussion instrument, such as a tambour.</p> <p>Remind students of the country where the welcome song originates and the sentiment behind the words/syllables used.</p> <p>Discuss with the class the instruments that could be used that are available in the classroom to mimic the</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> texture (two rhythmic or melodic patterns played together) to create and perform music <p>Responding</p> <p>Responses to, and respect for, the music of others as performers and audience members</p> <p>Reasons why people make music across different places, events or occasions</p>	<p>Focus questions</p> <ul style="list-style-type: none"> Which elements of the song are being replicated – played as closely to the original as possible? Which element are we adding to the song that isn't specifically included in the accompaniment we can hear on the recording? Which two notes work well with the song? Are there other notes that might work as well? <p>Suggested assessment point</p> <p>Record student performance for assessment purposes. Assess student ability to:</p> <ul style="list-style-type: none"> maintain a rhythm on a non-tuned percussion instrument play non-tuned percussion instruments with correct technique improvise a two note melodic ostinato sing with pitch and rhythm accuracy. 	<p>instruments used in the recording (two tones for drum, maracas).</p> <p>Discover the drum and maraca rhythm of the introduction and allocate two drums and four maracas to selected students.</p> <p>Play an introduction on the non-tuned percussion instruments and then sing <i>a capella</i> with the non-tuned percussion accompaniment.</p> <p>As a class, explore and identify two notes that will accompany the song. Demonstrate a two note melodic ostinato on a xylophone (preferably bass xylophone), Boomwhackers, chime bars or other suitable tuned instrument, that can accompany the song (the basic chord structure is two chords I and V – a perfect fifth in the key of the pentatonic scale – <i>do and soh</i>).</p> <p>Select a student to improvise a melodic ostinato using the two notes selected.</p> <p>Sing the welcome song again with non-tuned percussion and melodic ostinato as accompaniment.</p> <p>Gather the instruments in and the students.</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>Making</p> <p>Improvisation with the elements of music to create music ideas</p> <p>Development and consolidation of aural and theory skills, including:</p> <ul style="list-style-type: none"> rhythm (simple time signatures, standard notation:  tempo (changing tempos; terminology (<i>allegro</i>, <i>largo</i>, <i>moderato</i>)) pitch (staff; treble clef; melodic shape) dynamics (terminology and symbols <i>forte (f)</i>, <i>piano (p)</i>, <i>crescendo</i>, <i>decrescendo</i>) form (binary (AB); repeat sign (:)) timbre (how sounds are produced on different instruments, differentiate between two instruments when played together) 	<p>Learning intention</p> <p>Students are provided with the opportunity to practise and improve performance of a song and game. As students practise and improve physical and musical skills, they learn successful rehearsal strategies.</p> <p>Students are given opportunities to improvise within a set and known framework, creating something different out of the known. They improvise with confidence using instruments that they are comfortable with and have played before (drumsticks or other non-tuned percussion instrument).</p> <p>Focus questions</p> <ul style="list-style-type: none"> What do you notice as the game is played this week? Does knowing the song better help with being able to identify where the stone/bead is? Should you mimic the previous student's improvisation? How many phrases does the song have? Are they all the same? Are any the same? Which ones and why? 	<p>Hand game/song activity</p> <p>Recap the game instructions from last week and mix up the students into two different groups.</p> <p>Sing the song a few times to remind students of the melody and the words. Shape the phrases for the students and explore how many phrases make up the song. Discuss the variable lengths of the phrases of the song (four bars, four bars, two bars, two bars, two bars).</p> <p>Play the game as per last week. When students are comfortable with the pattern of the game, consider adding an extension activity. The student who correctly guesses the student with the stone, not only wins a point for the team but also gets the opportunity to create a rhythmic ostinato with the drumsticks for the next round of the game.</p> <p>As the game is played and sung as before, the student improvises a rhythm pattern as an ostinato. To differentiate from the beat pattern being played on the floor by the other students, the rhythm can be played by hitting the drumsticks together in front. Alternatively, the student is</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none">• texture (two rhythmic or melodic patterns played together) to create and perform music <p>Responses to, and respect for, the music of others as performers and audience members</p> <p>Reasons why people make music across different places, events or occasions</p>	<p>Suggested assessment point</p> <p>Assess students, using a tick list or recording of the game, on their ability to:</p> <ul style="list-style-type: none">• maintain the beat• create a rhythmic ostinato• pitch accuracy when singing.	<p>offered a selection of non-tuned percussion instruments from which to choose one to play the rhythmic ostinato.</p> <p>The next successful student takes the place of the first student.</p> <p>Conclusion</p> <p>Farewell students with <i>donadagohvi</i> or sing it in a simple <i>so mi</i> melodic pattern.</p>



APPENDIX A: RESOURCES

Resources

Term 1	
<p>Week 1</p> <p>Suggested book: Schulman, J., Prokofiev, S., & Malone, P. (2004). <i>Sergei Prokofiev's Peter and the wolf: with a fully-orchestrated and narrated CD</i> (With a Fully-Or ed.). Knopf Books for Young Readers.</p> <p>Suggested song/game 'Here comes a bluebird' Retrieved September, 2021, from https://kodaly.hnu.edu/song.cfm?id=844</p> <p>Recording of Leonard Bernstein narrating <i>Peter and the wolf</i> Retrieved September, 2021, from https://www.youtube.com/watch?v=K7f9OxyQ5PQ</p> <p>Pictures or poster of Orchestral instruments</p> <p>Chart to record student responses</p>	
<p>Week 2</p> <p>Individual Whiteboards</p> <p>Links and resources as for Week 1</p> <p>'Naughty pussycat' melody</p>	<p>Week 3</p> <p>Resources as for previous weeks</p> <p><i>Peter and the Wolf</i> worksheet</p>
<p>Week 4</p> <p>Book of traditional fairy tale 'The three billy goats gruff'</p> <p>Song 'The billy goats gruff' Peter Combe (and the Theatre Bugs) https://www.youtube.com/watch?v=CpDPnuobumg</p> <p>Links and resources as for previous weeks</p>	
<p>Week 5</p> <p>Range of non-tuned percussion instruments</p> <p>Storyboard worksheet</p> <p>Book <i>The Three Billy Goats Gruff</i></p>	<p>Week 6</p> <p>A two pitched non-tuned percussion instrument (e.g. agogo bell, two-tone block)</p> <p>Student named storyboard worksheets</p> <p>Resources as for Week 5</p>
<p>Week 7</p> <p>Resources as for previous weeks</p> <p>Filming Device</p>	<p>Week 8</p> <p>Resources as for previous weeks</p> <p>Self-reflection worksheet</p>




Term 1, Week 2

Naughty Pussycat

Naugh-ty pus - sy cat! You are ve - ry fat! You have but - ter

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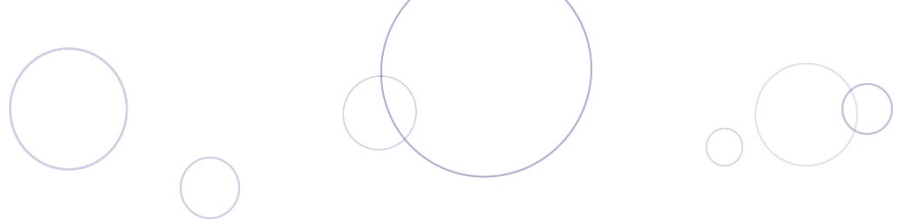
on your whis - kers naugh - ty pus - sy cat!



Term 1, Week 3

Peter and the Wolf

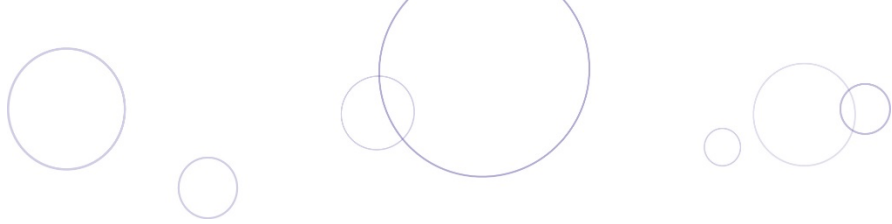
Instrument	Character	A word to describe the character
	Peter	
	Bird	
	Duck	
	Cat	
	Grandfather	
	Wolf	
	Hunters	



Term 1, Week 4

Billy Goats Gruff




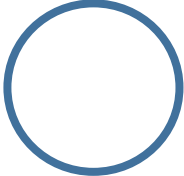
Little billy goat gruff	Middle-sized billy goat gruff	Big billy goat gruff	The troll
Instrument – draw or name	Instrument – draw or name	Instrument – draw or name	Instrument – draw or name
Dynamic – word or symbol	Dynamic – word or symbol	Dynamic – word or symbol	Dynamic – word or symbol
Tempo	Tempo	Tempo	Tempo
Ostinato rhythm	Ostinato rhythm	Ostinato rhythm	Ostinato rhythm



Term 1, Week 5

Billy Goats Gruff Storyboard

Self-reflection

Stars or a wish	Description
	What did I do well?
	What was I happy about?
	What could I do better?
How did I feel?	Draw a feeling on the face. 

Term 2

Week 1

Traditional Japanese song/game

Retrieved September, 2021, from <https://www.bethsnotesplus.com/2012/11/se-se-se-japanese-folk-song.html>

Suggested poem: 'I'm the dragon of Grindly Grun'

Retrieved September, 2021, from <https://100.best-poems.net/dragon-grindly-grun.html>

Suggested book:

Yarrow, P., Lipton, L., & Puybaret, E. (2007b). *Puff, the magic dragon* (1st ed). Sterling.

Week 2

Range of tuned percussion instruments

Range of non-tuned percussion instruments

Text of poem

Sound recording of poem

Retrieved September, 2021, from <https://www.youtube.com/watch?v=vlqPTC6mek8>

Week 4

'Dragon's Lair' Worksheet Appendix B

Resources and links as for previous weeks

Traditional Japanese song about an elephant: sheet music

Retrieved September, 2021, from <https://www.bethsnotesplus.com/2015/07/zousan.html>

Traditional Japanese song about an elephant: sound recording

Retrieved September, 2021, from <https://www.youtube.com/watch?v=SzsmhWFzNlw>
[retrieved 21/09/2021](#)

Suggested book: Carle, E. (1992). *Eric Carle's dragons dragons and other creatures that never were* (1st ed.). Scholastic.

Narrated recording of above book

Retrieved September, 2021, from <https://www.youtube.com/watch?v=oEFgHYBo23I>

**Term 2**

Week 5

Resources and links as for previous weeks

Range of sound producing objects for sound effects

Week 6

Recording of *Elephant* from *Carnival of the animals*, Saint-Saens

Retrieved September, 2021, from

<https://www.youtube.com/watch?v=KCcf7GeBq-M>

Week 7

Resources and links as for previous weeks

Filming device

Week 8

Resources and links as for previous weeks

Filming device

Self-reflection sheet

Term 3

Week 1

'Wanjoo' YouTube recording by Gina Williams and Guy Ghouse

Retrieved September, 2021, from <https://www.youtube.com/watch?v=wq0V79mawzY>

Suggested book: Murphy, A. J., & Kennedy, L. (2018). *Welcome to Country: a traditional Aboriginal ceremony* (Illustrated ed.). Candlewick.

YouTube narration with music of book, *Welcome to Country: a traditional Aboriginal ceremony*

Retrieved September, 2021, from <https://www.youtube.com/watch?v=zNYjXliUW7o>

Song/game 'Pegleg the pirate' from the book:

Green, J. (1989). *30 thematic singing games for lower primary*. Clayfield School of Music.

Sheet music for the melody 'Pegleg the pirate'

Retrieved September, 2021, from <http://kodalyaspiringmusicclassroom.weebly.com/student-favorites.html>

Selected non-tuned percussion instrument

Week 2

Suggested book: Little, L., & Lyndon, J. (2012). *The mark of the Wagarl*. Adfo Books.

YouTube recording of the introduction to the book

Retrieved September, 2021, from <https://www.youtube.com/watch?v=yo9l0aq80rE>

Range of non-tuned percussion instruments

Resources and links as for Week 1

Week 3

Resources and links as for previous weeks

Audio recording device

Week 4

Resources and links as for previous weeks

Madjiti Moorna Songbook

Retrieved September, 2021, from

<https://madjiti.moorna.org.au/home>

Visual text of English and Noongar words

Week 5

Resources and links as for previous weeks

Composition planning sheet Appendix C

Weeks 7–8

Resources and links as for previous weeks

Final composition sheet Appendix C

Filming device

Term 4

Week 1

Sheet music for 'Funga alafia'

Retrieved September, 2021, from <https://www.bethsnotesplus.com/2016/02/funga-alafia.html>

YouTube recording of the song/game 'Obwisana'

Retrieved September, 2021, from <https://www.bethsnotesplus.com/2015/10/obwisana.html>

YouTube recording of traditional Ghanaian farewell song

Retrieved September, 2021, from <https://education.wolftrap.org/content/awa-awa-atu-cultural-ghanaian-hello-and-goodbye-chant>

Stones

Week 2

YouTube recording of 'Funga alafia'

Retrieved September, 2021, from <https://www.youtube.com/watch?v=KJugZ45O1EA>

Edvard Grieg. YouTube recording of *In the Hall of the Mountain King* from *The Peer Gynt Suite*.

Retrieved September, 2021, from <https://www.youtube.com/watch?v=pPLXNmKvLBQ>

Resources and links for Week 1

Chopsticks – enough for two per student

Week 4

Resources and links as for previous weeks

Newspaper batons or stick batons

YouTube recording of Maori welcome song

Retrieved September, 2021, from <https://www.youtube.com/watch?v=XnyUG5KONs0>

YouTube recording of Maori stick game 'Titi torea'

Retrieved September, 2021, from <https://www.mamalisa.com/?t=es&p=248>

Instructions and music for Maori stick game

ABC Sing Book 2014

Armstrong, A. (1986). *Games and dances of the Maori people* (illustrated edition). Viking Sevenses.



Term 4

Week 5

Resources and links as for previous weeks

Week 6

Resources and links as for previous weeks

Filming device

Week 7 and 8

Resources and links as for previous weeks

Drumsticks or chopsticks

Long strip of fabric

Bead or stone

Filming device

YouTube recording of a Cherokee welcome song

Retrieved September, 2021, from <https://www.mamalisa.com/?t=es&p=5498>

Instructions for a Native American Peoples song/game

Retrieved September, 2021, from <http://www.apples4theteacher.com/native-american/games/guessing/hand-game.html>

Sheet music for the song/game above

Retrieved September, 2021, from <https://kodaly.hnu.edu/song.cfm?id=608>



APPENDIX B: ASSESSMENT EXEMPLAR 1

Dragon's Lair



Achievement Standard

What is assessed

Note: areas assessed in this task are indicated in bold.

At Standard, students **improvise and organise rhythm patterns in simple time signatures**, with some errors. They usually recognise the difference between duple and triple time, and **use graphic and/or standard rhythmic notation**, with some errors. Students improvise and generally sing and **play pentatonic pitch patterns** in tune. They identify and **incorporate tempo and some dynamics** when composing and performing, **using some symbols or terminology**. Students **select appropriate instruments or sound sources** to represent parts of their compositions, and **identify some forms and structural sections**. They generally sing and **play classroom instruments in tune, with mostly correct timing and technique, incorporating some dynamics**.

Students listen and respond to music, and provide a link between the **use of a specific element of music to a particular context, mood or character**. They identify some instruments and associate music with a particular place, occasion or context.



Assessment task

Title of task

Dragon's lair

Task details

Description of task

Students identify specific characteristics of a dragon and create a musical composition to represent the chosen characteristics. They select appropriate non-tuned percussion instruments to represent different characteristics of a dragon, demonstrating some understanding of timbre. Students apply their understanding of dynamics and tempo and nominate a dynamic and tempo for each of the selected non-tuned percussion instruments. Students demonstrate their understanding of graphic and standard notation by using both to record their music ideas. They use appropriate terminology to reflect the way they want the instruments to be played.

The music will reflect a moment in time of a dragon's routine. For example: a dragon waking up in the morning, a dragon coming in to land after a long flight, a dragon chasing some prey, a dragon looking out over the land from the top of a mountain. A class brainstorm of ideas will assist students to initiate their own thinking.

Students create a two-note melodic ostinato based on the pentatonic scale and their own rhythm and notate the ostinato as a solfa pattern. There is also a spoken component of a phrase expressed as an ostinato and reflects one of the characteristics they have chosen to represent.

The students structure their music composition in the following form:

- introduction
- body of music incorporating the following elements:
 - melodic ostinato comprising two notes from the pentatonic scale and rhythm of their own choice
 - two non-tuned percussion instruments playing two different rhythmic ostinatos
 - a spoken phrase expressed as an ostinato – this is derived from the characteristics and/or the moment in time they have identified for their dragon
- coda.

Students work independently to create their musical composition and record all their music ideas on a composition worksheet. They record rhythms using stick notation and present their complete composition as a graphic score.



Students work collaboratively with their peers to perform their music and then reflect on their own performance.

Type of assessment

Summative assessment – Making and Responding

Purpose of assessment

Evaluate students' understanding of the composition process by their ability to:

- match timbre of non-tuned percussion instruments with a specific characteristic of the theme of the music
- appropriately apply dynamics and tempo to reflect a particular context, mood or meaning
- demonstrate evidence of accurate standard and graphic notation.

Evaluate student performance skill by their ability to:

- collaborate with others to present a performance of their own and other's music compositions
- maintain their own part
- reproduce their notated music.

Evidence to be collected

Composition sheets of graphic and/or standard notation
Filmed recordings of performances
Self-reflection sheet

Suggested time

5 x 1-hour lessons

Content description

Content from the Western Australian curriculum

Making

Exploring ideas and improvising with ways to represent ideas

Improvisation with the elements of music to create music ideas

Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology

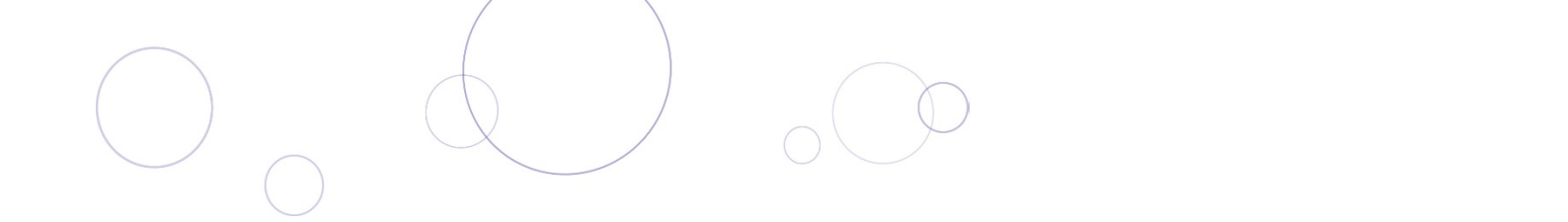
Developing skills and processes

Development and consolidation of aural and theory skills, including:

- rhythm (simple time signatures, standard notation:



- tempo (changing tempos; terminology (*allegro*, *largo*, *moderato*))
- pitch (staff; treble clef; melodic shape)
- dynamics (terminology and symbols *forte* (**f**), *piano* (**p**), *crescendo*, *decrescendo*)
- form (binary (AB); repeat sign (:||))

- 
- timbre (how sounds are produced on different instruments, differentiate between two instruments when played together)
 - texture (two rhythmic or melodic patterns played together) to create and perform music

Performance

Application of teacher directed rehearsal processes to improve music performances and engage an audience

Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)

Responding

Responses to, and respect for, the music of others as performers and audience members

Responses that identify how the elements of music combine to communicate ideas, mood and meaning

Task preparation

Prior learning

Students have explored and experimented with the elements of music to create music ideas. They have recorded their music ideas using graphic and standard notation. Students have continued to develop aural skills and have identified, imitated and improvised pitch and rhythm patterns.

Students have explored a range of poems and ways to enhance text musically through the use of melodic and rhythmic ostinatos and adding percussion instruments to accompany the text. Students have developed an understanding of matching the elements of music to a text to amplify mood and meaning of the text. They have developed an understanding of songs and games from other cultures and different contexts for which music is composed and performed.

Students have been provided with opportunities to experience music as both performer and audience member.

They understand that music tells a story and identify how the specific elements of music are used to create mood and meaning in the music they listen to and the music they make.

Assessment task

Assessment conditions

Individual and collaborative

Differentiation

Teachers should differentiate their teaching and assessment to meet the specific learning needs of their students, based on their level of readiness to learn and their need to be challenged. Where appropriate, teachers may either scaffold or extend the scope of their assessment tasks.



Resources

- Non-tuned percussion instruments
- Available tuned percussion or melodic instruments
- Composition worksheets
- Self-reflection worksheets
- Filming device



Instructions for teacher

Focus

This task can be administered within a teaching and learning cycle as represented in Term 2 of the Music teaching and learning exemplar.

The task focuses on students composing a piece of music applying their understanding and knowledge of the elements of music to select non-tuned percussion instruments with appropriate timbre, dynamics and tempos to represent particular characteristics of their imagined dragon. They compose within a simple structure and with minimal texture and notate their music using graphic and standard rhythmic notation. They learn that their notation must be accurate so that others can replicate their intended music. They begin to understand the composition process and make choices within the required structure.

Ensure that students have access to a variety of non-tuned percussion instruments and a tuned percussion or melodic instrument.

It is suggested that students work independently to compose their music and, when complete, form groups to rehearse and perform each other's compositions. Filming student performances allows for teacher assessment and self-reflection from the students.

Process

Weeks 1–3

Prepare students for the thematic intent of, and the skills required for, the assessment task by:

- introducing a song or game from an Asian tradition
- exploring dragon poems and accompanying them with spoken ostinatos
- improvising ostinato patterns on a range of non-tuned percussion instruments using correct technique
- exploring and improvising two-note melodic ostinatos
- exploring a range of tempo and dynamic variations of a known song.

Weeks 4–8

Introduce the composition assessment task named 'Dragon's Lair'.

- Brainstorm, as a class, characteristics of a dragon. These can be ascertained from the texts used in the classroom or from the students' own imaginations. For example: sharp teeth, breathe fire, have huge wings, taloned feet.
- Discuss ways in which these characteristics might be reflected in the selection of non-tuned percussion instruments and the application of dynamics and tempo. It is often helpful for students to hear ideas from their peers which will spark their own imagination.
- Record the students' answers and suggestions in a way that can be easily retrieved and made available for their reference over the composition process.
- Explain that their musical task will be based on creating dragon music that reflects some of the features of dragons. Each student's dragon will be unique and will include features from the




chart. They will select characteristics and features and compile a profile for their dragon, including a habitat.

- Explain that the task is to create a piece of music that reflects their unique dragon characteristics and personality. They will need to consider how the instruments, dynamic and tempo choices they make can reflect the characteristics of a dragon they have profiled.
- Their music will reflect a moment in time of a dragon's routine. For example: a dragon waking up in the morning, a dragon coming in to land after a long flight, a dragon chasing some prey, a dragon looking out over the land from the top of a mountain.
- Distribute the Dragon's Lair worksheet. Students begin to select their unique dragon characteristics and record them.

The following criteria are a suggestion on how to structure the composition task. Explain the criteria and carefully reiterate them at the commencement of every lesson. Making the criteria clearly visible in the classroom for students to refer to is important and assists with appropriate self-reflection at the completion of the assessment activity.

Criteria

Their composition must include:

- a. an introduction
- b. a melodic ostinato comprising two notes from the pentatonic scale and rhythm of their own choice (this can be composed for xylophones, Boomwhackers or other tuned instruments available in the classroom)
- c. two non-tuned percussion instruments playing two different rhythmic ostinatos
- d. a spoken phrase expressed as an ostinato – this is derived from the characteristics and/or the moment in time they have identified for their dragon (e.g. *dragon soaring way up high or breathing fire to warm the night*)
- e. a coda.

Students notate:

- a. the rhythms for the non-tuned percussion instruments
- b. the solfa of the two notes they have chosen for their melodic ostinato

Students record their spoken ostinato phrase.

- The introduction and coda are indicated as graphic or standard notation according to the student's ideas. For example: if a wind-chime is chosen for the introduction it can be depicted as a graphic notation or a drawing of a wind chime. If the introduction is one of the non-tuned percussion instruments playing its rhythm, then it can be notated as a standard notation with a repeat sign.
- Students work individually to create their compositions but they will need to be in a group of four for rehearsal and performance purposes so they can assist in performing each other's compositions. These groups will be formed later in the composition process when the individual work is near completion.



Rehearsal and performance

- Assist students throughout the composition process and ‘check-in’ frequently to assess their progress and identify gaps in understanding or knowledge.
 - Assist with notation skills
 - Elicit information from students about their musical ideas and assist them to transfer those ideas into performance.
 - Offer suggestions to stimulate their thinking but avoid giving them specific ideas for their composition.
 - Guide the students to make appropriate choices of instruments.
 - Assess student knowledge and understanding of the terminology used in music and application to the task.
- Assess the rehearsal process as a formative assessment opportunity.
- Film the final performances for assessment and self-reflection purposes.
- Lead a class discussion on the process of composing music and the things that worked well and the things that needed improving.
- Offer constructive feedback to help students identify their strengths and gains in knowledge and skill as well as the areas that they need to work on.
- Create a performance opportunity for students to showcase their compositions to another class, at an assembly, to their parents, etc.



Instructions for students

Dragons are mythical creatures who span many traditions across many countries. They are particularly significant in Asian cultures, such as Japan and China. You can imagine many different characteristics that belong to a dragon because they are mythical.

Think about dragons and the characteristics that you might want your mythical dragon to have.

- What physical features does your dragon have?
- What kind of personality does your dragon have?
- Where does your dragon live? For example: In a cave or on top of a mountain?
- What does a day in the life of a dragon look like?
- When you are thinking about making music about your dragon, what do you want your music to 'say' about your dragon?

Focus

The music that you make in this task should tell a story about your dragon. It could be a story about the sharp claws and the fiery breath of your dragon or it could be about what a dragon does. For example: a dragon waking up in the morning, a dragon coming in to land after a long flight, a dragon chasing some prey, a dragon looking out over the land from the top of a mountain.

The music is about your unique dragon and the things that make your dragon special.

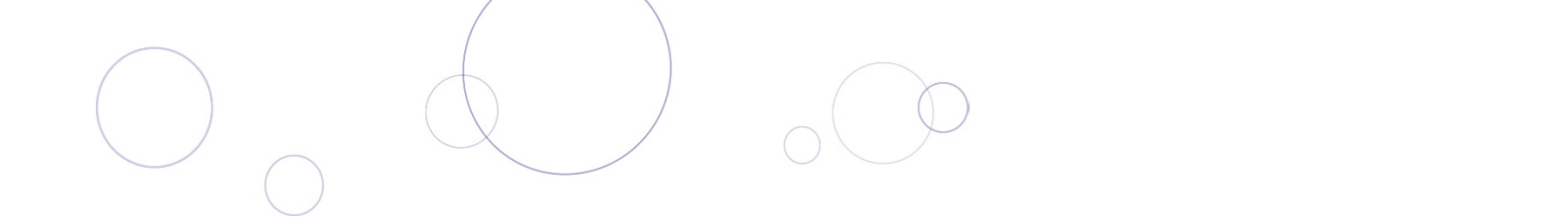
There are elements of music that you need to think about when making your music that will help to tell the story of your dragon.

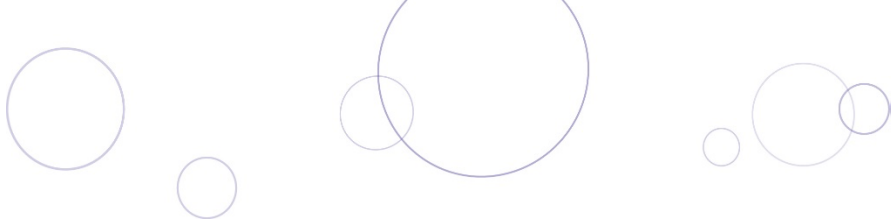
You will need to make choices about:

- **Instruments:** You will need to choose two non-tuned percussion instruments. Think carefully about the 'sound' of the instrument and whether it sounds like the dragon feature you have chosen. For example: Do you think finger cymbals or a guiro sounds better as an instrument to use for the sharp claws of a mighty dragon?
- **Dynamics:** You will need to choose the right dynamics (e.g. *piano*, *forte*) for your music so that it matches the story or feature of your dragon. There might be changes in the dynamic as the music tells the story.
- **Tempo:** You will need to think about where your dragon is slow and ponderous or swift and fast (especially when flying!). You might need to change your tempo as the music tells the story. Some tempo words you could use include: *allegro*, *largo* or *moderato*.

Process





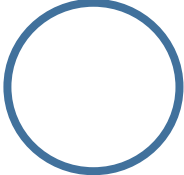
- Write down on the worksheet 'Dragon's Lair' the things about your dragon.
- Decide on two instruments for your dragon.
- Decide the dynamics and tempos each instrument will play.
- Begin to think about how you will 'tell' the story. A musical story is the same as writing a story. Every story has an introduction that sets the scene and introduces the characters, then tells the story and finishes with a conclusion.

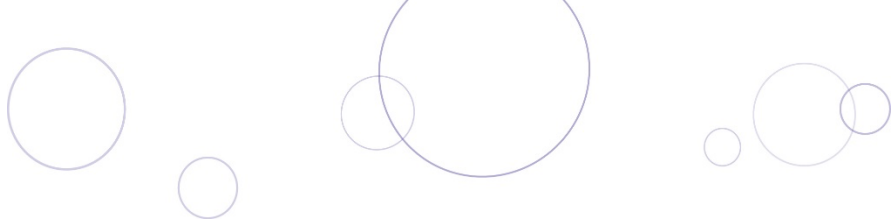
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- Your musical story will have the same structure. The musical structure of your musical story will have:
 - a. an introduction
 - b. the musical middle
 - c. a coda (conclusion)
 - The musical middle will need to include:
 - a. the two non-tuned percussion instruments you have chosen – write a rhythm for each of them which repeats (rhythmic ostinato)
 - b. a short phrase that tells us something about your dragon that is also repeated (spoken ostinato)
 - c. two notes played on an instrument such as a xylophone, recorder, Boomwhackers or similar – these two notes have a rhythm pattern and are also repeated (melodic ostinato)
 - The introduction and the coda act like bookends of the main part of your music so could be the same or could be different. You choose!
 - All your music needs to be written down because other students in the class will help you play your music and they will need to be able to play it the way you would like it to be played.
 - Write the rhythm and make sure that you also indicate the dynamic and tempo.
 - Write your melodic ostinato as solfa
 - Show all your music on a graphic score.
 - Your spoken ostinato also needs to be written down.
 - When you have finished composing your music, make a group of four. You will take it in turns to practise and play each other's music (compositions).
 - Choose the part you want to play in your own composition and direct the other students in your groups to play a rhythm part, or the melodic part or to repeat the phrase you have chosen.
 - Perform each of the group member's compositions for the class.
 - Your performances will be filmed so that you can watch them and think about all the things you did well and the things that need to be improved.
 - You may even want to perform your dragon music to students in another class or other people might be able to watch your filmed performance with a QR code.



Marking key	
Description	Marks
Ideas	
Notation is accurate.	
The graphic score indicates the sequence of music.	
Use of dynamics and tempo markings is evident and appropriate.	
Correct terminology is used.	
Selection of instruments demonstrate an understanding of timbre.	
Subtotal	
Skills and Performance	
Performance reflects the notated music.	
Demonstrates accurate technique and timing across the range of instruments used.	
Maintains own part.	
Evidence of productive collaboration in the group.	
Subtotal	
Responding	
Is able to state why a specific instrument was chosen.	
Demonstrates meaning and purpose of the choices of dynamics and tempos.	
Demonstrates performance etiquette.	
Subtotal	
Total	

Responding

Stars or a wish	Description
	<p>The instruments I chose worked well because:</p>
	<p>The dynamics I chose worked well because:</p>
	<p>The tempo I chose worked well because:</p>
	<p>The things that I would change are:</p>
<p>How did I feel about my dragon music?</p>	<p>Draw a feeling on the face.</p> 



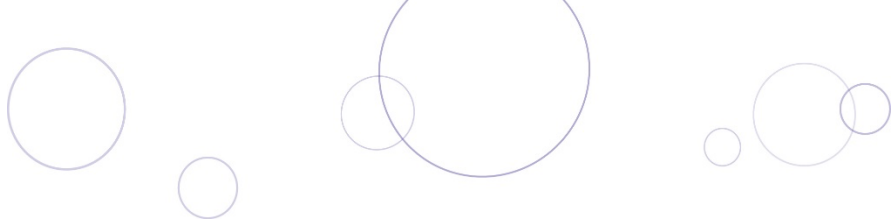
Dragon's Lair

My dragon has: draw or describe your dragon features

Instrument:
Dynamic:
Tempo:
Rhythm:

Instrument:
Dynamic:
Tempo:
Rhythm:

My dragons story:



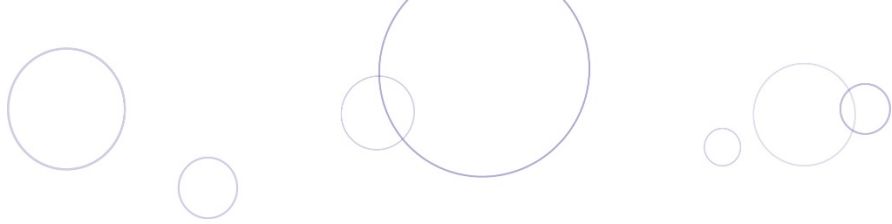
My musical dragon story

Introduction: instruments I will use.

Melodic Ostinato: the two notes (write in solfa) and the rhythm I will use.

Spoken Phrase:

Coda: instruments I will use.



Graphically record your music in the spaces below. Draw or colour or use symbols to show when each instrument or part should play. Read left to right.

Introduction			
Percussion 1			
Percussion 2			
Melodic Ostinato			
Spoken Phrase			
Coda			



APPENDIX C: ASSESSMENT EXEMPLAR 2

Tone Poem



Achievement standard

What is assessed

Note: areas assessed in this task are indicated in bold.

At Standard, students **improvise and organise rhythm patterns in simple time signatures**, with some errors. They usually recognise the difference between duple and triple time, and **use graphic and/or standard rhythmic notation**, with some errors. Students improvise and generally **sing** and play **pentatonic pitch patterns** in tune. They identify and **incorporate tempo and some dynamics** when composing and performing, **using some symbols or terminology**. Students **select appropriate instruments or sound sources** to represent parts of their compositions, and **identify some forms and structural sections**. They generally **sing and play classroom instruments in tune, with mostly correct timing and technique, incorporating some dynamics**.

Students listen and respond to music, and provide a link between the **use of a specific element of music to a particular context, mood or character**. They identify some instruments and associate music with a particular place, occasion or context.



Assessment task

Title of task

Tone poem

Task details

Description of task

Students create a musical composition as a class to portray a section of a Dreaming story from Aboriginal and Torres Strait Islander Peoples culture. They select appropriate non-tuned percussion instruments to portray a particular mood or feeling, demonstrating some understanding of timbre. Students apply their understanding of dynamics and tempo and nominate a dynamic and tempo for each of the selected non-tuned percussion instruments. Students demonstrate their understanding of graphic and standard notation by using both to record their music ideas. They use appropriate terminology to reflect the way they want the instruments to be played.

The music will reflect a specific part of the suggested story book *The Mark of the Wagarl*. For example: Baardi diving into the water and descending into the depths or encountering the Wagarl and receiving the totem. A class brainstorm of ideas will assist students to initiate their own thinking.

Students create and sing a three-note melody based on three notes of the pentatonic scale – *do, mi, la* – and their own rhythm and notate the melody as a solfa pattern. All four students in each group will contribute two bars each to create an eight bar melody. All students in the group learn and perform/sing the entire eight bar melody using words that describe the specific part of the story.

The students structure their music composition in the following form:

- introduction – this is the class devised soundscape that tells the musical story of the introductory pages of the story book
- body of music incorporating the following elements:
 - a. eight bar melody of three notes from the pentatonic scale (*so, mi, la*) and rhythm of their own choice
 - b. three non-tuned percussion instruments playing different rhythmic ostinatos
- coda.

Students work interdependently to create the musical composition within their group and record all their music ideas on a composition worksheet. They record rhythms using stick notation and present their group's complete composition as a graphic score.



Students work collaboratively with their peers to perform their music and then reflect on their own and their group's performance.

Type of assessment

Formative and summative – Making and Responding

Purpose of assessment

Evaluate student understanding of the composition process by their ability to:

- match timbre of non-tuned percussion instruments with a specific characteristic of the theme of the music
- appropriately apply dynamics and tempo to reflect a particular context, mood or meaning
- demonstrate evidence of accurate standard and graphic notation

Evaluate student performance skill by their ability to:

- compose and sing a simple pentatonic melody in tune
- collaborate with others to present a performance of their own and other's music compositions
- maintain their own part
- reproduce their notated music accurately

Evidence to be collected

Composition sheets of graphic and/or standard notation
Filmed recordings of performances
Self-reflection sheet

Suggested time

5 x 1-hour lessons

Content description

Content from the Western Australian curriculum

Exploring ideas and improvising with ways to represent ideas

Improvisation with the elements of music to create music ideas

Communication and recording of music ideas using graphic and/or standard notation, dynamics, terminology and relevant technology

Developing skills and processes

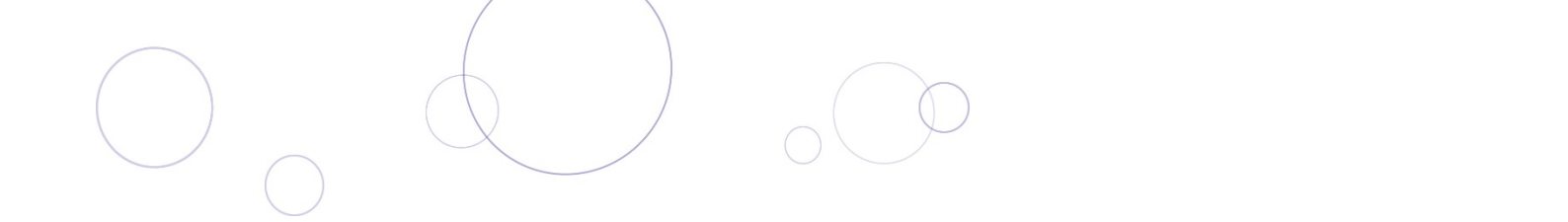
Development and consolidation of aural and theory skills, including:

- rhythm (simple time signatures, standard notation:



• tempo (changing tempos; terminology (*allegro*, *largo*, *moderato*))

- pitch (staff; treble clef; melodic shape)
- dynamics (terminology and symbols *forte* (*f*), *piano* (*p*), *crescendo*, *decrescendo*)
- form (binary (AB); repeat sign (:||))

- 
- timbre (how sounds are produced on different instruments, differentiate between two instruments when played together)
 - texture (two rhythmic or melodic patterns played together) to create and perform music.

Performance

Application of teacher directed rehearsal processes to improve music performances and engage an audience

Development of performance skills (singing in tune, playing classroom instruments with correct timing and technique, incorporating some dynamics)

Responding

Responses to, and respect for, the music of others as performers and audience members

Responses that identify how the elements of music combine to communicate ideas, mood and meaning

Task preparation

Prior learning

Students have explored and experimented with the elements of music to create music ideas. They have recorded their music ideas using graphic and standard notation. Students have continued to develop aural skills and have identified, imitated and improvised pitch and rhythm patterns.

Students have explored the story and worked together as a class to create a soundscape that enhances text musically through the use rhythmic ostinatos played on percussion instruments to accompany the text. Students have developed an understanding of matching the elements of music to a text to amplify mood and meaning of the text. Students have developed the capacity to compose and sing in tune simple melodies.

Students have been provided with opportunities to experience music as both performer and audience member.

They understand that Music tells a story and identify how the specific elements of music are used to create mood and meaning in the music they listen to and the music they make.

Assessment task

Assessment conditions

Class, individual and collaborative (small group)

Differentiation

Teachers should differentiate their teaching and assessment to meet the specific learning needs of their students, based on their level of readiness to learn and their need to be challenged. Where appropriate, teachers may either scaffold or extend the scope of their assessment tasks.



Resources

- A range of non-tuned percussion instruments
- Composition worksheets
- Self-reflection worksheets
- Filming device



Instructions for teacher

Focus

This task focuses on students composing music to represent part of a Dreaming story from the Aboriginal and Torres Strait Islander Peoples. The introduction to the music has been composed by the class as a collaborative activity and students now extend the soundscape of accompanying music to text.

Students compose with defined parameters and with specific criteria to guide their thinking and ideas. They apply their understanding of the elements of Music – pitch, rhythm, tempo, timbre, form and texture – to their music making and work independently and collaboratively to produce a piece of music. Students learn the importance of accurate notation – graphic and standard – so that others can accurately replicate their musical ideas.

Students begin to understand how the elements of music combine and interrelate to evoke a particular mood or meaning as an interpretation of a visual text. They begin to understand how they can organize their ideas by engaging with the creative process and articulate their music ideas.

Students learn the value of good strategies when rehearsing and the process that leads to successful performance.

It is suggested that the student group performances are filmed for assessment purposes by both teacher and student. Self-reflection is an important step in the critical thinking process and initiates improvement.


Process

Weeks 1–2

- Introduce and read the introductory pages of the book *The Mark of the Wagarl*.
- Play the YouTube clip that sets music as a background accompaniment for the introductory pages of the book - <https://www.youtube.com/watch?v=yo9l0aq80rE>
- Discuss the mood and meaning that is evoked by listening to the music while reading the specific text of the introductory pages and brainstorm how the elements of music work together to achieve the effect.
- Brainstorm the available non-tuned percussion instruments that can be used.

Week 3

- Read the same first few pages of the book and explain that the class will develop an accompaniment to the text today.
- Retrieve the recorded brainstorm responses from last week and through class discussion, select a range of available instruments to play as an accompaniment to the text.
- Decide as a class the:
 - instruments to use
 - dynamics to use
 - tempo

- 
- texture
 - notation approach
 - Graphically score it.
 - Perform it as a class with all students participating and allocated a specific section or instrument to play. A group of students or a single narrator can also be allocated as well as a conductor who will indicate the flow of the music following the graphic score.
 - Audio record for reflection and assessment purposes.
 - Lead a class discussion based on the two stars and a wish approach – what did we do well and how or where could we have improved the performance.

Weeks 4–8

- Review and recap the class work on the introductory pages
- Discuss the draft process and the how reflection helps to guide towards improvement and learning.
- Make changes according to serious feedback from the students.
- Audio record a second time for compare and contrast purposes.
- Introduce the composition task.
- The criteria are as follows:
 - students work in groups of four to create a music accompaniment to part of the visual text *The Mark of the Wagarl*
 - select three non-tuned percussion instruments
 - notate rhythms for the percussion instruments
 - develop a sung eight bar phrase using three notes *so*, *mi* and *la*, to make a four line song telling a part of the story, with each student creating two bars (e.g. Baardi slipped away, dived into the river, found the Wagarl stirring, was close to being prey)
 - at performance the group sings the whole song
 - graphic score of all four parts
- Brainstorm with the students the emotions and feelings that the selected part of the story evokes for them.
- Lead a discussion on how the elements can be applied to reflect the identified emotion and feelings.
- Groups begin mapping the group composition.
- Assist students throughout the composition process and ‘check-in’ frequently to assess their progress and identify gaps in understanding or knowledge.
 - Assist with notation skills
 - Elicit information from students about their musical ideas and assist them to transfer those ideas into performance.
 - Offer suggestions to stimulate their thinking but avoid giving them specific ideas for their composition.
 - Guide the students to make appropriate choices of instruments.
 - Assess student knowledge and understanding of the terminology used in music and application to the task.
- Assess the rehearsal process as a formative assessment opportunity.
- Film the final performances for assessment and self-reflection purposes.



- Lead a class discussion on the process of composing music and the things that worked well and the things that needed improving
- Offer constructive feedback to help students identify their strengths and gains in knowledge and skill as well as the areas that they need to work on.
- Create a performance opportunity for students to showcase their compositions to another class, at an assembly, to their parents, etc.



Instructions for students

The Wagarl is the creator spirit of the Dreaming of the Noongar nation of Aboriginal and Torres Strait Islander Peoples cultures.

The story, *Mark of the Wagarl* is the story of a boy who meets the Wagarl in the cave beneath the waters. It is a story that makes us feel different ways. Music can make us feel different ways as well. Music can tell a story without words and help to tell a story that does have words. A story told with music can make it more meaningful and strengthen the feelings it wants the reader to feel.

Think about your feelings and emotions as you read/hear the story. Think about the non-tuned percussion instruments that could be used to help tell a part of the story. Think about the setting and the characters.

You will hear an example of how a composer has added music to the introductory pages of this book. Try and hear the different instruments that have been used.

Focus

The music that you make in this task should help to tell the story about a section of the story. The instruments you choose should reflect the sounds you might hear in the setting, or the nature of the characters.

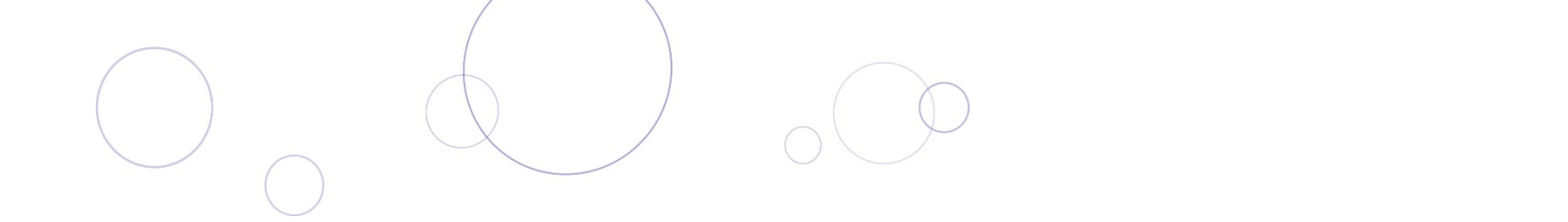
There are elements of music that you need to think about when making your music that will help to tell the selected part of the story.

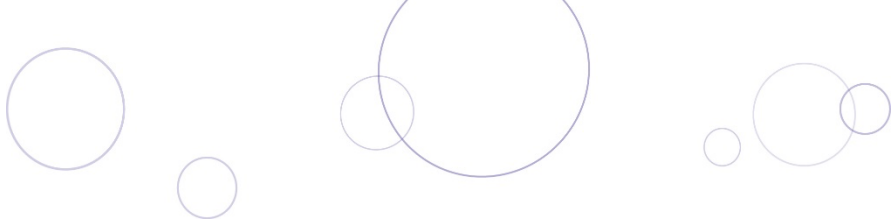
You will need to make choices about:

- Instruments: You will need to choose three non-tuned percussion instruments. Think carefully about the 'sound' of the instrument and whether it sounds like the setting or the character or the feeling you have thought about. For example: what instrument would match the sound of water?
- Dynamics: You will need to choose the right dynamics (e.g. *piano*, *forte*) for your music so that it matches the feeling of the story. There might be changes in the dynamic as the music tells the story.
- Tempo: You will need to think about the tempo and what best matches the feeling you want your music to have. You might need to change your tempo as the music tells the story. Some tempo words you could use include: *allegro*, *largo* or *moderato*.
- Words: You will need to think of some phrases to describe the part of the story that is not the same as the story. You will need to do a summary of that part of the story and turn it into a simple song.

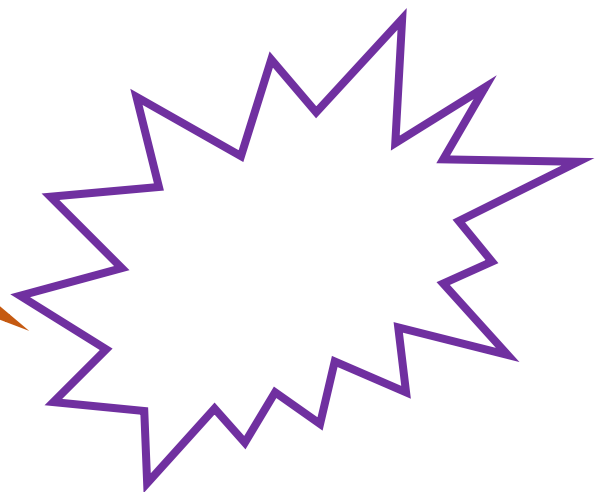
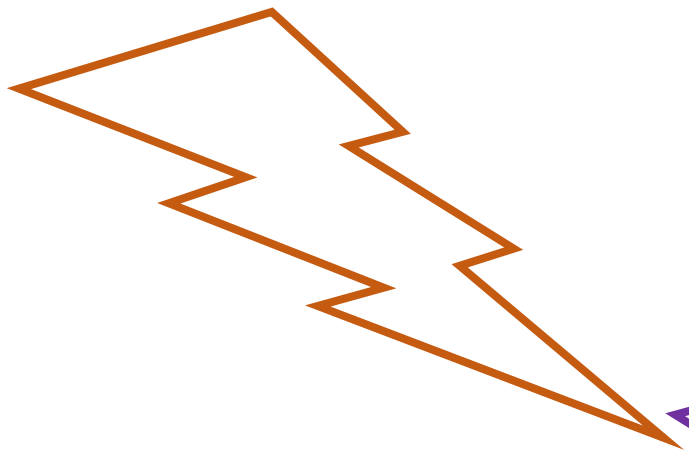
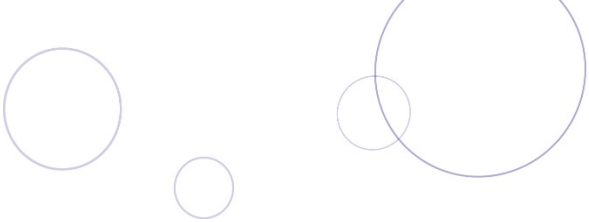
Process

- Make a group of four.
- Use the planning sheet to begin recording your thoughts and ideas.
- Brainstorm the types of non-tuned percussion instruments you think match the ideas of the story and the feelings you have written down.

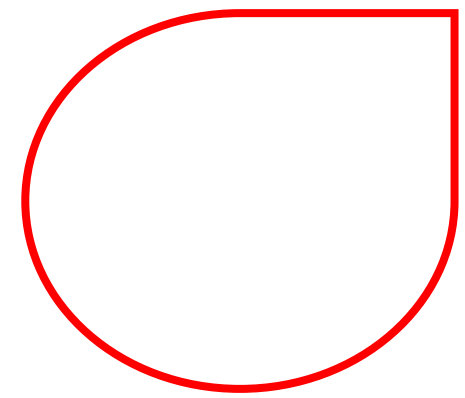
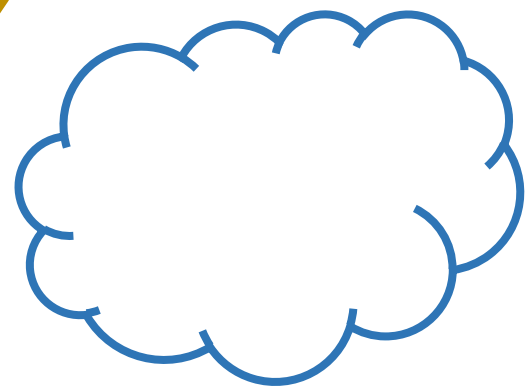
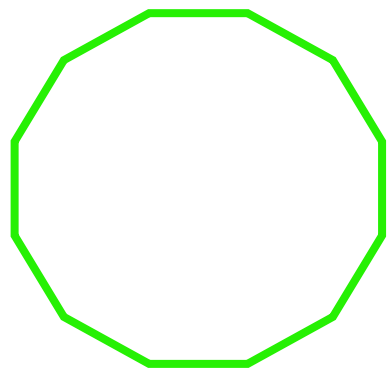
- 
- Brainstorm some of your ideas of words or phrases you could use for the song section of your music.
 - Decide on the tempo and any tempo changes you want in your music.
 - Decide on dynamics and any dynamic changes you want in your music.
 - Decide on the phrases for your song and who will create the melody for each phrase. Decide where the song will occur in the music. Each student in the group will be responsible for creating one part of the four-part song. Use *so*, *mi* and *la* for your song. The rhythm of your song must match the words you have written. Work together to learn each other's part so all of you can sing it together.
 - Begin to plan the sequence of your music to match the narrative.
 - The introduction to your music will be the music we have listened to.
 - The main body of the music is your music.
 - The coda is the same as the introduction.
 - The introduction and the coda act like bookends of the main part of your music.
 - Your music will need to include:
 - the three non-tuned percussion instruments you have chosen – write a rhythm for each of them which repeats (rhythmic ostinato)
 - a song using three notes – the whole group sings
 - All your music needs to be written down so the group can perform it.
 - Write the rhythm and make sure that you also indicate the dynamic and tempo.
 - Write your melody as solfa.
 - Show all your music on a graphic score.
 - Choose the part you want to play in the composition and rehearse with the other students in your group to become performance ready.
 - Perform your group composition for the class.
 - Your performances will be filmed so that you can watch them and think about all the things you did well and the things that need to be improved.

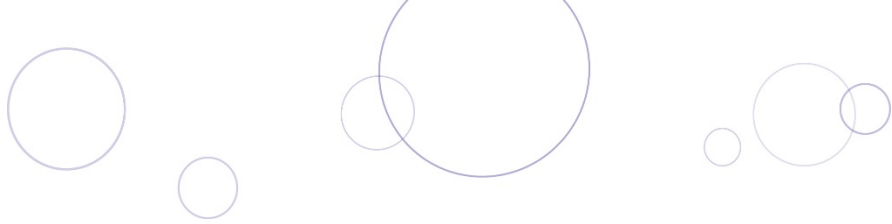


Marking key	
Description	Marks
Ideas	
Notation is accurate.	
The graphic score indicates the sequence of music.	
Use of dynamics and tempo markings is evident and appropriate.	
Correct terminology is used.	
Selection of instruments demonstrate an understanding of timbre.	
Subtotal	
Skills and Performance	
Performance reflects the notated music.	
Demonstrates accurate technique and timing across the range of instruments used.	
Maintains own part.	
Evidence of productive collaboration in the group.	
Sings composed melody in tune.	
Subtotal	
Responding	
Is able to state why a specific instrument was chosen.	
Demonstrates meaning and purpose of the choices of dynamics and tempos.	
Demonstrates performance etiquette.	
Subtotal	
Total	



Feelings/Emotions





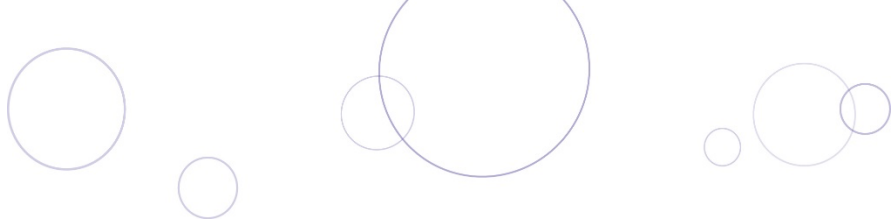
Tone Poem – Planning Sheet

Thoughts and ideas about feelings and emotions of the story

Non-tuned percussion instruments and what they can represent

Our song – words and solfa

What is the order?





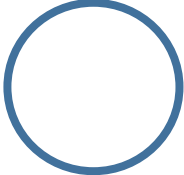


Tone Poem

Colour or use symbols to show when the music begins and ends. Read from left to right. Include dynamics and tempos.

I N T R O D U C T I O N music	Percussion instrument 1: _____
	Percussion instrument 2: _____
	Percussion instrument 3: _____
	Our song

Responding

Stars or a wish	Description
	<p>The instruments we chose worked well because:</p>
	<p>The dynamics we chose worked well because:</p>
	<p>The tempo we chose worked well because:</p>
	<p>The things that we could improve on are:</p>
<p>How did I feel about our Tone Poem music?</p>	<p>Draw a feeling on the face.</p> 



Acknowledgements

Term 1

Week 1

'Here comes a bluebird' teaching and learning experience adapted from: Newell, W. W. (1884). *Games and songs of American children*. Harper & Brothers. Retrieved August, 2021, from <https://www.gutenberg.org/files/45762/45762-h/45762-h.htm>

Appendix A

Term 1, Week 2

Lyrics adapted from: *Naughty kitty cat*. (n.d.). Retrieved September, 2021, from <https://www.bethsnotesplus.com/2012/09/naughty-kitty-cat.html>

