

A large, stylized tree graphic in a light purple color, with a thick trunk and a dense canopy of branches, serving as a background for the page.

## SAMPLE TEACHING AND LEARNING OUTLINE

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THE ARTS – MUSIC

YEAR 2

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**Disclaimer**

Any resources such as texts, websites and so on that may be referred to in this document are provided as examples of resources that teachers can use to support their teaching and learning programs. Their inclusion does not imply that they are mandatory or that they are the only resources relevant to the learning area syllabus.

**Time allocation on which the outline is based**

One hour of teaching per week for one school term (10 weeks).

**Context for program**

Year 2 students

**Music key concepts embedded**

- Ideas
- Skills
- Production
- Responding

**Prior knowledge**

In previous years students have made and responded to music through improvising with sounds, rhythm and pitch patterns. They have explored their aural skills through the elements of rhythm, tempo, pitch, dynamics, form and timbre; and have experimented with singing and playing instruments. They have expressed ideas and feelings about music and investigated places where music is performed.

**Music Skills**

Students respond to and make music through the study of specific skills (rhythm, tempo, pitch, dynamics, form, timbre and texture) and processes. They recognise beat and identify, imitate and improvise short rhythm patterns in simple time signatures. They are exposed to the pitch patterns of a pentatonic scale and use graphic and/or standard notation to represent music ideas, singing in tune and playing instruments with mostly correct timing and technique.

Students continue to develop their listening skills and responses to music, recognising that music conveys a particular mood through using the elements of music.

**Making and Responding**

Across the year students engage in both:

- Making
- Responding

This teaching and learning program explicitly addresses skills from both areas.

The *Early Years Learning Framework (EYLF)* defines curriculum as ‘all interactions, experiences, activities, routines and events, planned and unplanned, that occur in an environment designed to foster children’s learning and development’ (Commonwealth of Australia, 2009, p. 45).

This learning program explicitly links to the following *EYLF* outcomes:

**Outcome 1: Children have a strong sense of identity**

- Children feel safe, secure, and supported
- Children develop their emerging autonomy, inter-dependence, resilience and sense of agency
- Children develop knowledgeable and confident self identities

**Outcome 3: Children have a strong sense of wellbeing**

- Children become strong in their social and emotional wellbeing
- Children take increasing responsibility for their own health and physical wellbeing

#### **Outcome 4: Children are confident and involved learners**

- Children develop dispositions for learning such as curiosity, cooperation, confidence, creativity, commitment, enthusiasm, persistence, imagination and reflexivity
- Children develop a range of skills and processes such as problem solving, enquiry, experimentation, hypothesising, researching and investigating
- Children transfer and adapt what they have learned from one context to another
- Children resource their own learning through connecting with people, place, technologies and natural and processed materials

#### **Outcome 5: Children are effective communicators**

- Children interact verbally and non-verbally with others for a range of purposes
- Children engage with a range of texts and gain meaning from these texts
- Children express ideas and make meaning using a range of media
- Children use information and communication technologies to access information, investigate ideas and represent their thinking

[Commonwealth of Australia. (2009). *Belonging, being, becoming: The Early Years Learning Framework for Australia*. Canberra: Australian Government Department of Education, Employment and Workplace Relations.]

The integration of *EYLF* outcomes may vary depending on the individual student and application of the suggested teaching and learning program.

National Quality Standard (NQS), particularly Quality Area 1 – Educational Program and Practice and Quality Area 5 – Relationships with Children, are reflected in the planning.

<http://www.acecqa.gov.au/national-quality-framework/the-national-quality-standard>

<http://k10outline.scsa.wa.edu.au/home/resources/ways-of-teaching-videos>

Teaching activities have been designed using the iSTAR model:

- Inform/inspire
- Show
- Try/transfer
- Apply
- Review

[Based on *iSTAR - A model for connected practice within and across classrooms*. Western Australian Primary Principals' Association.]

The learning opportunities for students integrate the Music Skills and Processes with Howard Gardner's Multiple Intelligences. These activities are listed within the teaching program, however they can also be found at the end of the planning document, with explicit links to the intelligences.

#### **Assessment**

There is a range of suggested assessment activities within the teaching and learning program. When assessing, acknowledge individual needs by selecting the appropriate strategy (e.g. observation, anecdotal notes, learning stories, video interviews, visual representations, written work) to reflect, interpret and inform future planning. Suggested assessments are provided throughout the outline.

Teachers will need to select the timing, type and number of assessments in line with their own school assessment policy. For more information regarding ways of assessing, refer to

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

## Year 2 Music sample teaching and learning outline

<b>Week</b> 1 – 2	<b>Making and responding</b>	
	<b>Key Concepts</b> Rhythm, dynamics, changes in music	
<b>Music Skills</b>		
<b>Ideas</b>		
<ul style="list-style-type: none"> <li>• Exploration of, and experimentation with, the elements of music through movement, body percussion, singing and playing instruments to create music ideas</li> <li>• Communication and recording of music ideas using graphic and/or standard notation, dynamics and relevant technology</li> </ul>		
<b>Skills</b>		
Development and consolidation of aural and theory skills by exploring the elements of music, including:		
<ul style="list-style-type: none"> <li>• rhythm (experience and identify time signatures <math>\frac{2}{4}</math>, <math>\frac{3}{4}</math>, <math>\frac{4}{4}</math>; use bar lines as a division for beats; terminology and notation for <math>\downarrow</math>, <math>\circ</math>)</li> <li>• pitch (repetition, unison, small range of pitch patterns based on the pentatonic scale)</li> <li>• dynamics (getting louder, getting softer, very soft (<i>pp</i>) and very loud (<i>ff</i>))</li> <li>• form (introduction, verse, chorus, rounds and ostinato)</li> </ul>		
to create music		
<b>Performance</b>		
<ul style="list-style-type: none"> <li>• Development of performance skills (singing in tune, moving and playing classroom instruments with correct timing and technique)</li> </ul>		
<b>Responding</b>		
<ul style="list-style-type: none"> <li>• Responses that identify specific elements of music and how they communicate mood and meaning</li> <li>• Reasons why people make music in different places and for different occasions</li> </ul>		
<b>Teaching</b>		
<ul style="list-style-type: none"> <li>• Respond to changes in music through movement</li> <li>• Explore how elements of music (rhythm, pitch and dynamics) can reflect growth and change in animals and plants (life cycle)</li> </ul>		
<b>Focus questions</b>	<b>Intentional teaching opportunities</b>	<b>Learning opportunities &amp; resources</b>
<ul style="list-style-type: none"> <li>• What are the stages of the life cycle for a butterfly?</li> <li>• Can you hear changes in the music? What do these changes represent?</li> <li>• What would each stage of the life cycle sound like?</li> </ul>	<p><b>Lesson 1</b> <b>Inspire/inform</b></p> <p>Listen to a piece of music that has distinctive changes or movements, such as Smetana's <i>The Moldau</i> (aka <i>Vltava</i>). Play the piece in its entirety. This link highlights the instruments of the orchestra and provides a great opportunity to discuss these at the same time, as part of an incidental class discussion:</p>	<p>Students engage with notation and dynamics through body percussion, voice and actions. Students begin to represent movement by showing parts of the life cycle of a butterfly.</p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Warm up materials</li> <li>• Visual reference for the life cycle of an animal or plant</li> </ul>

<https://www.youtube.com/watch?v=l6kqu2mk-Kw>

Sections of the symphonic poem are as follows;

- i. 'The Source of the Moldau' (flowing, happy, calm)
- ii. 'Forest Hunt' (horns, galloping pace, fast)
- iii. 'A Country Wedding' (formal, clear  $\frac{4}{4}$  count, old fashioned dancing)
- iv. 'Moonlight; Dance of the Nymphs' (mysterious, woodwind)
- v. 'St John's Rapids' (chaotic, increasing tempo)
- vi. 'The Outlet of the Moldau' (flowing, happy, calm, gradually fades out).

Ask students to indicate with an agreed-upon signal when they hear changes to the music.

**Show**

Show students the visual representation of the life cycle of a butterfly.

Model some ways to show changes for each life cycle stage, e.g. egg to cocoon.

Play excerpts of music again. Discuss as a class and ask students to describe how each part of the music represents a part of the life cycle.

Partner students up and allow time for some exploration of the music through movement. A key focus for this activity is whether students can identify changes in the music.

After students have experimented with this, use the table below as a guide to relate each section of the music to a part of the life cycle. Ensure the visual display of the life cycle is clearly displayed around the room so students can refer to this.

- Chosen piece of music (such as Smetana's *The Moldau/Vltava*):  
<https://www.youtube.com/watch?v=l6kqu2mk-Kw>
- Listening guide:  
[https://www.norton.com/college/music/listeninglab/shared/listening\\_guides/smetana\\_the\\_moldau.pdf](https://www.norton.com/college/music/listeninglab/shared/listening_guides/smetana_the_moldau.pdf)
- Background resource – the distinct sections tell a story of the Moldau River. The piece of music was composed in the context of a struggle for Bohemian democracy. More information can be found here: <https://pages.stolaf.edu/music242-spring2014/portfolio/1903/>

Students watch and copy the life cycle stages, taking note of the changes in the music.

**Resources**

- Visual reference for the life cycle of an animal or plant
- Video recording (e.g. iPad) for formative assessment

Example:

Section of music	Description of music	Comparison to life cycle of a butterfly
'The Source of the Moldau'	Flowing, Happy, Calm	Egg
'Forest Hunt'	Horns, Galloping, fast pace	Caterpillar furiously eating leaves
'A Country Wedding'	Formal, clear $\frac{4}{4}$ time signature	Making the chrysalis – hard work
'Moonlight; Dance of the Nymphs'	Mysterious sound, woodwind	Growing in the chrysalis
'St John's Rapids'	Chaotic, increasing tempo	Struggling to break out of the chrysalis
'The Outlet of the Moldau'	Flowing, happy, calm, fades out	Butterfly emerges and flies away

**Try/transfer**

Students show the movement through the life cycle by responding to changes in the music. Give explicit feedback and focus on one stage of the life cycle at a time. Allow students to have the opportunity to practice this a number of times.

**Apply**

In small groups, students show their interpretation of their life cycles to their classmates. Classmates practice audience etiquette and give feedback.

**Review**

Guide students to reflect on their own performance and that of their peers.

**Lesson 2****Inspire/inform**

Discuss how and why different instruments produce different sounds (timbre).

Revise the activities of last lesson briefly as a class.

Revise some of the interpretations of the life cycles. Discuss.

**Show**

Show students Smetana's *The Moldau* again. Link:

<https://www.youtube.com/watch?v=l6kqu2mk-Kw>

Discuss the orchestral instruments pictured in the video.

Create a word/picture wall of the instruments.

**Try/transfer**

Discuss the different sections of the work. Ask students to think/pair/share and discuss how the groups of instruments represented the different sections.

Why were different instruments featured in different sections? What was the composer trying to achieve?

**Apply**

Provide students with blank paper. Play music again. Ask students to draw a simple image or scene for each different section of the music. The music will need to be played quite a few times.

Ask students to make a plan while they are listening to the music. Their plan can be simple, e.g. they could draw a rough picture or make some notes.

Allow plenty of time for students to complete this activity.

**Review**

Ask students to share their pictures with a peer or small group. Each student will explain the reason/s for their drawing.

**What kinds of evidence should have been collected by this time?****Formative**

- Videos/photographs of students
- Student drawings
- Self-recordings of reflections and/or photos guided by students



## Year 2 Music sample teaching and learning outline

Week

3–6

**Making**

**Key Concepts**

Rhythm, pitch, representing musical ideas,

### Music Skills

#### Ideas

- Exploration of, and experimentation with, the elements of music through movement, body percussion, singing and playing instruments to create music ideas
- Communication and recording of music ideas using graphic and/or standard notation, dynamics and relevant technology

#### Skills

Development and consolidation of aural and theory skills by exploring the elements of music, including:

- rhythm (experience and identify time signatures  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ; use bar lines as a division for beats; terminology and notation for  $\downarrow$ , )
- pitch (repetition, unison, small range of pitch patterns based on the pentatonic scale)
- dynamics (getting louder, getting softer, very soft (*pp*) and very loud (*ff*))
- form (introduction, verse, chorus, rounds and ostinato)

to create music

#### Performance





































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

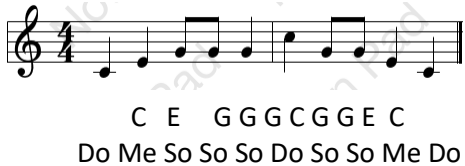
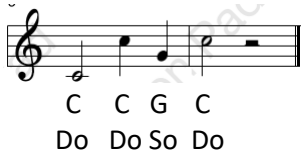
#### Responding

Responses that identify specific elements of music and how they communicate mood and meaning

#### Teaching

- Respond to *Flight of the Bumblebee* by Rimsky-Korsakov: <https://www.youtube.com/watch?v=aYAJopwEYv8> and explore how the composer used musical elements to give the impression of an insect.
- Explore how elements of music (rhythm, pitch and dynamics) work together to create meaning

Focus questions	Intentional teaching opportunities	Learning opportunities/resources/links																																
<ol style="list-style-type: none"> <li>1. What does the rhythm of the piece of music sound like?</li> <li>2. What are some dynamics you can hear?</li> </ol>	<p><b>Inspire/inform</b>            Listen to <i>Flight of the Bumblebee</i> by Rimsky-Korsakov:  <a href="https://www.youtube.com/watch?v=aYAJopwEYv8">https://www.youtube.com/watch?v=aYAJopwEYv8</a>            Teaching note: watching a graphic representation of the music like the example below helps students see how pitch and rhythm combine in music to create effect:  <a href="https://www.youtube.com/watch?v=M93qXQWaBdE">https://www.youtube.com/watch?v=M93qXQWaBdE</a>            Ask students to represent the rhythm through movement.            Play music and circulate while students work in small groups or partners to do this.</p> <p><b>Show</b>            Rhythm</p> <p>Use cards representing notation as pre-written rhythms in <math>\frac{3}{4}</math>.</p>	<ul style="list-style-type: none"> <li>• Students engage in a warm up to revise key concepts, knowledge and skills.</li> <li>• Students listen to Rimsky-Korsakov's <i>Flight of the Bumblebee</i>.</li> <li>• Students represent the rhythm they hear and/or see in <i>Flight of the Bumblebee</i> with movement.</li> <li>• Students represent the pitch they hear and/or see in <i>Flight of the Bumblebee</i> with movement.</li> </ul> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Anecdotal notes/observations</li> <li>• Video recording (e.g. iPad) for formative assessment.</li> </ul>																																
<ol style="list-style-type: none"> <li>1. How do we 'say' these rhythms?</li> <li>2. How do we clap these rhythms?</li> <li>3. What makes the sound of the instrument you have different to sound of the instrument your partner has?</li> </ol>	<p>Example:</p> <table style="margin-left: 40px;"> <tr> <td style="text-align: center;">1.</td> <td style="text-align: center;"></td> <td style="text-align: center;"></td> <td style="text-align: center;"></td> </tr> <tr> <td></td> <td style="text-align: center;">ti-ti</td> <td style="text-align: center;">tika-tika</td> <td style="text-align: center;">ti-ti</td> </tr> <tr> <td style="text-align: center;">2.</td> <td style="text-align: center;"></td> <td style="text-align: center;"></td> <td style="text-align: center;"></td> </tr> <tr> <td></td> <td style="text-align: center;">ta</td> <td style="text-align: center;">ti-ti</td> <td style="text-align: center;">ta</td> </tr> <tr> <td style="text-align: center;">3.</td> <td style="text-align: center;"></td> <td style="text-align: center;"></td> <td style="text-align: center;"></td> </tr> <tr> <td></td> <td style="text-align: center;">sa</td> <td style="text-align: center;">tika-tika</td> <td style="text-align: center;">sa</td> </tr> <tr> <td style="text-align: center;">4.</td> <td style="text-align: center;"></td> <td style="text-align: center;"></td> <td style="text-align: center;"></td> </tr> <tr> <td></td> <td style="text-align: center;">ti-ti</td> <td style="text-align: center;">ti-ti</td> <td style="text-align: center;">ti-ti</td> </tr> </table> <p>Provide students with a range of tuneless percussion.</p> <p>Model (play) each rhythm (above) and ask class to play back.</p>	1.					ti-ti	tika-tika	ti-ti	2.					ta	ti-ti	ta	3.					sa	tika-tika	sa	4.					ti-ti	ti-ti	ti-ti	<ul style="list-style-type: none"> <li>• Students engage with the metacognitive processes of identifying, naming and playing rhythms.</li> <li>• Students engage with playing tuneless percussion with correct timing and technique.</li> <li>• Students play their rhythms on a range of tuneless percussion.</li> <li>• Students engage with the metacognitive processes of identifying, naming and playing or singing pitch.</li> <li>• Students engage with playing tuned percussion and/or singing with correct timing and technique.</li> <li>• Students play their melodic phrases on a range of tuneless percussion.</li> </ul> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Tuneless percussion</li> <li>• Video recording (e.g. iPad) for formative assessment</li> </ul>
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	ti-ti	tika-tika	ti-ti																															
2.																																		
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	sa	tika-tika	sa																															
4.																																		
	ti-ti	ti-ti	ti-ti																															

<ol style="list-style-type: none"> <li>1. What is the correct way to play these rhythms?</li> <li>2. How do we play the instruments properly?</li> <li>3. How do we stay in time?</li> <li>4. What picture/emotion could this rhythm be trying to put in our heads?</li> <li>5. Which stage of the life cycle could this rhythm be trying to put in our head?</li> <li>6. What is the correct way to play/sing this melodic phrase?</li> <li>7. How we play the xylophones/pianos properly?</li> <li>8. What picture/emotion could this melody/melodic phrase be trying to put in our heads?</li> <li>9. Which stage of the life cycle could this melody/melodic phrase be trying to put in our head?</li> </ol>	<p>Split class into small groups and give each group only one type of percussion instrument. Ask students to practise each rhythm in their groups until they can play perfectly in sync.</p> <p>Theory note: tuneless percussion cannot make high and low sounds so these are perfect when playing only rhythm. Instruments such as claves/tapping sticks, drums, tambourines, shakers, castanets, triangles are ideal. Instruments or sounds made from the environment (natural and manmade) can also be used. Tuned percussion are percussion instruments that can range from high to low. Xylophones are ideal.</p> <p>Pitch</p> <p>Model some melodic phrases such as these ones by singing them. As with the rhythm activity, sing or play these to the class and ask them to sing back.</p> <p>These phrases contain the notes in the key of C: C D E G A C (or in solfa: do re me so la do). They are also the notes of the C pentatonic scale. The pentatonic scales are a great way to start students in exploring melody.</p>	<ul style="list-style-type: none"> <li>• Students play the rhythms on their instruments with correct timing and technique.</li> <li>• Students use their imagination and their knowledge of the life cycle stages to create simple stories that match the rhythms.</li> <li>• Students play the melodic phrases on their instruments with the correct timing and technique.</li> <li>• Students use their imagination and their knowledge of the life cycle stages to create simple stories that match the melodic phrases.</li> </ul> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Tuneless percussion</li> <li>• Tuned percussion (xylophone) or piano</li> <li>• Video recording for formative assessment</li> <li>• Multiple devices to record students' responses and explanations of the choices of life cycle stages for each rhythm (optional)</li> </ul>
<ol style="list-style-type: none"> <li>1. What life stage has your group been given?</li> <li>2. How would that life stage sound?</li> <li>3. What rhythms could show that?</li> <li>4. Would the life stage cycle be mostly high or low? On the ground or up in the air?</li> <li>5. How could that rhythm be shown on the xylophone/piano?</li> <li>6. What notes will be used? (Pentatonic scale: C D E G A C or solfa: do re me so la do.)</li> </ol>	<p>The melodic phrases can be sung using note names or using solfa, as written below:</p>  	<ul style="list-style-type: none"> <li>• Students move to represent their life stage cycle.</li> <li>• Students create their own rhythms to represent the life stage they have been assigned.</li> <li>• Students notate their rhythms with standard or graphic notation.</li> <li>• Students create their own melodies to represent the life stage they have been assigned.</li> <li>• Students notate their melodies by notating them. This can be done by solfa (do, re me ...) with notes (letter names such as C D E ...) or with notes (staffed notation) on a staff.</li> </ul> <p>Note: staffed notation is well above the achievement standard for Year 2 and is best reserved for extension purposes.</p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Video recording (e.g. iPad) for formative assessment</li> </ul>



G E G C A G C C A C E C  
So Me So Do La So Do Do La Do Me Do



C E E G A C E G C  
Do Me Me So La Do Me So Do

### Try/transfer

Rhythm

Pitch

Model some melodic phrases such as these ones by singing them. As with the rhythm activity, sing or play these to the class and ask them to sing back.

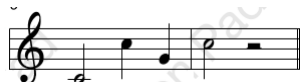
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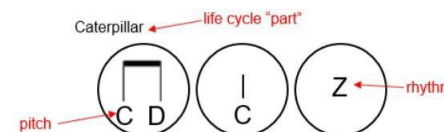


C E G G G C G G E C  
Do Me So So So Do So So Me Do



C C G C  
Do Do So Do

- Multiple iPads to record students' compositions and their explanations for what they represent. (Optional)
- A way for students to represent their notation correctly. The below example has three beat circles for  $\frac{3}{4}$  time signature, a title, pitch and rhythm.



1. What are you most proud of about this composition?
2. What was challenging about creating this composition?
3. Describe how you think your composition represents the life stage in the life cycle.
4. What kind of picture did you want to communicate about the life stage in your composition?

- Students reflect on their successes and challenges in composing a rhythm and a melody.
- Students think about how they were trying to communicate the image of a particular life cycle stage and how successfully they were.
- Students practice and record their compositions.

### Resources

- Video recording for formative assessment
- Multiple devices to record students' compositions and the answers to the focus questions. (Optional)



G E G C A G C C A C E C  
So Me So Do La So Do Do La Do Me Do



C E E G A C E G C  
Do Me Me So La Do Me So Do

### Pitch

Students use a xylophone/keyboard or sing one or two of the melodic phrases from before.

As with the rhythm activity, using the given melodic phrases, ask students to state the stage of the life cycle that the melody matches.

1.



A caterpillar crawling up and down a leaf (melody goes up and down in pitch with no long notes or rests).

2.



A butterfly breaking out of the chrysalis (melody goes high and low with long notes and rests)

3.





A butterfly flying high and then landing (melody goes high and low with smooth rhythms before ending on a low note).

**Apply**

Place students in small groups. Allocate each group a stage of the life cycle.

**Rhythm**

Using the rhythms from before, students create their own rhythm representing the life stage they have been assigned. Students may work as a group to create one or two or they may create some on their own. They try to notate them (with support) either with standard notation () or graphically (  ).

Graphic notation can be used when students are using notation they do not yet know.

**Pitch**

Using the notes of the C pentatonic scale, students create their own melody representing the life stage they have been assigned. Their melody should use the rhythms they created before.

Students notate their melodies by writing down the note names and, if able, matching them with rhythms.

**Review**

With devices – students record their compositions for a recording (e.g. iPad) and answer the focus questions about their composition. This can also be completed as an interview with a partner.

Without devices – teacher records students' answers against their names for future assessment. Teacher also records students playing their compositions.

**What kind of evidence should have been collected by this time?****Formative**

- Videos of students' movements
- Photographs of work
- Students' written work (e.g. notation, working out and drafts)
- Reflections and photos guided by students

## Year 2 Music sample teaching and learning outline

<b>Week</b> 6–7	<b>Making</b>  <b>Key Concepts</b> Dynamics, representing musical ideas
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### Ideas

- Exploration of, and experimentation with, the elements of music through movement, body percussion, singing and playing instruments to create music ideas
- Communication and recording of music ideas using graphic and/or standard notation, dynamics and relevant technology

### Skills

Development and consolidation of aural and theory skills by exploring the elements of music, including:

- rhythm (experience and identify time signatures  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ; use bar lines as a division for beats; terminology and notation for  $\downarrow$ ,  $\circ$ )
- pitch (repetition, unison, small range of pitch patterns based on the pentatonic scale)
- dynamics (getting louder, getting softer, very soft (*pp*) and very loud (*ff*))
- form (introduction, verse, chorus, rounds and ostinato)

to create music

### Performance

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

### Responding

Responses that identify specific elements of music and how they communicate mood and meaning

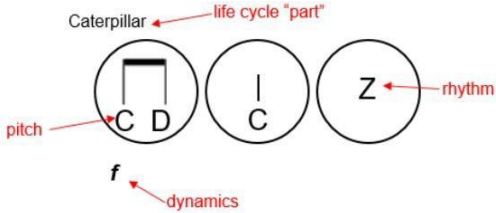
### Teaching

1. Respond to *Beethoven's 9<sup>th</sup> Symphony* (1<sup>st</sup> Movement): <https://www.youtube.com/watch?v=t3217H8Jppl> and explore how the composer used dynamics to bring drama and interest to the piece.
2. Explore how the elements of music (focus on dynamics) can create effect.

Focus questions	Intentional teaching opportunities	Learning opportunities/resources/links
<ol style="list-style-type: none"> <li>1. What are the rhythms we have learned so far?</li> <li>2. What pitch have we explored so far?</li> <li>3. Which dynamics have we have learned so far?</li> <li>4. How could dynamics be shown with your body?</li> </ol>	<p><b>Inspire/inform</b> Revise rhythmic notation, dynamics and the life cycle of a particular plant or animal, e.g. butterflies. Listen to <i>Beethoven's 9<sup>th</sup> Symphony</i> (1<sup>st</sup> Movement).</p> <p>Teaching note: the beginning of this piece is sufficient to show the dramatic result when dynamics are used effectively. Watching a graphic representation of the music like this example helps students see how pitch and rhythm come</p>	<ul style="list-style-type: none"> <li>• Students engage in a warm up to revise key concepts, knowledge and skills.</li> <li>• Students listen to (or watch) <i>Beethoven's 9<sup>th</sup> Symphony</i> (1<sup>st</sup> Movement): <a href="https://www.youtube.com/watch?v=t3217H8Jppl">https://www.youtube.com/watch?v=t3217H8Jppl</a></li> <li>• Students represent the rhythm they hear and/or see in <i>Beethoven's 9<sup>th</sup> Symphony</i> (1<sup>st</sup> Movement) with movement.</li> </ul>





<ol style="list-style-type: none"> <li>1. What kind of dynamics are appropriate for your life stage?</li> <li>2. What is the picture you are trying to create about your life cycle stage?</li> <li>3. How will dynamics help to create that picture?</li> </ol>	<p><b>Apply</b>          With each group, work through the focus questions specific to their life cycle stage and their own compositions (this will probably take an entire lesson).</p> <p>Teaching note: dynamics representing a stage of the life cycle can be challenging. If students are finding this to be the case, bring it back to movement. Are their movements soft or small (pianissimo <i>pp</i> or piano <i>p</i>) or loud, strong or big? (forte <i>f</i> or fortissimo <i>ff</i>). Do they change? (e.g. A butterfly landing might go from forte <i>f</i> for their large wings to piano <i>p</i> or pianissimo <i>pp</i> for a gentle landing). Translating their ideas to their music might need some coaching or support.</p> <p>Students practise their composition with the newly added dynamics and make sure they also add the dynamics into their composition, notating these in the correct places.</p> 	<ul style="list-style-type: none"> <li>• Students work to apply dynamics to their compositions so that it emphasises the mental picture of their life cycle stage.</li> <li>• Students practise including dynamics in their composition on their instrument.</li> </ul> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Tuned Percussion (xylophone) or piano.</li> <li>• Video recording for formative assessment.</li> </ul>
<ol style="list-style-type: none"> <li>1. What are you most proud of with your composition?</li> <li>2. Was there anything challenging about adding dynamics?</li> <li>3. How do the dynamics represent the life stage in the cycle?</li> <li>4. What picture did you want to create about your life stage?</li> <li>5. How effective were the dynamics you added? Explain.</li> </ol>	<p><b>Review/reflect</b>          With devices – students record their compositions for a recording (e.g. iPad) and answer key questions on their compositions. This can be done as an interview with a partner.</p> <p>Without devices – teacher records students’ answers against their names for future assessment. Teacher also records students playing their compositions.</p>	<ul style="list-style-type: none"> <li>• Students reflect on their successes and challenges in including dynamics.</li> <li>• Students think about how they were trying to communicate the image of a particular life cycle stage and how successfully they did that.</li> <li>• Students practise and record their compositions.</li> </ul> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Video recording for formative assessment</li> <li>• Multiple devices to record students’ compositions and the answers to questions. (Optional)</li> </ul>

**What kind of evidence should have been collected by this time?**

**Formative**

- Videos of students' movements
- Photographs of work
- Students' written work (e.g. notation, working out and drafts)
- Self-recordings of reflections and photos guided by students (Optional)

## Year 2 Music sample teaching and learning outline

<b>Week</b> 8–10	<p><b>Making</b></p> <p>P&gt; Practise of simple songs and their own and others' compositions, to perform for different audiences</p> <p>P&gt; Development of performance skills (singing in tune, moving and playing classroom instruments with correct timing and technique)</p> <p><b>Responding</b></p> <p>R&gt; Audience behaviour (responding appropriately in a given context)</p> <p><b>Key Concepts</b></p> <p>Practicing skills, audience skills, performance skills.</p>
<p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of, and experimentation with, the elements of music through movement, body percussion, singing and playing instruments to create music ideas</li> <li>• Communication and recording of music ideas using graphic and/or standard notation, dynamics and relevant technology</li> </ul> <p><b>Skills</b></p> <p>Development and consolidation of aural and theory skills by exploring the elements of music, including:</p> <ul style="list-style-type: none"> <li>• rhythm (experience and identify time signatures <math>\frac{2}{4}</math>, <math>\frac{3}{4}</math>, <math>\frac{4}{4}</math>; use bar lines as a division for beats; terminology and notation for <math>\downarrow</math>, )</li> <li>• pitch (repetition, unison, small range of pitch patterns based on the pentatonic scale)</li> <li>• dynamics (getting louder, getting softer, very soft (<i>pp</i>) and very loud (<i>ff</i>))</li> <li>• form (introduction, verse, chorus, rounds and ostinato)</li> </ul> <p>to create music</p> <p><b>Performance</b></p> <p>Development of performance skills (singing in tune, moving and playing classroom instruments with correct timing and technique)</p> <p><b>Responding</b></p> <p>Responses that identify specific elements of music (rhythm, dynamics and form) and how they communicate mood and meaning</p> <p><b>Teaching</b></p> <ul style="list-style-type: none"> <li>• Model and give opportunities for students to practise their compositions</li> <li>• Model and give opportunities for students to practise audience etiquette and performance skills</li> </ul>	

Focus questions	Intentional teaching opportunities	Learning opportunities/resources/links
<ol style="list-style-type: none"> <li>1. What kind of behaviour should an audience display?</li> <li>2. What does it mean to practice something? What kinds of things should be done to practise effectively?</li> <li>3. What should a performer be doing when they are on the stage?</li> <li>4. What is working well?</li> <li>5. What is a little challenging?</li> <li>6. What are you most proud of about your performance?</li> <li>7. What was hard about performing your composition?</li> <li>8. What was something you enjoyed learning about this term?</li> </ol>	<p><b>Inspire/inform</b> Revise rhythmic notation, pitch, dynamics and life cycles compositions so far.</p> <p><b>Show</b> Model audience etiquette, specifically how to listen respectfully and why it is important.</p> <p>Model how to practise rhythm, melody and dynamics (it can be helpful if you use the composition of a student who is finding it challenging to put it altogether).</p> <p>Reflect on the way the composition sounds and encourage students to work to improve challenging parts. Playing slowly and gradually moving to playing at pace can help.</p> <p>Model how to perform:</p> <ul style="list-style-type: none"> <li>• entering the stage</li> <li>• preparing to begin</li> <li>• performing composition</li> <li>• finishing by being still.</li> </ul> <p>Teaching note: some students may become anxious or overwhelmed when performing. It may be helpful to model how to manage these feelings. Telling students to take deep breaths and not begin until they are ready can assist with this.</p> <p><b>Try/transfer</b> Students engage in practising their compositions.</p> <p>Teaching note: rehearsal time is important but so is taking turns and applying their skills in being an audience member. Note: the try and apply phases should take up most of lessons 8 and 9.</p> <p>While this is happening, listen to students practising and give explicit feedback (both positive and constructive). Ask students questions about what they could do to improve.</p>	<ul style="list-style-type: none"> <li>• Students play their compositions on their instruments with correct timing and technique.</li> <li>• Students improve their compositions through practice.</li> <li>• Students practise their audience etiquette.</li> </ul> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Tuneless percussion</li> <li>• Tuned percussion (xylophone) or piano.</li> <li>• Video recording for formative assessment</li> <li>• Multiple devices to record students' performances and reflections (optional)</li> </ul>

	<p><b>Apply</b>  Students can take an opportunity to practice performing by moving onto the designated stage area and playing through their composition. This allows students to get feedback on good performance skills, e.g. facing the audience, beginning and finishing their performances and managing their emotions.</p> <p>Note: teachers can use this as a way to affirm the hard work the students have done. This may be done as the class is rehearsing or alternatively, ask the class or small groups to listen to the performance.</p> <p>Students perform their compositions as a summative assessment. See related Year 2 Assessment activity: Growth and change.</p> <p><b>Review/reflect</b>  With devices – students record their and answer key questions. This may be done as an interview with a partner.  Without devices – teacher records students’ answers against their names for future assessment. Teacher also records students playing their compositions.</p>	
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**What kind of evidence should have been collected by this time?**




**Formative**

- Videos of student compositions
- Photographs of work
- Students’ written work, e.g. notation, working out and drafts.
- Self-recordings of reflections and photos guided by students (optional)

**Sample summative task:** See Year 2 Assessment activity – Growth and change

## The Arts Year 2 Music

### Sample Play and Learning Opportunity Web for Skills and Processes

	Rhythm	Pitch	Dynamics
<b>Spatial</b>	Be a conductor: conduct the rhythm for <i>Flight of the Bumblebee</i> .	Learn the hand signals for solfa notes and try to sing songs while using the hand signals.	Play charades and try to represent dynamics without talking or singing.
<b>Bodily Kinaesthetic</b>	Use hoops to represent beat circles and place rhythmic notation in each hoop. Students can hop through each hoop saying the rhythm.	Place solfa notes (do, re, me, fa, so, la, ti, do) on the floor and ask students to jump on each note. Encourage skipping some notes and see if students can sing the song they are creating. This can be done with the whole class watching students as they jump from note to note. <i>Extension:</i> Place only the solfa notes for a pentatonic scale (do, re, me, so, la, do) and see if students can sing the pentatonic scale as they jump on each note.	Listen to a song with dramatic use of dynamics (e.g. <i>Beethoven's 9<sup>th</sup> Symphony, '1<sup>st</sup> Movement'</i> ). Students have to go from a small, close-to-the-ground waddle for pianissimo ( <i>pp</i> ) to big, monster steps for fortissimo ( <i>ff</i> ).
<b>Musical</b>	Using body percussion, create rhythms in a group. Try to play them one after the other without a break. Try playing them together without losing each person's rhythm.	Represent the pitch from <i>Flight of the Bumblebee</i> by growing from the ground (low) to stretching high on tippy toes (high).	With body percussion or an instrument, see if students can create a list of instruments that can show each dynamic, e.g. stomping – <i>f</i> , shakers – <i>p</i> , drums – <i>ff</i> .
<b>Linguistic</b>	Place a poem or a sentence into four beat circles. Try to match the number of syllables with notation for the same number of legs, e.g. hatching = 2 syllables =  Caterpillar = 4 syllables = 	Write a melody for a poem or to accompany a narrative. <i>Peter and the Wolf</i> is a great example of how stories can be represented musically.	Take a fairy tale or another text being studied in class and add dynamics to how it is read. Should the beginning start soft and get louder? Should the bad character always be loud?
<b>Logical Mathematical</b>	Give students certain rhythms in a given time signature, e.g. $\frac{4}{4}$ . Write a rhythm with one beat circle's worth of rhythms missing. Ask students to fill in the missing rhythms. <i>Extension:</i> Give students harder and harder rhythms to fill in using some more difficult rhythms (e.g.  )	Using pentatonic scales, ask students to write patterns using the notes. Ask students to try and guess the pattern.	Using technology that shows sound waves, e.g. sound recording, see if students can find out what <i>pp</i> – <i>ff</i> look like with sound waves and if there are any patterns.

<b>Interpersonal</b>	Play a game with a partner where a rhythm developed by walking, is copied by another person. When students get very good at this game, it should flow with the sound unbroken.	Work on a partner song and see if students can practice it so there aren't any breaks.	In a line, start at pianissimo ( <i>pp</i> ). Each person has to be slightly louder than the person before. See if the class can get to fortissimo ( <i>ff</i> ) exactly as the line ends. This is called a crescendo ( <i>cresc.</i> ).
<b>Intrapersonal</b>	Choose a difficult rhythm and work on trying to master it. Focus on how students experience frustration, excitement and boredom.	With a keyboard or piano, try learning a completely new piece of music with only the right hand.	Draw a picture in response to the beginning of <i>Beethoven's 9<sup>th</sup> Symphony, '1<sup>st</sup> Movement'</i> . Try to represent the dynamics through colour or lines.
<b>Naturalistic</b>	Find natural materials that make a good percussive sound (no highs or lows). Write a rhythm to play on these materials.	Find natural materials that make low sounds and high sounds. Close your eyes and listen to the birds, wind, trees and other nature noises. See if you can hear the high and low sounds in this soundscape.	Listen to the sounds nature makes and fit dynamics to them, e.g. gentle breeze – <i>pp</i> ; flock of shrieking birds – <i>f</i> .