

“SYDNEY”  
“SYMPHONY”  
“ORCHESTRA”



## 2022 Teaching and Learning Kit

Stage 4

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

Sydney Symphony Orchestra

## Acknowledgements

© 2022 Sydney Symphony Orchestra Holdings Pty Limited

All rights reserved.

Except under the conditions described in the Copyright Act 1968 of Australia (the Act) and subsequent amendments, no part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise without the prior written permission of the copyright owner.

Educational institutions copying any part of this book for educational purposes under the Act must be covered by a Copyright Agency Limited (CAL) licence for educational institutions and must have given a remuneration notice to CAL.

Licence restrictions must be adhered to. For details of the CAL licence contact:

Copyright Agency Limited, Level 11, 66 Goulburn Street, Sydney, 2000.

**Telephone:** (02) 9394 7600.

**Facsimile:** (02) 9394 7601.

**Email:** [info@copyright.com.au](mailto:info@copyright.com.au)

The Sydney Symphony Orchestra would like to express its gratitude to the following for their generous support of the Learning & Engagement program and the production of this resource kit:

Simone Young Chief Conductor and Artistic Director, Sydney Symphony Orchestra

Craig Whitehead Chief Executive Officer, Sydney Symphony Orchestra

## Resource Development

**Contributor:** Lucy Rash (Cult Copy)

**Editor:** Sonia de Freitas

**Production:** Meklit Kibret

**Design:** Amy Zhou

## Contact

For information concerning the Sydney Symphony Orchestra's Learning & Engagement program, contact:

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

**Online:** [www.sydneysymphony.com](http://www.sydneysymphony.com)

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

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

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

Richard Gill AO  
(1941 – 2018)

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

# INTRODUCTION TO THE CONCERT THEME AND REPERTOIRE

## The purpose of this resource

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

This resource contains three main elements:

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

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

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

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

---

## How curriculum is referenced in this resource

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

---

## Introduction to the concert theme

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

This theme, *Hear It, Feel It* explores the links between music and emotion, a useful platform for addressing concepts of mental health and wellbeing, happiness and identity.

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

---

## Introduction to the repertoire

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

### GRIEG Peer Gynt: Morning Mood

*3 minutes*

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

*Exploring the emotion of calm...*

---

### TCHAIKOVSKY Fantasy Overture from Romeo and Juliet

*19 minutes (excerpt)*

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

*Exploring the emotion of love...*

---

### HAYDYN Symphony No.94 "Surprise"

*23 minutes (excerpt)*

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

*Exploring the emotion of surprise...*

---

### DELIUS On Hearing The First Cuckoo In Spring

*7 minutes*

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

*Exploring the emotion of hope...*

---

### ELGAR Nimrod

*5 minutes*

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

*Exploring the emotion of admiration...*

---

## MOZART Don Giovanni: Act 1 (Sinfonia)

4 minutes

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

*Exploring the emotion of fear...*

---

## Resource Library

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

### Things to listen to

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

Discover this Spotify playlist featuring all concert repertoire:

[Hear it, Feel It!](#)

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

**GRIEG**

**Peer Gynt: Morning Mood**

**TCHAIKOVSKY**

**Fantasy Overture from Romeo and Juliet**

**HAYDN**

**Symphony No. 94 “Surprise”**

**DELIUS**

**On Hearing The First Cuckoo In Spring**

**ELGAR**

**Nimrod**

**MOZART**

**Don Giovanni: Act 1 (Sinfonia)**

## Things to watch

- In [this clip](#), rich with visuals and particularly aligned with the interests and needs of younger to mid-level students, we explore the tools composers use to create emotion in music (4min)
- Students of all ages will enjoy [this YouTube introduction to music and emotion](#) by the Bakersfield Symphony Orchestra Education team (5min)
- How long does it take to accurately determine whether or not we like a particular piece of music? In [this TEDx talk](#), Dr Amy Belfi shares her research on the topic (10min)
- In [this clip](#), ICONIQ Psychology explores how our brains 'hear' and interpret the music we listen to, from an emotional perspective - suitable for all students (5min)
- Students of all ages will enjoy [this wonderful, narrative-based clip](#) for understanding emotion in music as a 'recipe' of exciting ingredients (4.5min)
- In [this TED Talk clip](#), world-famous conductor and educator, Michael Tilson Thomas walks teachers through how emotion in music has evolved over time
- Teachers can enjoy [this TED Talk](#) on emotional responses to music, offering useful background and contextual understanding to the themes explored in this concert (20min)

# Lesson Plan 1

## Exploring the connection between music and emotion

### Learning Intention

Students develop an understanding of how music and emotion are connected by listening to different repertoire.

---

### NSW Curriculum Links

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

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

---

### Materials

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

### Lesson Plan

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

1. Remind students they'll soon be attending/have recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert is/was *Hear It, Feel It* (music and emotion).
2. Write these two questions on the board:  
  
*What is music?*  
*What is emotion?*
3. Ask students to consider an answer to each. You might split the class in two, have students work in pairs, or ask students to think/pair/share to the class. Write students' answers on the board in mind map format.
4. Now ask students to consider what connects the two: music and emotion. Your sole intention here is to establish a conceptual link between each. Focus on graduated questioning according to the students' ages/level of skill e.g.:

Can you name a song/piece of music that makes you feel happy/sad/excited?  
 Why does it make you feel this way?  
 What makes a piece of music happy?  
 What makes a piece of music sad?  
 How or why does music make us feel emotion?

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

Name of the work (your teacher will tell you)	Description or drawing of how it makes me feel	What is it about the music that makes you say this

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

*Extension and differentiation ideas*

- a. Allow students to engage with the additional resources (see Resource Library) at their own pace
- b. In composite classes, pair older students with younger students to engage in peer-to-peer learning surrounding students' answers to class questions
- c. Create a class glossary poster/wall that contains key terms and definitions encountered during this lesson - perhaps this glossary is cumulative, acting as a key concert preparation resource for all students
- d. While listening to the music have students show the emotion through gesture/body language (this may be a useful activity for younger students whose literacy skills are still developing)
- e. Refer to the Emotion Wheel (Appendix 1) to assist with naming and discussing particular emotions with students

## Lesson 1: Learning Outcome Reflection

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

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

---

General comments

## Lesson Plan 2

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

#### Learning Intention

Students develop an understanding of musical concepts.

#### Success Criteria

Students can:

- Provide conceptual definitions for - or give examples of - rhythm, pitch and dynamics

#### NSW Curriculum Links

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

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

#### Materials

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

#### Lesson Plan

1. Remind students they'll soon be attending/have recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert is/was *Hear It, Feel It* (music and emotion).
2. Begin by assessing students' prior knowledge. Ask students what *rhythm, pitch and dynamics* are, and see if students can attempt a definition of each. If students are young, move straight to step 3. If students are older, you might split them into groups and have each group research a particular definition to share with the class.
3. Explicit teaching: take a moment to check students' definitions, then write the following definitive terms and definitions on the board:

*Rhythm: the way sounds are organised.*

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

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

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

[What is Rhythm?](#) (Lerner's Education) (2.5min)

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

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

5. Pre-prepare (or have students cut out) our game of match/snap (see Appendix 2 for full-page activity, ready for you to photocopy and cut out). Students should match examples to their correct categories (rhythm, pitch, or dynamics). You could undertake this activity individually, or in pairs.
6. Hold a class discussion to help students assess their answers.

#### *Extension and differentiation ideas*

- a. Allow students to engage with the additional resources (see Resource Library) at their own pace
- b. In composite classes, pair older students with younger students to engage in peer-to-peer learning surrounding students' answers to class questions
- c. Create a class glossary poster/wall that contains key terms and definitions encountered during this lesson - perhaps this glossary is cumulative, acting as a key concert preparation resource for all students

## Lesson 2: Learning Outcome Reflection

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

Success Criterion	High	Medium	Developing
Provide conceptual definitions for - or give examples of - rhythm, pitch and dynamics	The student is able to match each term to its definition. The student demonstrates an ability to describe, give examples of, and use each term freely throughout the lesson.	The student is sometimes able to match each term to its definition. The student sometimes demonstrates an ability to describe, give examples of, and use each term throughout the lesson, with some inconsistency.	The student is unable to match each term to its definition. The student sometimes demonstrates an ability to describe, give examples of, and use each term throughout the lesson, with some inconsistency.

---

General comments

---

*Hear It, Feel It:* Stage 4 Teaching Resource, Sydney Symphony Orchestra

# Lesson Plan 3

## Music and storytelling

### Learning Intention

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

### Success Criteria

Students can:

- Use a variety of key terminology in their verbal/written responses (appropriate to the age/level of each student and including terms engaged with in the previous lessons)
- Demonstrate an understanding of which specific compositional devices/musical elements (e.g. rhythm, pitch, dynamics etc. or students' eliciting of these) contributes to particular elements of a narrative

### NSW Curriculum Links

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

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

### Materials

- Whiteboard markers
- Whiteboard with digital projection and audio facility

### Lesson Plan

1. Remind students they'll soon be attending/have recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert is/was *Hear It, Feel It* (music and emotion).
2. Pick a selection of concert repertoire (also known as "works") from the Resource Library. Try to ensure these are contrasting e.g. they are different in feel/focus. You

might use the contrasting descriptions of works in section 4 of this resource to help you choose.

3. Have students write or draw a story based on each work. Here are some ideas for how you might facilitate this part of the lesson:
  - Prompt students with ideas for structuring their story:
    - *Does it have a beginning/middle/end?*
    - *Where do they see this beginning/middle/end reflected in the music, and why?*
    - *Who are the main characters ? There should be at least 2.*
    - *Which element of the music represents those characters?*
  - You could split the class into groups to focus on different works, or choose one work to focus on (whole class) per lesson, across a sequence of lessons. As students work, ask them to justify what it is about the music that made them create that particular story.
  - Students could represent their story as a graphic story, screenplay (that they could act out), narrative or even create an animation (using online software like [Powtoon](#)) to go along with the music. Be creative!

#### *Extension and differentiation ideas*

- a. Ask students to tell their story to the class/group - alternatively, you could place students in pairs/threes for this task
- b. Allow students to engage with the additional resources (see Resource Library) at their own pace
- c. In composite classes, pair older students with younger students to engage in peer-to-peer learning surrounding students' answers to class questions
- d. Create a class glossary poster/wall that contains key terms and definitions encountered during this lesson - perhaps this glossary is cumulative, acting as a key concert preparation resource for all students

### Lesson 3: Learning Outcome Reflection

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

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

*Hear It, Feel It* : Stage 4 Teaching Resource, Sydney Symphony Orchestra

# Lesson Plan 4

## Emotion wheel: exploring how music makes us feel

### Learning Intention

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

### Success Criterion

Students can:

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

### NSW Curriculum Links

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

Stage	Outcomes
Stage 4 Year 7 & 8	<b>4.4</b> demonstrates an understanding of musical concepts through exploring, experimenting, improvising, organising, arranging and composing <b>4.12</b> demonstrates a developing confidence and willingness to engage in performing, composing and listening experiences

### Materials

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

### Lesson Plan

1. Remind students they'll soon be attending/have recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert is/was *Hear It, Feel It* (music and emotion).
2. As a class, brainstorm all the words that are related to emotion that you can. You may want to refer to the following [Emotion Wheel resource](#) as a guide for this class discussion. You could even create your own emotion wheel together as a class!

#### OPTION 1 - YOUNGER STUDENTS

3. Pick a selection of concert repertoire (also known as "works") from the Resource Library. Try to ensure these are contrasting e.g. they are different in feel/focus. You

might use the contrasting descriptions of works in section 4 of this resource to help you choose. Have students choose from the emotion wheel *how* the music is making them feel, and justify *why* they came to that conclusion (“what makes you say that?”)

#### OPTION 2 - OLDER STUDENTS

4. Instead, begin with the emotion wheel. Have each student (or pairs/small groups of students) select an emotion and then research/brainstorm a list of songs/music/orchestral works (these could be from any ‘genre’ of music - pop music and music on the radio included!) that fall into this category.
5. Hold a class discussion to help students compare, contrast and extend their responses.
6. Now, working as a class or in groups, pick out a musical idea (a melody, rhythmic motif...) from one of the works students listened to. Students should try to play it on an instrument or sing it.
7. Now, students should take that musical idea and change the emotion it conveys. Students should explain how they changed that musical idea, for example they might have taken a quick-moving melody that was energetic and performed it slowly and more sparsely to make it relaxed and calm.

#### *Extension and differentiation ideas*

- a. A great follow-on from the above activities is to ask students to create a piece of music (using classroom instruments, or even ‘found’ instruments around the home - [like these](#))
- b. Students could create a graphic notation to represent their changed musical ideas
- c. Students could create an arrangement of the different changed musical ideas by layering them or playing them in sequence and even adding new parts to make a piece of music.

## Lesson 4: Learning Outcome Reflection

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

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

---

General comments

# Lesson Plan 5

## Reflecting on our concert experience

### Learning Intention

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

### Success Criteria

Students can:

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

### NSW Curriculum Links

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

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

### Materials

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

### Lesson Plan

1. Remind students they recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert was *Hear It, Feel It* (music and emotion).
2. The aim of this lesson is to allow students to reflect on and learn from their Sydney Symphony Orchestra concert experience. Use any (or a combination) of the below ideas to assist students in doing so.
  - Have students write a story, letter to our musicians, or draw a picture that represents their experience at the concert - you might use sentence starters such as:

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

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

*After this concert, I felt...*

*During the concert, I felt...*

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

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

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

## Lesson 5: Learning Outcome Reflection

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

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

General comments

## Appendix 1: Match/Snap

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

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

