

Building Characters In Music



Building Characters In Music

Stage 4 Teaching Resource

Sydney Symphony Orchestra

Acknowledgements

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

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

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

Richard Gill AO
(1941 – 2018)

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

Background

The purpose of this resource

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

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

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

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

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

This theme, *Building Character In Music*, Music lets us tell stories without words. Composers use all sorts of wonderful techniques to set the scene, suggest drama and build characters. Exploring ideas from the works of other classical and contemporary composers, we'll unpack how instruments and sound effects are used in wondrous ways to create powerful heroes, diabolical villains and star-crossed lovers. This interactive Schools Concert is all about characters in music and how we bring them to life.

Introduction to the repertoire

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

MUSSORGSKY Ballet of the Unhatched Chickens from Pictures at an Exhibition

1 minute 30 seconds

Modest Mussorgsky composed "Ballet of the Unhatched Chicks" after being inspired by a painting by a talented friend. This piece is part of his renowned work, Pictures at an Exhibition. Maurice Ravel later orchestrated Mussorgsky's composition. Watching a baby bird peck its way out of its shell is truly remarkable, showcasing its incredible determination.

GRIEG In the Hall Of The Mountain King from Peer Gynt

3 minutes

In the play, Peer falls in love with a girl he can't marry. He's forced to leave home due to his untrustworthiness and ends up in the Hall of the Mountain King, where trolls capture him. He angers the Troll King by refusing to marry his daughter and become a troll himself. Peer escapes from the trolls narrowly!

BEETHOVEN Symphony No. 5 Movement 1 "Fate" [Excerpt]

3 minutes

When questioned about the opening motif of the Fifth Symphony, Beethoven reportedly responded, "This is the sound of fate knocking at the door." The symphony commences with a notable four-note motif: "short-short-short-long."

MATTHEW HINDSON Snakepit from Dangerous Creatures

2 minutes

Dangerous Creatures was created as a modern version of *Carnival of the Animals* (Saint-Saens), featuring animals that pose threats or dangers to humans. It includes a variety of creatures, from large ones like the Rhinoceros Tango and Big Black Bears to smaller ones like Spiders, Army Ants, and, of course, snakes!

HANDEL Arrival of the Queen of Sheba from Solomon

3 minutes 30 seconds

The Queen of Sheba embarks on a long journey to visit King Solomon's magnificent court, accompanied by an impressive retinue that includes camels carrying spices, gold, and precious stones. Handel's music beautifully portrays the anticipation and grandeur of a majestic royal visit by an exotic foreign queen.

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 concert repertoire audio recordings where available. [Click here](#) to access the playlist.

Alternatively, enjoy the links below to alternative repertoire formats:

- [Mussorgsky – *Dance of the Unhatched Chickens* from *Pictures at an Exhibition*](#)
- [Grieg – *In the Hall of the Mountain King* from *Peer Gynt*](#)
- [Beethoven – *Symphony No. 5 Movement 1 “Fate”*](#)
- [Handel – *Arrival of the Queen of Sheba* from *Solomon*](#)

Things to watch

- [How to write a character theme](#)
- [How to write a catchy theme like John Williams](#)
- [How to tell a story with music](#)
- [When Beatboxers Become Sound Designers](#)

Lesson 1

Exploring Character In Music

Intended Learning Outcome

Students develop an understanding of how different instruments and musical concepts can convey emotions, characters, and scenes in a narrative in a range of orchestral music.

NSW Curriculum Links

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

Stage	Outcomes
Stage 4 Years 7 and 8	4.7 demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas

Materials

- Selected orchestral music pieces with clear narratives or themes
- AV set up and/or access to devices such as laptops or iPads.
- Paper/booklet and writing implements for listening diary

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 *Building Characters In Music*.
2. Explain that an orchestra includes many different instruments and can. Just as a painter can mix colours together in all sorts of ways to create a picture, so too can a composers (someone who makes instruments) create as many different sounds as a they can imagine.

This is a useful tool for storytelling as instruments or combinations of instruments could represent characters and other ideas in stories.

3. Get to know the instruments of the orchestra.
Explore the instruments of the orchestra together by accessing the following [digital interactive](#). This is also accessible by using the QR code below:



4. **Keep a music listening diary**

Encourage students to keep a diary of all the music they listen to in this unit of work. Students should note down their thoughts and descriptions. In Lesson 5 they will have an opportunity to reflect on this.

Now that the students have had the chance to familiarise themselves with some of the instruments of the orchestra have a listen to a few different orchestral works.

Do not reveal the title of the work until after students have a chance to freely imagine. Encourage students to identify instruments in their descriptions along with other concepts of music such as dynamics (loud/soft), pitch (high/low) and tempo (fast/slow). Below is a helpful table that includes links to popular orchestral works that tell a story, along with scaffolding questions and suggested answers or discussion points about the musical features with students.

Scaffolding Questions

- Ask students what they think the composer was imagining when writing the music?
- Are there any instruments that stand out? Why?
- Can you describe the music? Is the music fast/slow, loud/soft, high/low smooth/jarring?
- What kind of character do you think this music is for? Vilain, Hero, Funny, Spooky, Royal...

Name of the work	Musical features
<u>March of the Little Lead Soldiers by Gabriel Pierné</u>	<ul style="list-style-type: none"> • Trumpet imitating a bugle call • Snare drum giving a marching character • Music in 2 main beats for a “left, right, left, right” march feel
<u>Ballet of the Unhatched Chickens from Pictures at an Exhibition by Modest Mussorgsky</u>	<ul style="list-style-type: none"> • Flute has bright sound and quick notes • Music imitates the movement of a chicken
<u>In the Hall of the Mountain King from Peer Gynt Suite No.1 by Evard Grieg</u>	<ul style="list-style-type: none"> • Low sounding instruments have the melody or tune makes it sound quite dark • The music gets fast and faster
<u>Arrival of the Queen of Sheeba from Solomon by George Frederic Handel</u>	<ul style="list-style-type: none"> • Energetic joyful start • Celebratory feeling of the music • Use of string instruments
<u>Main Title from Jaws by John Williams</u>	<ul style="list-style-type: none"> • Jarring rhythm • High pitched violins • Low- string sounds
<u>Wicked Witch from Wild Swans by Elena Kats-Chernin</u>	<ul style="list-style-type: none"> • Range of instruments from low brass to piccolo make a by sound • Curious sounds made in the percussion section • Dissonance/clashing sounds

Lesson 1: Learning Outcome Reflection

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

Success Criterion	High	Moderate	Developing
Students can identify the instruments of an orchestra	The student is able to describe each instrument verbally (relative to the age/level of the student). The student demonstrates the ability describe music in relation to instruments.	The student is mostly able to describe each instrument verbally (relative to the age/level of the student). The student demonstrates some ability describe music in relation to instruments.	The student is developing the ability to describe each instrument verbally (relative to the age/level of the student). The student is able to describe a few of the instruments they hear.
Students can identify possible links between music and storytelling and character	The student freely shares (in any learning context comfortable to the student) an ability to brainstorm possible links between the concepts. The student is able to provide detailed explanations referencing musical concepts substantiating their answers.	The student freely shares (in any learning context comfortable to the student) an ability to brainstorm possible links between the concepts. The student is able to provide explanations referencing some musical concepts substantiating their answers.	The student shares (in any learning context comfortable to the student) an ability to brainstorm possible links between the concepts. The student is developing the ability to provide explanations referencing a musical concept to substantiate their answers.

Lesson 2

Exploring Leitmotif

Intended Learning Outcome

Students develop an understanding of the musical concept Leitmotif by researching, listening and performing.

NSW Curriculum Links

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

Stage	Outcomes
Stage 4 Year 7 and 8	<p>4.3 performs music demonstrating solo and/or ensemble awareness</p> <p>4.7 demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas</p> <p>4.8 demonstrates an understanding of musical concepts through aural identification and discussion of the features of a range of repertoire</p> <p>4.11 demonstrates an appreciation, tolerance and respect for the aesthetic value of music as an artform</p> <p>4.12 demonstrates a developing confidence and willingness to engage in performing, composing and listening experiences</p>

Materials

- AV setup and/or devices such as laptops or iPads
- Paper and writing implements
- Variety of classroom instruments

Lesson Plan

1. Remind students that they will attend the Sydney Symphony concert *Building Characters In Music*. One of the most effective way to create characters and a sense of storytelling in music is through the use of "Leitmotif". But what is Leitmotif?
2. **Pair Share:** Research "What is a Leitmotif?"
Write what you find down, then find a buddy to share what you've learnt.

Here are some questions to get you thinking:

- How did the idea of a leitmotif come about?
- What is a leitmotif?
- What aspects of a story does a leitmotif represent?
characters, setting, emotion, evolution, idea
- What kind of artforms use leitmotifs?
opera, film music, game music

Here are some resources to get you started:

- [What are leitmotifs - MarcoMeatball](#)
- [What is Leitmotif? \(And how do you use it?\) - SoundFly](#)
- [What is a Leitmotif – 4 ways to tell a story with film music - StudioBinder](#)
- [Music Theory Academy - Leitmotif](#)

3. Learn to play a leitmotif. Find a leitmotif from opera, film, video games or any other artform, and learn to play it on an instrument or sing it. You might find the notation or learn to play it by ear.

Each person should have a chance to perform the leitmotif for the class and share the following details about the leitmotif:

- What work is it from?
- What does it represent?
- What musical features does the leitmotif have that represents the character, setting, object or idea?
- What instrument(s) typically play this leitmotif?

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	Moderate	Developing
Research	Thoroughly researched the leitmotif, demonstrating a deep understanding of its origins, context, and significance. Provided a solid explanation of the leitmotif, discussing its musical elements, thematic connections, and emotional impact.	Demonstrated some research on the leitmotif, providing basic information about its origins, context, and significance. Provided a basic explanation of the leitmotif, discussing its musical elements, thematic connections, and emotional impact.	Provided limited research on the leitmotif, with little understanding of its origins, context, and significance. Discussed a few of its musical elements, thematic connections, and emotional impact.
Performance	Executed the leitmotif with accuracy and technical proficiency, capturing its nuances and demonstrating an understanding of how the leitmotif connects to the character, object, setting... that it represents.	Executed the leitmotif with some accuracy and technical proficiency, capturing its nuances and could provide information on its background.	Attempted to play the and can articulate where it is from.

Lesson 3

Fate Knocks At The Door: Unpacking Beethoven's Symphony No. 5

Intended Learning Outcome

Students understand how a musical idea (theme) can represent an idea and how it can be transformed in a piece of music.

NSW Curriculum Links

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

Stage	Outcomes
Stage 4 Years 7 and 8	<p>4.3 performs music demonstrating solo and/or ensemble awareness</p> <p>4.7 demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas</p> <p>4.8 demonstrates an understanding of musical concepts through aural identification and discussion of the features of a range of repertoire</p> <p>4.11 demonstrates an appreciation, tolerance and respect for the aesthetic value of music as an artform</p>

Materials

- AV setup and/or devices such as laptops or iPads
- Paper and writing implements
- Variety of classroom instruments

Lesson Plan

Note: This activity has been adapted from the 2014 Sydney Symphony Education Resource written by Kim Waldock.

1. Remind students that they will attend the Sydney Symphony concert *Building Characters In Music*. Share that composers are able to represent all sorts of characters and story ideas by using musical theme or motifs. Take for instance Beethoven's famous Symphony No. 5 – it has the famous four-note opening music idea da-da-da-daaa!

This four-note musical idea is what has contributed to the nickname of this work being “Fate”. This idea is meant to represent Fate knocking at the door.

- Listen to the first movement of Beethoven’s *Symphony No. 5*, Movement 1 *Allegro Con Brio* by [clicking this link](#).

Listen to the first 20 seconds and ask students to describe the phrases and instruments they hear (*it starts low, then the little rhythmic phrase is repeated by the higher softer strings*)

For a little bit of fun...

What was Beethoven’s favourite fruit? Ba-na-na-naaaaa



Can students come up with their own word that could fit the musical idea?

- Now, listen to the whole first movement. A worksheet outlining the instrumentation and structure of the movement is provided. While listening, ask student to consider the following questions consider the following questions for a classroom discussion:

- Could you hear the four-note idea? Which instrument played it?
- Did the four-note idea change in any way each time you heard it? If so, how?
- Did you imagine any story or character when you listened? Describe.
- How many times can you hear this idea?

- Play this classroom arrangement on available instruments (note – this is not in the original key).

Melody

Melody in Bb

Bass

Extension and differentiation ideas

- Explore Sonata Form. Using the analysis worksheet and these additional resources:
[Music Academy: Sonata Form](#)
[Beethoven’s Fifth Symphony: The Analysis](#)

Worksheet: Fate Knocks At The Door

Beethoven: Symphony No. 5, Movement 1 *Allegro Con Brio*

Instrumentation

Woodwind

2 Flutes
2 Oboes
2 Clarinets
2 Bassoons

Brass

2 Horns
2 Trumpets




Percussion

Timpani

Strings

Violin I
Violin II
Viola
Cello
Double Bass

Structure: Sonata form; simple duple, C minor

Bar	Cue	Features
1–58	0:00–0:44	<p>EXPOSITION</p> <p>Theme 1 – the basic motif providing unity for this movement and the entire symphony. Begins in the strings and clarinet.</p> 
59–62	0:45–0:46	<p>Bridge theme – solo horn-call motif, extending theme 1.</p> 
63–110	0:47–1:17	<p>Theme 2 – a lyrical melody in the dominant major first stated in the violins, concluding with a triumphant passage.</p> 
110–124	1:18–2:52	<ul style="list-style-type: none"> • Cadence section based on theme 1 motif. • Exposition repeats.
125–247	2:53–4:13	<p>DEVELOPMENT</p> <p>Treatment of theme 1, then the bridge theme, ending in its fragmentation from two notes to one note. Concludes with a re-transition passage based on theme 1 and leading directly into the recapitulation.</p>
248–388	4:14–6:05	<p>RECAPITULATION</p> <p>All the themes from the exposition are heard again.</p>
390–502	6:06–7:14	<p>CODA</p> <p>A climactic section, including a new march-like theme and with a strong conclusion based on theme 1.</p>

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
Musical Analysis and Interpretation	Offers a sophisticated analysis and interpretation of Beethoven's musical motifs, thematic development, and emotional expression, supported by evidence from the symphony. Shows a strong understanding of musical elements including melody, harmony, rhythm, dynamics, and structure	Provides a solid analysis and interpretation of Beethoven's musical motifs, thematic development, and emotional expression, with clear examples from the symphony. Displays a basic understanding of musical elements including melody, harmony, rhythm, dynamics, and structure.	Offers a basic analysis and interpretation of Beethoven's musical motifs, thematic development, and emotional expression, with limited examples from the symphony. Shows a limited understanding of musical elements including melody, harmony, rhythm, dynamics, and structure.
Critical Thinking and Reflection	Demonstrates insightful critical thinking and reflection on Beethoven's 5th Symphony.	Demonstrates some critical thinking and reflection on Beethoven's 5th Symphony.	Demonstrates some critical thinking and reflection on Beethoven's 5th Symphony.
Performance	Executed the theme with accuracy and technical proficiency, capturing its nuances and ensemble	Executed the leitmotif with some accuracy and technical proficiency, capturing its nuances and could provide information on its background.	Attempted to play the and can articulate where it is from.

Lesson 4

Exploring Character Themes & Variations

Intended Learning Outcome

Students practice compositional technique by creating a character theme and then changing it using compositional devices. Students are introduced to various compositional devices to create variations on their theme through a creative and collaborative approach.

NSW Curriculum Links

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

Stage	Outcomes
Stage Years 7 and 8	4.4 demonstrates an understanding of musical concepts through exploring, experimenting, improvising, organising, arranging and composing 4.5 notates compositions using traditional and/or nontraditional notation 4.6 experiments with different forms of technology in the composition process

Materials

- Various musical instruments (or virtual instruments if in an online setting)
- Writing materials (notebooks, pencils, etc.)
- Staff notation (provided at the end of this resource)
- Large sheets of paper or a whiteboard
- DAW such as GarageBand or notation program such as Sibelius (optional)

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 *Building Characters In Music*. In this activity students will create their own character theme or leitmotif.

2. This activity starts as a group discussion. Together as a class discuss the following question:

What is a character?

A character is an important element in any story. A character could be a person, an animal or a creature. Characters can think, feel or act (move, talk...).

You might like to [watch this short video](#) explore the idea of a character together.

3. Working in a group of 3 or 4, brainstorm an idea for a character. You can draw or write down a few sentences about our character. Consider the following aspects:
 - What kind of character will you choose? *Hero, Villain, Comedic side kick, Love interest...*
 - Where is your character from? *Space, a farm, the city, the beach...*
 - What physical characteristics does your character have? What does your character look and sound like?
 - What emotional characteristics does your character have? Personality, happy-go-lucky, moody, secretive, out-going...

4. Now that you've created a character, come up with a theme or musical idea that represents your character and write it down. You can use traditional notation or graphic notation. Your character theme should be short and memorable. If using traditional notation 4 – 8 bars is a suitable guideline.

Explore a range of sounds, instruments or digital instruments (if using a DAW such as GarageBand). What tone colour, tempo, dynamics and technique suit your character best?

Perform your character idea for the class or share it with another

5. Let's change your character theme using different compositional devices. Below lists a few different ways that composers change (or develop) their musical ideas. Pick at least two from the list to try out on your character theme to create a "variation". Notate your idea.
 - Play it from back to front
This compositional technique is called retrograde.
 - Play it really slowly- stretch it out.
This compositional technique is called augmentation.
 - Play it super-fast
This compositional technique is called diminution.
 - Play it upside down
This compositional technique is called inversion.
 - Change the key (major/minor)
 - Change the dynamics, articulation (staccato/legato)

6. Perform your character theme and its variations for another group or for the class. Discuss how the character theme represents your character and whether any of the variations represent a change in your character too.

For example, if your initial character theme were quick, light and playful, perhaps a stretched out (augmented) variation in a new key might show that your character's mood has changed.

Extension and differentiation ideas

- Students (working as a group or individually) are to work through the activity again, but this time create a different, contrasting character and musical idea to go along with it. Students could then create a story involving the two characters. How do these characters interact and how might the musical ideas change to suits what happens in the story?
- Students could use props and/or costumes to explore their characters rather than drawing or writing sentences.
- Try combining compositional devices for example retrograde-diminution, augmentation-inversion... Are there any other ways you can change your musical idea?

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
Development of character theme (leitmotif)	The theme is skilfully developed throughout the composition, with clear variations, transformations, and transitions that effectively convey its thematic significance.	The character theme is adequately developed throughout the composition, with some variations, transformations, and transitions that convey its thematic significance to some extent.	The character theme is partially developed throughout the composition, with limited variations, transformations, and transitions that struggle to convey its thematic significance.
Musical Creativity and Originality	The composition shows strong creativity and originality in the development and integration of the leitmotif, with interesting musical ideas and thematic variations. Highly effective in conveying the intended emotions, themes, and messages through the leitmotif, leaving a lasting impression on the listener.	The composition displays basic creativity and originality in the development and integration of the leitmotif, with some musical ideas and thematic variations. Effective in conveying the intended emotions, themes, and messages through the leitmotif, capturing the listener's attention.	The composition exhibits limited creativity and originality in the development and integration of the leitmotif, with few musical ideas and thematic variations. Somewhat effective in conveying the intended emotions, themes, and messages through the leitmotif, struggling to maintain the listener's interest.

Lesson 5

Build a Story with Music

Intended Learning Outcome

Students create a storyboard to create a short narrative and then compose their own music for their story using the skills to develop themes by using compositional devices.

NSW Curriculum Links

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

Stage	Outcomes
Stage 4 Years 7 and 8	4.4 demonstrates an understanding of musical concepts through exploring, experimenting, improvising, organising, arranging and composing 4.5 notates compositions using traditional and/or nontraditional notation

Materials

- Print outs of storyboard worksheet
- A range of classroom musical instruments and found sounds

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 *Building Characters In Music*.
2. In small groups or as a class, use the storyboard template provided to create a short story for a character. You may use the character that you create in the last lesson or an entirely new character.

Optional: You could use these hand online storyboarding tools too

[Storyboardthat.com](https://www.storyboardthat.com)
[Canva.com](https://www.canva.com)

3. Now that students have created their story. Create a character theme for your character.
4. Now, consider what the character is doing, feeling and thinking in the story. Create music to match. Try out a few variations to show how the character might change as the story progress.

Notate your musical ideas.

5. Perform and share the story with musical accompaniment for the class.

Extension and differentiation ideas

- Students could create character themes, music and sounds to match a storybook. One student narrates while the others perform on instrument. Swap to take turns narrating and playing.

Worksheet: Build a Story- Storyboard

Create a storyboard. Include a short description in each frame.

1.	2.	3.	4.
5.	6.	7.	8.

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
Story development and musical creativity	<p>The story is original and creative, with interesting characters, settings, and plot elements that engage the audience.</p> <p>The music and sounds are seamlessly integrated with the story, enhancing its narrative flow, emotional depth, and immersive experience.</p>	<p>Students create a story linking together a few creative ideas.</p> <p>The music and sounds are well integrated with the story, enhancing its narrative and emotional impact, though some transitions may be smoother.</p>	<p>Students can articulate what may be happening in the picture.</p> <p>The music and sounds are somewhat integrated with the story but may feel disconnected or disjointed at times, affecting the overall coherence of the narrative.</p>
Narrative Expression	<p>The composition effectively conveys the narrative arc of the story, using musical elements such as melody, harmony, rhythm, dynamics, and form to enhance the storytelling and evoke emotional responses from the listener.</p>	<p>The composition partially conveys the narrative arc of the story, using musical elements such as melody, harmony, rhythm, dynamics, and form to loosely support the storytelling and evoke limited emotional responses from the listener.</p>	<p>The composition attempts to convey the narrative arc of the story, with musical elements such as melody, harmony, rhythm, dynamics, and form somewhat supporting the storytelling and evoke emotional responses from the listener.</p>
Collaboration and Teamwork	<p>Students effectively collaborate and work together as a team, valuing each other's contributions, sharing ideas, and supporting one another throughout the creative process.</p>	<p>Students demonstrate good collaboration and teamwork, with effective communication and mutual respect for each other's ideas and contributions.</p>	<p>Students show some effort to collaborate and work together as a team but may encounter challenges in communication or cooperation, impacting the overall quality of the project.</p>

Building Characters in Music: Stage 4 Teaching Resource, Sydney Symphony Orchestra

Lesson 6

Reflecting on our concert and learning experience

Intended Learning Outcome

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

NSW Curriculum Links

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

Stage	Outcomes
Stage 4 Years 7 and 8	4.11 demonstrates an appreciation, tolerance and respect for the aesthetic value of music as an artform 4.12 demonstrates a developing confidence and willingness to engage in performing, composing and listening experiences

Materials

- AV set up and/or access to devices such as laptops or iPads.
- Paper/booklet and writing implements for listening diary

Lesson Plan

1. Remind students they recently attended a performance given by the Sydney Symphony Orchestra. The theme of this concert was *Building Characters In Music*. As a class, listen to some of your favourite pieces from the concert again. Reflect on what they've learnt about how music may connect to a character. Is there anything in the music that reminds them of a character? Did any particular instruments stand out?
2. Revisit your music listening diary. Reflect on your thoughts about the music. Is there anything you would like to add? Have you made any new observations about the music?
3. 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@sydneyssymphony.com

Lesson 6: 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.

Building Characters In Music: Stage 4 Teaching Resource, Sydney Symphony

