

Course: Together We Sing on Noongar Boodja		Lesson Four: Language and Identity	
Learning Area: The Arts	Subject/Strands: Music	Time: 60 Minutes	Year Level: 3-4
General Capabilities: Intercultural understanding , Critical and Creative Thinking , Personal and Social Capability		Cross-Curriculum Priorities: Aboriginal and Torres Strait Islanders Histories and Cultures , Sustainability	
Content Descriptor: <i>Year Three and Four:</i> - Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns (ACAMUM084) - Practise singing, playing instruments and improvising music, using elements of music including rhythm, pitch, dynamics and form in a range of pieces, including in music from the local community (ACAMUM085) - Identify intended purposes and meanings as they listen to music using the elements of music to make comparisons, starting with Australian music, including music of Aboriginal and Torres Strait Islander Peoples (ACAMUR087)			
Learning Intention: - To explore the difference between rhythm and beat and practise playing rhythmic patterns using body percussion. - To appreciate the significance of hearing First Nation language in songs and music.			
Time	Learning Experiences	Preparation and Resources:	
15 minutes	Introduction Begin the session with an Acknowledgement of Country. (Consider talking about some of the special features of your land such as a sacred site near your location, the native plants or animals in your area?) Share Merindah's statement: <i>It's important to learn aboriginal language because every country has their own language. We have so many languages spoken here - it's a multicultural world. We have a language which was taken away. Noongar is the language of this area. Let's bring it back.</i>	Relevant online resources Merindah Hansen Teaching Artist Statement Noongar Animal Cards Della Rae Morrison Teaching Artist Statement Together We Sing on Noongar Boodja video	

Play the Noongar animal beat and rhythm game

Display the [Noongar Animal Cards](#).

Clap or play on a percussion instrument the rhythm of one of the animal names. Repeat the rhythm to create an ostinato (repeated pattern) for four bars.

Invite students to guess which animal name rhythm you have clapped or played.

1 2 3 4 / 1 2 3 4 / 1 2 3 4 / 1 2 3 4 /
Emu - - - / Emu - - - / Emu - - - / Emu - - - /
(ti-ti za za za)

Repeat the game.

Once students are confident identifying the different rhythms divide the class in half.

Half the class keeps a steady 4/4 beat with body percussion.

The other half claps the selected animal ostinato pattern.

Swap the groups over.

Play the game again selecting different animal rhythms.

Encourage students to quietly tap the rests (za) to help them maintain a steady beat.

Explore different animal combinations to add more complexity to the ostinati. e.g.

Emu Kangaroo, Emu Kangaroo, Emu Kangaroo, Emu Goanna

Additional resources required

- An untuned percussion instrument (optional)

Going further

Explore the indigenous names of animals from your Country.

Provide time for students to explore creating their own animal rhythm compositions of 16 bars. Collate the different pieces so students can play each other's compositions. Students could also explore using different percussion instruments to play the pieces.

Listen and view some examples of School Acknowledgement Songs created in the Deadly Arts

35 minutes

Language and identity

Revisit the '[Together We Sing on Noongar Boodja](#)' video focusing on Della's reflections and the accompanying Stolen Generation images:

My generation of people and my mother's people weren't allowed to speak their language. Our own parents and grandparents weren't allowed to speak it. This generation has the opportunity to learn their language and get it back. I encourage all young people to learn the language from the Country that they are on.

- Does anyone know why Della's parents and grandparents weren't allowed to speak their language?
- How would it make you feel if you couldn't speak your own language growing up?
- Why do you think singing in language is important to Della?
- How could singing in language contribute to people's wellbeing?
- What other affects might this have?

Read [Della's Statement](#) about the significance of using her language:

When I started writing songs in my own language I felt like a whole person. It's amazing how people can share each other's culture through song in language.

Language is part of culture, it's our DNA, our ancestry.

Relisten to [Brookman's School Acknowledgement Song](#).

- What affect do you think including Noongar words has in the song?
- Do you know any songs that include First Nation languages?
- What languages are spoken in your community?
- What songs do you know in your language/s?
- How does it feel to sing in your own language?
- What is it like to sing in another language?

programs across Australia. The songs were made in consultation with Aboriginal community members. Each song took a considerable amount of planning and collaboration with the school communities involved.

- [Brookman PS](#), WA
- [Warriapendi PS](#), WA
- [Bentley PS](#), WA
- [Bossley Park PS](#), NSW

Compare how the songs convey their message and discuss how the use of the elements of music contributes to the song's message.

Explore contemporary Aboriginal and Torres Strait Islander music and songwriters from around Australia.

Encourage students to teach the class a song they know from their culture.

10 minutes

Reflection

- What affect do you think singing in language has on the performer and the audience?
- How can writing or listening to songs in language contribute to one's wellbeing?
- How can singing in language connect people?
- How are music and language connected?
- How can music and singing connect communities?