



Teacher Pack



Collection: Deadly Arts

Course: Together We Sing on Noongar Boodja

Year Level: 5-6

Lessons: 6 x 60 Minutes



Overview

In this video, Song Room Teaching Artist Charley Caruso explains how she created a School Acknowledgement song with the students at Bookman Primary School that reflects the Country on which it was composed. We hear from singer musician Della Rae Morrison discuss the importance and significance of singing in First Nation language and appreciate the effect singing has on individuals and communities.

The course provides students the opportunity to better appreciate that Aboriginal and Torres Strait Islander People maintain a special connection to and responsibility for Country/Place. A video of Rickeeta Walley discussing the Six Seasons on Noongar Country is provided to support these lessons.

The musical experiences offered encourage students to work collaboratively and to apply their knowledge of the music elements when composing a seasonal song. Lessons include time for students to reflect on being a composer and audience member and to contribute their thoughts on the affect music has on individuals and the community.

Course: Together We Sing on Noongar Boodja		Lesson One: Acknowledgement of Country	
Learning Area: The Arts	Subject/Strands: Music	Time: 60 Minutes	Year Level: 5-6
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: Year 5 and 6: - Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns (ACAMUM088) - Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander music (ACAMUR091)			
Learning Intention: - To explore and participate in creating a rhythmic chant. - To appreciate that music can be analysed from different perspectives and communicate specific information.			
Time	Learning Experiences	Preparation and Resources:	
15 minutes	Heading Sit in a circle. Begin the session with an Acknowledgement of Country. Play ‘Jump in, Jump out’. In this game, the whole class stands in a circle and chants: <i>Class: Jump in, jump out</i> (class jumps in and out) <i>Turn yourself around.</i> (everyone turns around on the spot) <i>I said jump in, jump out</i> (class jumps in and out again) <i>Introduce yourself.</i> <i>Soloist: My name is _____</i> (individual student moves into the circle and chants) <i>Class: Yeah</i> (class responds) <i>Soloist: And I like _____</i> (student adds their answer) <i>Class: Yeah</i> <i>Soloist: And I can _____</i> (student adds their answer) <i>Class: Yeah</i>	Relevant online resources - Deadly Arts Welcome to Whadjuk Country video Together We Sing on Noongar Boodja video Think Puzzle Explore Reflection Sheet Olman Walley’s Teaching Artist Statement Additional online resources Welcome to Country and Acknowledgement of Country	

	Class: All right, all right, all right. Class: Jump in, jump out Turn yourself around I said jump in, jump out. Introduce yourself... Continue the game allowing each student to introduce themselves - matching the rhythmic pattern. Students keep the beat by clapping/tapping and/or the teacher can play a drum or other percussion instrument to help the students keep in time.	Protocols from WA Department of Education • ABC Kids listen: Acknowledgement of Country • ABC: Why Acknowledgement of Country is important and how to give one • Research the history of an Acknowledgment of Country SBS video • BTN Connection to Country Special
35 minutes	Acknowledgement of Country Watch the Deadly Arts Welcome to Whadjuk Country video with Olman Walley. Olman is a Traditional custodian of this area featured in the resource. Noongar refers to the First Nations People of south-west Western Australia. Locate where Whadjuk Country is located on the AITSIS Map of Indigenous Australia. Compare this to where you are located. Discuss the video and read Olman's Statement: • What did you find interesting? • What questions do you have? Ask students to independently reflect on the video and to consider what the difference is between a Welcome to Country and an Acknowledgement of Country using the, 'Think Puzzle Explore', Project Zero Reflection Routine. • What do you think you know about this topic? • What questions or puzzles do you have about this topic? • How might you explore your puzzles about this topic? Share the students' responses. Continue the shared discussion.	Preparation Watch an example of the chant, 'Jump in, Jump out' on YouTube to familiarise yourself with the game. Wherever possible connect with your local community. Contact Traditional Custodians or Elders and invite them to your setting to discuss the significance of a Welcome to Country and what they think could be included in an Acknowledgement of Country.

	- Where/When have you heard an Acknowledgement of Country previously? - Who said it? - How was it presented? - What was the purpose of giving the acknowledgement? - How did it make you feel? Provide students time to explore the online resources to develop their understanding of the difference between an Acknowledgment of Country and a Welcome to Country.	Going further Explore the definition of the word 'acknowledgement' and research its etymology. (English) Find examples of Acknowledgements of Country related to your land and discuss how they are similar or different. (English) Explore the BTN Connection to Country Special throughout the unit. (HASS)
10 minutes	Reflection - What is something you have discovered? - What is something that you think is important to remember from this session? - What new questions do you have? Students can add their thoughts to the Think/Puzzle/Explore Reflection Sheet	

Course: Together We Sing on Noongar Boodja		Lesson Two: Making Connections	
Learning Area: Arts	Strands: Music	Time: 60 Minutes	Year Level: 5-6
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: Year 5 – 6: - Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns (ACAMUM088) - Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander music (ACAMUR091)			
Learning Intention: - To identify and explore adding a chant to a rhythmic pattern. - To appreciate different perspectives and to explore the affect music has on individuals and communities.			
Time	Learning Experiences		Preparation and Resources:
15 minutes	Introduction Sit in a circle and invite a student to begin the session with an Acknowledgment of Country. Play ‘Concentration 64’. Students say the chant together. Select a theme/category e.g. summer or Birak (Dec –Jan). Students add their own word when it is their turn, keeping in time with the rhythmic pattern. <i>Concentration (clap, clap, clap)</i> <i>Sixty-four (clap, clap, clap)</i> <i>No repeats (clap, clap, clap)</i> <i>Or hesitations (clap, clap, clap)</i> <i>I'll go first (clap, clap, clap)</i> <i>You'll go last (clap, clap, clap)</i> <i>Category is: (clap, clap, clap)</i> <i>Instruments (clap, clap, clap)</i>		Relevant online resources Get to Know You Scavenger Hunt Together We Sing on Noongar Boodja video Della Rae Morrison Teaching Artist Statement Charley Caruso Teaching Artist Statement Additional resources required - Pen/Pencil - Paper/Scrapbook

	Each student adds a word to match the category, keeping in time with the rhythmic pattern. e.g. piano (clap, clap, clap), guitar (clap, clap, clap) etc Students complete the 'Get to Know You Scavenger Hunt' individually. Students then interview the class to find someone with the same answer. If the person doesn't have the same answer the interviewee asks them a question. • Did you find anyone with the same answer? • What is something new you learned about someone in our class? • Why do you think it is important to listen and learn more about each other?	• Computers/ipads Preparation Watch an example of the clapping game, 'Category 64' on YouTube to familiarise yourself with the game. Wherever possible connect with your local community. Contact Traditional Custodians or Elders and invite them to your setting. They may have warm up songs and games to share.
35 minutes	Connections through Music Watch the Together We Sing on Noongar Boodja video. Boodja is the Noongar word for Country. The students in the video are from Brookman Primary School in WA. They wrote their own School Acknowledgement song with Teaching artists Charley Caruso and Sara Terry. The school is situated on Whadjuk Country in Perth. • What are the students singing about? • How can music convey meaning? • What musical elements contribute to the success of this song? • How have the students explored ideas about their Country musically? • What information does their song tell us? i.e. historical, cultural, social. • What do you think writing a song about our Country would mean to our community? Read the 'Who am I' and 'What Music Means to Me' statements by Della Rae Morrison and Charley Caruso, two of the musicians in the video. • What does singing and music mean to them? • What does singing and music mean you? • What does singing and music mean to your family? Students write their own 'Who am I' and 'What Music Means to Me' document. Alternatively, they could interview each other and record their interviews.	Going further Invite community members into your school to share their music with the class. Encourage students to bring into school songs that are significant to their culture. These could be shared during class time or at lunchtimes, as bell music etc. Explore Aboriginal and Torres Strait Islander music from across Australia. Research contemporary and traditional indigenous music. Share the BTN video Tiwi Music: Keeping an Ancient culture alive

10 minutes	Reflection Display all the students' statements or share their interview recordings. Allow time for students to read/reflect on each other's presentations. • How do you think music connects people? • What could we learn about each other through music? • How can music contribute to our wellbeing? • What would a world without music look and feel like?	Continue to explore the BTN Connection to Country Special throughout the unit. (HASS)
------------	--	--

Course: Together We Sing on Noongar Boodja		Lesson Three: My Country/My Place	
Learning Area: The Arts	Subject/Strands: Music	Time: 60 Minutes	Year Level: 5-6
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: Year 5 and 6: - Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns (ACAMUM088) - Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander music (ACAMUR091)			
Learning Intentions: - To appreciate how the elements of music can be used in spoken texts. - To analyse a song and explore how composers communicate their ideas.			
Time	Learning Experiences		Preparation and Resources:
15 minutes	Introduction Sit outside in a circle. Begin the session with An Acknowledgment of Country based on the walking example supplied. (As you say the words, invite students to walk on the spot keeping a slow, steady beat and mindfully tuning into the Country they are walking on). - What musical skills did you use when listening and responding to today's Acknowledgement of Country? - What did you notice as you tuned into the Country we learn, work and create on? - What does the word Country mean to you? Invite students to share their ideas around the circle. This could be done orally or students could draw/write their ideas - without talking - on a large piece of paper in the centre of the circle by drawing in the dirt if outside. Share Della's quote:		Relevant online resources - Walking Acknowledgement of Country example Six Seasons on Noongar Country video Della Rae Morrison's Teaching Artist Statement Rickeeta Walley's Teaching Artist Statement 'Bibbulmun Bonar' Six Seasons song can be viewed on YouTube. The song can be downloaded from Madjitil Moorna's Aboriginal Songbook for School and Communities.

	<i>Country encompasses everything to me. It's my spirituality. Country makes me feel like a whole person. It's a sense of belonging. Healing of Country connects me to my ancestors.</i> What do you think Della means when she explains her connection to Country? What does this tell you about Della? Why do you think it is important to understand what Country means to Aboriginal and Torres Strait Islander peoples?	• Song Analysis Activity Sheet Additional resources required • Sticky notes • Pens/Pencils Preparation
35 minutes	Connecting to Country/Place • What do you know about Noongar Boodja? (Boodja is Noongar word for country/land) Watch the 'Six Seasons on Noongar Country' video with Rickeeta Walley. Share Rickeeta's 'Who Am I' response from her Teaching Artist Statement. • How do you think Rickeeta is connected to Country? <i>When I walk on my Country, I know my ancestors walked the same trails before me. I think our connection to boodja (Country) is still maintained today despite our change in lifestyle.</i> <i>Our practices have had to adapt but we maintain this connection through speaking language and using our native plants and animals for food, medicine and tools - sustainably of course!</i> <i>We also maintain our connection through our ceremonial practices such as dances, song and following old lore that has been handed down through generations.</i> • What have you learned about Noongar Country? • Why do you think the knowledge of the six seasons continues to be significant to Noongar people today?	Print out the Song Analysis questions or write them on large paper placed around the room. Going further Explore the ABC Education digibooks: Aboriginal cultures: Sharing, connecting and practising Explore the 5-6 Deadly Arts Course Yarning and Traditional Doll making on ARTS:LIVE to learn more about the significance of Country to Noongar artists. Contact indigenous education workers in your area to learn more about your local indigenous culture. Talk to and consult local Aboriginal or Torres Strait Islander community members and ask them how they

	In groups, students listen and analyse the Bibbulmun Bonar: Six Seasons song available on YouTube. Students discuss the Song Analysis Questions in their groups. They write their answers on sticky notes and place them under each of the Song Analysis questions: • Who do you think the composers wrote the song for, i.e. the intended audience? • What do you think is the song's message? • What do you notice about the lyrics? • What musical features do you notice in the song? e.g. form/structure, verses, chorus, repetition, rhythm, melody etc. • What do you like about the music or video? • If you were to write the song, what would you change?	might like to share their cultural knowledge with your class. Students select their own songs to analyse and compare. (Music/English) Explore Aboriginal and Torres Strait Islander Peoples traditional and contemporary use of resources and their spiritual connections to the land. (Economics and business) Learn about the medicinal properties of Australian plants and how Aboriginal and Torres Strait Islanders Peoples knowledge is being used for scientific advances. (Science) Students invite the appropriate speakers to understand the plants endemic to their area and create an action plan to increase the number of native plants in their school environment. (Sustainability) Explore the impact humans have on the environment and the sustainable practices employed by Aboriginal and Torres Strait Islander Peoples. (Sustainability)
10 minutes	Reflection • What do you know about your own Country? • What do you know about the seasons in your area? • How could you find out? • If you were to compose a song about the seasons in your area what would you say? What story could you tell? Who could your audience be?	

Course: Together We Sing on Noongar Boodja		Lesson Four: Song Writing	
Learning Area: The Arts	Subject/Strands: Music	Time: 60 Minutes	Year Level: 5-6
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: Year 5 and 6: - Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns (ACAMUM088) - Develop technical and expressive skills in singing and playing instruments with understanding of rhythm, pitch and form in a range of pieces, including in music from the community (ACAMUM089)			
Learning Intention: - To identify a song using aural skills. - To create a verse of a song to match the rhythmic patterns of a known song or rhyme.			
Time	Learning Experiences		Preparation and Resources:
15 minutes	Introduction Invite a student to begin the session with an Acknowledgement of Country. Play 'Match the Songs' game. Each student takes a song title. The students do not sing the words. Students can only hum the melody of their song. The aim is for students to find the person who has same song as them. On a given cue, students start humming their song and try to find the person who has the same song. - How were you able to identify the song? - What assisted you? - What was difficult? - Would hearing the lyrics been easier? Why or Why not? NB. Add alternative songs or select songs that are appropriate or known by your class.		Relevant online resources Match the Songs game Rickeeta Walley's Teaching Artist Statement Della Rae Morrison's Teaching Artist Statement Additional resources required - Books about the seasons - Computers for research - Pens/Pencils - Paper/Scrapbook

40 minutes

Musical form

Divide the class into pairs or small groups.,

Give each group two different examples of a nursery rhyme in 'strophic' form e.g. Old MacDonald and Twinkle Little Star. Strophic form is a song structure where all the verses or stanzas are sung to the same music. Often in popular music the verse or "A" section is repeated 3 times. i.e. 'AAA'. Verses are usually 8, 12, 16 or 24 bars of 4/4/ time, but can be any length.

Students analyse the structure of their songs

- What is the same about these songs?
- What stays the same in each verse? (melody)
- What changes in each verse? (lyrics)
- What else do you notice (the refrain – which is part of the verse. The refrain repeats the same words and melody in each verse. The refrain is often repeated as the last line of every verse but it can also be the first line of a verse. The refrain is also often the song title.)
- Why do you think the refrain line is the title of the song? (memorable phrase or hook)

Share other examples for students to appreciate strophic form e.g. "Amazing Grace" or "Bridge over Troubled Water" (Simon and Garfunkel, by Paul Simon) or a song known in your community.

In groups, students select an example of a strophic song. They write their own verse about their favourite season to match the song's rhythmic patterns and melody.

- What will you need to do to write the verse/stanza?
- How many bars of 4/4 will you need to write?
- How many beats are there in each verse?
- How will you work out the specific rhythms?

Preparation

Print a copy of the Match the Song game and cut out the song titles. Add alternative songs or select songs that are appropriate or known by your class.

Going further

Students research and share other examples of strophic form.

Students compare different song forms in known songs.

Research and listen to songs about the seasons such as the [Seasons of the Tiwi - Twi College.](#)

If students require support to work out the number of beats in each verse sing the song and ask them to tap the beat on their body. Provide a scaffold, such as a grid to assist the students tap the beat as they sing the song. e.g.

1 Mary	2 had a	3 little	4 lamb
1 Little	2 lamb	3 little	4 lamb
1 Mary	2 had a	3 little	4 lamb whose
1 fleece was	2 white as	4 snow	5

In this example, students will need to write four bars of 4/4 ie 16 beats.

10 minutes

Reflection

Use a 'WOW' reflection prompt to guide the discussion.

- What did you enjoy or find positive about the experience? (Wins)
- What was challenging? (Obstacles)
- What questions or wondering do you have? (Wonderings)

Course: Together We Sing on Noongar Boodja		Lesson Five: Composing A Seasonal Song	
Learning Area: The Arts	Subjects/Strands: Music	Time: 60 Minutes	Year Level: 5-6
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>Years 5 and 6:</i> - Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns (ACAMUM088) - Develop technical and expressive skills in singing and playing instruments with understanding of rhythm, pitch and form in a range of pieces, including in music from the community (ACAMUM089) - Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience (ACAMUM090)			
Learning Intention: - To identify and explore singing patterns in different languages. - To write lyrics for a seasonal song that tells the audience a story about the place where it was composed.			
Time	Learning Experiences	Preparation and Resources:	
15 minutes	Introduction Invite a student to begin the session with an Acknowledgment of Country. Play the Singing Counting game. Students sing the numbers 1 - 8, starting at 1 and ascending in pitch on each number. For example, they start on the note middle C and follow the pattern, 1, 121, 12321, singing to 8 (the octave). Students then descend the octave singing in the same pattern i.e. 8, 878, 87678 etc. Explore the Singing Counting game using numbers in different languages such as Noongar and languages spoken by your class. The following YouTube link will assist students to pronounce the Noongar number names. - What numbers do you know in other languages that you could sing in? - Why do you think it easier to sing in a language you speak? - How would you feel if you weren't allowed to sing or speak your first language?	Relevant online resources Noongar Number Names Della Rae Morrison's Teaching Artist Statement Merindah Hansesn's Statement Composition Checklist Additional Online resources - Visit Common Ground's website to read more about The Stolen Generations	

	Read Merinda's and Della's statements related to language and identity. Merinda's Statement: <i>... 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> • What is Merinda referring to when she states that Noongar language was, "taken away"? • How were Aboriginal and Torres Strait Islander people denied speaking their languages? • From a historical perspective, why were Aboriginal and Torres Strait Islander people treated this way? • What effects or consequences did this have? • What are the effects today? Depending on the students' knowledge of The Stolen Generation you may need to explain Della's Statement: <i>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 have 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.</i> • What can you do to ensure Aboriginal and Torres Strait islander languages continue? • How can singing help us to learn First Nation languages? • How could younger students learn the Aboriginal or Torres Strait Islander language from your area?	Going further Students research chords to play for their rhyme such as on The Acoustic Music Archive website. Find out how to say the numbers 1 - 8 in your local indigenous language. Practise saying them whenever possible. Students invite community members to share songs from their childhood. These could be recorded and shared within the school community. Research the lack of citizen rights afforded to Aboriginal and Torres Strait Islander Peoples in Australia which led to the Stolen Generation. (HASS)
40 minutes	Composing a Seasonal Song Students rewrite the lyrics to a nursery rhyme song for younger students (Foundation, Year 1 or Year 2). This aim is to write a song that helps students learn more about the seasons in their area.	

	They will also be able to add appropriate sounds, actions and instruments when performing their piece. Students may wish to continue to add verses to the piece they started in the previous session or select a different season. Alternatively, groups of students could work on different seasons and the class performs all the seasons in a cycle. Students will need time to research information about their Aboriginal or Torres Strait Islander season and the language from their area to include in their composition. Provide students a copy of the Composition Checklist to guide them during the composing process.	
10 minutes	Reflection • What could you add to your song to engage the students' interest? • What sounds, words, instruments, objects or visual effects could you use to tell the story? • How will you note down your composition?	

Course: Together We Sing on Noongar Boodja		Lesson Six: Performing Together	
Learning Area: The Arts	Subjects/Strands: Music	Time: 60 Minutes	Year Level: 5-6
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: • Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns (ACAMUM088) • Develop technical and expressive skills in singing and playing instruments with understanding of rhythm, pitch and form in a range of pieces, including in music from the community (ACAMUM089) • Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience (ACAMUM090) • Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander music (ACAMUR091)			
Learning Intention: • To compose and rehearse a seasonal song for younger students. • To reflect and provide feedback to peers on compositions.			
Time	Learning Experiences	Preparation and Resources:	
10 minutes	Introduction Game 1: Play guess the nursery rhyme Select a familiar nursery rhyme e.g. Mary had a little lamb. Demonstrate keeping the beat of the rhyme by marching on the spot with your feet while you clap the rhythm of the melody. Ask the students to identify the song. Game 2: Singing the beat and rhythm	Relevant online resources • Peer Assessment Sheet • Composition Checklist Additional resources required • Pens/Pencils • Paper/Scrapbook • Percussion instruments	

	Students make a circle. Invite students to sing/say the same rhyme around the circle. Each student only sings/says the words that fall on the beat. Then sing/say the words using different dynamics. Sing/say the song again. This time each student only sings/says one syllable ie a note of the melody when it is their turn. - Which was harder? - What skills did you have to use to sing/say the words?	Recording device to film the students' performances Preparation Print the Peer Assessment Sheet for each student.
40 minutes	Composing and rehearsing Review the Compositional Checklist with the class. If students have completed their composition, they could create an instrumental introduction to their piece. Some ideas they could consider: - Play the melody on a tuned percussion - Create an introduction that just uses beat and rhythm - Develop an ostinato (repeated pattern) - Record sounds they have rehearsed - Introduce simple chords and play the melody on tuned percussion instruments. - Explore using digital software such as Garageband Before students perform their songs, share the Peer Assessment sheet. Remind students that the feedback form is to help students identify the elements outlined in the Compositional Checklist and assist the performers improve their composition. Feedback is to be positive and constructive.	Going further Students arrange a concert for the younger students. Students plan who else they could share their compositions with in their community. Research the importance of copyright and discuss why or why not these songs can be recorded and performed. (The songs the students compose can be performed at school for educational purposes.)
10 minutes	Reflection - What would you change or improve before performing your composition again? - Is the song the right pitch for younger students? - How will you encourage your audience to sing the song? - How could your song bring our community together?	

Curriculum Alignment						
Course: Together We Sing on Noongar Boodja	Year level: 5-6					
Learning Area: The Arts	Subject/Strands: Music					
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 Descriptors:	Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5	Lesson 6
Music						
Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns (ACAMUM088)	●	●	●	●	●	●
Develop technical and expressive skills in singing and playing instruments with understanding of rhythm, pitch and form in a range of pieces, including in music from the community (ACAMUM089)				●	●	●
Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience (ACAMUM090)					●	●
Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander music (ACAMUR091)	●	●	●			●