Teacher's Guide
Early Years / Primary (K-6)

MSO × CIRCUS

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SECTION 1 – HOW TO USE THE RESOURCES

USING THESE RESOURCES
We are excited to make available to you this set of digital pre-concert resources for MSO’s 2018 Classic Kids series collaboration concert, Tutti: MSO x Circus Oz. We can’t wait to welcome you to Hamer Hall!

WHY PROVIDE PRE-CONCERT RESOURCES?
The MSO aims to provide exciting, engaging and meaningful educational experiences that extend well beyond the concert hall. That’s why we’ve designed this special resource pack for you and your students to discover in the lead up to the concerts, as well as to use to reflect on your experience in the post-concert period.

While developing this resource pack, we focussed on the creation of content that is adaptable, inspiring, and linked to curriculum. The MSO’s Education and Community Engagement concerts and pre-concert resources are intended as a method of supercharging curriculum, using learning to inspire a love of and deep-seated passion for music and the associated art forms.

WHAT RESOURCES ARE ON OFFER FOR THIS CONCERT?
1. Teachers’ guide (K–6) with information about artists, repertoire, and lesson plan suggestions (including links to a variety of concert-related digital resources)
2. Spotify playlist – complete with all repertoire to be featured in the concert (we’ve also included YouTube links in Section 3 of this resource)

HOW SHOULD I USE THE RESOURCE PACK?
We suggest you use this document in conjunction with the video resources to design and execute a pre-/post-concert learning sequence crafted to suit your students and their particular interests and needs. How much time you spend working with and discussing each resource is up to you.
MELBOURNE SYMPHONY ORCHESTRA

Established in 1906, the Melbourne Symphony Orchestra (MSO) is an arts leader and Australia’s longest-running professional orchestra. Chief Conductor Sir Andrew Davis has been at the helm of MSO since 2013. Engaging more than 4 million people each year, the MSO reaches diverse audiences through live performances, recordings, TV and radio broadcasts and live streaming. Its international audiences include China, where MSO has performed in 2012, 2016 and again in 2018, Europe (2014) and Indonesia, where in 2017 it performed at the UNESCO World Heritage Site, Prambanan Temple.

The MSO performs a variety of concerts ranging from symphonic performances at its home, Hamer Hall at Arts Centre Melbourne, to its annual free concerts at Melbourne’s largest outdoor venue, the Sidney Myer Music Bowl. The MSO also delivers innovative and engaging programs and digital tools to audiences of all ages through its Education and Outreach initiatives.

Sir Andrew Davis gave his inaugural concerts as the MSO’s Chief Conductor in 2013, having made his debut with the Orchestra in 2009. The MSO also works with Associate Conductor Benjamin Northey and Assistant Conductor Tianyi Lu, as well as with such eminent recent guest conductors as Tan Dun, John Adams, Jakub Hrůša and Jukka-Pekka Saraste. It has also collaborated with non-classical musicians including Elton John, Nick Cave, and Flight Facilities.

BENJAMIN NORTHEY
ASSOCIATE CONDUCTOR, MSO

Benjamin Northey is Chief Conductor of the Christchurch Symphony Orchestra and Associate Conductor of Melbourne Symphony Orchestra.

Northey appears regularly as guest conductor with all major Australian symphony orchestras, Opera Australia (Turandot, L’elisir d’amore, Don Giovanni, Così fan tutte, Carmen), New Zealand Opera (Sweeney Todd) and State Opera South Australia (La sonnambula, Les contes d’Hoffmann). His international appearances include concerts with London Philharmonic Orchestra, Tokyo Philharmonic Orchestra and Mozarteum Orchestra Salzburg.

An Honorary Fellow at the University of Melbourne Conservatorium of Music, his awards include the 2010 Melbourne Prize Outstanding Musician’s Award and multiple awards for his numerous recordings with ABC Classics.
CIRCUS OZ
Circus Oz was born in Melbourne, Australia in 1978. For 40 years, the company has been putting up extraordinary shows and successfully touring them both nationally and internationally. From New York to South American rainforests, Madrid to outback Australia, Circus Oz has taken its self-crafted performances of wit, grace and spectacle to over 28 countries across five continents, to critical acclaim.

The Circus Oz show is a rock-n-roll, all human circus, presenting shows for people of all ages. Celebrating breathtaking stunts, irreverent humour, cracking live music and an all human ensemble, Circus Oz promotes the best of the Australian spirit: generosity, diversity, death-defying bravery, and a fair go for all.

For details about the Circus Oz team, Circus Oz history, news, reviews, promotional video clips, archive video clips, and more visit the Circus Oz website.

ENSEMBLE
Alyssa Moore
April Dawson
Josie Wardrope
Kyle Raftery
Matt Wilson
Robbie Curtis
Sam Aldham
Tania Cervantes Chamorro

ARTISTIC TEAM
Artistic Director: Rob Tannion
Associate Director: Kate Fryer
Senior Circus Artist and Founding Member: Tim Coldwell
Costume Designer and Founding Member: Laurel Frank
Stage Manager: Joshua Sherrin
Rigger, Lighting Design, Production and Prop Designer: TBC at time of printing

OFF-STAGE CREW
Circus Oz Chair: Nick Yates
General Manager: Lou Oppenheim
Programming Director: Matt Hughes
Production Manager: Margaret Murray
Senior Artistic Associate: Antonella Casella
Company Manager: Mellissa Fyfe
Need some music for classroom transitions or a wet day timetable and want to prepare your students for their concert experience at the same time? We’ve got you covered: we’ve even prepared a special Spotify playlist for you to use! Wherever possible, we’ve also included YouTube links.

Please note: as Tutti: MSO x Circus OZ is an exciting, new production and is in development for its world premiere, repertoire will be selected from the list below and is subject to change at the time of printing of this resource.

**SECTION 3 – SET LIST (REPERTOIRE)**

KATS-CHERNIN *Dance of the Paper Umbrellas*

WESTLAKE *Flying Dream* Suite

SAINT-SAËNS *Dance macabre* Op.40

STRAUSS *Tritsch-Tratsch* Polka Op.214

MARIA GRENFELL *Roar!*

STRAVINSKY *Circus Polka*

LEDGER *Indian Pacific*

SCULTHORPE *Kakadu*

TCHAIKOVSKY *Eugene Onegin*: Polonaise

RIMSKY-KORSAKOV *The Tale of Tsar Saltan*: The Flight of the Bumblebee

NATALIE WILLIAMS *Chambers of the South*

HINDSON *LiteSPEED*

KATE NEALE *Brave Circus*

KATS-CHERNIN *Russian Rag*

STRAVINSKY *The Firebird* Suite: *Infernal Dance of King Kastchei* 
*Berceuse* (Lullaby)
*Finale*
SECTION 4 – LESSON PLAN SUGGESTIONS

Each lesson plan indicates suggested links both within and across learning areas of the Victorian Curriculum. These links are listed in hierarchical order (learning area, strand, sub-strand etc.) and in the interest of level-related flexibility do not include specific content descriptions. As each lesson plan includes options for extension, the plans are designed to be adapted in order to differentiate content according to the level at which students are working (K-6).

LESSON PLAN 1: MEET THE MUSICIANS AND THEIR INSTRUMENTS

POSSIBILITIES
- Suggested for pre-show engagement

LINKS TO VICTORIAN CURRICULUM
- Critical and Creative Thinking (capability)
- Personal and Social (capability)
- Music (learning area)
  - Respond and Interpret

LEARNING INTENTION
To meet the musicians and instruments of the Melbourne Symphony Orchestra.

MATERIALS
- Whiteboard markers
- Interactive whiteboard (with visuals and sound)
- Scrap paper
- Grey lead pencils
- Coloured pencils and markers

1. Remind students they’ll soon be attending a performance of Tutti: MSO x Circus Oz.
2. Introduce the learning intention.
3. Choose one of our general video resources to watch with students:
   a. Interview with Prudence Davis, Flute
   b. Interview with Shane Hooton, Trumpet
   c. Interview with Brent Miller, Percussion
   d. Interview with Freya Franzen, Violin
   e. How do musicians prepare for a concert?
4. Have a discussion with the students using varying types of comprehension questions such as:
   a. What did you see in the video?
   b. What is [MUSICIAN’S NAME]’s instrument called?
   c. How do you think [MUSICIAN’S NAME] would feel when preparing for a performance?
   d. What was the most interesting thing you just saw, and why?
   e. How do you think you would feel playing the [INSTRUMENT] (e.g. happy, sad, excited etc.)
   f. If you met [MUSICIAN’S NAME] in person, what other questions would you ask them?
   g. What do you imagine the Hamer Hall backstage area might look like? What would musicians need in the backstage area?
5. Ask students to draw a picture of themselves at the concert focusing on how they think they’ll feel when they arrive at the performance (you might like to ask them to visualise this with eyes closed).
6. While students draw, play some of the music from our Tutti: MSO x Circus Oz Spotify playlist, or use the YouTube links included in Section 3 of this resource.
7. Have a show-and-tell session at the end of the lesson.

EXTENSION IDEAS
- Revisit the drawings when you arrive back form the performance – how did the music make us feel? Is this the same or different to how we first imagined we’d feel?
- Want to explore the concept of musicians, instruments and the orchestra with your students? Why not play our full schools concert during a wet day timetable or as a special treat at the end of a long week?
LESSON PLAN 2: MUSIC AND EMOTION

POSSIBILITIES
• Suggested for pre-show engagement

LINKS TO VICTORIAN CURRICULUM
• Critical and Creative Thinking (capability)
• Personal and Social (capability)
• Music (learning area)
  o Music Practices
  o Respond and Interpret

LEARNING INTENTION
To explore connections between music and emotion.

MATERIALS
• Interactive whiteboard (with sound)
• Whiteboard markers
• Access to Spotify and/or YouTube (specifically, to the music in Section 3 of this resource)
• Scrap paper or workbooks
• Coloured pencils and markers

1. Explain the learning intention to students, pointing out that they’ll soon be attending a performance of Tutti: MSO x Circus Oz in which the music and emotion created by the orchestra will inspire the circus performers’ movement; the circus performers’ movement will also inspire the orchestra’s music-making!

2. Ask students to rule up sheet of paper (or a page in their workshops) into three even columns, with a space for a heading at the top of each.

3. Students can be asked to find a comfortable space, anywhere in the classroom, to sit and write/draw.

4. Select three contrasting pieces from the list of repertoire in Section 3 of this resource – for each, ask students to:
   a. In each column, draw a picture using shapes and colours they feel ‘match’ the music
   b. In each column, write down words describing any feelings/emotions they associate with the music

5. You may like to do the first piece as a whole class, using prompts and highlighting outstanding student examples in order for students to progress into the individual activity.

6. Finish up the activity with a class discussion based around the following prompts:
   a. How did piece A/B/C make you feel?
   b. What did you draw? Why?
   c. What emotions did this piece help you to feel? What was it about the music that made you feel like that?

EXTENSION IDEAS
• Try prompting this same thinking (how does it make you feel?) at different times throughout the school day e.g. after watching a digital resource video, after reading a story, after a disagreement between students in the classroom – this helps to reinforce the broader application of the exercise.

• Check out some of the Circus Oz YouTube channel for visual examples of the ways in which circus performers use music to enhance emotion – discuss these with students.
LESSON PLAN 3: CIRCUS SKILLS, WARM UPS AND THE HUMAN BODY*

POSSIBILITIES
- Pre-show or post-show engagement

LINKS TO VICTORIAN CURRICULUM
- Critical and Creative Thinking (capability)
- Personal and Social (capability)
- Health and Physical Education
  - Personal, Social and Community Health
    - Being healthy, safe and active
    - Contributing to healthy and active communities
- Music (learning area)
  - Present and Perform
  - Music Practices

LEARNING INTENTION
To explore warm-ups as a necessary part of physical activity.

MATERIALS
- Interactive whiteboard (with sound and visuals)
- Whiteboard markers
- Access to music students can use in the design of their warm-ups (e.g. from the concert’s Spotify playlist)
- Scrap paper or workbooks
- Coloured pencils and markers

1. Explain the learning intention to students, reminding them about the concert (e.g. that it was attended, or that you’ll soon be attending it as a group).

2. If students have seen the performance (and you are teaching this lesson post-concert), initiate a class discussion and list students’ ideas on the whiteboard:
   a. What do you remember about the performance?
   b. What kind of things did the Circus Oz performers do? (language to use: dancing, talking, flying through the air, setting up props/apparatus, assisting other performers, ‘spotting’ etc.)
   c. What kind of things did the MSO musicians do? (language to use: playing, watching the acrobats, synchronizing the music with the acrobats’ work on the apparatus etc.)

3. If students haven’t yet seen the performance (and you are teaching this lesson pre-concert), initiate a class discussion and list students’ ideas on the whiteboard:
   a. Have you seen circus before? When/where?
   b. Do you remember if the music was live or recorded?
   c. What does a circus performance look like?

4. In pairs, have students reflect on the types of movements executed by the circus artists e.g. jumps, leaps, rolls, lifts, falls, tumbles etc. (you may like to watch some videos on the Circus Oz YouTube channel – prompts for discussion:
   a. Which muscles do we think are involved in the performance of these activities?
   b. Which do we think are the most/least demanding on the circus performers’ bodies?
   c. How can the circus performers best prepare for using their bodies in this way? (prompt: warm-up; discuss with the students the importance of warming up)

5. In groups, have students design a warm up (series of gentle movements and/or stretches) appropriate to the muscle groups used in the movements brainstormed at point 3 – students may like to perform these to music from the concert, or alternatively, you may like to use the music as background/focus music as the students plan/prepare the warm up routines (use our Spotify playlist or YouTube links – see Section 3 of this resource).

6. Have students present their warm ups to one other, and discuss the suitability of the warm-ups to the Circus Oz performers – you may also like to ask the students whether or not they feel musicians need to warm up as well (hint: they do! Playing an instrument involves ample use of the body).

EXTENSION IDEAS
- Delve deeper into the differences/similarities between circus and music performance – you may like to draw a Venn diagram with the students and have a class discussion surrounding this.
- Extend this lesson over two sessions to allow students to engage more deeply with the content – you may like to watch a YouTube video on the importance of warming up/cooling down prior to introducing the group work activity (e.g. this video by Inspire Wellness).

*Lesson reproduced and adapted for this concert with the permission of Circus Oz (July 2018)
Lesson Plan 4: The Role of Music in Circus Performance*

**Possibilities**
- Pre-show or post-show engagement

**Links to Victorian Curriculum**
- Critical and Creative Thinking (capability)
- Personal and Social (capability)
- Music (learning area)
  - Present and Perform
  - Music Practices
  - Respond and Interpret
- Health and Physical Education
  - Reading and Viewing
    - Moving the body
    - Understanding movement

**Learning Intention**
To explore how music is used in different types of performance.

**Materials**
- Interactive whiteboard (with sound)
- Whiteboard markers
- Access to music students can use in the design of their warm-ups (e.g. from the concert’s Spotify playlist)
- Scrap paper or workbooks
- Coloured pencils and markers

1. If students have seen the performance (and you are teaching this lesson post-concert), initiate a class discussion:
   a. What do you remember about the music used in the performances?
   b. How did the music make you feel?
   c. Can you remember certain types of music that were matched with certain types of movement?

2. If students haven’t yet seen the performance (and you are teaching this lesson pre-concert), initiate a class discussion:
   a. Think of a performance you’ve seen that involved live music – a concert, a musical, or something similar. What do you remember about the music used in the performance?
   b. What did the music make you think of?
   c. How did the music make you feel?
   d. Can you remember certain types of music that were matched with certain types of movement?

3. Section students into small groups (or pairs) and ask each student to choose a piece of music from the concert’s Spotify playlist or YouTube links (see Section 3 of this resource) – alternatively, you may like to choose one piece on which the whole class can work.

4. Have students storyboard or draw a circus performance to go with the music and base their decisions on answers to the following prompts:
   a. What does the music make you think of?
   b. How could you ‘show’ that feeling by moving your body?
   c. What would a circus artist do with their body to ‘show’ that feeling as part of their performance?

5. Have students present their drawings/storyboards to one another (accompanied by excerpts from the chosen soundtrack), and initiate a class discussion based upon the following prompts:
   a. Do the movements in this picture match the music? Tell me why/why not?
   b. If you did this task again, what would you do differently?

**Extension Ideas**
- If students are working at a more advanced level, you may like to ask one group of students to compose their own body percussion work to which another group of students could storyboard a circus performance (i.e. students actively compose the soundtrack).
- Repeat this activity several times in the lead-up to the concert (if teaching this lesson pre-concert) using different music each time – look back upon the students discoveries and ask the students to tell you something they now know about music and emotion/feelings.
- You may like to use the Spotify playlist and/or YouTube links (see Section 3 of this resource) to play during ‘brain breaks’, or while students are eating their lunch, packing up the room, during transitions etc. then hold ‘pop quizzes’ on how the music makes the students feel (reinforcement of this thinking will help the process of analysis feel more natural over time).

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SECTION 6 – FURTHER INFORMATION

MSO’S 2018 SCHOOLS’ SEASON
There’s plenty more where this came from. Check out our full range of exciting, engaging, curriculum-linked products at mso.com.au/education/schools-and-teachers

RESOURCE LIBRARY
Engage with the MSO from the comfort of your classroom. Explore our full range of online resources today!

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Melbourne Symphony Orchestra

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