

Program Foundations

- * Students' journey towards lifelong learning
- * Student's journey to life long musicianship and music making

Program Essential Questions

- * How do we journey toward lifelong learning?
- * How do we journey toward lifelong musicianship and music making?

Unit Foundations

- * How can we connect music and culture to better understand the world around us?

Unit Essential Question

- * How can we connect music and culture to better understand the world around us?

Unit Disclaimer: Although this unit could stand alone to teach the connection between Canadian culture and music, I envision that it would be one unit in a collection of units that would last a proximately a term. I believe that in order who students to interpret and understand the cultures of the world they first need to understand the cultures of their country. Ultimately, my student will be Canadian and part of the Canadian culture even if they come from or their families originated in other places in the world. In future units for this theme I would build off of what the students share about their musical cultures and include cultures that are not prevalent in my classroom.

<p>Processes</p> <ul style="list-style-type: none"> - Students transfer aural knowledge to barred instruments - Students design movements to reflect form and rhythm - Students created personal connections to music they hear and participate in 	<p>Skills</p> <ul style="list-style-type: none"> - Students sing a variety of age appropriate songs in-time - Students identify various pitches and tonality - Student identify different forms - Students identify rhythmic figures
<p>Content</p> <ul style="list-style-type: none"> - Form: AB form, verse chorus form, phrases - Melody- reinforce re and la - Rhythm- eight notes, half notes, eighth-quarter-eight patterns 	<p>Culminating Performance</p> <p>Students perform all songs worked on for other grades and teachers. Students share a performance of how music is used in their family and culture</p>
<p>Materials</p> <ul style="list-style-type: none"> - Songs: <i>Land of the Silver Birch, Canon for Canada, I've Got Canada in My Pocket, John Kanaka Naka To-la-ay, My Heart Soars, Poem</i> - Recordings: Indigenous music, Sandwiches are Beautiful - Musical Instruments: barred Orff Instruments and assorted non-pitched percussion - Assignments: Composer Investigation, self reflections 	<p>Propensities</p> <p><u>Specific to Unit:</u></p> <ul style="list-style-type: none"> - Understand that people use music for a variety way, begin to gain knowledge of Canadian Music <p><u>Generalized to music program:</u></p> <ul style="list-style-type: none"> - Students apply their knowledge to understand music at a deeper level - Student develop skill to be life long learners and participants in music - Students reflect on and make personal meaning from their own processes of creating and performing music.

Lesson 1

Activate: Play O'Canada for the student and have them name that tune. Begin a conversation with the students about how this song is the national anthem of Canada and it is one of the songs that Canada is known for. There are other songs that are famous to Canada and we will investigate those songs and how Canadians use songs and music in different ways.

Acquire: Teach students the song *Land of the Silver Birch*. Discuss how this song is a Canadian folk song and ask the students who would have sang this song and what it may have been used for. Lead the students to discover that the tonality of this song is la pentatonic. Emphasize that it has their new notes (re la.) Teach the students a walking bordun to accompany the song.

Acquire: Teach students the poem *Canon for Canada*. Ask the student if they remember what a canon is and what it means to sing or speak in canon. Go over canon definition again. Practice the canon: students, teacher comes in canon and teacher starts and students come in canon

Apply: Complete a class activity: How does Grade Three use music?

Assessment for learning: Teacher provides feedback on ways that students use music; teacher provides feedback on students' ability to learn the walking bourdon, and identifying that the song is in La pentatonic; teacher provides feedback on students' suggestions of what this song may be used for.

Assessment as learning: Student assess their understanding of the various ways that people use music through the class discussion and their personal reflections of how they and how their families use music.

Lesson 2

Activate Show students Michael Mitchell's music video of *Land of the Silver Birch* Review the song with accompaniment.

Acquire: *Land of the Silver Birch:* Ask Students what kind of non-pitched percussion instruments could be added to the song and when they should sound. Ask the students for the reasoning.

Apply: *Land of the Silver Birch:* Put the students in two groups, one group plays the non pitched and the other groups sings. Have the students switch groups. Keeping the students in their groups have one group play the non pitched percussion instruments and the other group play the walking bordun

Acquire: Review the *Canon for Canada* with students. Ask them if they remember what we did with this piece (canon). Lead them in the canon: teacher then students, students then teacher, students 1 then students 2. Discuss and identify what the rhythm of the canon is. The eight quarter eight pattern will be new to them, so discuss how eight notes do not always have to be connected, they can sometimes stand alone.

Apply: *Canon for Canada:* Have the students choose no-pitched percussion instruments that sound like Canada to them. Ask a few students why they chose those instruments and then play the rhythm of the piece of the instruments.

Lesson Closure: Discuss the final project with students: Prepare a presentation to share with the class about how your family uses music and or art. This could be in the form of a story, a song, or a dance.

Assessment as learning: Students are given a hand out and they reflect and assess on how comfortable they feel with the playing the bordun and rhythm of canon for Canada. Ask students if they think the *Land of the Silver Birch* is “finished” and if they are ready to perform it or what they think needs to be improved.

Assessment for learning: Teacher and peers assess student’s ability to pick up Canada sounding instruments and their reason why they chose them. Teacher assesses students’ ability to distinguish note values in canon for Canada.

Lesson 3

Activate: Ask the student’s what ideas they have come up with for their presentation. Ask if they have any questions. Go over their reflection from the previous lesson.

Acquire: *Warm Up:* Have the students practice the eighth quarter eighth pattern in a flash card activity and through aural activities. They could play the rhythms on non-pitched percussion or clap the rhythm. Mix these rhythms in with rhythms that they already know. Students play all the rhythms but when the eighth-quarter-eighth rhythm is played they repeat the pattern at a louder dynamic. Once most of the students have the patterns move on onto the poem and clapping the rhythm.

Apply: Remind students that this is a canon. The next step for this activity is to say the words while clapping the rhythm while doing it in canon.

Apply: Tell the students that *Land of the Silver Birch* can be performed as a canon. Ask students where they think a good entrance would be. Try out some of their suggestions and ask them which one they think is best.

Assessment as learning: Student self assess their ability to distinguish an appropriate entrance for the canon to begin.

Assessment for learning: Teacher assesses students ability to clap the syncopated eighth quarter eighth pattern.

Lesson 4:

Activate: Warm Up Have a conversation with the students of what skills like have worked in the last three classes. Lead them in solfege and rhythm ear training activity. Have the students say Canon for Canada is a canon while clapping the rhythm. Ask them if there is or activity that has been there favourite

Acquire/ Apply: Canon for Canada: Put the students into groups and have them devise a body percussion pattern to go with the Canon for Canada. The body percussion should a line up with the rhythm. Have the students notate their pattern. Students will present these pieces in a future class.

Assessment as learning: Student assess their own learning by completing a reflection of how they worked in and the ideas that they contributed. Peers assess students learning based on may ideas they contribute to the group project.

Assessment for learning: Teacher assesses student ability to perform the eight quarter eight rhythm and assess the students ability to work independently and collaborate as a group member.

Lesson 5:

Activate: Play the students Michael Mitchell's Land of the Silver Birch earlier that was played earlier. Talk to the students about how Land of the Silver Birch is a traditional song but Michael Mitchell has arranged it.

Acquire: Do some research as a class on who Michael Mitchell is. Provide the class with a hand out that they can fill in about Michael Mitchell. Discuss how Michael has arranged traditional songs such as Land of the Silver Birch, but has also composed his own songs about Canada.

Apply: Play I've got Canada in My pocket for students and begin teaching the song to them phrase by phrase for the refrain. (teaching the entire song will take multiple lessons) Discuss what the song is about.

Acquire/ Apply: Canon for Canada: Give the student times to practice their body percussion pieces and then have perform the pieces for the class. Have the students give each other feedback on their compositions or ask questions to group performing. Remind students of what a good audience looks like.

Assessment as learning: Peers and Teacher assesses students' knowledge through giving them feedback on what they liked and didn't like in their presentations. Students assess their own learning by writing how they think the presentation went.

Assessment for learning: Teacher assess students ability to investigate important information about composers. Teacher assesses students ability to use a variety of body percussion sounds in the Canon for Canada composition.

Lesson 6

Activate: Go over students' reflections on their body percussion pieces and what they liked about their work and what they would change if they could.

Acquire: Teach the students the verses to *I've Got Canada in my Pocket*, sing through the verses until this majority of the students know it. Have the lyrics projected for student. Then have the students sing *Land of the Silver Birch*. Encourage good in tune singing for both pieces.

Apply: Reiterate to students that even though these songs are arranged/composed by the same person that the songs are different. Lead the students in a compare and contrast activity about the songs. Highlight things like tempo, tonality, dynamics, and the difference between one being a folk/traditional song and one being a creative song. Make a chart to compare these things.

Apply: Demonstrate the Song *John Kanaka Naka To-la-ay* for the students. Ask them what they think this song may be about, who is this song about, and what the song may be used for. Then ask students if this is a traditional song or a creative song. Begin to teach the song to the students phrase by phrase.

Assessment as learning: Students assess what they learnt from their body percussion pieces from the conversation that they engage in at the beginning of the class.

Assessment for learning: Teacher assess students ability to compare and contrast aspects of music.

Lesson 7

Activate: Last class we talked about folk songs are creative song. What are some of the characteristic of each of these types of songs? What categories to the songs that we have done fit into?

Acquire: Review the song *I've got Canada in my pocket with the class*. Discuss the verse chorus form of this piece with students. Talk about how many times the chorus returns in the piece and ask the students if it returns the exact same way each time. Tell the students that we could attribute letters each section. A for the chorus because that is what starts the piece and sing B for the verse. Have the students sing the song again. When the chorus begins student clap the beat, when it is the verse students stand still.

Acquire: Review *John Kanaka Naka Too-la-ay* with the students and lead them to recognize the tonality of the piece. Have them identify what pitches the song begins and ends on and fill in the pitches for on the solfa latter.

Apply: Have the students recognize that the song contains three phrases. Each phrase makes a statement and then ends with "John Kanaka Naka Too-la-ay." Ask the students how many beats they hear in a phrase. (16) Ask the student how they could attribute letters to this piece like they did for *I've got Canada in My Pocket*. Lead the students to discover that the phrases of this song

are also in AB form, but this time the part that comes back each time is labeled as “B.” Have the students clap their hands to the beat for the A verse and sing for the B. Ask the students if they are ready to try the putting the movement with the other phrase.

Assessment as Learning: Students and the teacher assess the students ability and readiness to continue with learning in John Kanaka Naka Too-la-ay

Assessment for Learning: Teacher assess the students learning to identify tonality and pitches of John Kanaka Naka To-la-ay. Which students appear not to contribute to these conversations.

Lesson 8

Activate: Ask students what they learn about form in music last class. Can they think of any other songs or phrases of songs that AB form?

Acquire: Sing through I’ve got Canada in My pocket using clapping vs not clapping to distinguish the phrases. Ask the students what movement they could use to accompany the B section. Try their suggestions and incorporate them into the song. Always encourage good in tune singing. Tell the students that they are going to do something different this time. One group is going to sing the A section (chorus) and the other is going to sing and do the movement for the (B) section. Have the students pretend that this is a performance. Have the students switch.

Apply: Have the student create independently create to movement patterns one for the statements and one for the “John Kanaka Naka Too-la-ay refrain.” Ask the students what they think the next steps for this piece are or if they think the work is finished.

Acquire: Introduce the song *My Heart Soars* to the student by having them listen to the song. Ask the students to reflect (written reflection) on how the song made them feel and what the sound made them think about. Ask them what they think this song is about, who may have composed it and what message they were trying to share in the song. Discuss that this song was based of the poetry from written by a First Nations Chief Dan George.

Apply: Investigate with the students about Chief Dan George the in the same way that students investigated Michael Mitchell and fill in a handout.

Assessment as learning: Students assess their learning and their ability to make personal connections with music that this around them.

Assessment for learning: Teacher assess students ability to recognize that different music can be used for different things.

Lesson 9

Activate: Play an Canadian First Nations piece of music from the students and have them either draw or describe what they hear. Ask them where they think this music came from and what

Canadian cultural group it belongs to. Describe to the student that it is aboriginal Canadian music as is the song *My Heart Soars* that they listen to last class.

Acquire: Sing the songs for the student again and have them describe characteristics of the songs: dynamics, legato, tonality. Lead the students to realize that this song is in the same tonality as *Land of the Silver Birch*. Lead the students through a tonal and rhythmic analysis of the song using a felt board and pieces. Teach the students the song phrase by phrase emphasizing that there are four phrases and a coda. Reiterate what the coda is as it would be a newer concept for students.

Apply: Ask the students what instruments they heard in the recording, could they include some of those instruments for their performance of *My Heart Soars*? Try out their suggestions and have students discuss what instruments sound best in the piece and why they chose that instrument.

Acquire: Compare and contrast the characteristics of *My Heart Soars* and *John Kanaka Naka To-la-ay*. These comparisons could pertain to musical elements or uses of the song

Apply: Based on the discussion have students perform *John Kanaka Naka To-la-ay* in a contrasting way to how they performed *My Heart Soars*. Ask them how they could create contrast between the two pieces. Are their instruments that could create contrast? Could their voices create contrast? Move on from creating contrast between the two pieces how could students create contrast between the statement section and the “John Kanaka Naka” section? Using the Orff instruments have students improvise in D pentatonic during the “John Kanaka Naka” refrain and sing during the statements.

Assessment as learning: Students and teacher assess the students’ ability to build upon one concept of apply it to other situations. As is done when students move to discussing contrast in between songs to contrast between phrases.

Assessment for learning: Teacher assess student ability to compare characteristics of multiple songs with one another and use multiple elements of comparison.

Lesson 10

Activate: Discuss with the students some of the traditional indigenous instruments. See if they can find in our classroom that resemble these instruments.

Acquire: Teach the students the poem *Poem*. Talk about speaking with expression and telling a poem through the story. Tell the students that this poem is by Chief Dan George, same as the song *My Heart Soars*. Go over the phrases and meter of the poem with the students.

Apply: Put the students in groups and have them transform this poem into a sound poem using the instruments that resemble the traditional indigenous instruments. Students will present their poems in the next class.

Acquire/Apply: Review what the students have worked on in *John Kanaka Naka To-la-ay*. Using the Orff instruments have the students develop a pattern for the statement of the song. This should likely be a bordun. Teach the entire class the bordun and then move to half of the class playing the bordun for the statement and the other half the class improvise in the “John Kanaka Naka.” Ask the student what Orff instruments (metallophones or xylophone) should play each section. Allow students to play each section.

Assessment as learning: Teach and students evaluate students’ acknowledgement that instrument can be used in creative ways.

Assessment for learning Teacher evaluate students’ ability to use appropriate sounds in their sound poems. Teacher evaluates students ability to appreciate music of indigenous people.

Lesson 11

Activate: As a class develop a rubric for the students’ final project. Discuss with the students what makes a good presentation. Allow students to ask any questions that they may have.

Acquire: Play the song *Sandwiches are Beautiful*. Ask the students why this song may be included in a unit about Canadian music and Canadian culture. Lead the students to discover that song was composed by a Canadian Composer (Bob King) and is sang by a Manitoba singer (Fred Penner)

Apply: Lead the students through an investigation of who Fred Penner is. And then teach the student the song, beginning with the refrain. Emphasising good singing tone, just because it is a silly song they still need to be beautiful singers. Have the students distinguish that this song is a creative song, not a folk/traditional song.

Acquire: Give the students time to rehearse their sound poems of the Chief Dan George’s poem.

Apply: Have students perform their pieces and have the class give feedback on the performances of their peers.

Assessment as learning: Teacher and students evaluate the knowledge that students have gained through the unit when preparing the rubric for the final project.

Assessment for learning: Teacher evaluates students ability to set goals for their final project. Teacher assess students’ ensemble singing and ability to sing in tune and in tone with a group.

Lesson 12 and Lesson 13

Apply: Students present on how they use music at home or how music is traditionally used in their culture.

Discussion: Students review the music that we have studied over the course of the unit. Students reflect on the conversation at the beginning of the unit about how music is used in their daily lives and see if any additions can be made to the list.

Assessment as learning: Students assess their work through their reflection of the unit. They complete a “What I have learnt” assignment.

Assessment for learning: Peers provide feedback and ask question after listening to the presentations. Students use this feed back to improve future performances.

Assessment of Learning: Teachers prepares a narrative report in which she provides summative feedback about the students’ progress through the unit; teacher prepares a summative assessment profile using a checklist to respond to question such as: Do students understand different ways people use music? Do can students appreciate different kinds of music even if they don’t like it? Can students find ways to connect with music