

THINK LITERACY:
Cross-Curricular Approaches---

Music
Grades 1 – 6

A project of
The Ontario Music Educators' Association
Funded by the Ontario Ministry of Education

The ***Think Literacy*** Format has been adapted for use in this document with the permission of the Ministry of Education and Publications Ontario, Office of the Queen's Printer.

Publication: 2008

CONTENTS

GRADE 1

- 1 Reading Strategy:**
Reacting To Reading: Drawing Conclusions (I Read/I Think/Therefore)
- 5 Writing Strategy:**
Developing and Organizing Ideas: Adding Details
- 7 Oral Communication:**
Small Group Discussion: Place Mat

GRADE 2

- 13 Reading Strategy:**
Reacting To Reading: Drawing Conclusions (I Read/I Think/Therefore)
- 19 Writing Strategy:**
Developing and Organizing Ideas: Webbing, Mapping and More
- 25 Oral Communication:**
Pair Work: Think/Pair/Share

GRADE 3

- 29 Reading Strategy:**
Engaging in Reading: Most/Least Important Idea(s) and Information
- 35 Writing Strategy:**
Developing and Organizing Ideas: Adding Details
- 41 Oral Communication:**
Pair Work: Think/Pair/Share

GRADE 4

- 43 Reading Strategy:**
Getting Ready to Read: Extending Vocabulary (Creating a Word Wall)
- 49 Writing Strategy:**
Developing and Organizing Ideas: Webbing, Mapping and More
- 55 Oral Communication:**
Small Group Discussion: Place Mat

GRADE 5

- 59 Reading Strategy:**
Reacting to Reading: Responding to Text (Graffiti)
- 65 Writing Strategy:**
Generating Ideas: Adding Content (Pass It On!)
- 71 Oral Communication:**
Small Group Discussion: Place Mat

GRADE 6

- 75 Reading Strategy:**
Getting Ready to Read: Anticipation Guide
- 81 Writing Strategy:**
Writing for a Purpose: Template for Writing an Explanation
- 87 Oral Communication:**
Small Group Work: Determining Key Ideas

Reacting to Reading: Drawing Conclusions (I Read/I Think/Therefore)

Music Grade 1

Readers draw conclusions based on the ideas and information that they read from one or more sources. Providing a graphic organizer *before reading* helps students to organize their thinking *during reading* in order to analyze, make inferences and draw conclusions *after reading*.

This music activity will give Grade 1 students the opportunity to practice working with a graphic organizer designed to help students gather information (clues) while listening to music. Based on what they have heard, students then draw conclusions about the mood(s) of the music and lyrics and when the song might be used.

Purpose

- Actively use prior knowledge and experiences when reading or listening to music.
- Listen and respond to the elements; beat (or no beat), rhythm (in lyrics), pitch (high/low), tempo (fast/slow,) dynamics (loud/soft), articulation (smooth/detached), form (patterns), timbre (instruments) making inferences and drawing conclusions.

Payoff

Students will:

- develop an awareness of the critical thinking process.
- develop listening skills (listening for fast/slow, high/low, loud/soft, same/different, type of instruments and/or voices and words)
- develop content and opinions for persuasive writing.
- become thoughtful speakers during whole-class and small-group discussions.

Tips and Resources

- *Drawing conclusions* involves gathering information (clues) and deciding what the information means. For example, a soft, slow song played on guitar or sung may be used as a lullaby or a loud, fast, rhythmic piece of music played by a brass band might be a march.
- See Student Resource, *Template for Drawing Conclusions*. This graphic organizer helps students to organize their thinking while they are listen while they are listening to music. In column one (I Hear), students record what they hear. In column two (I Think), students record what they know about that information and what they think it means.

Further Support

- Encourage students to use their real-life experiences as models for drawing conclusions.
- Create a wall chart to illustrate the strategy Drawing Conclusions and post it as a reference for students.

For more information:

Alberta Board of Education: www.onlineguide.learnalberta.ca/content-og/ssip/index.html

Music Builders I. Berandol Music Ltd., 1980.

Listening Resource Kit Level 1. Denise Gagne, Themes and Variations, 2001.

Move, Sing, Listen, Play. Donna Wood. Gordon V. Thompson Ltd., 1982.



Reacting to Reading: Drawing Conclusions (I Read/I Think/Therefore)

Music Grade 1




What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Gather a selection of book of picture books about moods (e.g., <i>My Many Colored Days</i> by Dr. Seuss, <i>How are you Peeling?</i> Freymann & Effers, <i>Today, I feel Silly</i>, by Jamie Lee Curtis). • Collect and prepare pictures of people showing various emotions and/or participating in various musical activities (e.g., marching, singing a baby to sleep). • Ask students about how people show emotions in their faces (e.g., smiling, frowning) and bodies (e.g., jumping, skipping). Encourage the students to explore various emotions and feelings with their faces and bodies. • Discuss with students the times when they have felt various emotions – what was happening and how they felt. • Prepare several music listening samples of different styles (e.g., marches, lullabies). • Provide students with copies of the graphic organizer (see Student Resource, <i>Drawing Conclusions</i>). • Read Aloud one of the mood picture books. • Discuss the moods and feelings from the book(s). • Tell students they are going to listen to music and identify what they hear, how it makes them feel, what it might be used for. • Discuss how to listen to a piece of music. • Use a transparency of the graphic organizer to model for students how to record information and inferences. 	<ul style="list-style-type: none"> • Explore how they move when they are mad, happy, sad, etc. • Think about and discuss the times when they have felt various emotions and why. • Observe how to complete the <i>Drawing Conclusions</i> chart.
<p>During</p> <ul style="list-style-type: none"> • Ask students to listen to the music selections and draw, write, (or speak) about what they hear in the “I Hear” column. • Ask students to draw a picture or write what they think or feel while listening to the music in the “I think” column. Provide evidence for their choices. 	<ul style="list-style-type: none"> • Listen to the music, and record what they hear (e.g. I felt excited because the music was loud and fast), and make conclusions about what the music is used for. • Use a think/pair/share strategy, if desired.
<p>After</p> <ul style="list-style-type: none"> • Review information gathered in the “I Hear” section. Note responses and ask students to account for similarities and differences. • Compile information on <i>Drawing Conclusions</i> using the transparency or chart of the graphic organizer. • Discuss the students’ responses in the “I Think” column. • Ask students to review the information and make inferences on which music would be suitable for which picture from the mood books.. • Ask the students to use this process to listen to another piece of music. 	<ul style="list-style-type: none"> • Review <i>Drawing Conclusions</i> chart. Identify similarities and differences among responses. • Compare conclusions with those of others. • Apply their learning to a different listening task.

Notes



Listening example: “Hush Little Baby” from *Music Builders I*. Berandol Music Ltd., 1980.

Drawing Conclusions

Name: _____

Clues: I Hear 	Conclusion: I think 
<ul style="list-style-type: none"> - an instrument playing long notes - shimmery sounds - a young person singing - high sounds that have a gentle sound - the words “Hush little baby” 	<ul style="list-style-type: none"> - I think this song would be used to sing a baby to sleep. - I think this picture matches the music. 



Student Resource	 Conclusion: I think	
Drawing Conclusions	 Clues: I Hear	

Developing and Organizing: Adding Details

Music Grade 1

In this strategy, students ask questions to support and elaborate on the main ideas from their first draft of a piece of writing. A structure for asking questions is provided.

In Grade 1, students will practice expanding details using a song that is a class favourite. The final product could be a picture, story, poem or additional verses.

Purpose

- Demonstrate visualization (mental images) and inferring skills.
- Provide additional specific and supportive detail in the writing.

Payoff

Students will:

- add depth and breadth to writing and drawings by including appropriate details.

Tips and Resources

- Choose a song that is familiar to the class. Write the lyrics on chart paper.
- Ask the students to imagine or visualize (using the lyrics and the music) what is happening in the song. Encourage them to add as much detail as possible using the 5 W's or 5 Senses.
- Answers will vary depending on students' imagination.

The Word in Play: Language, Music and Movement in the Classroom 2nd ed., Susan A. Katz and Judith A. Thomas, Paul H. Brookes Publishing Co., 2004.

Strategies that Work: Teaching Comprehension to Enhance Understanding, Stephanie Harvey and Anne Goudvis, Pembroke Publishers, 2000.

Sing a Song of Poetry: A Teaching Resource for Phonemic Awareness, Phonics and Fluency, Gay Su Pinnell and Irene C. Fountas, Firsthand Heinemann, 2004.

Reading with Meaning: Teaching Comprehension in the Primary Grades, Debbie Miller, Stenhouse Pub., 2002.

7 Keys to Comprehension: How to Help Your Kids Read it and Get It! Susan Zimmermann and Chryse Hutchins, Three Rivers Press, 2003.

Further Support

- Use the five senses – “it sounds like, tastes like, feels like, looks like, smells like.”
- For examples of question charts and guides to facilitate students' visualization of a song's “added details”:
 - See in *A Guide to Effective Instruction in Reading: Kindergarten to Grade 3*, Ministry of Ontario
 - Chart of the 5 W's (Who, What, Where, When and Why) p. 10.16
 - Event map or web p. 10.15
- A word wall of music vocabulary (with pictures) so it can be applied to this activity.



Developing and Organizing: Adding Details

Music Grade 1

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> Choose a song(s) the students know well. Write out the lyrics on chart paper. Using the strategies of the 5 W's (Who, what, where, when, why) or the five senses, brainstorm and/or discuss their understanding of the song. Record their ideas on chart paper. 	<ul style="list-style-type: none"> Sing or listen to the songs. Share their meaning of the song by discussing the 5 W's and/or by using the five senses.
<p>During</p> <ul style="list-style-type: none"> Sing and/or play the song again. Provide the students with paper to draw a picture or write/tell a story of their interpretation of the song, keeping in mind the 5 W's and/or the five senses already discussed. This previous discussion should allow for more detail to be evident in their picture or story. Using discussion and modeling, guide students to see how additional supporting detail improves their understanding of the music. Direct students (individually or in pairs) to use the 5 W's or 5 senses to add more detail to their pictures or stories. 	<ul style="list-style-type: none"> Sing or listen to the song Draw a picture or write a story about the song, adding as much detail as they can. Add 2-4 descriptive words to drawing e.g. words may relate to melodic contour, dynamics, rhythm, patterns
<p>After</p> <ul style="list-style-type: none"> Have students post the pictures or tell their stories, and share their thinking with the class. Note: Some students may need the right to pass. Develop a list or 'word wall' of the music terms expressed. Listen for similarities and differences heard/seen when listening or singing to the same piece. 	<ul style="list-style-type: none"> Share their ideas about the song or music with classmates either in partners or whole group sharing.

Notes

Small-group Discussions: Place Mat

Music Grade 1

In this easy-to-use strategy, students are divided into small groups and gathered around a piece of chart paper. First, students listen to a piece of music and write or draw the musical elements: beat (or no beat), rhythm (in lyrics), pitch (high/low), tempo (fast/slow,) dynamics (loud/soft), articulation (smooth/detached), form (patterns), timbre (instruments) that they hear on their own section of the chart paper. Then students share ideas to discover common elements, which can be drawn (or described) in the centre of the chart paper.

Purpose

- Give all students an opportunity to share ideas and learn from each other in a cooperative small-group discussion.

Payoff

Students will:

- Develop listening skills for patterns that are same/different in the elements of music.
E.g. Pitch: high/low
Duration: rhythm – long/short sounds/silence
beat – steady/no beat
detached/smooth
Tempo: fast./slow detached/smooth
Dynamics: loud/soft
Form: patterns
- Develop an understanding that music can be represented by symbols.
- Have an opportunity to reflect and participate.
- Have fun interacting with others and extending their learning while accomplishing the task.

Tips and Resources

- Model this strategy several times as a large group with a variety of music examples.
- The strategy can be used with a wide variety of questions and prompts.
- Use the placemat strategy for a wide range of learning goals, for example:
 - to encourage students to share ideas and come to a consensus on a topic.
 - to activate the sharing of background knowledge among students.
 - to help students share problem-solving techniques in mathematics and science.
 - to take group notes during a video or an oral presentation.
- Groups of 2 to 4 students are ideal for place mat.
- Place mat also works well as an icebreaker when students are just getting to know each other.

Further Support

- Give careful consideration to the composition of the small groups, and vary the membership according to the students' styles of learning and interaction, subject-matter proficiency and other characteristics.
- Some students may benefit from being able to "pass" during group sharing.

Beyond Monet. Barrie Bennett and Carol Rolheiser, Bookation Ltd., 2001.

Music Builders I. Berandol Music Ltd., 1980.

Listening Resource Kit Level 1. Denise Gagne, Theme and Variations, 2001.

Musicanada 1 Holt, Rinehart and Winston, 1990.



Small-group Discussions: Place Mat

Music Grade 1

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Divide students into groups of 2-4. • Prepare a music listening sample. • Prepare and distribute chart paper to each group (See Teacher/Student Resource: <i>Place Mat Template and Example</i>). • Prepare listening response questions in order to focus their listening e.g. <i>Is the music high or low, fast or slow, smooth or detached, loud or soft? Does this music make you think of something or remind you of anything?</i> <p>Note: The middle section of the place mat can omitted, depending upon the learning task involved.</p>	
<p>During</p> <ul style="list-style-type: none"> • Play a music selection for the children. Before playing, ask them one of the listening response questions. • Tell the students to write their response in their square on the paper. (See Teacher Resource: <i>Placemat Example</i>). • Repeat asking a different question. • Direct each group member to listen again and silently draw a picture that the music brings to their mind in their section of the Place Mat. 	<ul style="list-style-type: none"> • Listen silently for specific musical elements and be able to support their answer. • Write their responses in their particular square on the chart paper. • Illustrate a picture to represent the music.
<p>After</p> <ul style="list-style-type: none"> • Give a signal for students in each group to share their ideas one at a time and experiences and find the common elements or ideas. • Ask student to record anything that was the same in the centre of the chart paper. • Discuss these answers as a large group. • After the groups have discussed their ideas have the students use their hands to show what the music is doing while the music is playing i.e. high/low: follow the contour, loud/soft: large movements v.s. small movements. 	<ul style="list-style-type: none"> • Take turns sharing ideas with the group. • Engage in discussion with all group members to arrive at how the various elements (tempo, dynamics, timbre, pitch) are presented in the music. • Record common ideas in the centre of the place mat. • Use oral skills, such as active listening, requesting clarification and coming up with a consensus.

Notes



Place Mat Template

Write quietly on your own in this section of the place mat, your ideas, for several minutes.

Through group sharing of ideas and experiences, gather common concerns, concepts, and ideas in this section of the place mat.



Teacher Resource

Place Mat Example

Example: *Listen to the excerpts your teacher plays.* Students write down their responses to the questions posed by the teacher in the appropriate square. Remind students they need to be able to support their answers.

Sample Responses if listening to “The Elephant” by Camille Saint-Saens

<p>Low pitch</p> <p>Medium tempo</p> <p>Big animal</p>	<p>Slow</p> <p>Low sounds</p> <p>Elephant walking</p>
<p>low slow detached elephant</p>	
<p><i>Smoothish</i></p> <p><i>Medium low sometimes high</i></p> <p><i>rhino</i></p>	<p>Slow music</p> <p>Low pitches</p> <p>elephant</p>

Examples of things students might hear:

The music is high.



The music is low.



The music is loud.



The music is quiet.



The music is fast.



The music is slow.



The music is smooth.



The music is detached.





Reacting to Reading: Drawing Conclusions (I Read/I Think/Therefore)

MUSIC and SOCIAL STUDIES Grade 2

Readers draw conclusions based on the ideas and information that they read from one or more sources. Providing a graphic organizer *before* reading helps students to organize their thinking *during* reading in order to analyze, make inferences and draw conclusions *after* reading.

Purpose

- Actively use prior knowledge and experiences when reading.
- Read and respond to the important concepts and issues in music and in integrated social studies topic *World Communities*, making inferences and drawing conclusions.

Payoff

Students will:

- Develop content and opinions for writing.
- Become thoughtful speakers during whole-class and small-group discussions.

Tips and Resources

- *Drawing Conclusions* involves gathering information and deciding what the information means. For example, a picture book or short story may **describe** the life of a child in another community in the world (e.g., school life, food, shelter, games for play); it may **draw a conclusion** about the information (e.g., certain food is eaten in the region due to the crops grown and weather conditions); and it may **offer recommendations**.
- See Teacher Resource, *I Read/I Think/Therefore – Sample Response*. This annotated sample illustrates the thinking process that a reader might follow to gather information, reflect, and draw a conclusion.
- Also, see Student Resource, *Template for Drawing Conclusions*. This graphic organizer helps students to organize their thinking while they are reading or conducting research that will require them to make inferences and draw conclusions. In column 1 (I Read), students record the relevant information from the text. In column 2 (I Think), students record what they know about that information and what they think it means. In the bottom row (Therefore), students record their conclusion based on all of the information gathered and their prior knowledge.

On Solid Ground: Strategies for Teaching Reading K-3 by Sharon Taberski

A Life Like Mine: How Children Live Around the World, Unicef. ISBN 0-7894-8859-0

Children Just Like Me: A Unique Celebration of Children Around the World, Unicef. ISBN 1-55168-019-X

Further Support

- Encourage students to use their real-life experiences and previous study in social studies classes as a reference and models for drawing conclusions.
- Create a wall chart to illustrate the strategy I Read/ I Think/ Therefore and post it as a reference for students.
- Encourage students to use the class word wall to assist them with words.



Reacting to Reading: Drawing Conclusions (I Read/I Think/Therefore)

MUSIC Grade 2

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Select a text related to the social studies topic, <i>World Communities</i>. See Student/Teacher Resource, <i>A Day in the Life of a Child From Ghana.</i> • Create a question or reading prompt to guide the reading (e.g. What kind of activities do you do each day? What do you eat? What does your house look like?) • Prepare a class chart of the organizer I Read/I Think/Therefore (See Teacher /Student Resource, <i>Template for Drawing Conclusions</i>). • Create questions or reading prompts to guide the reading (e.g., What is the daily life of a child like from Africa? What do children do to help their family? What food do they eat? How is this life the same or different from yours?). • Use a think aloud strategy and record on a 'I Read/I Think/Therefore organizer to' to demonstrate how to draw a conclusion based on gathered information. See Tips and Resources on the previous page. See Teacher Resource, <i>Sample 1 – I Read/I Think/Therefore</i>. • Provide students with a graphic organizer to record their thinking as they continue to read the text. Use a class chart as a model. • Set a purpose for reading. • Use Read Aloud teaching strategies and the class chart to model for students how to read and record information and inferences. 	<ul style="list-style-type: none"> • Listen and read the information provided, making observations and inferences based on the information. • Make conclusions. • Observe the teacher's thinking process for drawing a conclusion. • Observe how to complete the graphic organizer.
<p>During</p> <ul style="list-style-type: none"> • Ask students in pairs or individually to complete the reading task and their own "I Read" and "I Think" columns of the organizer. • Partners may read, pause, discuss and record the information and their thinking. 	<ul style="list-style-type: none"> • Read the text, pausing to record important information, and make inferences.
<p>After</p> <ul style="list-style-type: none"> • Review the information gathered in the "I Read" section. Note responses and ask students to account for similarities and differences. • Compile information on the whole class chart. • Discuss the students responses in the "I Think" section. Model how to make inferences, and complete the section on the whole class chart. • Review the information and inferences. Ask students to suggest conclusions that can be made based on the information gathered so far. Make comparisons to their own daily life. 	<ul style="list-style-type: none"> • Reread their graphic organizers. Identify similarities and differences among responses. • Draw a conclusion based on the information and inferences in the chart. • Contribute to the class discussion. • Compare own conclusions to the conclusions of others. • Apply their learning to a different task (see book suggestions in Tips and Resources on previous page).

Notes



Student/Teacher

Template for Drawing Conclusions

I READ	I THINK
THEREFORE...	

Student/Teacher Resource

The Day of a Young Girl in Ghana

Every morning I wake up at 6am, sweep the courtyard for my mother, then I take a basin and fetch water from the borehole (water pump). I wait in line and lift the basin to the head of the person ahead of me in line. When it is my turn, I pump the water and fill the basin and a friend will help me to lift the basin on top of my head. Then I eat breakfast, millet porridge and sauce. I help my mother or my grandmother to wash the bowls.

I wash and dress in my school uniform, which is tan and brown. You cannot wear nail polish and your fingernails must be trimmed and clean.

I walk to school and attend in a class of more than 60 students. My favourite subject is math. I want to grow up to be a nurse like the ones who work at the local health clinic.



Terimba, her friend, and sister, Ahna as they do the laundry.

In the afternoon when I return home, I sometimes work in my family's farm fields, harvesting sorghum or millet. Sometimes I help my mother carry water again and wash our clothes in large basins with my hands.

A special thank you to *Terimba Tikaha* and *Sarah Lewis*, *Engineers Without Borders*, Canada



Sample 1 - Template for Drawing Conclusions

I READ...	I THINK...
<ul style="list-style-type: none">• Terimba wakes up everyday at 6 a.m.• She sweeps the floor and fetches water to help her family in the morning.• Terimba carries water on her head.• Terimba eats millet porridge for breakfast.	<ul style="list-style-type: none">• She has to get up very early and then she has to do chores even before she eats!• Terimba must be very strong to balance water on her head.• Terimba has a lot of chores to do before she goes to school.
THEREFORE...	
<ul style="list-style-type: none">• Children in Terimba’s village go to school just like I do everyday.• Both Terimba and I help our families. I help by picking up my books and toys and helping my mom with supper.• I usually don’t do my chores in the morning, but I help my family after school and on the weekends.• I think some of our foods could be the same because I like porridge too.	



Developing and Organizing Ideas: Webbing, Mapping and More

MUSIC and SOCIAL STUDIES Grade 2

Effective writers use different strategies to sort the ideas and information they have gathered in order to make connections, identify relationships, and determine possible directions and forms for their writing. This strategy gives students the opportunity to reorganize, regroup, sort, categorize, classify and cluster their notes.

Purpose

- Identify relationships and make connections among ideas and information.
- Select ideas and information for possible topics and subtopics.
 - Use the “increase indent” button to create a second level of bullets, which should be dashed.

Payoff

- Students will:
 - Model critical and creative thinking strategies.
 - Learn a variety of strategies that can be used throughout the writing process.
 - Reread notes, gather information and writing that are related to a specific task.
 - Organize ideas and information to focus the writing task.

Tips and Resources

- The *Think Literacy Music* resource for Grade 2 Has been developed as a contributor to an integrated unit with Social Studies to help students gain a deeper understanding of world communities. It is assumed that the students have completed the Grade 2 *Reacting to Reading: I Read/I Think/Therefore* activities before completing this writing activity.
 - *Clustering* – looking for similarities among ideas, information or things, and grouping them according to characteristics.
 - *Comparing* – identifying similarities among ideas, information, or things.
 - *Contrasting* – identifying differences among ideas, information, or things.
 - *Generalizing* – describing the overall picture based on the ideas and information presented.
 - *Outlining* – organizing main ideas, information, and supporting details based on their relationship to each other.
 - *Relating* – showing how events, situations, ideas and information are connected.
 - *Sorting* – arranging or separating into types, kinds, sizes, etc.
 - *Trend-spotting* – identifying things that generally look or behave the same.
- See Student/Teacher Resource, *Webbing Ideas and Information*.

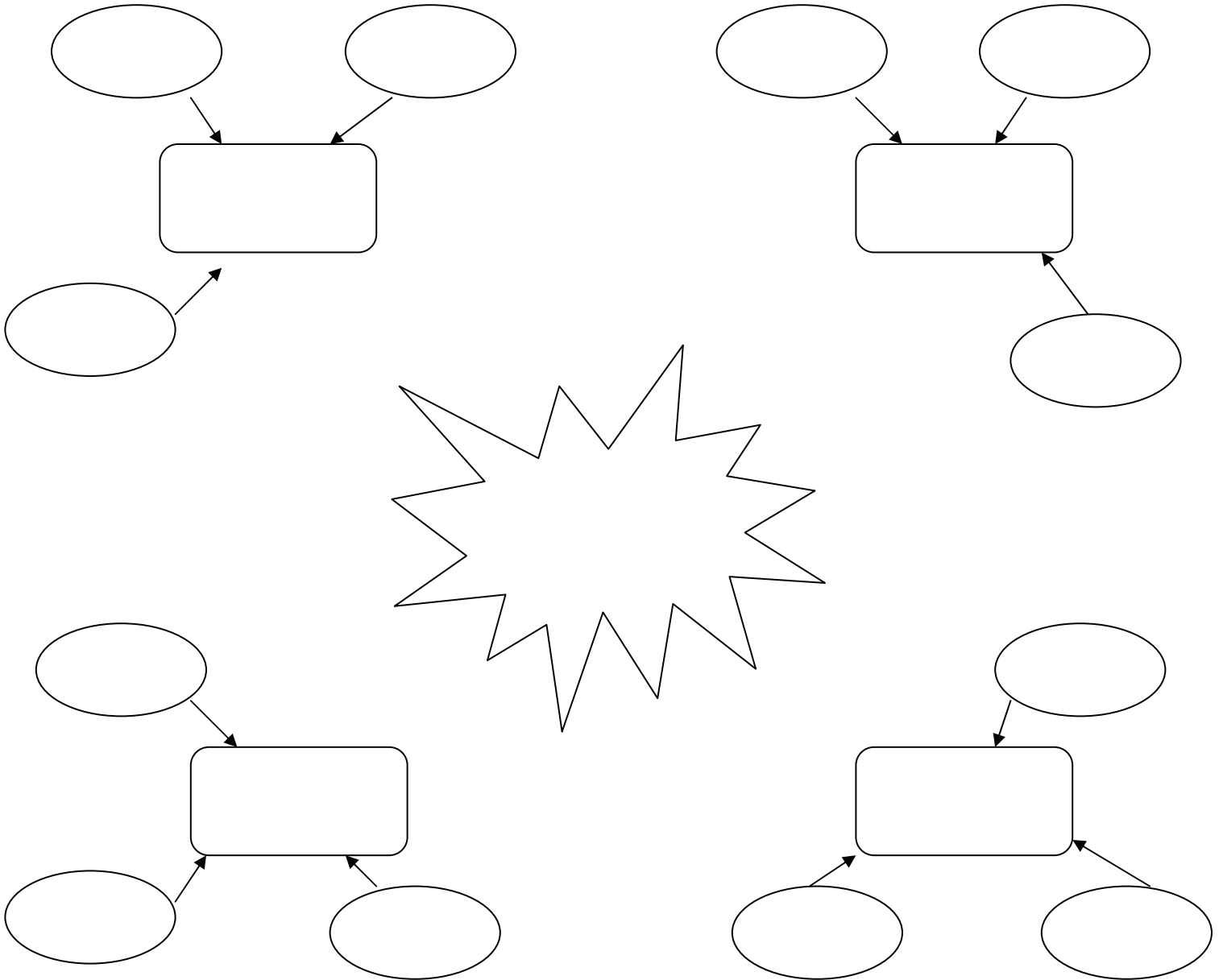
Unicef. *Children Just Like Me* ISBN: 1-55168-019-X
OXFAM. *Wake Up World*

Further Support

- Provide students with sample graphic organizers that guide them in sorting and organizing their information – e.g. cluster (webs), compare (Venn Diagram)
- Create a class set of graphic organizers for students to refer to and use.
- Select a familiar topic. Ask students to recall what they already know about the topic, and questions they still have about the topic. Taking turns, students record one idea or question on stick-on note and place it in the middle of the table. Encourage students to build on the ideas of others. After students have contributed everything they can recall about the topic, groups sort and organize their stick-n notes into meaningful clusters on chart paper. Display the groups’ thinking.



Webbing Ideas and Information

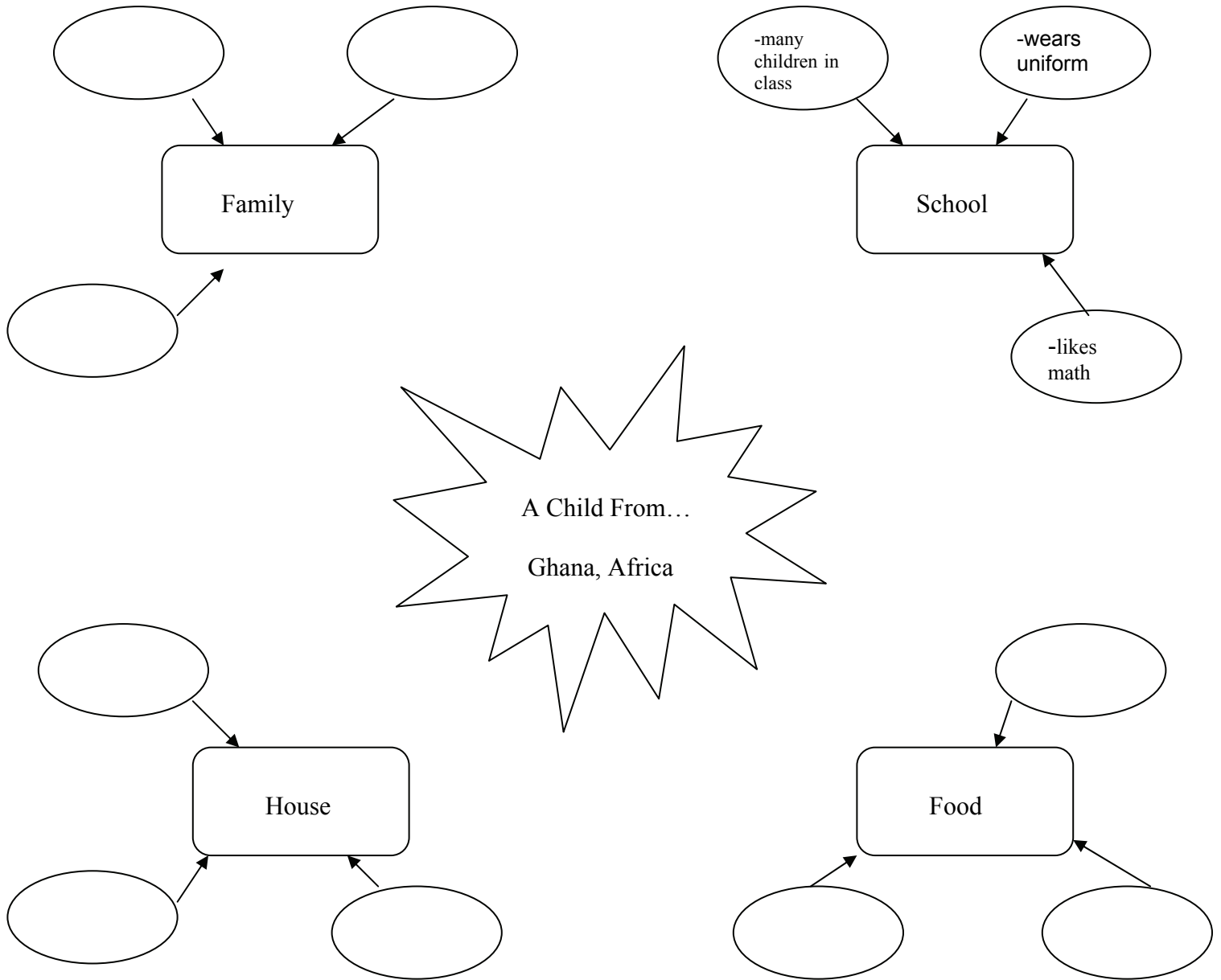


What are the big ideas?
Can you identify and patterns and trends?
How are the ideas and information connected?
What evidence or information is missing?
Is a particular viewpoint suggested?
Does the web suggest a writing outline?



Teacher Resource

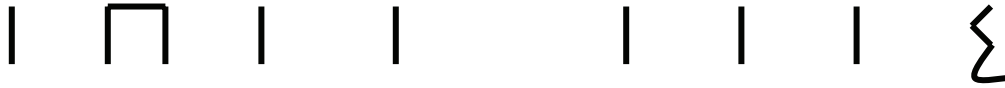
Sample 1 - Webbing Ideas and Information



What are the big ideas?
Can you identify and patterns and trends?
How are the ideas and information connected?
What evidence or information is missing?
Is a particular viewpoint suggested?
Does the web suggest a writing outline?



Sample 2 – Creating a Rhythmic Chant



Life of a Child From Af - ri - ca



Swe-eping, fetch-ing, help-ing fam-ily car - ry wa - ter to my home

Provide students with possible rhythm and words combinations to assist them in a short 8-beat rhythmic chant based on the words from the web:

 play-ing	 shel- ter	 soc-cer	 sing-ing
---	--	--	---

 por-ridge	 wash-ing	 farm-ing	 read-ing
--	---	---	---

 fun	 play	 ted-dy	 friends
--	---	---	--

 In -di-	 a	 meat and rice		 vil- lage	 games
--	--	--	---	--	--



Pair Work: Think/Pair/Share

MUSIC and SOCIAL STUDIES Grade 2

This strategy, students individually consider an issue or problem and then discuss their ideas with a partner.

Purpose

- Encourage students to think about a response to a focus question based on a music listening sample. Students refine their response through discussion with a partner.

Payoff

Students will:

- Reflect on the music listening sample.
- Deepen their understanding of an issue or topic through clarification and rehearsal with a partner.
- Develop skills for small group discussion, such as listening actively, disagreeing respectfully, and rephrasing ideas for clarity.

Tips and Resources

- Use Think/Pair Share for all subject areas for almost any topic. For example: Math, solve a problem together to better understand the task; in Science, exchange hypotheses before conducting and experiment; in Art, exchange ideas on use of colour in a piece of artwork.
- Use it to help students with their in-class reading. Ask them to read a story, think about it, and then take turns retelling the story to a partner.
- Use it at any point during a lesson, for very brief intervals or in a longer time frame.
- Increase the amount of time devoted to Think/Pair/Share, depending on the complexity of the reading or questions being considered. This strategy can be used for relatively simple questions and for ones that require more sophisticated thinking skills such as hypothesizing or evaluating.
- Take time to ensure that all students understand the stages of the process and what is expected of them.
- Review the skills the students need to participate effectively in Think/Pair/Share, such as good listening, turn-taking, respectful consideration of different points of view, asking for clarification, and rephrasing ideas.
- After students share in pairs, consider switching partners and continuing the exchange of ideas.
- See other strategies, including Take Five and Discussion Web for ways to build on the Think/Pair/Share strategy.

Beyond Monet, pp. 94, 105

Further Support

- Some students may benefit from a discussion with the teacher to articulate their ideas before moving on to share with a partner.



Pair Work: Think/Pair/Share

MUSIC and SOCIAL STUDIES Grade 2

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Prepare two music listening samples. One sample from Canadian culture, such as a Canadian folk song. Another sample from a different culture, such as an African singing game. • Consider the social and academic goals for the Think/Pair/Share activity, and plan for pairing particular learners that would further those goals. • Prepare a selection of questions in order to focus the students listening (e.g. What is the tempo of this piece? What dynamic levels do you hear? When? How are these dynamic levels achieved? Do you hear mostly higher pitches or lower pitches? What instrument do you hear?) • Prepare a Venn diagram on a large piece of chart paper. Label one side with the title of the music from Canadian culture and label the other side with music from the other culture. • Prepare possible answers to questions on card stock (e.g. fast, slow, soft, loud, high, low, djembe, violin, flute, male voice, tabla). • Put students in pairs. 	<ul style="list-style-type: none"> • Sit with a partner.
<p>During</p> <ul style="list-style-type: none"> • Play one listening sample to the students. Before playing, ask one of the listening questions you have prepared. • Ask students to spend a minute thinking about a possible answer to the question you have posed and be able to support their answer. • Set clear expectations regarding the focus of thinking and sharing to be done. • Ask students to share and clarify their ideas and understanding. • Monitor student’s dialogue by circulating and listening. • Call upon some pairs to share their learning and ideas with the whole class. • Post or record their thoughts on the appropriate side of the Venn diagram. • Repeat the process with the other music sample. 	<ul style="list-style-type: none"> • Formulate thoughts and ideas, writing them down as necessary to prepare for sharing with a partner. • Practice good active listening skills when working in pairs, using techniques such as asking for clarification, orally clarifying their partners and own ideas. • Participate in whole class discussion.
<p>After</p> <ul style="list-style-type: none"> • Ask student to notice similarities between the two pieces of music based on their responses. • Move/record these similarities in the centre of the Venn diagram. • Ask students to notice the differences between the two pieces of music. • Discuss with students why these differences may exist (e.g. instruments particular to a culture, cultural celebrations.) 	<ul style="list-style-type: none"> • Pinpoint any information that is still unclear after the pair discussion and after the whole group discussion. • Ask teacher for clarification. • Notice similarities and differences between music of various cultures through listening.

Notes



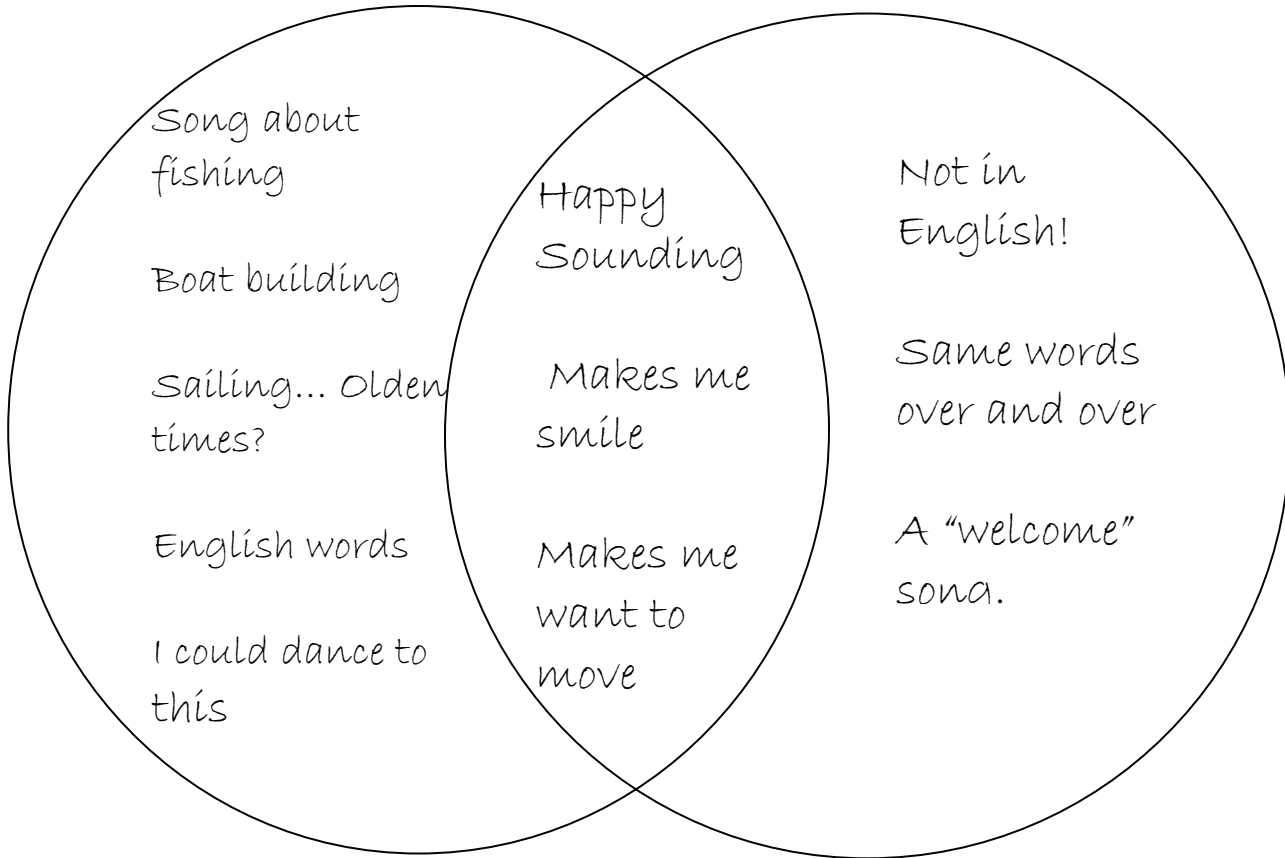
Template for Venn Diagram

Listening Sample 1

Listening Sample 2

I'se the Bye that Builds the Boat

Funga Alafia



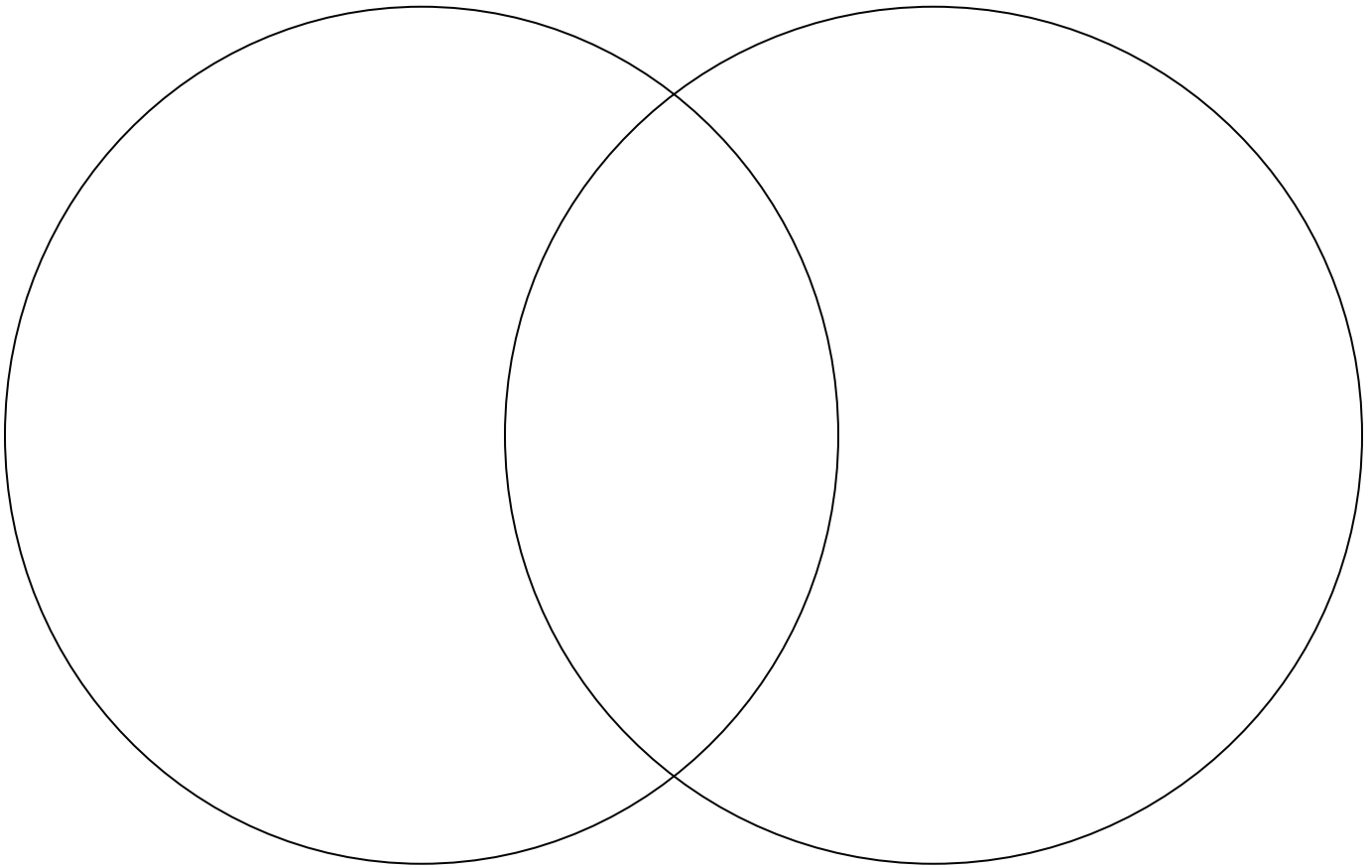


Teacher Resource

Sample Template for Venn Diagram

Listening Sample 1

Listening Sample 2



Engaging in Reading: Most/Least Important Idea(s) and Information

MUSIC Grade 3

Determining important ideas and information in text is central to making sense of reading and moving toward insight. (Stephanie Harvey and Anne Goudvis, 2000)

Purpose

- Find the main idea(s) in a song (e.g. Jack Was Every Inch a Sailor) by distinguishing between the most important and least important information. Use this understanding and key words from the story to create a simple chant.

Payoff

Students will:

- become familiar with the text and make judgments about the content.
- work collaboratively with a partner – using reading, note taking, and oral strategies – to make sense of the text.

Tips and Resources

- The melody and lyrics for *Jack Was Every Inch a Sailor* are included in *We'll Rant And We'll Roar: More All Time Favourite Songs Of Newfoundland, Volume 2* available for purchase at Avondale Music <http://www.avondalemusic.com/home.html>
It also may be found online at the following URL:
<http://www.wtvzone.com/phyrst/audio/nfld/01/jack.htm>
- Determining the main idea(s) in a text is not always a clear, straightforward process. Some or all of the following strategies can help the students:
 - Activate prior knowledge to help students connect to the information in the text.
 - Preview unfamiliar language and vocabulary.
 - Note the type of text and its typical audience and purpose (e.g., to persuade, to explain, to illustrate).
 - Set a clear purpose for the text so that students have common ground for finding the main idea.
- Main ideas are often found in first sentences or last sentences in the rhyme.
- The reader constructs meaning, deciding on what is most important based on prior knowledge and experience. What is important to one reader may not be as important to another, unless both have a common goal or purpose.
- The teacher should give the students an opportunity to discuss whether the song is factual or fiction and then support their choice.

Further Support

- Even after previewing new vocabulary and language (such as “Twas”), some students may find this song somewhat challenging to understand, particularly the first verse. Teachers may want to guide the class as they read it, one verse at a time.

**Engaging in Reading:
Most/Least Important Idea(s) and Information**

MUSIC Grade 3

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • The teacher facilitates a class discussion around the question “<i>What you already know about Canada’s history?</i>” i.e. who settled here and when. Discuss how important the sea was and how many men made their living by fishing and whaling. • Before the students begin to read, review the difference between “fact” and “fiction” and the definition of a folktale. Introduce this song as a folk song that tells a story. • Distribute the lyrics to the song. “<i>Jack was every Inch a Sailor.</i>” See Student/Teacher Resource: <i>Sample 1 – Lyrics.</i> • List on chart paper the vocabulary that is new e.g., twas, woe, gale, Bacalieu, Baffin’s Bay. Give sentence examples using the vocabulary and locate the place names on a map (if possible). • Give the students time to read the lyrics, asking them to think about what is most important and least important information. • Sing the song aloud to the students, asking them to continue to think about the most important ideas in the song. 	<ul style="list-style-type: none"> • The students use “think/pair/share” or small groups to generate more ideas on what they know about Canada’s history. • They participate in class discussion in order to determine the meaning of the new vocabulary. • Read through the song silently, thinking about what story the song is telling. • Think about what are the most important ideas in the song while listening to the teacher sing through the song.
<p>During</p> <ul style="list-style-type: none"> • Sing the song again for the students, stopping after the chorus and each of the verses in order to ‘think aloud.’ Distribute the recording sheet (See <i>Student Resource: Sample 2 – Jack Who?</i>). • Discuss and make judgements about the important ideas. 	<ul style="list-style-type: none"> • After the teacher has sung the song and done the ‘think aloud,’ • Record the important ideas on their “Jack WHO?” sheets.
<p>After</p> <ul style="list-style-type: none"> • Ask the students to each generate a list of important words from the song, encouraging them to find words that have a different number of syllables. Have each student choose four of these words. • Put the students in pairs to share their words. • Direct the students to create (in pairs) a short chant made up of the words that they chose. The chant would then be eight words long; ask them to decide the order of the 8 words. • Give the students time to practice and share. 	<ul style="list-style-type: none"> • Record important words from the song on a list, making sure that they are important to the story and have a variety of syllables. From that list, choose four of the words that are different in the number of syllables they have. • Students share their four words with a partner. • Each pair uses their combined eight words and creates a short chant. • Practise saying the chant with their partner and then share (small/large group). • Extension: transfer the rhythms from the chant to percussion instruments or found sounds.

Notes

Sample 1 – Lyrics

Jack was Every Inch a Sailor

Chorus:

*Jack was every inch a sailor
Five and twenty years a whaler
Jack was every inch a sailor
He was born upon the bright, blue sea*

Twas twenty-five or thirty years
Since Jack first saw the light
He came into this world of woe
One dark and stormy night
He was born on board his father's ship
As she was lying to
'Bout twenty-five or thirty miles
South-east of Bacalieu

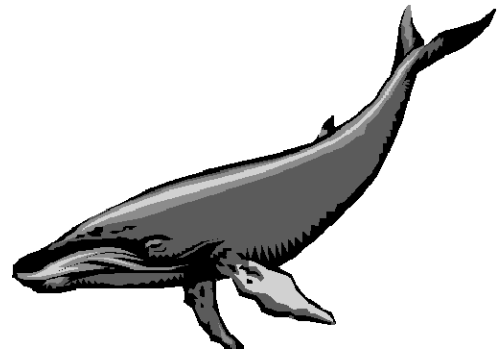
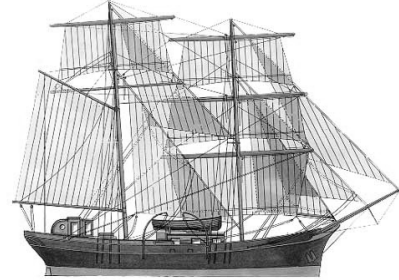
Chorus

When Jack grew up to be a man
He went to Labrador
He fished in Indian Harbour
Where his father fished before
On his returning in the fog
He met a heavy gale
And Jack was swept into the sea
And swallowed by a whale

Chorus

The whale went straight for Baffin's Bay
Bout ninety knots an hour
And every time he'd blow a spray
He'd send it in a shower
"O now", says Jack unto himself
"I'll see what he's about"
He caught the whale all by the tale
And turned him inside out

Chorus



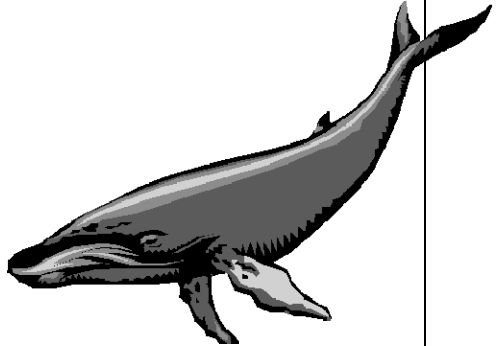


Student Resource

Sample 2 - Jack WHO?

Use dot jots notes or simple drawings!

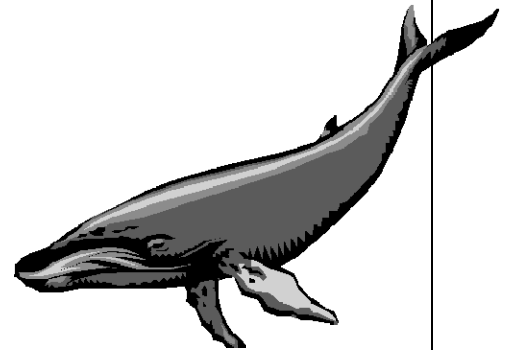
WHO is the song about?
WHERE did it take place?
WHAT HAPPENED?
First...
Next...
Then...



Sample Answer Sheet - Jack WHO?

Use dot jot notes or simple drawings!

WHO is the song about?
- Jack, a sailor - a whale
WHERE did it take place? <i>either or all of these answers</i>
- the deep blue sea - Labrador, in Indian Harbour - in the fog
WHAT HAPPENED?
First... Jack went fishing.
Next... It was stormy and Jack fell into the sea. A whale swallowed him.
Then... Jack turned the whale inside out.





Developing and Organizing Ideas: Adding Details

MUSIC Grade 3

In this strategy, students complete a planner (who, what, when, where) to write new verses for a familiar melody. Next, they brainstorm a list of describing words (peer conferencing is a good strategy to help them with this). Finally, they write their verses, following the form of the verses already known.

Purpose

- The teacher provides additional specific and supportive detail in the writing of new verses to a familiar melody (e.g. Skin and Bones).

Payoff

Students will:

- add description to their writing while following the format and patterns of the verses from a familiar song

Tips and Resources

- The lyrics and melody for Skin and Bones may also be found in Musicanada 3.
- Create new verses together as a class (using the planner, etc.), before the students complete this activity individually.
- Play a music accompaniment as the students are practice/sing their own verses (to help them follow the melodic structure and phrasing).
- As a next step in the writing process, consider following this activity with *Peer Editing*.



Developing and Organizing Ideas: Adding Details

MUSIC Grade 3

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> The teacher teaches a song and its verses to the students. For example, See <i>Sample 1 - Skin and Bones – Lyrics</i>. Give the students many different opportunities to experience the song. Students become more familiar with the song when experiencing it in a variety of ways, e.g., 1) walking to the beat so that they feel the length of the phrases; 2) clapping the rhythms as they sing; 3) mapping the melody as they sing. 	<ul style="list-style-type: none"> The students learn the melody and lyrics of the original song. Students experience the song in a variety of ways.
<p>During</p> <ul style="list-style-type: none"> Distribute the planner to the students. See Student/Teacher Resource: <i>Sample 2 - Skin and Bones Planner</i>. The teacher guides the students through the planner, completing it with the details from the original song. Distribute Student Resource, <i>Sample 3 - My Own Verse</i>, to students and guide them as they generate ideas for their own verses and then complete the left hand side. Lead a class discussion on how they can enhance their verses by adding details and further description and assist students as they complete the “describing words” section of the planner. Lead the students through the writing of each of their new verses. Model how students can provide positive feedback when sharing. Questions may be posted as well, e.g., “Do the verses follow the planner?”; “Do they include details and describing words?” Give the students time to share their own verses. 	<ul style="list-style-type: none"> Students follow the planner as the teacher completes it. Decide on the who, what, when and where of their own verses and then complete the left hand side of the planner Discuss as a class how describing words make the verses more interesting. Complete the left hand side of the planner (describing words). Using their planners, the students write the first draft of each verse. Students share their verses (with a partner or in a small group) and give feedback.
<p>After</p> <ul style="list-style-type: none"> In the next class, have the students use the feedback from sharing to make revisions. Have the students share their verses with the class. OPTIONAL: For final “publication”, the teacher may give the students the opportunity to illustrate the verses. 	<ul style="list-style-type: none"> Make revisions and write a “good copy” of the verses. Present to a larger group or the whole class.

Notes



Sample 1 - Skin and Bones Lyrics



There was an old woman all skin and bones, Oo-oo-oo-oooh!
She lived down by the old graveyard, Oo-oo-oo-oooh!
One night she thought she'd take a walk, Oo-oo-oo-oooh!
She walked down by the old graveyard, Oo-oo-oo-oooh!
She saw the bones a-laying around, Oo-oo-oo-oooh!
She went to the closet to get a broom, Oo-oo-oo-oooh!
She opened the door and BOO!



Student/Teacher Resource



Sample 2 - **Skin and Bones** PLANNER

Describing words

WHO or WHAT are you going to sing about?	
WHEN and WHERE did this happen?	
WHAT happened? What happened next?	
WHAT is the surprise ending?	



Sample 3 - My Own Verse



My Own Skin and Bones verses by _____

Who or what

There was _____
Oo – oo – oo – ooh...

When it happened

Oo – oo – oo – ooh...

What happened

Oo – oo – oo – ooh...

Oo – oo – oo – ooh...

Surprise ending! (She opened the door and "BOO!")



Pair Work: Think/Pair/Share

MUSIC Grade 3

In this strategy, students individually consider/choose how they will musically represent one aspect (e.g. a specific character or idea) of a story/nursery rhyme/fable/folktale from around the world and discuss their thoughts and ideas with a partner.

Purpose

Encourage students to think about a specific selection or character in the story, and then refine their understanding through discussion with a partner.

Payoff

Students will:

- reflect on subject content.
- deepen an understanding of the selection or character through peer discussion and then demonstrate this understanding through appropriate choice of musical accompaniment for the situation or character.
- develop skills for small-group discussion, such as listening actively, disagreeing respectfully, and rephrasing ideas for clarity.

Tips and Resources

- Use Think/Pair/Share in many areas in music. For example: when students are writing new verses to a well-known melody, ask them first to generate ideas through discussion with a partner.
- Use it to help students when they are learning a new song (e.g. from a student resource such as *Musicanada 3*). Ask them to read a verse, think about its meaning, and then take turns retelling the information to a partner. (Extension: they dramatize with their partner what happened in the verse.)
- Use it at any point during a lesson, both for very brief intervals or in a longer time frame. If they are listening to music in order to respond through movement or art, have them listen to chunks at a time and then ask them to discuss what they have heard with a partner.
- Take time to ensure that all students understand the stages of the process and what is expected of them through modelling.
- Review the skills that students need to participate effectively in Think/Pair/Share, such as good listening, turn-taking, respectful consideration of different points of view, asking for clarification, and rephrasing ideas; have the students model these skills
- After students share in pairs, consider switching partners and continuing the exchange of ideas.
- See other strategies, including **Take Five** and **Discussion Web (Think Literacy: Cross Curricular Approaches Grades 7 – 12)** for ways to build on the Think/Pair/Share strategy.

Further Support

- Some students may benefit from a discussion with the teacher to articulate their ideas before moving on to share with a partner.



Pair Work: Think/Pair/Share

MUSIC Grade 3

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Select a story or folktale to read to students. • Prepare sections of the story to be assigned to small groups of students. • Divide students into pairs. Distribute various elements or parts of the story (e.g., each major character or scene, the introduction or the ending) to each pair. • On chart paper or overhead transparency, prepare guided reading questions (E.g. What is happening in the beginning/middle/end of story? How does the story make you feel? Angry? Frightened? Sad?). • 	<ul style="list-style-type: none"> • Students listen.
<p>During</p> <ul style="list-style-type: none"> • Using the guided questions, ask students to take a few minutes to individually think about their part of the story. They may need the story to be reread. They should write or draw their ideas down (this will help them later in their partner discussion). • Ask students to share answers with their partner, clarifying their ideas and understanding • Monitor students' dialogue by circulating and listening. • Share responses with the whole group. • Ask the students to think of a sound/instrument. "To assist students ask, "What instrument has a tone colour that fits?" Should it be a soft or loud sound? Loud and ringing? Soft and high? Loud and scraped?" • Ask students to create a rhythm pattern using their sound that best demonstrates their part of the story. Guided questions might be, "Will your pattern use long sounds or short sounds? Will it have a fast or slow tempo?" • Give the students time and opportunity to work individually and create their accompaniments. • Ask the students to once again share with a partner. 	<ul style="list-style-type: none"> • Students think about their part of the story and make dot jot notes, or simple sketches to help them prepare for sharing with their partners. • Practise good active listening skills when working in pairs, using the reviewed skills such as paraphrasing, asking for clarification and orally clarifying the ideas that they have written or drawn about. • Share ideas with the whole class. • Students think about choices for rhythms and tone colour; they try out their ideas and practice to perfect their patterns. • In sharing their accompaniments with their partners, they once again use think/pair/share.
<p>After</p> <ul style="list-style-type: none"> • Have the students share accompaniments with the class. • Reread the story adding accompaniments where appropriate. 	<ul style="list-style-type: none"> • Students share ideas accompaniments, providing support for their choices.

Notes

Getting Ready to Read: Extending Vocabulary (Creating a Word Wall)

MUSIC Grade 4 (Music in Medieval Society)

Students are required to learn, on average, over 2 000 words each year in various subject areas. Those who have trouble learning new words will struggle with the increasingly complex texts that they encounter in the middle and senior school years. A *word wall* is a wall, chalkboard or bulletin board listing key words that will appear often in a new unit of study, printed on card stock and taped or pinned to the wall/board. The word wall is usually organized alphabetically. In this lesson, music vocabulary will be related to important terms used while studying major features of Medieval societies in Social Studies.

Purpose

- Identify unfamiliar vocabulary and create a visible reference in the classroom for words that will appear often in a topic or unit of study.

Payoff

Students will...

- practice identifying words which are unfamiliar or confusing to them.
- learn the meaning of key words in the text and improve comprehension of texts read.
- use appropriate vocabulary associated with Medieval music in writing and in class discussions.
- improve musical understanding.
- improve comprehension and spelling of key vocabulary.

Tips and Resources

- Before building the word wall, consider using **Analysing the Features of Text** (*Cross-Curricular Approaches, Grades 7-12*, Analysing the Features of Text, p. 12-15) to help students become familiar with a variety of texts (e.g. websites, non-fiction, dictionaries, encyclopedias etc.).
- Consider posting certain words for longer periods (e.g. words that occur frequently in the unit, words that are difficult to spell, and words that students should learn to recognize on sight) and add words that arise as part of classroom learning.
- Encourage students to refer to the word wall to support their understanding and spelling of the words.
- Refer to *The Arts: The Ontario Curriculum, Grades 1-8* for additional glossary words.
- Examples of possible five-minute word wall follow-up activities:
 - ✓ *Match the definition*: Have students match definition cards to words on the word wall
 - ✓ *Guess the word*: Give the students clues to guess the word to reinforce spelling, usage, and meaning
 - Example word: monophonic
 - Clue 1 - This is a four-syllable word.
 - Clue 2 - It is used to describe musical texture.
- For more information, see:
 - Teacher Resource, *Music and Instruments in the Medieval Era*
 - Student Resource, *Music and Instruments in the Medieval Era*
 - Teacher Resource, *Word Wall for Grade 4 Music*
 - Teacher Resource, *Word Cards with Definitions for Grade 4 Music*.

Think Literacy: Cross-Curricular Approaches, Grades 7-12, Analysing the Features of Text, p. 12-15
The Arts, The Ontario Curriculum, grades 1-8, Explanatory Notes, p. 63-68

The Usborne Story of Music by Eileen O'brien, ISBN 0794514030.

Website for early music instruments http://en.wikipedia.org/wiki/Category:Early_musical_instruments

Website for early music instruments http://earlymusicichicago.org/images_instruments.htm

Further Support

- Add a picture to the word cards as a support for ESL students and struggling readers.
- Provide each student with a recording sheet so that they can make their own record of the key words.

Getting Ready to Read: Extending Vocabulary (Creating a Word Wall)

MUSIC Grade 4 (Music in Medieval Society)

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Before class, preview Teacher Resources: <i>Music and Instruments in the Medieval Era</i> and <i>Word Wall for Grade 4 Music</i>. • Divide students into groups of three to five. • Provide paper, 4" X 6" stick-on notes (for words), and markers. • Explain to students that together, the class will find key music vocabulary or words they are not familiar with in the assigned text, and will help each other to understand the music vocabulary by creating a "word wall" in the classroom. Remind students that words that are on the word wall should be spelled correctly and to be used as a reference so they can use them in oral discussions. • Distribute Student Resource: <i>Music and Instruments in the Medieval Era</i>. 	<ul style="list-style-type: none"> • With their group, find an appropriate space where they can talk face-to-face and write down key vocabulary.
<p>During</p> <ul style="list-style-type: none"> • Read Aloud <i>Music and Instruments in the Medieval Era</i> using a Think Aloud instructional strategy (e.g. <i>I wonder what this word means?</i>) Give opportunities to student volunteers to read aloud if you wish. • Engage students in some general discussion of the topic, making a few brief notes on the board about big ideas. • While reading, have students create a personal list of unfamiliar words/terms. • Within their groups, have students compare personal lists and create a group master list. • Write words from the group master list on stick-on notes. • Ask students to reread text within their groups and try to draw conclusions on the meaning of the words they have chosen. Jot down the meanings on paper. 	<ul style="list-style-type: none"> • Scan the text for words they do not know, and make a personal list of the words. • Compare personal lists. Choose the words for a group master list. • Each group prints the key vocabulary words in large letters on stick-on notes and post them to the blackboard or bulletin board alphabetically.
<p>After</p> <ul style="list-style-type: none"> • Discuss the meaning of words. • If appropriate, describe prefixes and suffixes that are unique or common to the subject area. (e.g. mono-, poly-, etc). <p>Extension: Try adding auditory sounds when teaching the meanings of instruments and vocal terms.</p>	<ul style="list-style-type: none"> • Add the meaning to the words on the stick-on notes in smaller letters.

Notes

Music and Instruments in the Medieval Era

In the **Middle Ages**, music played an important role in the daily life of medieval societies. Music was used as part of church services, as entertainment at the court, and was used to share news between towns. As music became more and more important, instruments were used to accompany singing.

In the churches, monks sang simple **sacred** chants called **Gregorian Chants**. These religious chants were usually **monophonic** (music with one melodic line without any harmony or accompaniment). It was difficult to record this music on paper at the time because paper was so expensive, however, some of this music we know today because the church paid to have it written down.

In the court, there were poet-musicians called **troubadours** or **trouvères** who entertained the wealthy and members of the court. Their music was **secular** or non-religious and it was used for dancing, dinner, after-dinner entertainment, important ceremonies, tournaments, and for military purposes. Secular music was an important part of medieval court life.

Near the end of the Medieval period, using instruments became more and more popular. The instruments used to perform medieval music are still used today. In the medieval era, musicians used a **cornett**, which has now become today's **trumpet**. They used the **sackbut**, which has now become today's **trombone**. The **flute** and **recorder** were made of wood. Other medieval instruments included string instruments such as the **lute**, the **vielle**, **dulcimer**, and **psaltery** which were either **plucked** or played with a bow. Not only did medieval musicians divide their instruments into the common four families of instruments – strings, woodwinds, brass and percussion – they also divided them according to their use: soft (*bas*) or indoor, and loud (*haut*) or outdoor.

Throughout history, including the medieval era, music has always played an important role in society. Music for the church (religious music such as Gregorian chants) and music for the court (secular or non-religious music) were distinctly different but each contributed to Medieval culture in a unique and special way that would affect the development of music in the next chapter of history.

Student Resource

Music and Instruments in the Medieval Era

In the Middle Ages, music played an important role in the daily life of medieval societies. Music was used as part of church services, as entertainment at the court, and was used to share news between towns. As music became more and more important, instruments were used to accompany singing.

In the churches, monks sang simple sacred chants called Gregorian Chants. These religious chants were usually monophonic (music with one melodic line without any harmony or accompaniment). It was difficult to record this music on paper at the time because paper was so expensive, however, some of this music we know today because the church paid to have it written down.

In the court, there were poet-musicians called troubadours or trouvères who entertained the wealthy and members of the court. Their music was secular or non-religious and it was used for dancing, dinner, after-dinner entertainment, important ceremonies, tournaments, and for military purposes. Secular music was an important part of medieval court life.

Near the end of the Medieval period, using instruments became more and more popular. The instruments used to perform medieval music are still used today. In the medieval era, musicians used a cornett, which has now become today's trumpet. They used the sackbut, which has now become today's trombone. The flute and recorder were made of wood. Other medieval instruments included string instruments such as the lute, the vielle, dulcimer, and psaltery which were either plucked or played with a bow. Not only did medieval musicians divide their instruments into the common four families of instruments – strings, woodwinds, brass and percussion – they also divided them according to their use: soft (bas) or indoor, and loud (haut) or outdoor.

Throughout history, including the medieval era, music has always played an important role in society. Music for the church (religious music such as Gregorian chants) and music for the court (secular or non-religious music) were distinctly different but each contributed to Medieval culture in a unique and special way that would affect the development of music in the next chapter of history.



Word Wall for Grade 4 Music

Music Words

sacred

Gregorian Chants

monophonic

secular

troubadour

trouvère

plucked

cornett

trumpet

flute

recorder

trombone

sackbut

lute

vielle

psaltery

dulcimer

Other Words

Middle Ages



Teacher Resource

Word Cards with Definitions for Grade 4 Music

Music Words

sacred- religious

Gregorian Chants- music sang to worship God in the Roman Catholic Church

Monophonic- a single line melody without accompaniment

secular- non-religious

troubadour- Medieval poet-musicians in Northern France

trouvère- Medieval poet-musicians in Southern France

Plucked – to pull on a string with finger when playing a stringed instrument

cornett- brass instrument similar to the trumpet today, but more mellow in sound

trumpet- highest-pitched brass instrument that changes pitch by means of valves

flute- soprano-range woodwind instrument, usually made of metal and held horizontally

recorder- end-blown woodwind instrument with a whistle mouthpiece, generally associated with early music

trombone- tenor-range brass instrument that changes pitch by means of a movable double slide

sackbut- early brass instrument, ancestor of the trombone

lute- plucked-string instrument, of Middle Eastern origin, popular in western Europe from the late Middle Ages to the 18th century

vielle- Medieval bowed-string instrument; the ancestor of the violin

psaltery- Medieval plucked-string instrument consisting of a soundbox over which strings were stretched

dulcimer- early folk string-instrument that resembles the psaltery; its strings are struck with hammers instead of being plucked

Other Words

Middle Ages- Medieval Era

Developing and Organizing Ideas: Webbing, Mapping and More

MUSIC Grade 4 (Music in Medieval Society)

Effective writers use different strategies to sort their ideas and information in order to make connections, identify relationships, and determine possible directions and forms for their writing. This strategy gives students the opportunity to reorganize, regroup, sort, categorize, classify, and cluster their ideas and information. In this activity, students will be able to summarize and organize their knowledge and ideas on music of the Medieval era.

Purpose

- Identify relationships and make connections among ideas and information.
- Select ideas and information for possible topics and subtopics.

Payoff

Students will...

- model critical and creative thinking strategies.
- learn a variety of strategies that can be used throughout the writing process.
- reread information that is related to a specific writing task.
- organize ideas and information to focus the writing task.

Tips and Resources

- Strategies for webbing and mapping include:
 - *Clustering* – looking for similarities among ideas and information, and grouping them according to characteristics.
 - *Comparing and contrasting*- identifying similarities and differences among ideas and information
 - *Generalizing* – describing the overall picture based on the ideas and information presented.
 - *Outlining* – organizing main ideas, information, and supporting details based on their relationship to each other.
 - *Relating* – showing how events, situations, ideas and information are connected.
 - *Sorting* – arranging or separating into types, kinds, sizes, etc.
 - *Trend-spotting* – identifying things that generally look or behave the same.
- See Student/Teacher Resource, *Webbing Ideas and Information*.

Further Support

- Provide students with sample graphic organizers that guide them in sorting and organizing their information and notes. e.g., cluster (webs), sequence (flow charts), compare (Venn diagram).
- Have students create a variety of graphic organizers that they have successfully used for different writing tasks. Create a class collection for students to refer to and use.
- Select a familiar topic for review. Have students form discussion groups. Ask students to recall what they already know about the topic, and questions that they may still have about the topic. Have students record one idea or question on a stick-on note. Encourage students to build on the ideas of others. Have groups sort and organize their stick-on notes into meaningful clusters on chart paper. Ask students to discuss connections and relationships, and identify possible category labels. Provide groups with markers to make links among the stick-on notes. Display the groups' thinking.



Developing and Organizing Ideas: Webbing, Mapping and More

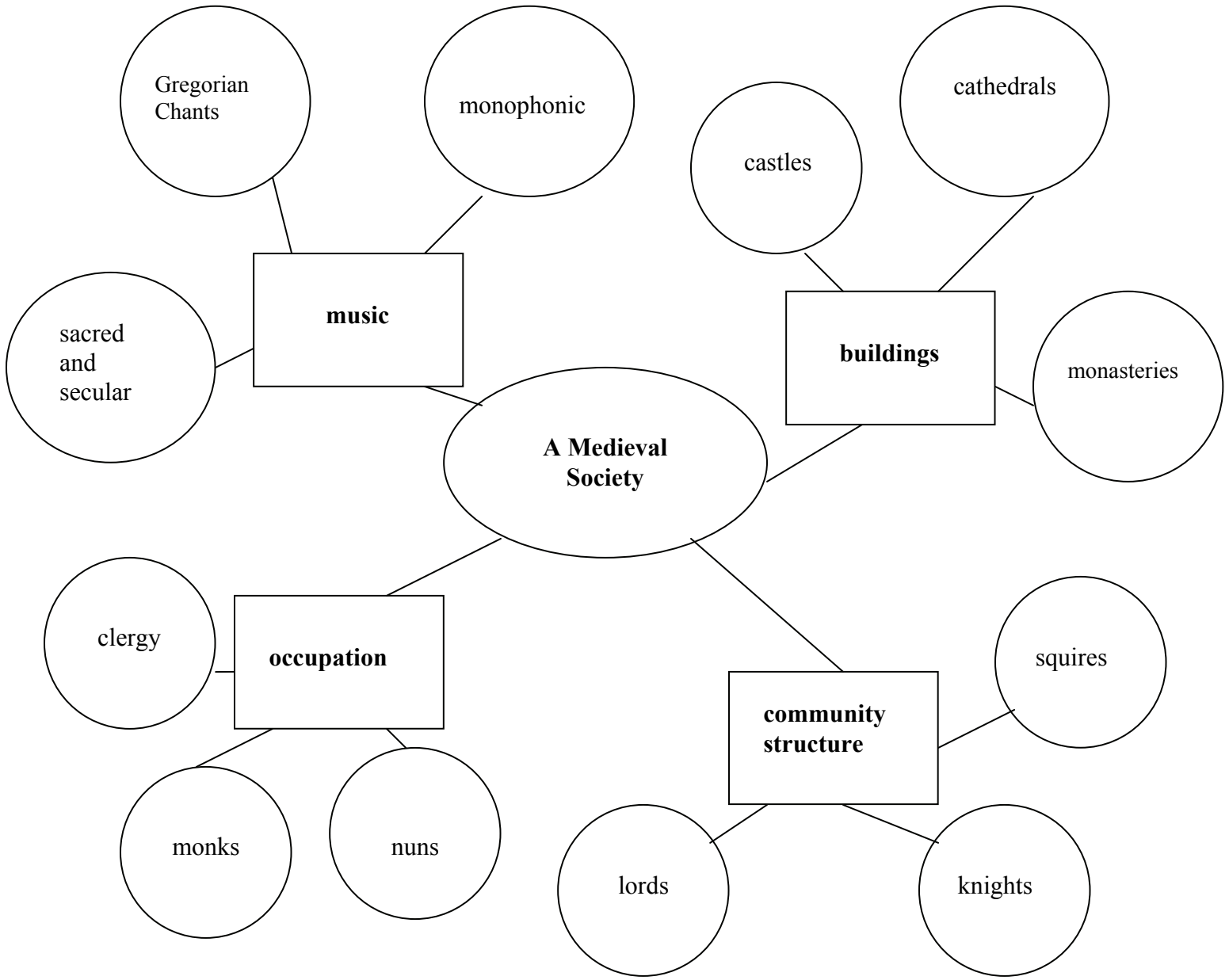
MUSIC Grade 4

Notes

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> As a warm-up activity, take students through a guided listening experience using music from the Medieval period such as Gregorian chant and/or instrumental music (see <i>Tips and Resources</i> in <i>Grade 4 Oral Communication</i> for music suggestions). Guide students through the listening by asking questions: What timbres/tone colours (instruments/voices) do you hear? How does this music make you feel? Why? What do you think the purpose of this music was? Provide stick-on notes for students. Activate student prior knowledge on Medieval Society by referring them to Student/Teacher Resources from Grade 4 Reading: <i>Music and Instruments in the Medieval Era</i> and class studies on Medieval society. Have students write one idea on each stick-on note. Post stick-on notes on board. Model for the class how to make connections among the ideas and information (e.g. number, circle, colour-code, draw arrows). Discuss with students that using a strategy such as webbing or mapping makes it easier to see connections and relationships. Reread stick-on notes and arrange key points to show the connections and relationships. Determine a heading for each cluster of stick-on notes. Use Teacher Resource, <i>Sample 1 – Webbing Ideas and Information</i> as a reference. 	<ul style="list-style-type: none"> Recall what they already know about the topic and writing task. Make connections to own notes. Note the links and connections that the teacher makes among ideas and information. Consider the similarities and differences of their own thinking. Recall past use of a webbing strategy to record or organize thinking.
<p>During</p> <ul style="list-style-type: none"> Use Teacher Resource, <i>Sample 2</i> as a reference, write down some major characteristics of music in the Medieval era on cue cards and put in envelopes. Divide students into groups and have them sort/cluster the cards in the form of a web, paying attention to information and ideas that are connected or related to each other (Use copies of Student/Teacher Resource, <i>Webbing Ideas and Information</i>). As a class, create possible headings for each cluster on the web. Discuss the different ways of sorting the information and the different possible headings that can be made. 	<ul style="list-style-type: none"> Work co-operatively with group members while sorting. Contribute different heading ideas. Share and compare webs. Note the similarities and differences in responses.
<p>After</p> <ul style="list-style-type: none"> Provide stick-on notes to students. Have students brainstorm and summarize their knowledge of music in the Medieval era that can be added to the web. Formulate questions to guide thinking during brainstorming (e.g. What musical instruments were primarily used in Medieval era? What was the purpose for music at this time? How did religion play a role in Medieval music?) Ask students to contribute to the web by suggesting how to place/clutter their stick-on notes to the web. Discuss how the headings can be used as a writing outline. 	<ul style="list-style-type: none"> Summarize their knowledge of music in the Medieval era. Make connections among ideas and add their ideas to the web. Extension: Using this information collected and organized as a class, make a Medieval Music brochure.



Sample 1- Webbing Ideas and Information



Questions to ask to help me sort...

What are the big ideas?

How are the ideas and information connected?

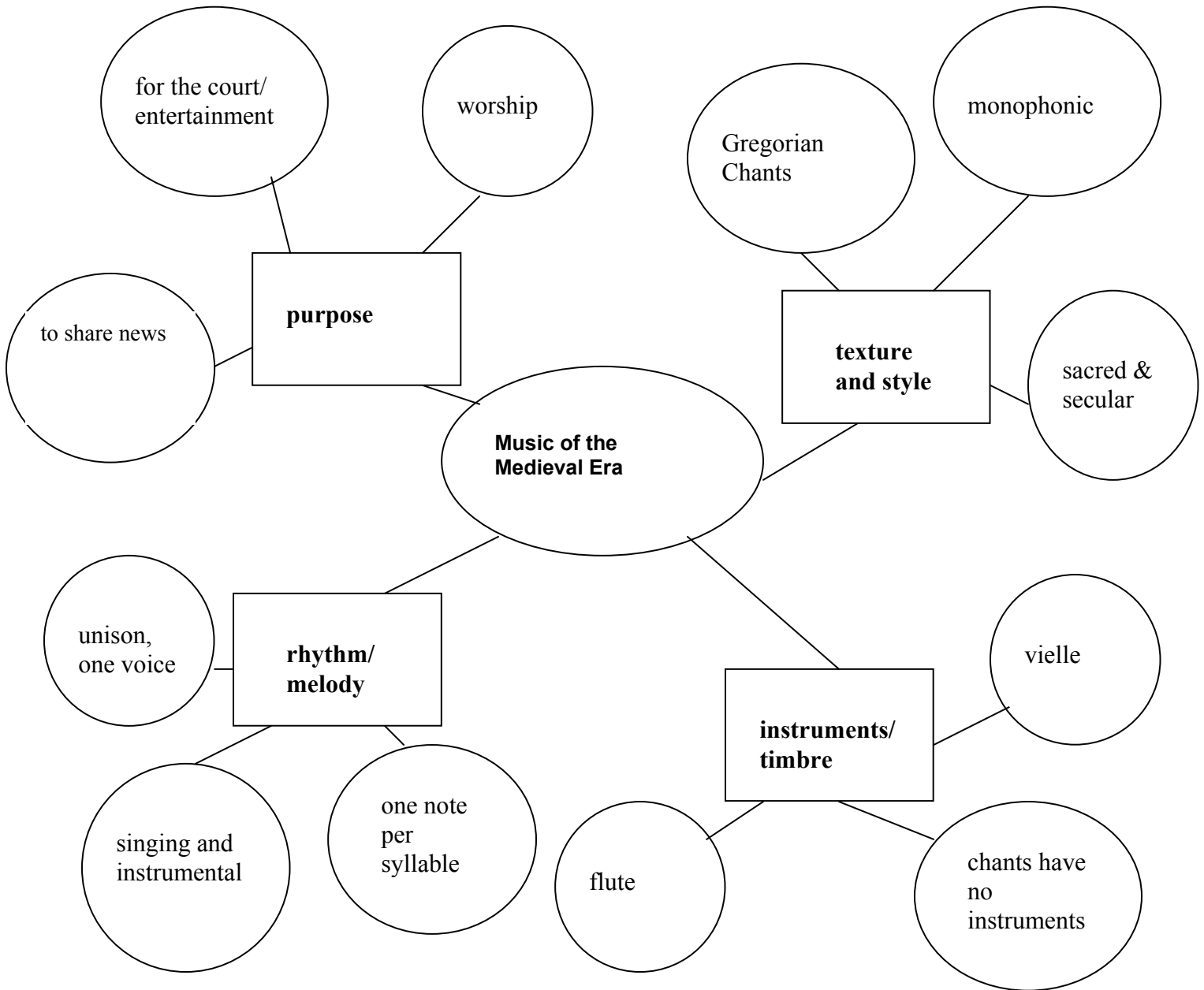
What evidence or information is missing?

Does the web suggest a writing outline?



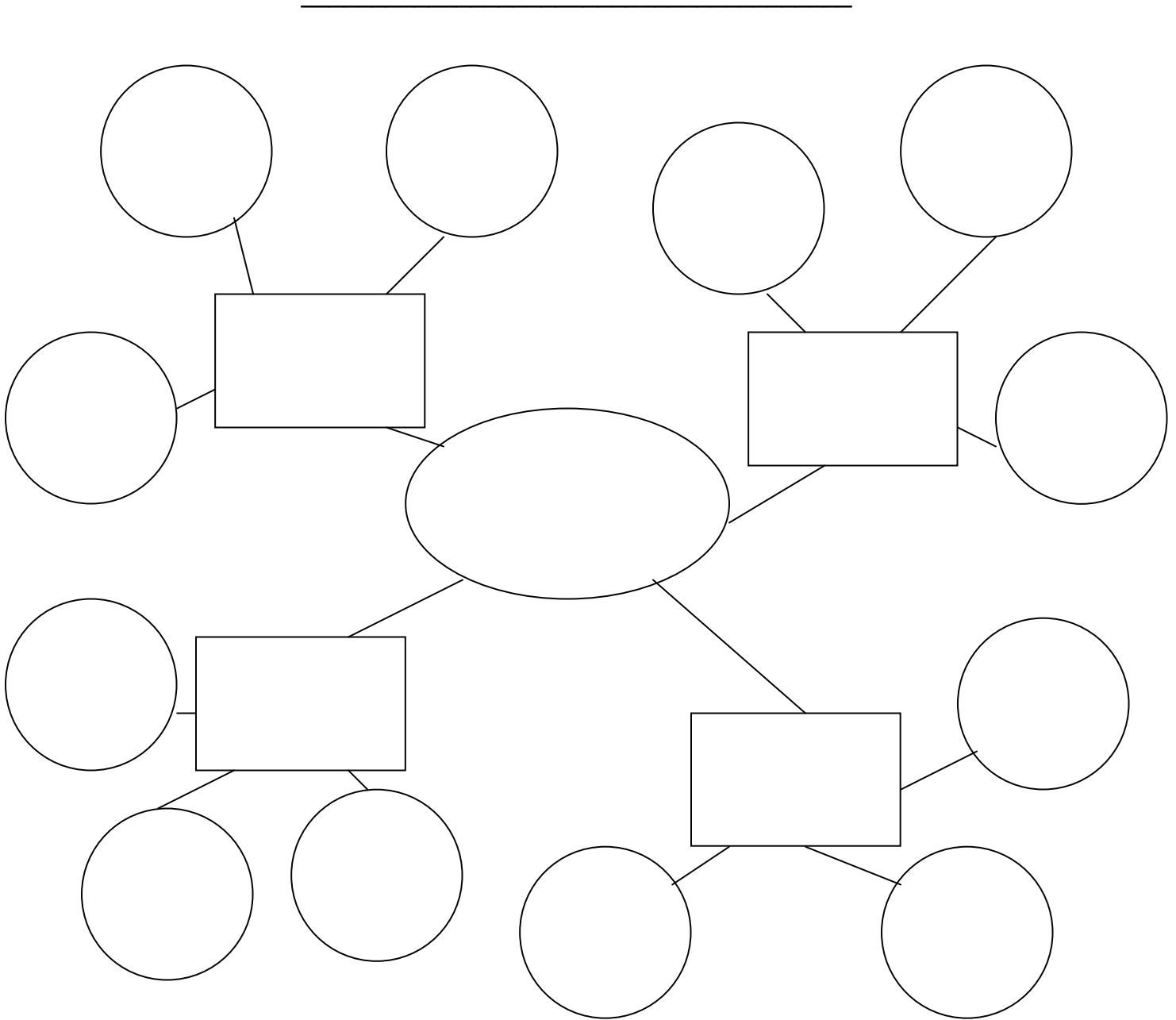
Teacher Resource

Sample 2 - Webbing Ideas and Information



Questions to ask to help me sort...

- What are the big ideas?
- How are the ideas and information connected?
- What evidence or information is missing?
- Does the web suggest a writing outline?



Questions to ask to help me sort...

- What are the big ideas?
- How are the ideas and information connected?
- What evidence or information is missing?
- Does the web suggest a writing outline?



Small-Group Discussions: Place Mat

MUSIC Grade 4 (Music in Medieval Society)

In this activity, students are divided into small groups, gathered around a piece of chart paper. First, students individually think about a question and write down their ideas on their own section of the chart paper. Students then share ideas to discover common elements, which can be written in the centre of the place mat.

Purpose

- Have students identify major characteristics of music in Medieval era.
- Provide students a safe environment to gather their thoughts before sharing their ideas.
- Give all students an opportunity for small-group discussion.

Payoff

Students will...

- have an opportunity to reflect and participate.
- interact with others and extend their learning while accomplishing the task.

Tips and Resources

- The place mat strategy can be used for a wide range of learning goals. For example:
 - ❖ to encourage students to share ideas and come to a consensus on a topic
 - ❖ to activate the sharing of background knowledge among students
 - ❖ to help students share problem-solving techniques in all subject areas
 - ❖ to take group notes during a video or oral presentation.
- Groups of 4 to 5 are ideal for place mat in a group.
- A place mat activity also works well as an icebreaker when students are just getting to know each other.
- For a sample place mat, see Teacher Resource, *Place Mat Template and Example*.
- Suggested resources on Medieval Music:
Public library – Gregorian Chant
http://www.naxos.com/feature/earlymusic_albums.asp
 - Naxos 8.550711- Adorate Deum/ Gregorian Chant from the Proper of the Mass
 - Naxos 8.554257- Music for the Troubadours (12th to 13th century)
 - Naxos 8.554094-95- Monteverdi: Orfeo (L')

Further reading: *Beyond Monet*, pp. 172-173

Further Support

- Give careful consideration to the composition of the small groups, and vary the membership according to the students' learning styles and interaction, subject-matter proficiency, and other characteristics.
- Give students the right to "pass" during group sharing if they are not comfortable.
- Give students sufficient time to jot down as many things in their section of the place mat as possible so they will be willing to share later.



Small-Group Discussions: Place Mat

MUSIC Grade 4 (Music in Medieval Society)

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Collect music from the Medieval era e.g. Gregorian Chant, instrumental music (see Naxos website in <i>Tips and Resources</i> for samples). • Divide students into groups of 4 or 5. • Distribute chart paper to each group. • Ask the students to make a place mat by dividing the chart paper into sections equal to the number of students in the group, leaving a circle or square in the centre of the chart. See Teacher Resource: <i>Placemat Template and Example</i>. 	
<p>During</p> <ul style="list-style-type: none"> • Play one piece of music at a time i.e. Gregorian Chant (sacred music) first. Have students listen carefully to the music, then silently write a response to a focussed listening question. • Possible sample questions: What is your first impression of Medieval music? How does it make you feel? Why? What timbre/tone colour (instruments) do you hear in Medieval Music? What is the tempo (speed) of the music? Dynamics (volume)? How does the melody move (by step, by leap)? Articulation (long, short)? Genre (sacred, secular, mass, dance, etc.)? • Repeat this process of guided listening with an instrumental piece of music (secular music). • Within their groups, have students discuss their thoughts and ideas. Common ideas can be recorded in the centre of the place mat. 	<ul style="list-style-type: none"> • Gather their thoughts about characteristics of music from the Medieval era, writing silently on their section of the paper, respecting the space of others • Be able to justify their musical choices with evidence. • Take turns sharing ideas with the group. • Engage in discussion with all group members to arrive at common ideas. • Record common ideas in the centre of the place mat. • Use oral skills, such as active listening, requesting clarification, and coming to consensus.
<p>After</p> <ul style="list-style-type: none"> • Have students share their charts and their group's thinking with the class. • Extension: Do a t-chart or Venn diagram with students, comparing the difference between secular and sacred music. Guide students with such questions as: What instruments do you hear? What do you think was the purpose of this music? How do you feel when you hear this music? 	<ul style="list-style-type: none"> • Circulate around the room to look at the ideas on the charts of other groups.

Notes



Place Mat Template and Example

<p>Write quietly on your own in this section of the place mat, your ideas, for several minutes.</p>	
	<div data-bbox="477 485 1060 684" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Through group sharing of ideas and experiences, gather common concerns, concepts, and ideas in this section of the place mat.</p> </div>

Example :

Listen to the excerpts your teacher plays. Write down the characteristics you hear in the music based on the questions posed by your teacher. [e.g. What is your first impression of Medieval music? How does it make you feel (mood)? What tone colour (instruments) do you hear? What is the tempo(speed)? Dynamics (volume)?] Remember to be able to justify your answer.

<p>I hear more than one voice singing</p> <p>There is no melody.</p> <p>Sounds religious</p>	<p>The melody is boring, like a chant and drones on.</p> <p>There is one melody. It makes me feel sad.</p>
<p><i>I hear the violin</i></p> <p><i>Sometimes there is only singing (a capella)</i></p> <p><i>I hear some drums</i></p>	<div data-bbox="472 1398 1055 1598" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Usually only one voice, one melody some drums (percussion), some strings church like music</p> </div> <p>It sounds like church music.</p> <p>There are strings.</p> <p>I hear recorder.</p> <p>I think the melody moves up and down but it mostly stays the same.</p>



Reacting to Reading: Responding to Text (Graffiti)

Music Grade 5 (Environment)

Graffiti is a collaborative learning strategy that can be used before or after an assigned reading. In this lesson you can see how it will be used *before* reading. The strategy involves students working in groups to generate and record ideas on chart paper. The teacher sets up as many chart papers as there are groups. On each chart paper, the teacher writes a word related to the assigned reading. The groups travel in rotation from chart to chart, writing responses to the topic and to the comments previously written by other groups. In this particular lesson the words on the chart paper relate to sounds in our environment. Students will identify 'sound' words in a poem or short story selected by the teacher and create a musical accompaniment using a variety of sound sources previously discussed in the graffiti activity. This lesson would enhance a unit of study or stand alone as a short unit/discussion on the environment.

Purpose

- Provide an opportunity for students to make a personal connection to the topic or unit of work by expressing their thoughts, ideas, and opinions, and making connections to their prior knowledge.

Payoff

Students will:

- Improve their understanding of the elements of music, in particular tone colour.
- Connect their personal knowledge and experience with a curriculum topic or issue.
- Expand their understanding of the reading by seeing and hearing the ideas and opinions of others.

Tips and Resources

- Use a *Numbered Heads* strategy to randomly assign roles in small groups. For example, if you are working in groups of five, have the students in each group "number off" from 1 to 5. After the students have numbered off, assign a particular role (e.g. reporting, retrieving materials, displaying work, etc.) to each number.
- For sample role descriptions designed to promote small-group discussion, see **Group Roles** strategy in the Oral Communication section of *Think Literacy, Cross-Curricular Approaches, Grades 7-12*.
- In the version of graffiti described here, each group uses a different coloured marker so that everyone can identify which group made which contribution to the chart.
- After a specified period (usually no more than three to five minutes), and at a specified musical signal, each group rotates to the next chart paper until the group has traveled full circle and arrived back at its page.
- The rotation and recording aspect of the strategy should take about 15 to 20 minutes. If groups have too much time at any chart page, there won't be anything for subsequent groups to write.
- Subsequent groups should continue the recording process in order to gather as many words as possible related to the topic. Their ideas may expand when they take the time to read others' responses. They should use the ideas of others to spark new ideas of their own or to extend the existing ideas.
- For step-by-step instructions on leading the class through the graffiti strategy, see Teacher Resource, *Graffiti Strategy – Procedure for Groups*.

Beyond Monet, pp. 174-177.

"And My Heart Soars." In *The Spirit of Canada: Canada's Story in Legends, Fiction, Poems, and Songs*.

Barbara Hehner, editor Stoddart Kids, Stoddart Publishing, 2001., p.266.

Images of Nature: Canadian Poets and The Group of Seven. David Booth, Kids Can Press, 1995.

www.ecokids.ca - for a variety of environmental poems and story suggestions.

Further Support

- Pre-teach some vocabulary related to the topic to support struggling or ESL students.



Reacting to Reading: Responding to Text (Graffiti)

Music Grade 5 (Environment)

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> Assign the reading to the students. See Student/Teacher Resource: <i>Sample Environmental Poem</i> “Moments on Earth.” Determine the numbers of groups you will have in the class, and set up that many “stations.” At each station put a chart paper and a coloured marker (different for each group). On each page, write a word, related to the environment from the poem. Teachers should activate prior knowledge for the students by singing an environmental song, chanting a poem, or reading a short story related to the environment. The teacher should set the context by discussing sounds in our environment. Define “<i>graffiti</i>” for the class (e.g. scribbling on walls or in public places that represents highly personal expression of thoughts or feelings.) Explain the graffiti process to students: groups of four or five students will begin at a “station.” Ask students to number off from 1 to 5 to create roles within the groups. See the <i>Numbered Heads</i> strategy on the facing page, under Tips and Resources. Assign each student a role. Discuss the music element <i>tone colour</i> or <i>timbre</i> with the students. Define it as quality of sound. Explain to students that first the recorder will record ideas they have about the sound quality of the word on their page e.g. high-pitched, soft, smooth. Second, the recorder will record the groups ideas around ways to demonstrate the sound quality by using body percussion, found sound, tuned or untuned percussion. 	<ul style="list-style-type: none"> Contribute to the discussion about the graffiti. Listen carefully to the instructions about the process. Clarify if needed.
<p>During</p> <ul style="list-style-type: none"> After a specified length of time, ask groups to rotate to the next chart page, taking the same coloured marker with them. Students rotate roles at the new ‘station.’ 	<ul style="list-style-type: none"> Rotate as a group to the next chart page, keeping the same coloured marker. Respond to the next topic or question using the same coloured marker.
<p>After</p> <ul style="list-style-type: none"> Once groups have returned to their original paper, have them circle any words that relate to the elements of music (pitch, dynamics, rhythm, tempo, articulation, beat.) Assign each group one stanza or section of the environmental poem or story. Ask students to reread the section with their group. Ask students to come to consensus on the quality of sound (instruments, found sound or body percussion) that would best represent their word. Have students rehearse the accompaniment for their section of the poem. As a class, perform the poem in sequence adding the accompaniment to enhance the meaning. Provide opportunity for reflection. 	<ul style="list-style-type: none"> Review the original chart paper together to ensure they can read and understand each one. Display and report the information on their chart page. As a group, reread their section of poem. Come to consensus on sounds or tone colours that best represent the words. Identify the tone colours (instruments, found sound, voice, tuned/untuned percussion, etc.) by circling or recording them on the chart paper. Create and perform an accompaniment for their section of the poem or story by using the appropriate dynamic levels, rhythms, beat, and tone colours. Demonstrate an understanding of tone colour choices through oral or written responses.

Notes



Graffiti Strategy – Procedure for Groups

1. Form groups of five students each.
2. In each group, assign each student a number from 1 to 5 (Tell the students that they will not know the role for their number until later, and that the roles will change. They are all accountable for the work in the group.)
3. Give each group a colour name (e.g. red, blue, black, green, orange, brown), and a marker of that colour. Each group will keep that marker as they move to a different chart paper.
4. Give each group a piece of chart paper, with a word already written on it.
5. Tell the students they will have about three minutes to write their group's responses to the topic on the first piece of chart paper. Number 1 will be the recorder when the group is at the first chart; Number 2 will be the recorder when they rotate to the second chart; and so on.
6. As the first three-minute time limit approaches, tell the students, "When I give the signal, finish your last word, leave your chart paper where it is, and move on to the next chart paper. Be sure to take your marker with you and give it to the next recorder in your group. You will have two to three minutes to read the responses at the next chart page, add comments, and question marks for clarification."
7. As the students return to the chart page where they first started, tell them, "Prepare to report on the information by reading it carefully, and deciding what is the most important to tell the whole class. I will choose a reporter and a displayer when the time comes to report. Everyone should be ready to take on these roles."

Student Resource

Sample Environmental Poem

Moments on Earth

The earth could use
a moment a day,
for you to think
of the things it does.

The river flows
in one long note,
as though
it is never ending.

The cascading waterfall
washes over the rocks,
and collects
in the pool below.

The splash of the waves
means a quick hello,
while the sun smiles and shimmers
in each reflection.

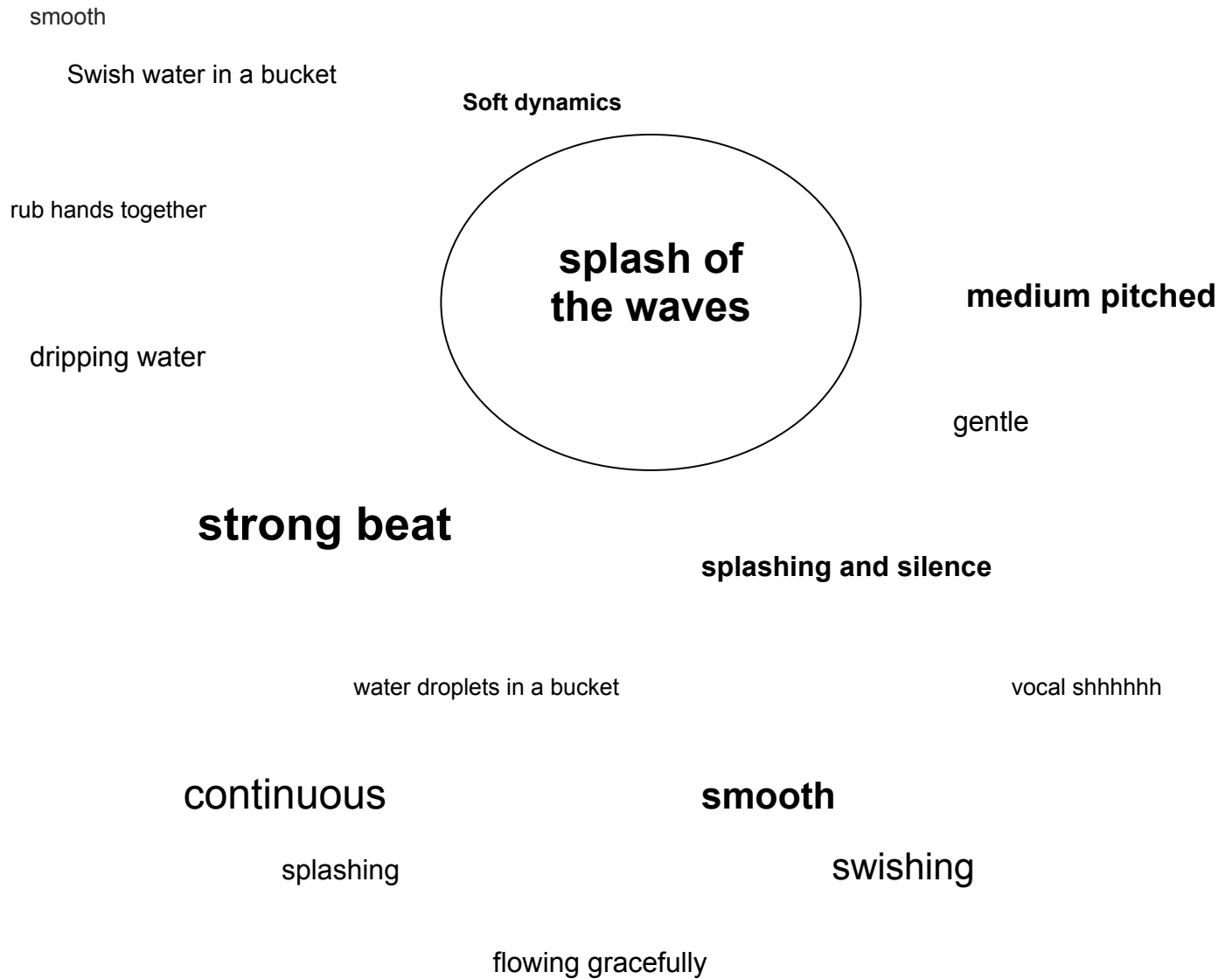
The breeze softly whispers
to the green grass below,
as the bushes chuckle
to the dogwood nearby.

The soft, green grass,
the long, winding river,
every moment
only lasts
a second.

~ Tamarra L.
(age 14)



Sample Graffiti Page





Generating Ideas: Adding Content (Pass It On!)

Music Grade 5 (Environment)

This strategy provides feedback to students before they start their first draft of a piece of writing. Students exchange their brainstorming and notes for any project or assignment – paragraphs, songs, research, lab reports, or summaries, and develop questions designed to help them draw out more details for their first draft. In this lesson, students will be providing feedback around ideas for environmental words and phrases based on a particular topic. In small groups, students will write a diamante poem with an environmental theme.

Purpose

- Identify ideas and information that may have been omitted.
- Reconsider and revise initial thinking (such as brainstorming) *before* writing the first draft.
- Teach students how to question others and themselves.

Payoff

Students will:

- Ask and predict questions while writing.
- Add and support ideas, individually and with the help of others.

Tips and Resources

- This activity is written as a follow-up to the Grade 5 *Think Literacy* reading activity. Once poems are written, using appropriate and various tone colours, students can create an environmental soundscape to accompany their poems.
- This activity is a good follow-up to *Rapid Writing* and *What Do My Readers/Listeners Want to Know?*
- This strategy may be used before and during writing, especially if students are sharing information.
- See Teacher Resource, *Adding Content – Annotated Student Sample* and Student/Teacher Resource, *Instructions by Adding Content (Pass It On!)*.
- Provide stick-on notes if students find it too confusing to have other students writing on their work.
- See Teacher Resource: *Diamante Poem Structure*, as a reference for building a diamante poem.

Further Support

- Teachers should model the process of asking questions about a piece of writing. Alternatively, teachers may post a piece of personal writing and invite students to ask questions about various parts of the piece.



Generating Ideas: Adding Content (Pass It On!)

Music Grade 5 (Environment)

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> Choose topics for diamante poems based on the theme of the environment. For example, water, trees, pollution, climate, earth, air. Make an overhead or distribute the Student Resource, <i>Instructions for Adding Content (Pass It On!)</i>. Read the instructions with students and brainstorm other possible questions. Remind students that the purpose of this activity – to ask questions (based on what is already there) that they would like the writer to answer. Explain that they will now be put in a small group of 4 to 6 students and will be assigned one environmental topic. The ultimate goal is to generate as many interesting and thought provoking words and phrases about the topics. 	<ul style="list-style-type: none"> Individually brainstorm vocabulary-rich words and phrases expressing their thoughts and ideas for the topic. Read the instructions with the teacher.
<p>During</p> <ul style="list-style-type: none"> Ask students to individually brainstorm words and phrases that capture their thoughts and ideas about their topic. If necessary, review questions using the handout or overhead transparency. Time the students – have them pass their work to the person on their left and add questions to the work that is handed to them. In 2 to 4 minutes, use a musical sound (chimes, rainstick, etc.) to signal the students to pass their work to the left again. Ask students to continue to pass the work until it has been returned to the original author. 	<ul style="list-style-type: none"> Within their group, pass work to the left and quickly skim the work handed to them. As they read, ask questions based on suggestions provided in the Student Resource, <i>Instructions for Adding Content (Pass It On!)</i>. Work silently. Use stick-on notes or write comments and questions in the margins. (Optional) Start answering the questions other have written on the work – even if it is not theirs.
<p>After</p> <ul style="list-style-type: none"> Ask student to begin to edit their work by answering the questions provided by the members of their group. Use the edited work and the answers to the questions as the basis for writing their diamante poem. As a group, have students create a diamante poem based on their individual and shared brainstorming. Review choral reading strategies for oral reading of poem. 	<ul style="list-style-type: none"> Try to answer as many questions as possible when they get their own work back, further providing interesting words and phrases. Use the questions and answers as the basis for responding to the written assignment. Using all of the brainstorming answers to questions, cooperatively create a diamante poem on their topic. Come to consensus on tone colours. In groups, rehearse choral reading. Perform expressively using voice and appropriate tone colours for instrumental accompaniment.

Notes



Instructions for Adding Content (Pass It On!)

When you build a fire, you need just enough wood to get it started. Usually we start with small pieces and then add the larger ones after the fire gets going. That's what we are going to do with your initial ideas or drafts for writing your diamante poem. The assignment you have written is like a small flame – it's an idea, and you may need to add more ideas to it. Here's an easy way to learn questions you need to ask in order to add fuel to your fire. You are going to trade work with people in your group and ask questions without talking.

When you are in your group, you will each pass your work to the person on your left. You will work within a time limit, so work quickly.

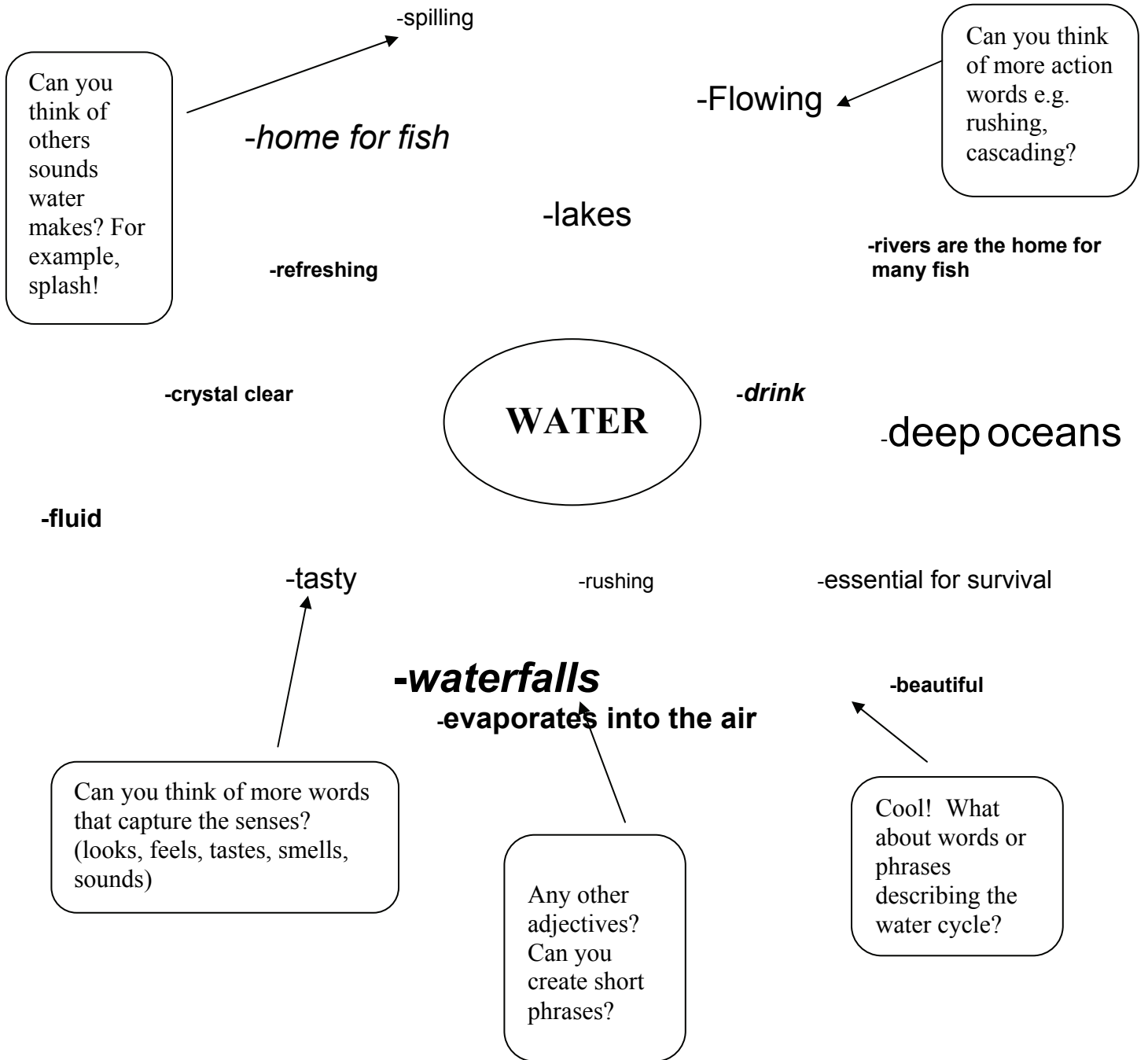
Don't worry if you don't finish all of the assignment you are looking at – the next person will probably deal with parts that you don't. Here's how to add the fuel...

In your groups :

1. Pass your work to the person to your left. Quickly skim the work that you have received from the person to your right.
2. As you read, ask questions based on the structure of the diamante poem. Some of your questions might be :
 - What other adjectives can you use to describe this topic?
 - What action word or phrases represent your topic?
 - Can you think of a synonym (a word that means the same thing but it spelled differently) to use as the final word?
 - Did you use a thesaurus to help you with your words?
 - Can you identify any sound words that may add interest to your poem? (See brainstorming chart papers from the reading lesson.)
 - Have you considered care of the environment?
 - Have you considered our responsibility towards the environment?
3. Do not talk as you pass around all of your work. If you can't read or understand something, don't ask the person. Just write down a question or comment that would help clarify.
4. Use stick-on notes or write in the margin, at the top of the page, or on the lines – do not write on top of someone's else's writing.
5. As you continue to pass work to other members of your group and once you have questioned the work of at least two people in your group, you may want to start answering some of the questions others have written to begin to assist the original owner.
6. When you finally get your work back, try to answer as of the questions as you can. The information will add to whatever you are writing.



Adding Content – Annotated Student Sample





Sample Diamante Poem Structure

A diamante poem has a certain structure. It is a 7 line poem written in the shape of a diamond. Each line uses a specific type of words, beginning with the first word which identifies the topic of the poem.

Title

Adjectives (2)

Verbs/Action words, "ing" words (3)

4 Nouns or a short phrase

Verbs/Action words, "ing" words (3)

Adjectives (2)

Title (a synonym of first title word)



Small Group Discussions: Placemat

Music Grade 5 (Environment)

In this easy-to-use strategy, students are divided into small groups, gathered around a piece of chart paper. First, students individually think about a question and write down their ideas on their own section of the chart paper. Then students share ideas to discover common elements, which can be written in the centre of the chart paper. In this lesson, students will be asked to listen to a selection of music and draw or sketch pictures that come to mind as they listen. The illustrations should relate to the environmental issues and concerns discussed in the *Grade 5 Music Reading and Writing Strategies* in this resource. Students will connect their illustration to the mood conveyed by the music.

Purpose

- Give all students an opportunity to share ideas and learn from each other in a cooperative small-group discussion.

Payoff

Students will:

- Have an opportunity to reflect and participate.
- Have fun interacting with others and extending their learning while accomplishing the task.

Tips and Resources

- The strategy can be used with a wide variety of questions and prompts.
- Use the place mat strategy for a wide range of learning goals, for example:
 - To encourage students to share ideas and come to consensus on a topic.
 - To activate the sharing of background knowledge among students
 - To help students share problem-solving techniques in a variety of subject areas.
 - To take group notes during a video or oral presentation.
- Groups of 2 to 4 are ideal for the place mat, but it can also work with up to 7 students in a group.
- You may choose several questions or issues for simultaneous consideration in a place mat strategy.
- Place mat also works well as an icebreaker when students are just getting to know each other.
- For a sample place mat, See Teacher Resource, *Place Mat Template*.

Beyond Monet, pp. 172-173.

"The Alpine Storm" in *Music Builders IV*, Berandol Music Ltd.

Solitudes CD's by Dan Gibson

Fantasia 2000 (Disney DVD), Chapter 16: "Firebird Suite - 1919 Version" (Igor Stravinsky)

Further Support

- Give careful consideration to the composition of the small groups and vary the membership according to the students' styles of learning and interaction, subject-matter proficiency, and other characteristics.
- Some students may benefit from being able to "pass" during group sharing.



Small Group Discussion: Place Mat

Music Grade 5 (Environment)

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Divide the students into groups of 4 or 5. • Select an environmental DVD, video or a variety of instrumental recordings that reflect various moods (e.g. Dan Gibson's <i>Solitudes</i> CD's). • Decide on focus questions for listening to the music. (e.g. Imagine this music was written to represent an aspect of our environment. What environmental images come to mind as you listen? What mood comes to mind?) If using a DVD, turn the TV around so students are not aware of the pictures. • Distribute chart paper to each group. • Ask students to divide the chart paper into sections equal to the number of students in the group, leaving a circle or square in the centre of the chart. Note: This middle section can be omitted depending on the learning task involved. 	
<p>During</p> <ul style="list-style-type: none"> • Direct each group member to silently think about an image that comes to mind while listening to the music in terms of the environment. • Ask students to consider the mood of the music, and how this affects the picture in their mind. • Direct students to draw or sketch the image that have come to their mind in their personal area of the chart paper for a determined amount of time. • Ask students to record the "mood" word(s) as well. 	<ul style="list-style-type: none"> • Gather their thoughts about the mood of the music and the environmental image that comes to mind while listening. • Write, draw or sketch silently in their own area of the paper, respecting the space and silence of all members of the group.
<p>After</p> <ul style="list-style-type: none"> • Give the signal for students in each group to discuss their ideas and experiences and find common elements or ideas. • Ask students to reflect on the mood words they recorded. Have them refine their words in order to expand their vocabulary and clarify meaning (e.g. calm – serene, angry – anxious or anguish). • Ask students to come to consensus on one or two mood words and an illustration that would best suit their thoughts and ideas. Record mood word(s) and illustration it in the centre of the chart paper. • Have students answer the question, "How were various elements of music combined to create the mood?" (e.g. "The music felt anxious because of the fast rhythms, high pitched instruments, no beat, loud dynamics.) Record in the centre of the chart paper. • Have students post the charts to share their group's thinking with the class. • If using a DVD, show the students the images as another example. Compare with their own. 	<ul style="list-style-type: none"> • Take turns sharing ideas with the group. • Engage in discussion with all group members to arrive at commonalities between words and pictures. • Record common ideas in the centre of the place mat. • Use oral skills, such as active listening, requesting clarification, and coming to consensus. <ul style="list-style-type: none"> • Circulate around the room to look at the ideas on the charts of other groups.

Notes



Place Mat Template

<p>Write quietly on your own in your section of the border for several minutes.</p>	
<p>Through group sharing of ideas, gather common thoughts, and ideas in this section of the place mat.</p>	



Getting Ready to Read: Anticipation Guide

MUSIC Grade 6 (Culture)

The purpose of this lesson is to provide a cross curricular approach to cover reading expectations presented in the Grade 6 Music curriculum as well as the Grade 6 Social Studies curriculum. The text is related to Canadian Culture specifically *Canadian Music*.

An *Anticipation Guide* is a series of questions or statements (usually 8 to 10) related to the topic or point of a view of a particular text that is utilized to activate students' prior knowledge and experience. Students work silently to read and then agree or disagree with each given statement.

Purpose

- Help students to activate their prior knowledge and experience and think about the ideas they will be reading.
 - Who are famous Canadian Musicians?
 - What type of Music is considered to be Canadian?
- Encourage students to make personal connection with a topic or unit of work so that they can integrate new knowledge with their background experience and prior knowledge.
 - Who have you heard on the radio?
 - What recorded and/or live performances of Canadian musicians have you seen or attended?
 - What Canadian musician's work do you and your family own on CD, Mp3, or video?

Payoff

Students will:

- connect their personal knowledge and experience with a curriculum topic or issue.
- engage with topics, themes and issues at their current level of understanding.
- have a purpose for reading subject-area text.
- become familiar with and comfortable with a topic before reading unfamiliar text.
 - Many students have strong personal connections to their culture and identity through specific styles of music within their communities, families, and peer groups.
 - Current trends in music technology have helped advance students awareness of music of different cultures.

Tips and Resources

- An *Anticipation Guide* works best when students are required to read something that contains unfamiliar information. The idea of the guide is to raise students' awareness of related issues and help them make connections with what is familiar and unfamiliar about the text.
- With the creation of this particular anticipation guide open-ended statements that challenge students' beliefs have been intentionally created to promote critical thinking skills. When working with student answers avoid challenging them to avoid using statements that are "right" or "wrong" and steer away from "yes" and "no" answers.

When Kids Can't Read, What Teachers Can Do, pp. 74-80.

Think Literacy: Cross Curricular Approaches Grades 7-12, 2003

Further Support

- Put students in pairs or small groups to complete the anticipation guide if they are having trouble making connections with the Cultural and Musical content, or if they are having trouble with language (for example, EL students).
- Read the *Anticipation Guide* aloud to support struggling readers.



Getting Ready to Read: Anticipation Guide

MUSIC Grade 6 (Culture)

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> Preview the article <i>Canadian Music</i> to find the themes and big ideas. Preview the Teacher/Student Resource, <i>Anticipation Guide: Canadian Music</i>. Distribute copies of Teacher/Student Resource: <i>Anticipation Guide – Canadian Music</i>. Explain that this guide provides an opportunity for them to explore their own thoughts and opinions. Each student will complete the guide individually and then share their own thoughts and opinions using the Think/Pair/Share strategy. To engage students in a whole-class discussion start with a simple hand-count of the numbers of students who agreed or disagreed with a particular statement. Ask the students who disagreed to share their thinking, followed by those students who agreed with the statement. Record (or ask students to record) some of the key points made during the discussion, using a “T-chart” (agree/disagree) on the board or an overhead 	<ul style="list-style-type: none"> Working individually, read each statement on the anticipation guide and checks off the appropriate responses based on their past experiences. Contribute responses in class discussions (e.g., show of hands who agreed/disagreed with the various statements) and explain their responses in relation to their own music and cultural background.
<p>During</p> <ul style="list-style-type: none"> Explain the topic of the reading assignment and how it connects with the anticipation guide statements and discussions. Ask students to keep the guide beside the text as they read it, so that they can jot down paragraph numbers that correspond to the issues presented in the anticipation guide. 	<ul style="list-style-type: none"> Read the assigned article “Canadian Music” and jot down the paragraph numbers beside each agree/disagree statement (for information that relates to the issues). Students should utilize a highlighter to emphasis key words and phrases that relate to the ‘evidence’ required to help support or refute the given statements.
<p>After</p> <ul style="list-style-type: none"> Ask students to return to the statements and to make an organized list containing their evidence and what they have discovered in the article that may confirm or change their opinions about the topic “Canadian Music.” See Student Resource: <i>Anticipation Guide Follow-up Activity – Organized List</i>. 	<ul style="list-style-type: none"> Make an organized list of notes that confirm or change their opinions about the statements presented in the anticipation guide.

Notes



Getting Ready to Read: Anticipation Guide

Read the following passage.

Canadian Music

There is debate as to whether Canadian music really exists. Many Canadian commentators and academics refer to Canadian “musics”. Canada’s musical culture is a large “ensemble” of styles, inspirations and origins – representing the many cultural histories and communities of Canada. It encompasses the breadth of musical activity – writing, education, performance, production and marketing, as well as just people playing for their enjoyment.

The Canadian music scene is a rich mixture of folk, popular, spiritual and classical forms that range from Inuit throat games to classical concerts and world-renowned rock groups. The richness of Canadian music is also related to the compendium of Canadian musical works – a large number of works that have become international hits, and a large body of works that have not received the acclaim they deserve and that are now being unearthed and brought to the stage and to the studio.

It is difficult to argue with success. Canada has produced some of the most famous people in the business. Musicians like Glenn Gould, Bryan Adams, Céline Dion, kd lang, Avril Lavigne and Oscar Peterson are well known all over the world. Their success translates into a celebration of talent and achievement with music awards like the JUNOs, the Félix and the Canadian Aboriginal Music Awards – not to mention international recognition with a continuous line-up of nominations and winnings against the best in all musical categories.

Canadian music is a continuum. It illuminates our history and provides insight into current times.

Permission granted for publication from: <http://www.culture.ca/explore-explorez-e/Arts/Music>



Student/Teacher Resource

Anticipation Guide - Canadian Music

- Circle “Agree” or “Disagree” beside each statement below before you read the article *Canadian Music*
- Following our class discussion of these statements, you will read the article *Canadian Music*
- Keep the anticipation guide with you as read and jot down the corresponding paragraph numbers.
- When you have finished reading, consider the statements again based on any new information you may have read. Utilizing the last column complete the Agree/Disagree activity again to see if your opinion has changed based on new evidence.

Before Reading	Statements*	Paragraph Number(s)	After Reading
1. Agree / Disagree	<ul style="list-style-type: none"> • The Canadian music scene is small but active on a World scale. 		1. Agree / Disagree
2. Agree / Disagree	<ul style="list-style-type: none"> • One could argue that “Canadian music” does not really exist because we are nation of diverse ethnic and culture backgrounds 		2. Agree / Disagree
3. Agree / Disagree	<ul style="list-style-type: none"> • Canadians celebrate their achievements and talents in Music. 		3. Agree / Disagree
4. Agree / Disagree	<ul style="list-style-type: none"> • The “Canadian” sound of music can defined by a variety of people from various cultures. 		5. Agree / Disagree
5. Agree / Disagree	<ul style="list-style-type: none"> • “Canadian Music” only includes what we hear on radio and see on television. 		6. Agree / Disagree
6. Agree / Disagree	<ul style="list-style-type: none"> • Canadians have not received very much international recognition for their achievements and talents. 		7. Agree / Disagree
7. Agree / Disagree	<ul style="list-style-type: none"> • There are many large Canadian Musical contributions that have not received the acclaim they deserve. 		8. Agree / Disagree



*Statements based on the article cited from www.culture.ca. *Canadian Music*.

Student Resource

Anticipation Guide Follow up Activity- Organized List

- Make reference to the article and the anticipation guide to record key points in order to create an organized list of evidence that helps to support or refute the anticipation guide statements.
- After collecting evidence for each statement, ‘reword’ the statements based on the new evidence.

	Reworded Statements*	Paragraph Number(s)	Evidence from the article
1.	• The Canadian music scene ...		
2.	• One could argue that “Canadian music” ...		
3.	• Canadians...		
4.	• The “Canadian” sound of music is defined by...		
5.	• “Canadian Music” includes...		
6.	• Canadians have...		
7.	• There are many large Canadian Musical contributions that...		



Writing for a Purpose: Template for Writing an Explanation

MUSIC Grade 6 (Culture)

Students will be asked to write an explanation of what they believe Canadian Music is? This unit is linked directly to the *Grade 6 Think Literacy: Subject Specific-Music* reading strategy lesson. After students have completed the *Anticipation Guide*, *assigned text* and *Follow up activity*, they will have acquired a reasonable knowledge base to begin this task. This template will provide the framework that will allow students to organize their thoughts and researched information in order to write a first draft.

Purpose

- Provide students with a template to scaffold an explanation of their understanding in the form of a *Explanation Template* in order to help them organize information before drafting the piece.

Payoff

Students will:

- learn the common expectations for the template from Student/Teacher Resource: *Writing an Explanation*.
- organize their research including factual data and personal opinion to ensure that it meets the requirements of the assignment.

Tips and Resources

- In order to help students understand how to utilize the writing template, they may first need to deconstruct an example of written text. The same template that is used for building students' writing can also be applied as a tool for analysis. In this particular case, students have already had significant exposure to the Teacher/Student Resource; *Canadian Music*, from the reading lesson.
- Using the Teacher Resource, *Template for Writing an Explanation*, have the students identify the introduction, definition and cause and effect examples. This activity will give the students an exemplar from which to work when they begin their own writing. This activity can be completed individually, in pairs, or small groups.
- Use exemplars from the Ontario Curriculum Exemplars.
- See the explanations and templates for writing in various forms, in the following resources:

Think Literacy: Cross- Curricular Approaches, Grade 7-12, Writing Strategies pp.140-148

Beyond Monet: The Artful Science of Instructional Integration, Bennett and Rolheiser.

Brain-Based Learning: The New Science of Teaching and Training, Revised Edition, Jensen, Eric.

SMARTideas- Concept Mapping Software: (licensed under the Ministry of Education by OSAPAC)

Further Support

- Individual writing assignments can be edited with modifications and accommodations to suite the needs of students with special needs. Some examples might include reducing some of the expectations such as the number of paragraphs or supporting details and/or an alteration of the overall expectations or complexity of the main idea.



Writing for a Purpose: Template for Writing an Explanation

MUSIC Grade 6 (Culture)

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> Find and prepare copies of the Student Resource, <i>Template for Writing and Explanation: Sample Student Response</i>. Teachers should familiarize themselves with <i>Think Literacy Reading Strategy</i> lesson for Grade 6 Music. Make photocopies and provide example of the article “What is Canadian Music?” to each student. Model the method for <i>deconstructing</i> the first paragraph of the text titled “What is Canadian Music?” Ask students to work in groups of two or four to deconstruct the rest of the example. Engage students in a whole-class discussion following their group work, and record their responses about what happens in each part or paragraph of the <i>Canadian Music</i> text. 	<ul style="list-style-type: none"> Reread the article <i>Canadian Music</i>, following the teacher’s deconstruction of the first paragraph. Work in groups to determine what happens in each subsequent paragraph by asking, “What happens in this paragraph/part of the writing?” Contribute responses to the whole-class discussion.
<p>During</p> <ul style="list-style-type: none"> Distribute the blank templates to the students See Student Resource, <i>Template for Writing an Explanation</i>. Topic: <i>What is Canadian Music?</i> Share an example of a partially completed one on an overhead. See Teacher Resource, <i>Template for Writing and Explanation: Sample Student Response</i>. Instruct the students to use the template to organize the information they have prepared and researched for this assignment from <i>Canadian Music</i> article and other sources such as textbooks, magazine articles, or web based resources. Monitor students’ progress as they begin completing the template. 	<ul style="list-style-type: none"> Begin completing the individual student template by filling in the appropriate information under the given sub-headings according to the information presented in the article <i>What is Canadian Music?</i> Organize new information from textbooks, magazine articles, and/or web based resources.
<p>After</p> <ul style="list-style-type: none"> Assign a completion date for the template. Use peer, self, or teacher assessment if the complete template in a subsequent class, before students begin drafting their written explanation. 	<ul style="list-style-type: none"> May complete the template in class or as a homework assignment. May utilize other resources to collect supporting evidence such as a magazine, text book, or internet webpage. May participate in peer or self-assessment of completed templates in a subsequent class.

Notes



Template for Writing an Explanation: Sample Student Response

Topic: What is Canadian Music?

Introduction:

- What is Canadian Music? Why is of interest to us? (i.e., think about our culture, history, and entertainment industry.)
 - Is large “ensemble of styles”, inspirations, and styles. (paragraph 1)
 - Canadian Music represents many cultural histories and communities in Canada (paragraph 1)
 - Canadian Music includes writing, education, performance and marketing, as well as enjoyment (paragraph 1)
 - Canada’s music has mirrored the history of the Country. It is Canada’s most well know contribution to global culture (http://en.wikipedia.org/wiki/Canadian_music)

Definition:

- Explanation and/or statement about what Canadian Music is...
 - Canadian Music is a “continuum” (paragraph 4)
 - Canadian Music highlights our history and provides insight into current times (paragraph 4)
 - A reflection of the constantly evolving expressions of Canadian identity. (http://en.wikipedia.org/wiki/Canadian_music)

How Canadian Music works or has come to be...

- What are some of the *cause and effect relationships* that you have researched regarding Canadian Music? Think in terms of the article Canadian Music and other sources of information such as textbooks, magazines, or internet websites.
 - **1. Cause-** Canada has a history of diversity in cultures.
 - **Effect** has been at the development of diverse musical mixture of popular Canadian musical styles including folk, popular, spiritual, and classical forms. (paragraph 2)
 - **2. Cause -**Canada has produced some talented people in the business- Glenn Gould, Bryan Adams, Celine Dion , Kd Lang, Avril Lavigne, and Oscar Peterson.
 - **Effect-** brings international attention and recognition to our Musicians and country. (paragraph 3)
 - **3. Cause-** Canada helped produce musicians such as Hank Snow, Rush, The Guess Who, Shanina Twain, Arcade Fire etc..
 - **Effect-** music has become the country’s most successful and well-known global contributions- (http://en.wikipedia.org/wiki/Canadian_music)

Applications:

- Other examples/illustrations of *big picture ideas* that help contribute to Canadian Music.
 - Scholars say the Canadian Music is a “continuum”, however, some scholars say it is difficult to define because it is so diverse. (paragraph 4)
 - The variety of people in culture in Canada helps to create an interesting Music Scene.

Comments/Evaluation of topic/issue/problem:

- Summarize with your own conclusions based on the evidence you have collected from the provided text and be sure to include some details from other reputable sources as well.
 - Canadian Music is and has always been constantly changing based on the diverse cultural groups within the Canadian music scene.
 - “Music” is our most famous global export of ‘culture’.



Student Resource

Template for Writing an Explanation**Topic: What is Canadian Music?****Introduction:**

- What is Canadian Music? Why is of interest to us? (i.e., think about our culture, history, and entertainment industry.)

Definition:

- Explanation and/or statement about what Canadian Music is...

How Canadian Music works or has come to be...

- What are some of the *cause and effect relationships* that you have researched regarding Canadian Music? Think in terms of the article Canadian Music and other sources of information such as textbooks, magazines, or internet websites.

Applications:

- Other examples/illustrations of *big picture ideas* that help contribute to Canadian Music.



Writing an Explanation

What is an explanation?

An explanation is a form of writing that explains how things are or why things are. Explanations often provide information in a cause-and-effect format.

How do you write an explanation?

Prepare a plan. Notes and diagrams will help to organize the necessary information. In the plan, consider the following elements:

- definition of what is being explained
- description of the component parts, if applicable
- explanation of the operation in cause-and-effect sequence
- description of the application
- interesting comments, special features or evaluation



Small Group Discussions: Determining Key Ideas

MUSIC Grade 6 (Culture)

In this strategy, students work individually to identify three to five key ideas having listened to a piece of Canadian music. In pairs, they then share ideas and streamline their list of key ideas down from two to four. Finally, two pairs of students combine to share and reduce further to one or two key ideas. One of the best ways to learn about music and culture is to employ critical listening skills to listen and/or observe a variety of high quality performance samples. Having the opportunity to deconstruct what they have aurally and visually experienced in a small group environment provides opportunity for consolidation of learning.

Purpose

- To share and consolidate learning about music and culture when utilizing critical listening skills.

Payoff

Students will:

- understand a topic more deeply.
- share learning with peers.
- sharpen skills in small-group discussion, especially in listening and persuading.
- have specific roles to fulfill, clearly defining their role in the small group.
- learn to focus on the “big ideas.”
- participate actively in their learning.
- practice how to summarize ideas.
- Come to consensus about important information

Tips and Resources

- It would be helpful to have access to a variety of listening components (i.e. headphones, electronic listening devices). If these are not available provide opportunity for students to work through a rotation in various learning centre environments.
- Vary the composition of the groups to allow students the opportunity to learn to work with different partners. Time the exercise to help keep the students focused on the task.
- For role ideas, see Teacher/Student Resource, *Sample Role Cards*.
- To help students visualize the process, use Student/Teacher Resource, *Steps for Working Together to Determine Key Ideas*.

Reading Strategies for the Content Areas, pp. 361-364.

The Canadian Music Centre: <http://www.collectionscanada.ca/>

Library and Archives Canada: <http://www.collectionscanada.ca/>

Further Support

- Post charts in the classroom that expresses the use of positive language related to polite negotiations, persuasion, and appropriate volume levels so that the students can refer to it. For ideas see *Think Literacy Cross-Curricular Approaches: Grade 7-12* pp. 196-199.
- For ESL/ESD learners, pair students of the same first language so that they can help each other in their native language.
- Have listening stations set up in the classroom through computers, portable audio devices, or stereos.



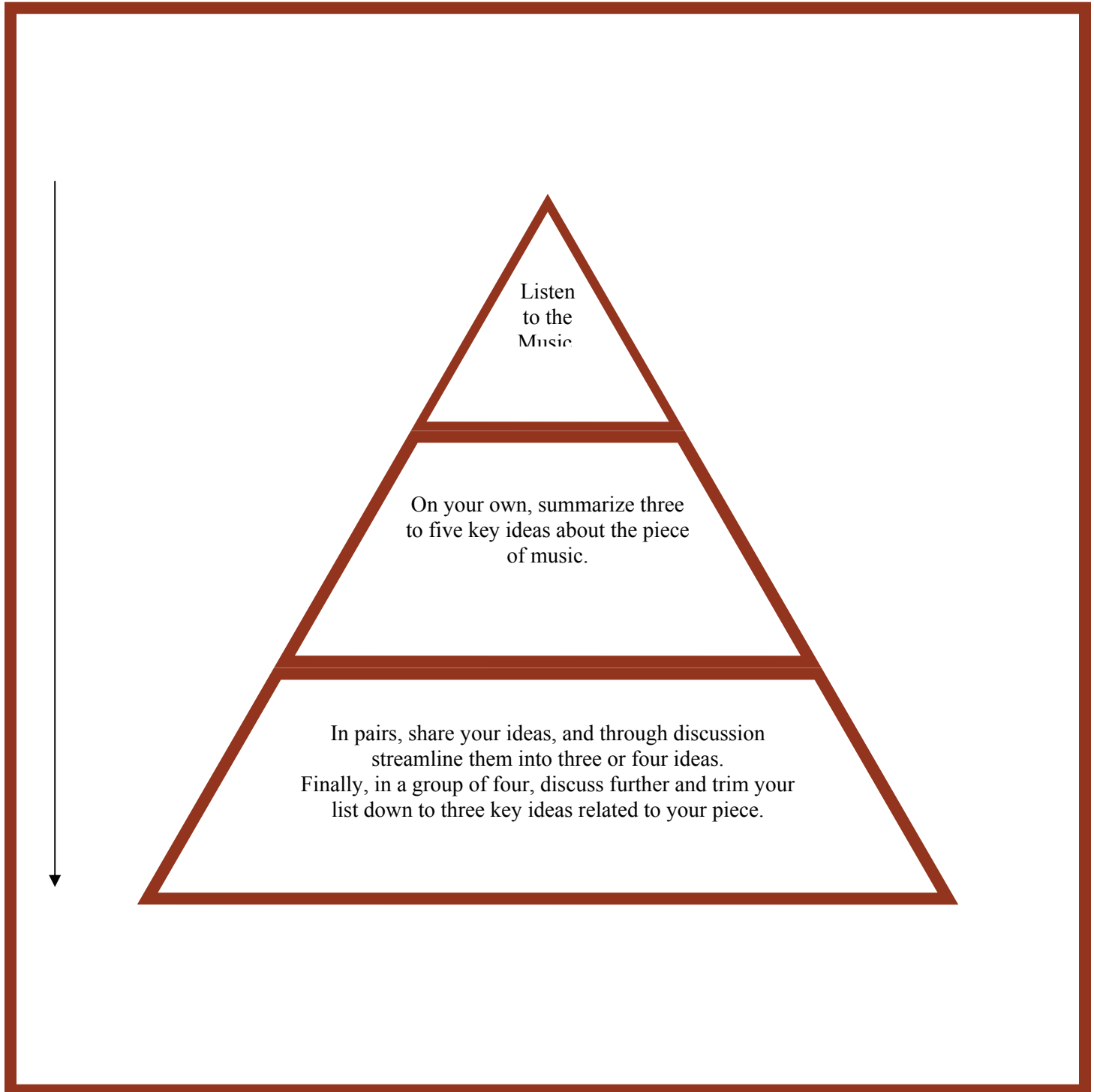
Small Group Discussions: Determining Key Ideas

Music Grade 6 (Culture)

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Compile a listening selection of Canadian music. For suggestions, see Student/Teacher Resource: <i>Suggested Listening Samples</i>. • Divide students into groups of four. • Provide students with access to a recording of the selected song assigned to each group. • Provide students with blank cue cards or stick-on notes. • Direct students to utilize critical listening skills and complete the listening assignment to summarize the main concept of each song title. To assist with the process, see Student/Teacher Resource: <i>Steps for Working Together to Determine Key Ideas</i>. • To assist student with their thinking, see Student/Teacher Resource: <i>Flowchart to Guide Thinking</i>. 	<ul style="list-style-type: none"> • Listen individually and/or watch the recording of the selected piece of music. • Make judgments on what they hear and/or see regarding three to five key ideas about the music. • Summarize the three to five ideas on separate cue cards or stick on notes that describe the song they were asked to analyze. (e.g., instrumentation, style of music)
<p>During</p> <ul style="list-style-type: none"> • Instruct students to form pairs to discuss their key ideas and narrow these down to three or four main ideas between them. • Request that pairs of students to then combine with another to pair to make groups of four and proceed to reach consensus and continue the narrowing to reach the key ideas. • Review the process of negotiations and polite persuasion with students, in preparation for the discussion. (e.g., Do you think...? Would you agree...? I don't agree with you because...). 	<ul style="list-style-type: none"> • Discuss the key ideas in pairs. Through negotiation, streamline the ideas down to three or four main ideas on the cards. • Combine with another pair to further engage in give-and-take to condense the ideas into a maximum of three points. • Continually evaluate their own understanding of the material and its main ideas as they engage in the negotiation process to reach consensus regarding the key ideas.
<p>After</p> <ul style="list-style-type: none"> • Call upon each group to report their findings of the key ideas to the whole class. • Refer to the Teacher Resource: <i>Sample Listening Response</i> for possible sample responses. • Ideally if time permits, allow the students to play the entire excerpt of their "piece" to the class before discussing their summaries. 	<ul style="list-style-type: none"> • Students will share their "piece" of music with the entire class. • Students will report their group's consensus of two or three "key ideas" regarding their selected piece of music.

Notes

Steps for Working Together to Determine Key Ideas





Student/Teacher Resource

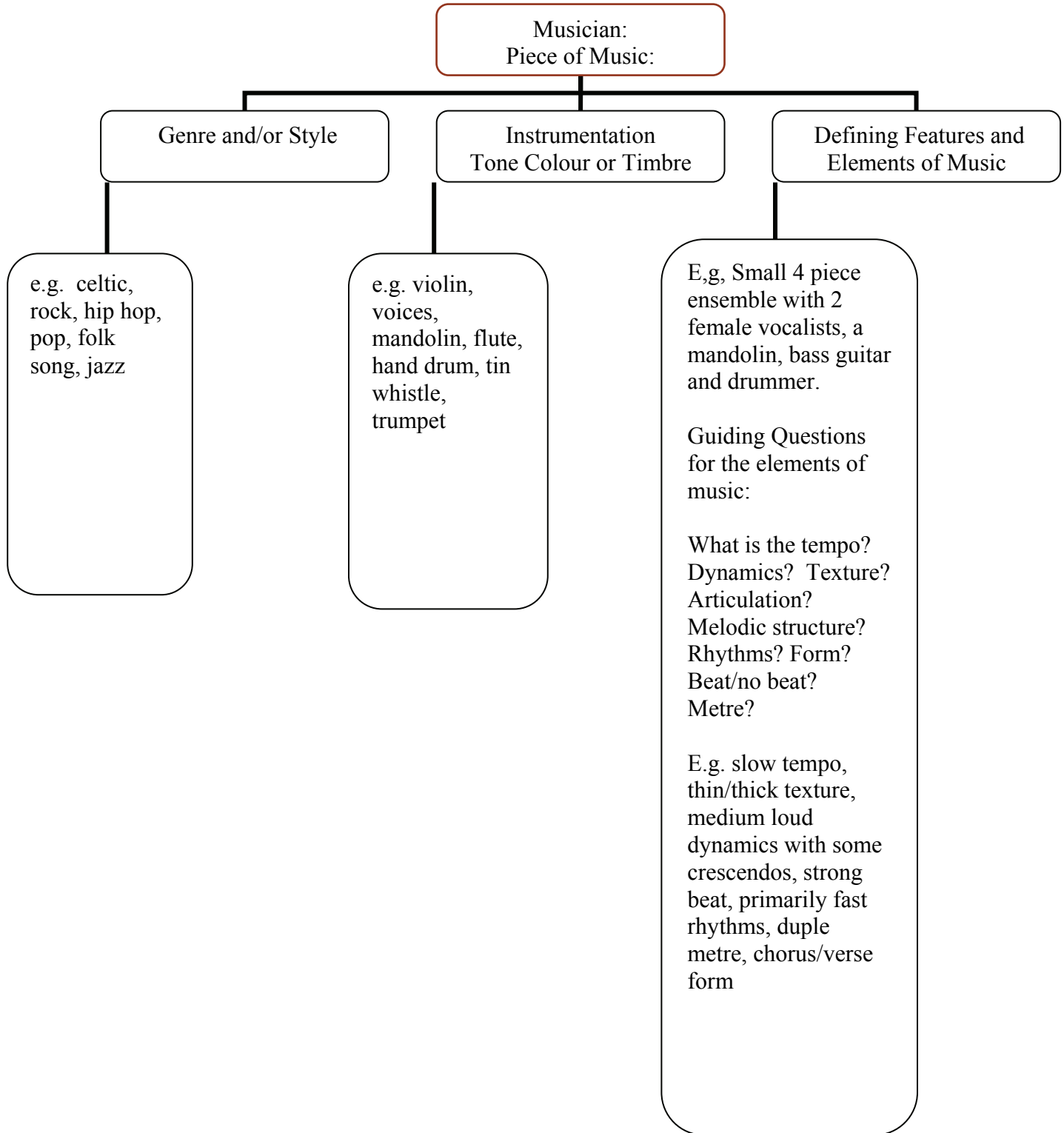
Suggested Listening Samples

Instructions:

1. You will be assigned to one of the following pieces of music.
2. Utilize critical listening skills to complete this exercise.
3. Use the cue cards or stick on notes to jot down the three to five key ideas.

	Artists	Title of Piece	Album	Year
1	Glenn Gould	Prelude and Fugue in C Major form the Well Tempered Clavier Book 1.	<i>Bach: The Well-Tempered Clavier Book I, BWV 846-869</i>	1955
2	Oscar Peterson	You Look Good to Me	<i>We get requests</i>	1964
3	Rankin Family	Mairi's Wedding	<i>The Rankin Family</i>	2002
4	Stompin' Tom Connors	The Good Ol' Hockey Game	<i>Stompin' Tom Connors and the Hockey Song</i>	1973
5	Celin Dion	"S'il suffisait d'aimer" (meaning "If Only Love Could Be Enough")	<i>S'il suffisait d'aimer</i>	1998
6	Shania Twain	Still the one	<i>Come on Over</i>	1997
7	Tragically Hip	Wheat Kings	<i>Fully Completely</i>	1992
8	Susan Aglukark	O Siem	<i>This Child</i>	1995
9	Joni Mitchell	Big Yellow Taxi	<i>Ladies of the Canon</i>	1970
10	Gordon Lightfoot	Wreck of the Edmund Fitzgerald	<i>Summertime Dream</i>	1976

Flowchart to Guide Thinking





Teacher Resource

Sample Listening Responses

	Artists	Title of Piece	Album	Year	Three Main Points
1	Glenn Gould	Prelude and Fugue in C Major form the Well Tempered Clavier Book 1.	<i>Bach: The Well-Tempered Clavier Book I, BWV 846-869</i> <i>Bach: Goldberg Variations (1955 Version)</i>	1955	<ul style="list-style-type: none"> • Baroque period music • Played by soloist on the piano (no singing voices). • Very intellectual sounding, technical and artistic.
2	Oscar Peterson	You Look Good to Me	<i>We get requests</i>	1964	<ul style="list-style-type: none"> • Jazz Trio • Instrumentation consists of piano, bass, and drums (no singing voices present) • Complex improvised piano, bass, and drums solo lines present.
3	Rankin Family	Mairi's Wedding	<i>The Rankin Family</i>	2002	<ul style="list-style-type: none"> • East Coast Celtic Music. • Male and female voices, country music band instrumentation • Irish jig and Celtic feel.
4	Stompin' Tom Connors	The Good Ol' Hockey Game	<i>Stompin' Tom Connors and the Hockey Song</i>	1973	<ul style="list-style-type: none"> • Traditional sounding country music. • Male twang in the voice and guitar. • A sing along anthem for Canadian national sport.
5	Celin Dion	"S'il suffisait d'aimer" (meaning "If Only Love Could Be Enough")	<i>S'il suffisait d'aimer</i>	1998	<ul style="list-style-type: none"> • Franco pop music • Female diva voice and popular music instrumentation • Passionate lyrics and melody. Easy listening style
6	Shania Twain	Still the one.	<i>Come on Over</i>	1997	<ul style="list-style-type: none"> • Country/pop music • Female voice with country/pop instrumentation • Romantic mellow country/pop
7	Tragically Hip	Wheat Kings	<i>Fully Completely</i>	1992	<ul style="list-style-type: none"> • Rock band with a male voice. Drums, bass, and guitar. • Strong visual images in the lyrics.
8	Susan Aglukark	O Siem	<i>This Child</i>	1995	<ul style="list-style-type: none"> • Inuit/Native Pop music • Female voice with a fusion of traditional and modern pop instruments. • Native and English lyrics and rhythms combined with pop harmonies
9	Joni Mitchell	Big Yellow Taxi	<i>Ladies of the Canon</i>	1970	<ul style="list-style-type: none"> • Folk Music • Female singer with acoustic guitar. • Lyrics make a political statement about the environment.
10	Gordon Lightfoot	<i>The Wreck of the Edmund Fitzgerald</i>	<i>Summertime Dream</i>	1976	<ul style="list-style-type: none"> • Pop/Music with Celtic/Folk • Male voice with meaningful lyrics that recount a historical nautical disaster.

