

**Subject: Music/Grade 3–6**

**Lesson Title: Link Up– First Nations Song Gift      Lesson Plan by Marlene Hinz**

**Stage 1: Identify Desired Results**

**Outcome(s)/Indicator(s):**

**Cultural Productive:**

**CP3.5.** Demonstrate basic skills in terms of voice and a variety of sound objects and instruments (traditional and/or homemade) using the environment (e.g. natural, constructed, and imagined) as inspiration.

**CP3.6.** Create and perform music (vocal and instrumental) that demonstrates knowledge of:

- Form (repeated or contrasting phrases: call/response, question/answer, and rounds)
- Rhythm (interplay of beat, tempo, and patterns of duration)
- Pitch (combining pitch and rhythm to form melody)
- Dynamics (levels of loud/soft)
- Texture (combining and layering sounds)
- Tone colour (differentiate)

**Cultural Historical:**

**CH3.1.** Compare how arts expressions from various groups and communities are a reflection of their unique environments (e.g. North and South Saskatchewan, urban and rural).

**CH3.2.** Demonstrate an awareness of traditional and evolving arts expressions of Saskatchewan First Nations and Métis artists in their own communities or regions.

**Key Understandings (“I Can” Statements):**

- I can learn a song in another language.
- I can understand the role that songs play in First Nations Culture.

**Essential Questions:**

- As learners, what do we gain from studying multicultural songs?

**Stage 2: Determine Evidence for Assessing Learning**

**Formal Assessment (Observing Students):**

- Are they able to reproduce the lyrics accurately?
- Are they matching pitch?
- Are they singing with rhythmic accuracy?

### Stage 3: Build Learning Plan

#### Set (Engagement):

- Begin the class by explaining to students that we will be learning a song that was gifted to us for our *Link Up* program by Elder Gordon Favel. View the video with the students. <https://youtu.be/FAQ1fU38ruw>
- Discuss features of the song with students. (Draw attention to the fact that it is in Cree and features a chant section.)
- Discuss the idea that in First Nations culture, songs are given by the song spirit and shared in the same way. All things in nature have spirits. The drum, for example, has the spirit of the tree that was used to create its frame. It also contains the spirit of the animal that was used to create its head. Even the stick that is used to play the drum has the spirit of the tree it was taken from.

#### Development:

- Before teaching the song, explain that this is not a ceremonial song, but rather one that would be sung to welcome the day, so it is sung in the morning. Traditionally, we would sing the song four times. The reason for this is to coincide with the four seasons: spring, summer, winter, and fall. In Cree culture there is a close connection to nature, which is also reflected in their music.
- Take some time to familiarize the students with the lyrics. This can be done by listening to the recordings on the RSO website, or by learning it yourself and having the students repeat after you. Depending on your students' learning styles, the lyrics could also be projected for reference, which allows the students to focus on maintaining good posture as they vocalize.

#### Diversifying Instruction/Adaptive Dimension:

- Build on prior knowledge or experiences of students
- Non-verbal students could have the option of adding accompaniment by clapping or using a hand drum – (see **extensions**)

#### Teacher Resources/Materials:

- Video of RSO First Nations Song posted on YouTube and the RSO Website
- Lyrics in Cree and English
- Recording of Cree pronunciation
- Acapella recording of the song

#### Extensions:

- Once students are familiar with the song, you may want to consider adding a drum if one is available. It is a good idea to have students either drum or sing, since it can be challenging to have one person do both. If you do not have access to drums, the students can keep a pulse by tapping the palm of their hand with the back of their other hand, which is softer than a regular clap.
- Morning songs can be found across many genres. Have students listen to classical composer's version of a morning song, such as the *Peter Gynt Suite No. 1, Op. 46: I. Morning Mood* by Edvard Greig: <https://www.youtube.com/watch?v=kzTQ9fjforY>
- Discuss similarities and differences between this song and pe-wapan.

**Development Continued:**

- Once students are comfortable with the language, introduce the melody. If it is too difficult to do both at once, vocalize the melody on a neutral vowel like “loo” until they are more familiar with it. This can be done by listening to the recordings on the RSO website, “melody only with pauses for recitation”.
- Combine both the lyrics and the melody.

**Questions for Discussion:**

- Sometimes songs from different cultures sound very different from the songs we sing in our own cultures. What are some key elements of this piece that are different from other morning songs we may be familiar with?
- What are some elements that they have in common?
- What are some things we can do to make sure that we understand and respect other cultures’ music?

**Extensions Continued:**

- If students were to write their own morning song, what kinds of things would they include? What would your morning song sound like?  
This would be an excellent place to begin the discussion about instrumentation, dynamics, and tempo, and why composers make the choices they do when writing music.

**Learning Closure:**

- Have students vocalize the song without the track to ensure that they have mastered the song.

<b>Additional Resources:</b>	
<b>pe-wapan</b>	<b>Morning Song – Coming of Dawn</b>
<b>Cree Translation</b>	<b>English Translation</b>
wāniskā pē-wapan oma asiy piyesisak nikomowak pe-miyonākwan kitaskīnaw	Wake up, it is the coming of dawn. The birds are already singing. It's a beautiful day on Mother Earth.
<b>Lyrical Breakdown</b>	<b>Pronunciation</b>
wān / i / skā pē-wapan oma a / siy piyesi / sak nikomo / wak pe-miyonā / kwan kitask / īnaw	wahn / i / skaw pay-wah pun oh mah ah / siy pehyehsee / suhk neekum oh / wahk peh / may / yohnah / quone keetask / eenow
<b>Additional Information:</b>	
<ul style="list-style-type: none"> <li>• This song was gifted to the Regina Symphony Orchestra by Gordon Favel of the Kawacatoose First Nation Reserve. The piece was written by Robert Cappel and shared with Elder Gordon Favel. A special acknowledgement goes out to Jeff Cappel, who so generously shared his talent and expertise with us as we learned his grandfather's song pe-wapan.</li> <li>• We will be singing this piece at the Link Up performance with orchestral accompaniment.</li> <li>• The First Nations culture comes from an oral tradition, which is to say that traditions, stories, and culture are passed on by word of mouth, not written. We have been granted special permission to use the written version of the lyrics for educational purposes only (recognizing that we have varied learners in our classrooms). The lyrics will not be projected during the final performance, so it is important that students memorize the words.</li> <li>• We do not use capital letters in the Cree language, which is why the song title is not capitalized.</li> <li>• Keep in mind that students will not stylistically sound like Elder Gordon when they sing. There are many distinct nuances within the music. This song will become much more of a cross-cultural piece that brings two distinct musical styles together. Focus on the story behind the music, which communicates so much of the culture. Remind your students that the process is far more important than the product.</li> </ul>	

#### Curricular Outcomes – Grade 4:

##### Cultural Productive:

**CP4.5.** Demonstrate increased vocal and instrumental (traditional and/or homemade) skills and abilities and develop compositions using Saskatchewan as inspiration.

**CP4.6.** Create and perform music (vocal and instrumental) that demonstrates knowledge of:

- Form (e.g. round, call/response, verse/chorus, rondo)
- Rhythm, beat, and meter (e.g. triplets, 3/4 meter, syncopation, expressive use of tempo and dynamics)
- Pitch, melody, and pentatonic scale (do, re, mi, sol, la, do)
- Harmony and texture (e.g. layers of sounds and patterns, partner songs)
- Timbre (e.g. instrument classification)

##### Critical Responsive:

**CR4.1.** Analyze how dance, drama, music, and visual art represent unique ideas and perspectives.

##### Cultural Historical:

**CH4.2.** Analyze and respond to arts expressions of various Saskatchewan First Nations and Métis artists.

#### Curricular Outcomes – Grade 5:

##### Cultural Productive:

**CP5.5.** Demonstrate increased skills and abilities in use of the voice and one or more instruments.

##### Cultural Historical:

**CH5.2.** Compare traditional and evolving arts expressions of First Nations, Métis, and Inuit artists from different regions of Canada and examine the influences of pop culture on contemporary arts.

## Curricular Outcomes – Grade 6:

### **Cultural Productive:**

**CP6.5.** Demonstrate increased skills and abilities in use of the voice and one or more instruments.

### **Critical Responsive:**

**CR6.1.** Create personal responses to a variety of arts expressions (e.g. respond to music using poetry or respond to visual art using music).

**CR6.2.** Investigate and identify ways that the arts can express ideas about identity.

### **Cultural Historical:**

**CH6.1.** Investigate how personal, cultural, and regional identities can be reflected in arts expressions.

**CH6.2.** Identify ways that First Nations, Métis, and Inuit artists express cultural identity in contemporary works.

**CH6.3.** Investigate arts expressions from a range of cultures and countries, and analyze how cultural identity is reflected in the works.