<table>
<thead>
<tr>
<th><strong>Resource</strong></th>
<th>“Alego” by Ningeokuluk Teevee and “Berry Magic” by Teri Sloat</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Focus</strong></td>
<td>Inuit</td>
</tr>
<tr>
<td><strong>Grade(s)</strong></td>
<td>K-3</td>
</tr>
<tr>
<td><strong>Driving Theme</strong></td>
<td>Family, harvesting food from Arctic land, language</td>
</tr>
<tr>
<td><strong>Cultural Item Links to Lesson</strong></td>
<td>Inuit cultural items could be explored here, such as: harpoons heads, fishing spears, and other food gathering items.</td>
</tr>
<tr>
<td><strong>Extension</strong></td>
<td>Examine map on inside cover of “Alego” and imagine your own journey within those lands. Prepare and/or try akutag using the recipe in “Berry Magic.” Learn more about the story and the collaboration process that went into writing this story here: <a href="http://www.terisloat.com/berry-magic.html">http://www.terisloat.com/berry-magic.html</a> If possible, show pictures of grocery stores and other familiar businesses in the Arctic. How does location affect availability, quality, and pricing?</td>
</tr>
</tbody>
</table>

**Procedure:**

**Lesson 1**

- Read “Alego” to students (see back page for glossary of items named).
  - Discussion:
    - Do you cook with your family?
    - Do you have special food preparations?
    - Who taught you?
    - Where do you get your ingredients from?
    - Have you tried food from other cultures?
    - How is food prepared in the story influenced by the land?
- Complete any snow-themed music activity with students.

**Lesson 2**

- Review items introduced in “Alego” last class.
- Read “Berry Magic” to students
  - Discussion:
    - What types of food are prepared in this story? How are they influenced by the land?
    - What season are both stories set in? How do different seasons influence the food that is traditionally eaten?
- Invite students to go with you on a food journey.
- Teach song, “We're Goin’ on a Tundra Hunt” (to the tune of We’re Goin’ on a Lion Hunt) and perform actions/sound effects with the song.
- Supplementary Activity:
  - If you wish to further explore the foods and items, consider any type of picnic song where the foods mentioned in the story are brought along.
○ “A Walk in the Tundra” by Rebecca Hainnu and Anna Ziegler is a good classroom supplementary resource to suggest to colleagues to utilize in the same timeframe these music lessons are being conducted.
We’re Goin’ on a Tundra Hunt (to the tune of We’re Goin’ On a Lion Hunt)
© Lynnette Newton and Courtney Richard, 2018

We’re goin’ on a tundra hunt, we’re goin’ on a tundra hunt,
We’re goin’ to get some yummy food, we’re goin’ to get some yummy food.
I’m so hungry! I’m so hungry.
What a beautiful day! What a beautiful day!

Action: Hand over eyes in searching motion, walking motion while swinging pail or basket, rubbing tummy, palms up looking up towards the sun

Yippee! Bushes! Big, raspberry bushes.
We can’t go over them, we can’t go over them.
We can’t go under them, we can’t go under them.
We can’t go around them, we can’t go around them.
I guess we’ll have to pick them.

Action: Mimicking picking berries off a bush and putting them in a basket.
Speech: Pick (high tone), plop (low tone).

Repeat Chorus

Yippee! Clams! Low hiding clams.
We can’t go over them, we can’t go over them.
We can’t go under them, we can’t go under them.
We can’t go around them, we can’t go around them.
I guess we’ll have to dig them.

Action: Mimicking digging and then jumping back as the clams squirt at them.
Speech: Dig, Yikes!
Repeat Chorus

Yippee! Starfish! Bright orange starfish.
We can’t go over them, we can’t go over them.
We can’t go under them, we can’t go under them.
We can’t go around them, we can’t go around them.
I guess we’ll have to pluck them.
Action: Mimicking *plucking* and then *them in a pail.*
Speech: *Slurp* (more like a sound effect than a word, like sucking spaghetti)

Repeat Chorus

Yippee! Berries! Tangy salmonberries.
We can’t go over them, we can’t go over them.
We can’t go under them, we can’t go under them.
We can’t go around them, we can’t go around them.
Watch out for the prickles.
Actions: *Sharp movements in different directions.*
Speech: *Ooo, ouch!*

Repeat Chorus

Uh oh, a cave! A dark, gloomy cave!
We can’t go over it, we can’t go over it.
We can’t go under it, we can’t go under it.
We can’t go around it, we can’t go around it.
We’ll have to go in it!
Tiptoe! Tiptoe! Tiptoe!
WHAT'S THAT!
One shiny wet nose!
Two big furry ears!
Two big goggly eyes!
IT’S A POLAR BEAR!

Quick!
Back through the cave!
Tiptoe! Tiptoe! Tiptoe!

Back through the salmonberries!
Ooo, ouch, ooo, ouch!
Back through the starfish!
Slurp, slurp!
Back through the clams!
Dig, yikes, dig, yikes!
Back through the raspberries!
Pick, plop, pick, plop!
Into the house!
Into the kitchen!
Careful not to spill!

Can we go again tomorrow?

*Action: Pleading hands and bright eyes.*
Resource | “Ancient Thunder” by Leo Yerxa
---|---
Focus | First Nations
Grade(s) | 4-6
Driving Theme | Horses
Cultural Item | Traditional clothing as the patterns within these influence the illustrations.
Links to Lesson | See the following link for more ideas to supplement this story: [http://empoweringthespirit.ca/wp-content/uploads/2014/12/ancient-thunder-1.pdf](http://empoweringthespirit.ca/wp-content/uploads/2014/12/ancient-thunder-1.pdf)

Procedure:

- Read the story to the students without showing them the pictures. Have them close their eyes during the reading. What do they see? What do they hear?
- Read the story a second time, exploring the illustrations with stormy instrumental music in the background.
- “The Horsemen in the Cloud” (An Orff Mosaic pg.88)
  - Complete activity as outlined.
<table>
<thead>
<tr>
<th>Resource</th>
<th>“Blackflies” by Robert Munsch</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focus</td>
<td>First Nations</td>
</tr>
<tr>
<td>Grade(s)</td>
<td>K-2</td>
</tr>
<tr>
<td>Driving Theme</td>
<td>Blackflies, camping</td>
</tr>
<tr>
<td>Cultural Item</td>
<td>N/A</td>
</tr>
<tr>
<td>Links to Lesson</td>
<td></td>
</tr>
</tbody>
</table>

Extension

“Old Black Fly” by Jim Aylesworth
See https://www.youtube.com/watch?v=P1naBC6jvjc for video/song clip. The resource “Mallet Madness” by Artie Almeida for a music activity that goes with this literacy resource.

Procedure:

- Read students the story and then choose from the following activities as possible songs/extensions to go along with it. You may wish to highlight the illustrator of this story and his connection to the Algonquin community.
  - “The Black Fly” (An Orff Mosaic pg.79)
  - “Campfire Song to the Nighthawks” (An Orff Mosaic pg.18)
  - “Shoo Fly”
  - “Poor Little Bug” (Grade 2 Musicplay pg.6)
  - Bugs – to the tune of “Oh When the Saints Go Marching In” (http://www.canteach.ca/elementary/songspoems44.html)
**Resource**
- “Dancing in My Bones” by Wilfred Burton and Anne Patton
- “Call of the Fiddle” by Wilfred Burton and Anne Patton
- “Fiddle Dancer” by Wilfred Burton and Anne Patton

**Focus**
- Métis

**Grade(s)**
- 1-6

**Driving Theme**
- Métis music and dance

**Cultural Item Links to Lesson**
- Métis flag, Métis sash, spoons, costumed wooden dancers, beaded vamp, and other items that support story descriptions.

**Extension**
- Review the recipes listed in the story. Consider making the dishes and/or sampling them in your classroom.

  Explore the glossary pages at the back of all stories. What terminology is new?

  Explore supplementary information provided in the back of “Call of the Fiddle” for reference.

**Procedure:**

**Teacher note:** All three stories listed above can be used to teach about Métis jigging and Métis musical style. Use “Drops of Brandy: An Anthology of Métis Music” and accompanying CDs to supplement activities.

- Listen to the story while following along with the illustrations in the book.
- Celebrate the authors and illustrators by reviewing their biographies.
- Use the following lesson plans for teaching about Métis music and dance.
    - The Métis People of Canada
      - Métis People.................................................................14
      - Métis Symbols.........................................................................14
      - Métis Music and Dance..........................................................15
      - John Arcand – The Métis Waltz (grades 3-6)............................17
      - Métis Sing-Along Songs (grades 4-9)......................................19
    - Desjarlais’ Red River Jig and Copland’s Hoe Down with Comparative Study......12
    - Red River Jig Dance Outline..................................................19
Resource | “Immi’s Gift” by Karin Littlewood
---|---
Focus | Inuit
Grade(s) | K-2
Driving Theme | Creating connections
Cultural Item | Inuit cultural items could be explored here, such as: traditional coats, traditional snow glasses, harpoons heads, fishing spears, etc.
Links to Lesson | Colourful trinkets or collections as represented in the story.
Extension | Could lend itself easily to an art activity or exploration of colours.

**CREDIT:** Thank-you to Heather Nail for allowing us to use her activity within this lesson (see below).

Procedure:

- Read story
  - Discuss connections. Relating to children from other areas of the world and of other cultures.
  - Go back and explore all or some of the following guiding questions, choosing ones that best match with the musical activities linked with this story.
    - What colours do you see?
    - Where does Immi live? Do all Inuit people live in igloos?
    - What types of things do you think Immi eats?
    - What do you notice about what she’s wearing? What do you think it’s made of?
    - What do you think Immi hears throughout the story?
    - Where do you think the little bird came from?
    - Can you name the animals in the story?
- Choose from the following activities as possible songs/extensions to go along with the story.
  - “Northern Lights” (An Orff Mosaic pg.104)
    - Make sure supplementary activities are included with this that show students where the northern lights can be seen and what they look like (look for visual exemplars).
  - “The Snowstorm” (An Orff Mosaic pg.117)
  - “Polar Bear, Polar Bear, What Do You Hear?”
    - [https://www.youtube.com/watch?v=ctQjLfMKinU](https://www.youtube.com/watch?v=ctQjLfMKinU)
    - See following page for an additional music activity based on this story. This activity was presented by Heather Nail at her session, “Get ‘Orff’ to a Great Start!” for the October 1, 2016 Alberta Orff Chapter workshop. *Shared with permission.*
- End with a final question for students: If you could choose anything, what would you send to another child and why?
  - You may choose to leave this just as something for students to reflect upon. If you discuss the answers, consider looking at whether the items represented a student’s culture, personal interest, family, etc.
Brown Bear, Brown Bear

Book by Bill Martin Jr and Eric Carle; Music and lesson by Heather Nail  LEVEL: K – Grade 1

Focus
- Singing
- assessment

Material
- Book
- character cards

Process
1. Sing book to students.
2. Create character cards for each animal in the book (brown bear, red bird, etc.). Consider xeroxing in colour the small pictures on the final page, mounting on cardstock and laminating for durability.
3. Once melody is familiar and children are singing confidently and independently, introduce the character cards. Distribute the cards to individual students and have them sing their part independently. This is a great opportunity to assess students in tune singing.
4. Students without a card can be the group of children. Repeat the singing of the book with different students so every child gets a chance to sing independently.

Polar Bear, Polar Bear

Book by Bill Martin Jr and Eric Carle; Music and lesson by Heather Nail  LEVEL: Grade 1 – 2

Focus
- Singing
- playing instruments
- literacy and art

Material
- Book
- assorted colouring materials and paper

Process
1. Using the same melody as “Brown Bear”, read book to students.
2. Using non-pitched percussion instruments instead of animals, brainstorm words that can describe the sound of the various instruments. Metals will use words like “ringing”, “tinkling” and “dinging” etc., woods will use “tapping”, “clicking” etc., and skins will use “booming” or “drumming”.
3. Consider creating a template for each page that students can use. Distribute pages and have students draw a picture of their choice of non-pitched instrument and writing in the appropriate words.
4. Make a class book using these pages. Sing book with students, and consider using instruments to play a rhythm after each page. Example: “I hear the hand drum drumming in my ear.” (Hand drums then play a rhythm flashcard)
<table>
<thead>
<tr>
<th>Resource</th>
<th>“Jingle Dancer” by Cynthia Leitch Smith</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focus</td>
<td>First Nations</td>
</tr>
<tr>
<td>Grade(s)</td>
<td>2-4</td>
</tr>
<tr>
<td>Driving Theme</td>
<td>Relationships, gifts, and understanding the meaning behind the jingles. Pow wows</td>
</tr>
<tr>
<td>Cultural Item</td>
<td>Tobacco tin lids, jingle cones, and/or jingle dress.</td>
</tr>
<tr>
<td>Links to Lesson</td>
<td>See the following link for more ideas to supplement this story: <a href="http://empoweringthespirit.ca/wp-content/uploads/2014/12/jingle-dancer-1.pdf">http://empoweringthespirit.ca/wp-content/uploads/2014/12/jingle-dancer-1.pdf</a></td>
</tr>
</tbody>
</table>

Procedure:

**Teacher Note:** for your information regarding jingle dress regalia.

“This is for the women that are wearing a dress that have the cones made from tin on it. There are 365 cones on the traditional jingle dress. This style of dance came from the Northern Ojibwe in a dream. Some refer to this dance as a healing dance because of how it came to the woman that received the dream of the dress.”


- **Discussion:**
  - Which students have (or previously have) taken dance lessons?
  - What types of dance have they learned? What types of dance do they know?
  - Are there costumes or traditional outfits worn for these types of dances?
    - Identify that what dancers wear may be called different things in different cultures. Learning the proper terminology for what First Nations’ dancers wear when performing traditional dances is important and will ensue later in this lesson.
  - Do students know any styles of First Nations dance?
    - Use Native Reflections’ *Powwow Dancer Book Set* (http://www.nativereflections.com/products.php?view=3090&sr=powwow) to introduce different dance styles. As the styles are named, you may want to show the cover of each book and take note of the regalia worn for each style. What do students notice about what the dancers are wearing?
      - Take the opportunity to highlight that these are NOT costumes. They are traditional regalia and it is important that all students learn the proper terminology.
    - **Teacher Note:** It will take time to look at all these dance styles. They can be explored individually in different lessons. This lesson is intended to name what they are, but to focus primarily on the jingle dress dance.
▪ Read “Jingle Dress Dance: Book 1” to learn more about the jingle dress dance. **Teacher Note:** page 10 refers to “spirit” and this should be kept in mind as it may be appropriate for all school populations.
  - What do the students notice about what the dancers are wearing?
  - Ask students if they know how a jingle dress is created?
  - Read students “Jingle Dancer” by Cynthia Leitich Smith
  - Discuss the coming together of community and family. Students could be encouraged to share ways that their own communities have come together.
  - Have students reflect on legacy gifts that are important to their family heritage.
  - Have students partake in jingle dress dancing using the following links for instruction:
    ▪ Powwow Sweat Jingle Dress Steps [https://www.youtube.com/watch?v=m9ZQ8pCJjc8](https://www.youtube.com/watch?v=m9ZQ8pCJjc8)
    ▪ Powwow Sweat Jingle Dress [https://www.youtube.com/watch?v=vS9-ZIX7KE8](https://www.youtube.com/watch?v=vS9-ZIX7KE8)
**Resource**  
“Long Powwow Nights” by David Bouchard and Pam Aleekuk

**Focus**  
First Nations / Inuit (if throat singing is explored)

**Grade(s)**  
6

**Driving Theme**  
Mi’kmaq Powwow Dancers

**Cultural Item**  
Traditional regalia representing a variety of styles.

**Links to Lesson**  
Explore biographies of author and/or illustrators.

**Procedure:**

- **Book study**
  - Explore without reading, looking first at the art. What story do students think it is trying to tell?
  - Listen to the story using the CD accompaniment. At the end of the story it features Buffy’s song “Darling Don’t Cry”
    - Ask students to listen for stylistic elements in the music.
    - How is her message similar or different than what is portrayed in the story?

- **Artist Study: Buffy Sainte-Marie**
  - Read the biography on the jacket cover to students.
  - Why learn more about this artist?
    - She is Canadian and Cree
    - Many of her songs are used to inspire or share a message.
  - How do artists create their music?
    - Buffy’s song, “You Got to Run (Spirit of the Wind)” is meant to encourage. Read what the song is about (youtube link), listen to the Podcast and then view the song. When viewing the song, encourage students to look for sound-recording elements and listen for an additional style showcased in the music.
    - **Episode 5:** [https://soundcloud.com/polarismusicprize](https://soundcloud.com/polarismusicprize)
      - 1:42-12:20 (preview for appropriate content; the content within the podcast’s entirety is not all appropriate for the elementary classroom level)
    - Song: [https://www.youtube.com/watch?v=o5zb0WT5LsY](https://www.youtube.com/watch?v=o5zb0WT5LsY)
    - Optional: Explore more about Tanya Tagaq and Inuit throat-singing.

- **Additional Song:** Carry It On: [https://www.youtube.com/watch?v=08gyjR0Sk4s](https://www.youtube.com/watch?v=08gyjR0Sk4s)
  - What message can students “carry on”?

*Lessons compiled by Lynnette Newton and Courtney Richard ©2018*
Resource | “Mama, Do You Love Me?” By Barbara M. Joosse
---|---
Focus | Inuit
Grade(s) | 1-6
Driving Theme | Relationship between mother and child (Mother’s Day)
Cultural Item Links to Lesson | Search for different items shown throughout the book and bring in exemplars when available.
Extension | Look into the seasons portrayed in the story and research more about the Inuit and their way of life.

Procedure:

**Teacher Note:** Please be aware of student populations and conflicts or issues that may bring about strong emotions from this story (i.e. students in foster care, students that may have recently lost their mother, etc.).

- Read story
  - Please note that the term “Eskimo” found in the final few pages is now deemed culturally insensitive. If reading this part to students, this should be highlighted and addressed. Proper terminology should be used in replacement.
  - Take time to go back in the story to further explore vocabulary used in the story. The back pages provided an excellent reference point to support this.
  - What does this story say about the relationship between the mother and her child?
  - Listen to “Here With Me” by Frances England (available on iTunes and the Putumayo Kids Acoustic Dreamland CD)
    - What is the meaning behind the lyrics? What story is this song telling?
    - Brainstorm some movement words that fit in well with the music (i.e. sway, glide, fly, etc.)
    - Perform all or some of the following movement activities from Anne Green Gilbert’s *Creative Dance for All Ages*. Explain to students that they will be doing movement activities that showcase size, thus connecting large actions/gestures/movements with how big the love is that is shared in the story.
      - “FINGER/BODY/FINGER: ‘Start in a shape focusing on your index finger. When the music starts, dance just with your finger. At my signal add your hand, then your arm, your head, other arm, trunk, a leg, your other leg. Now you are dancing through general space using all your body parts and dancing with big movements. At my signal stop moving an arm, a leg, the other leg, your trunk, your head, just move your arm, hand, now just your finger again and freeze as the music ends.’” (Gilbert, 1992, p. 109)
      - “SHADOWING: ‘Find a partner. The first leader will dance through general space with big movements, while the follower copies the leader’s movements. When the music stops, freeze together in a little shape. Now the same leader will move with little movements and you will both freeze in a big shape.’ Change leaders and repeat.” (Gilbert, 1992, p. 109)
• “PARTNERS: ‘Find a partner and make a little shape together. Dance near to each other, either connected or separate, with little movements. Now dance far away from your partner with big movements. Dance back to your partner (or find a new partner) and do the opposite: dance near your partner with big movements (be careful) and dance away from your partner with little movements.’ Try this in trios and in small and large groups with more experienced dancers.” (Gilbert, 1992, p. 109)

- What type of song is “Here With Me”? (Lullaby)

- What lullabies do you know? Did your parents sing you lullabies as a baby? Do other cultures and nations have lullabies?

- Explore “Eskimo Lullaby” (again, mindful of outdated terminology) from An Orff Mosaic by Lois Birkenshaw-Fleming or Canadiana by Judy Sills to experience an Inuit lullaby with students.

<table>
<thead>
<tr>
<th>Resource</th>
<th>“My First Powwow” by Kirt Bobbie</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focus</td>
<td>First Nations</td>
</tr>
<tr>
<td>Grade(s)</td>
<td>K-1</td>
</tr>
<tr>
<td>Driving Theme</td>
<td>Attending powwow, traditional dance styles</td>
</tr>
<tr>
<td>Cultural Item</td>
<td>Traditional regalia representing a variety of styles.</td>
</tr>
<tr>
<td></td>
<td>Traditional instruments (consider drum or rattle kits). The pieces are not yet assembled and can be examined and handled by students in their separate forms to see how these instruments are constructed. This is a culturally acceptable way to share and does not take away from the sacred aspect of these instruments when in completed form.</td>
</tr>
<tr>
<td>Extension</td>
<td>View videos demonstrating traditional dances performing the varying dances in traditional regalia.</td>
</tr>
</tbody>
</table>

Procedure:

- This book is best served as an introduction before teaching about First Nations dance styles and traditional instruments.
- Read story
  - Examine new terminology
  - Examine different styles using “Powwow Sweat” videos available on youtube.
    - Though these videos represent traditional male and female dances, all students can actively take part in following the steps. It is recommended if you complete a women’s dance with your class to follow-up with a men’s dance and continue in alternating fashion.
    - Should you want to know more about these videos, you can read about them here, [https://www.npr.org/sections/health-shots/2017/04/17/522994311/powwow-sweat-promotes-fitness-through-traditional-dance](https://www.npr.org/sections/health-shots/2017/04/17/522994311/powwow-sweat-promotes-fitness-through-traditional-dance), and/or join their Facebook page.
Resource | “My Heart Fills With Happiness” by Julie Flett
--- | ---
Focus | First Nations
Grade(s) | K-6
Driving Theme | What makes you happy?
Cultural Item Links to Lesson | N/A
Extension | Have students make bannock or bring in bannock for students to try.

Listen to the author read the story: [https://www.youtube.com/watch?v=sBCNFMzvyl4](https://www.youtube.com/watch?v=sBCNFMzvyl4)

Procedure:

- Read story to students.
  - Highlight the simplicity of what is named in the story.
    - Explore the settings and family dynamics within the story.
  - What makes students happy?
    - Encourage students to think deeper and not just of material items.
  - Complete worksheet to fit in with your program:
    - “Music makes me happy when...”
    - OR
    - “My heart fills with happiness when...”
- Explore any songs with a “happy” theme, such as:
  - “Happy” by Pharrell Williams
  - “Don’t Worry Be Happy” by Bobby McFerrin
Resource | “Nokum is My Teacher” by David Bouchard  
| French version: “Nokum Ma Voix et on Coeur”
Focus | First Nations
Grade(s) | 4-6
Driving Theme | Traditional teaching and understanding different ways of learning.
Cultural Item Links to Lesson | Traditional drum kits are available for purchase. The pieces are not yet assembled and can be examined and handled by students in their separate forms to see how a drum is constructed. This is a culturally acceptable way to share.
Extension | See the following link for more ideas to supplement this story: [http://empoweringthespirit.ca/wp-content/uploads/2014/12/nokum-is-my-teacher-1.pdf](http://empoweringthespirit.ca/wp-content/uploads/2014/12/nokum-is-my-teacher-1.pdf)

Procedure:

- **Discussion:**
  - Who teaches you things? How do you learn?
  - Where do you learn?
- **Listen to story on CD and show pictures in the book as the story progresses.**
  - How and where does learning occur in the story?
  - Why is it important to learn about other cultures?
- **Can you be a teacher even as a child?**
  - Invite students to think about what they have to share from their own cultures.
    - What can we learn from one another in our very own classrooms?
    - Do students have a song, a dance, a story that we could learn from in the music room?
    - Do students have a family member who may be able to come in to teach us?
  - Examples may include: Irish dancing, Métis jiggling, Ukrainian dance, traditional instruments, traditional folk song, etc.
  - Encourage students to think about it, talk with their families about it, and be prepared to come with ideas to the next lesson. Highlight that students only have to share if they choose to. The focus should be on family/cultural traditions, not necessarily something learned in extra-curricular activities.
  - In follow-up lesson(s) begin by explaining to students that, traditionally in most cultures, music and dance was a means for bringing people together.
    - If no suggestions or sharings are brought in, teach students several folk dances from varying cultures. Explain after completion that though the music and the steps may differ, they all work towards bringing together community.
Resource: “Owls See Clearly at Night: A Michif Alphabet” by Julie Flett

Focus: Métis

Grade(s): K-6

Driving Theme: Using the alphabet to name key elements of Métis culture

Cultural Item Links to Lesson: Métis flag, Métis sash, spoons, beaded vamp, and other items that support story descriptions.

Extension: See “The Métis Alphabet Book Study Prints” by Joseph Jean Fauchon to further explore Métis culture and supplement lesson activities.

Consult with classroom teachers about continuing lesson/project in their Art classes as desired.

Procedure:

**Teacher Note:** *Read the introduction at the beginning of the story for supplementary information.*

- Read the story
  - Have students attempt to say the words in Michif. The following website can help support proper pronunciation: [http://www.metismuseum.ca/michif_dictionary.php](http://www.metismuseum.ca/michif_dictionary.php)
  - Guiding question: Why is language important?
  - Division One:
    - Follow “Michif Song Substitution” lesson. Lesson plan can be found here: [https://nac-cna.ca/en/musicalive/resources](https://nac-cna.ca/en/musicalive/resources) under “Nitohta: Listen to Earthsounds” in the Teacher’s Guide on pages 21+
  - Division Two:
- Use “The Métis Alphabet Book Study Prints” by Joseph Jean Fauchon to further explore Métis cultural elements as desired throughout the lesson.
- Note: The link to the recording of “My Girl is an Irish Girl” noted in the lesson plan seems to have been removed. This link will take you to a page where you can look at the words of the song: [https://www.thecanadianencyclopedia.ca/en/article/metis-emc](https://www.thecanadianencyclopedia.ca/en/article/metis-emc). It is NOT the same as the Bing Crosby version.
Resource | “Peace Dancer” by Roy Henry Vickers and Robert Budd
---|---
Focus | First Nations
Grade(s) | 4-6
Driving Theme | Resiliency
Cultural Item | Art/posters representing art from west coast nations.
Links to Lesson | Examine the artwork in the story and complete an art activity in similar style. Can students pick a page and recreate the artwork? Using grid drawing could be an approachable means of completing the recreations. Poetry in the shape of raindrops to match with the theme/teachings of the story.

**Procedure:**

**Teacher Note:** *This story mentions “The Creator” and may not be suitable for all school populations.*

- Read story to students with stormy sound accompaniment (i.e. [https://www.youtube.com/watch?v=Y8xk1jRmMnA](https://www.youtube.com/watch?v=Y8xk1jRmMnA))
  - Discuss teachings contained within the story. What are we meant to learn?
- Rain-based activities
  - Divide students into groups and assign varying non-pitched percussion to create the sound of rain and a storm. Instruments will be assigned based on students’ suggestions of what would best mimic the sound of rain. Note that body percussion could be used in replacement of an instrument.
    - Gradually build/diminish storm sounds by conducting groups in and out of the performance.
    - Discuss changes to dynamics after performing.
  - Use the following poem to inspire movement:
    - *I love the rain.*
    - *I love how it softens the outlines of things.*
    - *The world becomes softly blurred, and I feel like I might melt right into it.*
    - ~ Hanamoto Hagumi
  - Brainstorm movement words that would match with a rain storm. For example:
    - Melt, drip, drop, explode, push, etc.
    - Think of “Energy” movement words to help scaffold students.
    - Using “Eye of the Storm” by Jim Yosef ([https://www.youtube.com/watch?v=u34swz1I1hs](https://www.youtube.com/watch?v=u34swz1I1hs)) perform a movement phrase to the music.
      - Pick 4 movements to perform in repeating order, switching every 8 macrobeats.
- Question students: How does it flow? Does anything need to be changed?
- Variations: perform in canon, add ribbons or scarves, add non-pitched percussion to enhance the music, have students frozen in tableaux and bring in/freeze groups moving to match the dynamics in the song.
Resource | “Powwow Counting in Cree” by Penny M. Thomas
---|---
Focus | First Nations
Grade(s) | K-2
Driving Theme | Counting to 10 in Cree
Cultural Item | Examine any cultural items mentioned in the story.
Links to Lesson | N/A

Procedure:

- Ask students if anyone can count to 10 in another language?
- Read story
  - Use the following video to support correct pronunciation. Listen to the number on the video and repeat, then read the corresponding number page(s) in the story.
    - https://www.youtube.com/watch?v=UJTYRJxP9f4
  - Take time to discuss the cultural items represented on each page and their association with a powwow.
- Supplementary First Nations based activities:
  - Sing “Ten Little Tipis” (Fun Songs and Poems for Children by Eric Peters and Sandra Samatte)
  - Conduct to a 4-beat pattern using Cree to count (peyak, niso, nisto, newo)
  - Hand out numeral cards to all students. Each student will get a number from 1-10; several students will get the same number. On the board, list the numerals, their corresponding Cree names, and an instrument to match each one. Have students get instruments according to the number they received. Count to 10 in Cree and have students only play on their number. Use to explore varying timbre sounds of instruments.
    - Support with showing the number on your fingers or on a card so students can practice following along and relating the number to the new language words.
    - Extend with later grades by counting by twos, threes, using only even numbers, using only odd numbers, etc.
- Supplementary number based activities:
  - One, Two, Buckle My Shoe
- Other number songs that could be explored include:
  - “The Number Dance” by Mr. Eric (Rockin’ Red from the Learning Groove)
  - “8 is Great” by Christopher “Zondaflex” Tyler (Mr. Chris’ Preschool 1 Hip Hop Moves)
  - “Four Hugs a Day” by Charlotte Diamond (24 Carrot Diamond: The Best of Charlotte Diamond)

Lessons compiled by Lynnette Newton and Courtney Richard ©2018
Resource | “Powwow’s Coming” by Linda Boyden  
Focus | First Nations  
Grade(s) | K-3  
Driving Theme | Powwow  
Cultural Item Links to Lesson | Traditional regalia representing a variety of styles.  
Traditional instruments (consider drum or rattle kits). The pieces are not yet assembled and can be examined and handled by students in their separate forms to see how these instruments are constructed. This is a culturally acceptable way to share and does not take away from the sacred aspect of these instruments when in completed form.  
Extension | View videos demonstrating traditional dances performing the varying dances in traditional regalia.  
Complete an art activity in similar style to the illustrations.  
Play games as outlined at the back of the book.

Procedure:

- Read story  
  - Look at rhyming structure and rhythmic flow  
  - What can you discover about a powwow by reading this story?  
    - Explore “What is a powwow?” and “How to behave at a powwow?” at the end of the book.  
    - How does this compare to concert etiquette or audience behavior at other performances?  
    - Discuss cultural courtesy.  
  - What did you notice about how the story begins and ends?  
    - Beginning: “Powwow’s coming, hear the beat?”  
    - End: “Powwow’s ending, slow the beat.”

- Perform any beat-based activity:  
  - Keep the beat on drums/rattles to powwow music.  
    - You may wish to consider exploring who traditionally plays the drum and/or the rattles at a powwow.  
  - Perform a round dance - see “Round Dance Singin’” by Blackstone (audio resource)  
    - “Round Dance 101: What to Know Before Your First Round Dance” posted by the University of Alberta  
      - [https://www.youtube.com/watch?v=626MhRl6aFQ](https://www.youtube.com/watch?v=626MhRl6aFQ)
• Perform speech activities:
  o As a class, pull key words from the story. As a large group, or in smaller groups, create ostinato patterns using these words. Students could create movements to match with the rhythm of the patterns created, add non-pitched percussion instruments, and/or add body percussion.

• Bring the book to life:
  o Split students into small groups and assign each group a page from the story that would lend well to movement, sound effects, instrumental accompaniment, etc. Have them work together to decide and create how they will bring their part of the story to life.
  o Read the story as a whole group, with small groups performing their creations.

• Examine different dance styles using “Powwow Sweat” videos available on youtube.
  o Though these videos represent traditional male and female dances, all students can actively take part in following the steps. It is recommended if you complete a women’s dance with your class to follow-up with a men’s dance and continue in alternating fashion.
  o Should you want to know more about these videos, you can read about them here, https://www.npr.org/sections/health-shots/2017/04/17/522994311/powwow-sweat-promotes-fitness-through-traditional-dance, and/or join their Facebook page.
  o Teacher Note: Utilize “Native Reflections Powwow Series Book 1-7” to supplement learning about the different dance styles.
<table>
<thead>
<tr>
<th>Resource</th>
<th>“Raven: A Trickster Tale from the Pacific Northwest” by Gerald McDermott</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focus</td>
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<tr>
<td>Grade(s)</td>
<td>5-6</td>
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Look at rhythms of varying characters in the following activity.

Driving Theme: Raven as Trickster

Cultural Item Links to Lesson: N/A

Extension: See the following link for more ideas to supplement this story:

See also “Hong Kong Story Totems” by Bill Helin. This is an interesting book in which the author shares a true story of a trip to Hong Kong in 2012 where he works with a school to carve two totem poles, each representing a different culture.

CREDIT: Thank-you to Laurel Nikolai for allowing us to use her activity within this lesson (see below).

Procedure:

- **Explore “Trickster”**
  - What is a trickster?
  - How are they represented across different times and cultures?
  - Can students think of any examples?
  - Are they bad? Are they good? What lesson do they teach?

- **Read story**
  - Answer questions that may arise and review illustrations to see examples of totem pole elements.
  - Spend time exploring more information about totem poles, using the following link for reference: https://indigenousfoundations.arts.ubc.ca/totem_poles/

- **Totem Poles** – movement lesson by Laurel Nikolai adapted from (Gilbert, 2006, p. 203)
  *Shared with permission.*
  - **Music:** Totem Pole from *Music for Creative Dance* by Eric Chappelle Volume IV.
  - In groups, create a totem pole dance. Begin in an opening shape to form a totem pole with a turtle, bear, dog, trickster, and raven. Extra group members may be the earth and the sky.
  - To the music Totem Pole, create an ostinato movement pattern to represent your totem pole figure. When you hear your ostinato pattern being played then perform your movement to the music.
  - Totem poles should have a variation in levels.
  - The movement should create a contrast in shapes and sizes as well as energy and focus.
  - When you hear the three quarter notes, all group members will create a movement in unison. When your rhythmic pattern resumes, then dancers resume the movement ostinato pattern. End with a frozen totem pole shape.
o **Alternatives:** Dancers may perform their nonlocomotory totem pole ostinato pattern on one verse and then after the three quarter notes dancers may create a locomotor ostinato pattern traveling around the room.

o Alternate between nonlocomotor totem pole and locomotor animal movements that reflect movement concepts [from the previous days]. Consider the energy, speed, weight, and pathways of this creature.

o Dancers may incorporate percussion instruments and play their rhythm pattern while performing either the locomotor or nonlocomotory ostinato movement patterns.

o **Ostinato:** Totem Poles (Gilbert, 2006, p. 203)
  
  **Music:** *Totem Pole* from *Music for Creative Dance* by Eric Chappelle Volume IV.

<table>
<thead>
<tr>
<th>Resource</th>
<th>“Secret of the Dance” by Andrea Spalding and Alfred Scow</th>
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<tbody>
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<tr>
<td>Grade(s)</td>
<td>5-6</td>
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<tr>
<td>Driving Theme</td>
<td>Resiliency, maintaining cultural traditions</td>
</tr>
<tr>
<td>Cultural Item</td>
<td></td>
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<tr>
<td>Links to Lesson</td>
<td>Traditional drum kits are available for purchase. The pieces are not yet assembled and can be examined and handled by students in their separate forms to see how a drum is constructed. This is a culturally acceptable way to share. Cultural items included within the foo</td>
</tr>
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**Procedure:**

**Teacher Note:** *This lesson is designed to supplement other activities and though it is rooted in the Arts, it does not have a strong musical focus.*

- Read students “Historical Note” at the back of the book before reading the story.
  - Students are going to need to understand some history of the Indian Act, Potlatch, and the figure of an Indian Agent prior to reading the story.
- Discuss significant holidays and events (i.e. Birthdays, Christmas, etc.).
  - How do students feel leading up to the events?
  - Is it difficult to sleep the night before?
- Read story and discuss
  - What event was being celebrated in the story?
  - Do you have any events in your life / culture similar to the potlatch?
Teaching Note: This lesson should only be taught if you have already gone through the activities that connect with the resource “A Song Within My Heart” by David Bouchard. The activities for “A Song Within My Heart” include the song “A Place Like This.” Students will need to be familiar with this song in order to be successful with this lesson. If you have not already explored this song/lesson with your students we recommend doing that first before going forward with the following activities.

- General discussion:
  - Are words and lyrics important to a song? How do they contribute to a song?
  - What happened to First Nations and Inuit language when children attended residential schools?

- “I Lost My Talk” by Rita Joe
  - Lesson plan can be found here: https://nac-cna.ca/en/musicalive/resources under “All My Relations: Celebrating Canada’s Indigenous Peoples” in the Teacher’s Guide on pages 21-27
  - Read “Stolen Words” storybook to students making connections to the poem
    - After reading the story, go back to the page where the grandfather has a tear running down his cheek and then flip to the end where he is smiling and holding his granddaughter’s hand.
    - Why is he so happy by the end of the story?
    - How does this also empower the granddaughter?
  - Listen to Sherryl Sewepagaham’s song created using the words of the poem: https://www.youtube.com/watch?v=cEuKDojFtnE&t=0s&list=PL90GqA5xhozrxBIfsUvYoQ54Qth-qDzMB&index=6
    - As you listen, consider how the music contributes to the meaning of the poem. What mood does this music evoke? Does it change how you feel hearing the same words now put to music? Does music have to have words to convey meaning? (this leads into the final part of the activity)

- Listen to band arrangement for “A Place Like This” (arrangement by Simone Villetard and Maureen Yule, Elk Island Public Schools – email courtney.richard@eips.ca for access to this audio clip)
  - In a song without any words, can students feel the meaning?
  - Do students recognize the melody?
  - Reveal the song, lyrics, and have students sing along.
  - How does the feel of the music change?
Resource | “Sweetest Kulu” by Celina Kalluk
---|---
Focus | Inuit
Grade(s) | 1-6
Driving Theme | Teaching life lessons, animals
Cultural Item Links to Lesson | Animals hides and furs to match with the animals mentioned in the story.
Extension | N/A

Procedure:

- Read story to students.
  - Explore:
    - Division one, focus on animals and illustrations.
    - Division two, focus on teachings within the story.
  - What gift are students learning about in the music classroom that they can share with others? (Music)
    - Is there a style of music traditional to the Inuit?
      - Explore Inuit throat singing through visual and audio means.
      - “Inuit Games and Songs” through Smithsonian Folkways would be an audio resource to consider.
  - Division One
    - Name all the animals illustrated within the story.
    - Explore sounds of the different animals. Can any of these be reproduced, while mindful that it is a lullaby and should blend quietly?
    - Brainstorm movements for the different animals.
    - Assign animals to small groups and gather in a large circle. Re-read the story with gentle instrumental music playing in the background; each animal comes to life in the centre when named.
  - Division Two
    - Go through each animal gift and choose one or two words that summarize the teaching.
    - Put these words into a chant/poem/ostinato or anything of the like. You could then extend by adding a sound carpet and performing with speech, non-pitched percussion accompaniment, or creation of a melody for the words.
Resource | “The Drum Calls Softly” by David Bouchard and Shelley Willier  
French version: “Entre dans la grande ronde”

Focus | First Nations

Grade(s) | K-6

Driving Theme | Drum as central to First Nations music.  
Connection to nature.

Cultural Item Links to Lesson | Traditional drum kits are available for purchase. The pieces are not yet assembled and can be examined and handled by students in their separate forms to see how a drum is constructed. This is a culturally acceptable way to share.

Extension | Ask an Elder to share teachings of the drum with the students.

Procedure:

- Drum introduction
  - The drum is the heartbeat of the song and connects the music with Mother Earth. According to traditional teaching, once the drum has been assembled, it has received its drum spirit. Use resources available to you to teach students more about the drum before exploring this story.

  **Teacher Note:** There is so much to learn about this traditional, sacred instrument. We recommend seeking outside sources (elders, additional books, etc.) that will help teach about the drum, where it comes from, why it is important, how it is used, who it is played by and more.

- Read/listen to “The Drum Calls Softly”
  - Pause when reading the story to make connections with the words on the page. What needs further clarification? What teachings are included within the story? Encourage students to visualize and create images in their mind as the story is being read; the descriptive words within the passages lend themselves well to this. There is much to be explored with this story.

- The following activities can be completed as extensions or to supplement the reading by making new connections:
  - K-1
    - “This Is My Voice” (An Orff Mosaic pg.313)
      - Explore using a variety of drums in the classroom (if available). This may include, but is not limited to: bongo drums, hand drums, buffalo drums, conga drums, gathering drums, pow wow drums, etc. How do they sound similar/different? Which drums are most commonly used by the First Nations people?
      - This activity could be used to explore timbre of other non-pitched percussion instruments. You may choose to explore all instruments or focus on those most commonly used by the First Nations people (i.e. rattles and bells).
o 3
  ▪ “Hand Drum Canon” (Grade 3 Gameplan pg.103)

o Multi-grade levels
  ▪ Bucket Drumming
    • If you use bucket drumming in your classroom, this may be a unique way to introduce it and compare drumming techniques of different groups or cultures.
  ▪ Body Percussion
    • Consider creating a rhythm to match with rhythmic concepts being taught at various grade levels and using this rhythm to accentuate the message within the story. Assign body percussion and extend as desired.
  ▪ Listening
    • Explore a variety of First Nations songs (there are many audio resources available like “Blackstone: Round Dance Singin” or the Northern Cree Singers) and listen for how the drum is used within them.
  ▪ Dance
    • Complete a round dance with the students as mentioned in the story.
    • “Round Dance 101: What to Know Before Your First Round Dance” posted by the University of Alberta
      o [https://www.youtube.com/watch?v=626MhRl6aFQ](https://www.youtube.com/watch?v=626MhRl6aFQ)
Resource | “The Elders Are Watching” by David Bouchard
---|---
Focus | First Nations
Grade(s) | 5-6
Driving Theme | Respecting Mother Earth
This would be a good link with Earth Day.
Cultural Item Links to Lesson | N/A
Extension | Collaborate with classroom teachers regarding completing an art activity to go along with the story. Look at the illustrations and style. How do the illustrations support the lyrics?

Procedure:

- Read story to students:
  - Play flute or soft drum song in the background (softly) while reading the story to help set the tone.
  - Discussion
    - What is the story trying to teach us?
  - There are two versions of musical activities to go with this song.
    - “The Elders Are Watching” (An Orff Mosaic pg.161 and Canadiana pg.16)
      - Both versions address dotted notes, syncopation, and the melodies could be played on recorder (both include a high E).
      - Both versions include a movement portion to go along with the song and orchestration.
### Resource

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<th>“The Song Within My Heart” by David Bouchard</th>
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### Focus

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### Grade(s)

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### Driving Theme

<table>
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<th>What is your story and your song to share?</th>
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### Cultural Item

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### Extension

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<th>Ask an Elder to share teachings of the drum with the students.</th>
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### Procedure:

- Watch the following two videos:
  - “Important to Us” by Pierre Elliott Trudeau Elementary and N’we Jinan Artists
    - [https://www.youtube.com/watch?v=u9mJYjUWG58](https://www.youtube.com/watch?v=u9mJYjUWG58)
  - “Stand as One” by Westboro Elementary School (Sherwood Park)
    - [https://www.youtube.com/watch?v=VvGvjSYcmJs&t=32s](https://www.youtube.com/watch?v=VvGvjSYcmJs&t=32s)
  - What message are these schools trying to share?

- Read book
  - Pause and reflect during reading of the story to explore understandings. What does the text mean? What is the author trying to express? What do you need to elaborate on for students to better understand the text or cultural elements being presented in the story (i.e. what does it mean for a story to be “sacred”)?
  - Highlight driving theme – what is your story and your song to share?

- “A Place Like This” (EIPS Music specialists collaboration, 2018 – email courtney.richard@eips.ca for access to this lesson as there are multiple components to it)
  - There was a story and a message shared in the two videos linked above. This song is also about a story and a message to share. Perhaps it will inspire teachers within other districts or students within other schools to express their own stories through song.
  - Some information about this piece:
    - Music teachers within Elk Island Public Schools wanted to create a story that could be told with song that could be shared with all students and schools across the district. It is the story of where our Elk Island Schools lie in Treaty 6 Territory. With the guidance of Elder Wilson Bearhead, we learned about the importance of rivers as traveling routes for the First Nations people. We learned of the importance of the land and everything upon it. We learned that we should respect the land on which we live and also who we share this land with. And so, our song is a representation of these elements.
  - Follow lesson plan as given

- Consider having students create small class melodies, group melodies, or individual projects that answer the driving theme.
- Consider having students create a musical piece that connects with their school identity.
Resource: “There Was an Old Lady Who Swallowed a Trout!” by Teri Sloat

Focus: First Nations

Grade(s): K-6

Driving Theme: Ocean animals

Cultural Item: Pictures of traditional totem poles or a small replica. Art/posters representing art from west coast nations.

Extension: Consider inviting Karen McCallum to do an Artist in Residence program at your school to create your own totem poles. [http://karen-mccallum.blogspot.com/p/pacific-northwest-clay-totems.html](http://karen-mccallum.blogspot.com/p/pacific-northwest-clay-totems.html)

See the following link for more ideas to supplement this story: [http://empoweringthespirit.ca/wp-content/uploads/2014/12/there-was-an-old-lady-1.pdf](http://empoweringthespirit.ca/wp-content/uploads/2014/12/there-was-an-old-lady-1.pdf)

Procedure:

- Before singing/reading story to students ask them to pay careful attention to the items mentioned in the story and to the illustrations.
- Sing story to students
  - What were all the things that the old lady swallowed? (trout, salmon, otter, seal, porpoise, walrus, whale, ocean)
    - What does this tell you about where this story takes place? Identify that this story is set on the west coast close to the ocean.
    - What do you notice about the illustrations? Is there anything that stands out? (totem poles on many pages)
      - Spend time exploring more information about totem poles, using the following link for reference: [https://indigenousfoundations.arts.ubc.ca/totem_poles/](https://indigenousfoundations.arts.ubc.ca/totem_poles/)
- Follow-up Activities
  - Explore other cumulative songs, such as:
    - There’s a Hole in My Bucket
    - There’s a Hole in the Bottom of the Sea
    - An Austrian Went Yodeling
    - Other “Old Lady” story/songs
    - Consider writing or creating your own class/school cumulative song.
    - “Just a Walk” by Jordan Wheeler is a newly released fun story that could also connect with the cause/effect theme.
  - Any song or activity that is ocean related
  - Song for the Swimmers (Sherryl Sewepagaham)
    - Lesson plan can be found here: [https://nac-cna.ca/en/musicalive/resources](https://nac-cna.ca/en/musicalive/resources)
      under “Celebrating Canada’s Indigenous People through Song and Dance” in the Teacher’s Guide on pages 15-17
Resource | “Wild Berries” by Julie Flett
---|---
Focus | First Nations
Grade(s) | K-1
Cultural Item | Sage or Sweet grass
   - These are also items found in nature and used by the First Nations people.
Links to Lesson |  
Extension | Ask an Elder to share with students teachings regarding berries and herbs. Have an Elder lead a nature walk for your students.

Procedure:

1. Ask students if anyone has ever gone berry picking before. What types of berries did they pick? What did they do with them once they brought them home?
2. Read students “Wild Berries” by Julie Flett.
   a. What types of berries were they picking in the story? (blueberries)
   b. What did the blueberries do when they put them in their mouths? (popped)
      i. Let’s see how many berries can pop in our next activity!
3. Teach “Pop! Goes the Berry” (to the tune of “Pop! Goes the Weasel”)
   a. See link for original song: [https://www.youtube.com/watch?v=pNIPbRuYfKE](https://www.youtube.com/watch?v=pNIPbRuYfKE)
   All around the strawberry patch
   We pick some juicy berries
   Take them home and wash them up
   Pop! Goes the berry.
4. Play game to go with song.
   a. Give one student a basket and ask them what their favourite berry is (substitute berry name in song). All other students scatter and crouch around the room. The berry picker walks around the room pretending to pick berries and put them in their basket. On the word “Pop” all the berries (students) pop up into the air. Speak poem (shown below) and have the berry picker choose a student to trade places with, giving them their basket and allowing a new student to travel with the basket as the berry picker.
      i. Strawberry, blueberry, raspberry too,
         Salmonberry, saskatoon, I choose you!
         © Courtney Richard, 2018
   b. Repeat as many times as desired.
Resource | “You Hold Me Up” by Monique Gray Smith
---|---
Focus | First Nations
Grade(s) | K-6
Driving Theme | Celebrating those your love (Valentine’s Day, Mother’s Day, etc.)
Cultural Item Links to Lesson | Moss bags that mothers would use to carry their babies.
Extension | Use to honour Orange Shirt Day. Ask an Elder to share the importance of family within their community.

Procedure:

- **Story introduction.** Show students this clip of the author introducing the story. Please preview to ensure it is appropriate for your school audience. [https://www.youtube.com/watch?v=g4JW6Ckl0yQ](https://www.youtube.com/watch?v=g4JW6Ckl0yQ)
  - Discussion: What do you think you will learn from this story? What message do you think the author is trying to send to us?
- **Read story to children.**
  - Discussion:
    - What is the story about? What is it trying to teach us? Is it a message that can be shared with others?
- **Nisakihaw (Love Song) by Sherryl Sewepagaham**
  - Teach song to students as outlined.
    - Lesson plan can be found here: [https://nac-cna.ca/en/musicalive/resources](https://nac-cna.ca/en/musicalive/resources) under “All My Relations: Celebrating Canada’s Indigenous Peoples” in the Teacher’s Guide on pages 10-11
- **Extension:** The Golden Rule (Grade 3 Gameplan pg.6-7)
Resource | “10 Little Bison” by Sandra Samatte
---|---
Focus | First Nations
Grade(s) | K-1
Driving Theme | Bison and numbers
Cultural Item | Buffalo hide
Links to Lesson | Buffalo hide
Extension | N/A

Procedure:

- Read story to students.
  - Brainstorm actions and repeat story with actions.
- Sing “Ten Little Tipis” (*Fun Songs and Poems for Children* by Eric Peters and Sandra Samatte)
  - Questions students if they know any other songs or poems that follow this same patterns:
    - 5 Little Monkeys
    - 10 in the Bed
“Learn to Play the Flute: Music lesson book for the Indigenous North American Flute” by Kevin Locke and Richard Dubé

Note:

Please discuss with students the history and stories behind the Indigenous flute (David Bouchard shares some stories on his website). It would be valuable before beginning to work with any of the following songs to examine with students where the teachings of the flute come from and how they migrated to our area. This book is Lakota based. Please take time to read through the beginning chapters before working on these pieces with students. There are many valuable lessons that can be shared with students. Not all songs included within this resource stem from Indigenous culture.

Want to try having your students play flutes instead of recorders? Check our Northern Spirit Flutes (https://www.northernspiritflutes.com/) for more information.

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<thead>
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<th>Song</th>
<th>Page Number</th>
<th>Audio Track Links: (A Collection of Lakota Children’s Songs Volume 1/2/3)</th>
<th>Fingerings</th>
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<td>Hot Cross Buns</td>
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<td>Ámu, ámu / Sleep Little Doll</td>
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<td>Salish Hand Game I</td>
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<td></td>
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<td>From the New World</td>
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<td></td>
<td>BAG D’</td>
</tr>
<tr>
<td>Star Light</td>
<td>25</td>
<td></td>
<td>A F#</td>
</tr>
<tr>
<td>Lucy Locket</td>
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<tr>
<td>Little Tommy Tiddlemouse</td>
<td>26</td>
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<td>BA F#</td>
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<tr>
<td>Doggie Doggie</td>
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<td></td>
<td>BA F# / slur</td>
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<tr>
<td>Earth Spirit</td>
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<td>Water Spirit</td>
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<td>Fire Spirit</td>
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<td>AGE</td>
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<tr>
<td>Wind Spirit</td>
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<td>AGE</td>
</tr>
<tr>
<td>Honor Song</td>
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<td>AGE</td>
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<td>Skin and Bones</td>
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<tr>
<td>Šiyútakaŋ / Knee Bouncing Song</td>
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<td>Volume 1, Track 1</td>
<td>BAGE</td>
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<tr>
<td>Hošíšpa Olówanř</td>
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<td>Volume 1, Track 10</td>
<td>BGE / Bend</td>
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<td>Wíyawa Olówanř / Counting Song</td>
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<td>Volume 1, Track 3</td>
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<tr>
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<td>Volume 1, Track 12</td>
<td>D’BAG</td>
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<td>Hot Cross Buns</td>
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<td>F# E₁ D₁</td>
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<tr>
<td>Mary Had a Little Lamb</td>
<td>35</td>
<td>Volume 3</td>
<td>F# E₁ D₁</td>
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<tr>
<td>Au Clair de La Lune</td>
<td>36</td>
<td></td>
<td>F# E₁ D₁</td>
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<tr>
<td>Íŋkpata</td>
<td>36</td>
<td>Volume 3</td>
<td>D’ BAG E₁ D₁</td>
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<tr>
<td>Twinkle Twinkle Little Star</td>
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<td>Volume 1, Track 6</td>
<td>BAG F# E₁ D₁</td>
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<td>Oówaptaya Olówanř/Alphabet Song</td>
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<td>Volume 1, Track 2</td>
<td>BAG F# E₁ D₁</td>
</tr>
<tr>
<td>Hokšikilowapi / Lullaby</td>
<td>39</td>
<td>Volume 1, Track 15</td>
<td>D’ C# BAG F# E₁ D₁</td>
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<td>Title</td>
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<td>Volume</td>
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<tr>
<td>Iktómi Čistila / Itsy Bitsy Spider</td>
<td>40</td>
<td>Volume 1, Track 7</td>
<td>AG F# E D1</td>
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<td>Oówa Olówaŋ / Colors Song</td>
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<td>Wagsmú / Bingo</td>
<td>42</td>
<td>Volume 1, Track 9</td>
<td>C1 BAG F# E D1</td>
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<tr>
<td>Misúŋkala / Brother John</td>
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<td>Volume 1, Track 8</td>
<td>D1 C1 BAG D1</td>
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<tr>
<td>Morning</td>
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<td></td>
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<tr>
<td>Ho Ho Watanay</td>
<td>44</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Salish Hand Game II</td>
<td>44</td>
<td></td>
<td></td>
</tr>
<tr>
<td>From the New World</td>
<td>45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hush Little Baby</td>
<td>45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jolly Old St. Nicholas</td>
<td>46</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Okó Anpétu Olówaŋ / Days of the Week Song</td>
<td>47</td>
<td>Volume 1, Track 5</td>
<td>E1 D BAG E D1</td>
</tr>
<tr>
<td>Šiyó Olówaŋ / Prairie Chicken Song</td>
<td>47</td>
<td>Volume 1, Track 13</td>
<td>F1 D Bb F D1</td>
</tr>
</tbody>
</table>

*Lessons compiled by Lynnette Newton and Courtney Richard ©2018*
“Fun Songs and Poems for Children” by Eric Peters and Sandra Samatte (Native Reflections)

Note:

These songs are best suited to division one and are all piggy-back songs. See below for a list of songs included in this resources. There are multiple connections that can be made with other resources/activities to support teaching content within the songs.

<table>
<thead>
<tr>
<th>Song</th>
<th>Melody derived from:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Did You Ever See a Powwow</td>
<td>Did You Ever See a Lassie</td>
</tr>
<tr>
<td>Ten Little Tipis</td>
<td>Ten Little Monkeys</td>
</tr>
<tr>
<td>Take Me Out to the Powwow</td>
<td>Take Me Out to the Ballgame</td>
</tr>
<tr>
<td>Snort, Snort, Bison</td>
<td>Baa, Baa, Black Sheep</td>
</tr>
<tr>
<td>Oh Where, Oh Where Have the Seven Teachings Gone?</td>
<td>Oh Where, Oh Where Has My Little Dog Gone?</td>
</tr>
<tr>
<td>Pemmican, Pemmican, Tasty Treat</td>
<td>Pat-a-cake</td>
</tr>
<tr>
<td>Eagle Fly Close to Me</td>
<td>Happy Birthday to You</td>
</tr>
<tr>
<td>Slide, Slide, Slide Your Sled</td>
<td>Row, Row, Row Your Boat</td>
</tr>
<tr>
<td>When I Go In My Tipi</td>
<td>Twinkle, Twinkle, Little Star</td>
</tr>
<tr>
<td>Sing Around the Prairies</td>
<td>Ring Around the Rosie</td>
</tr>
<tr>
<td>Fox and Crow Play in the Snow</td>
<td>Jack and Jill Went Up the Hill</td>
</tr>
<tr>
<td>Carrying Baby In Cradle Board</td>
<td>Rock-a-Bye Baby</td>
</tr>
<tr>
<td>Mother Bear</td>
<td>Frére Jacques</td>
</tr>
<tr>
<td>Eat Wild Rice</td>
<td>Three Blind Mice</td>
</tr>
<tr>
<td>Bigfoot Deep In The Forest</td>
<td>George, George, George of the Jungle</td>
</tr>
</tbody>
</table>
Many of these songs may not include traditional accompaniments but orchestrations work well to meet the needs of the elementary music program. Note where each song comes from, recorded top left of the score.

<table>
<thead>
<tr>
<th>Song</th>
<th>Grade</th>
<th>Activity/Notes:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Do Not Weep</strong></td>
<td>3</td>
<td>Dotted half note Minor 3/4 time</td>
</tr>
<tr>
<td>(pg.7-9)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Duck Dance</strong></td>
<td>5-6</td>
<td>Syncopa Triplet Coda</td>
</tr>
<tr>
<td>(pg.10-11)</td>
<td></td>
<td>Consideration:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• What are vocables? Why are they used in First Nations music? Are there songs in other cultures that also use vocables?</td>
</tr>
<tr>
<td><strong>Spirit of the Sun</strong></td>
<td>4-6</td>
<td>AB form Minor key First and second endings, repeats</td>
</tr>
<tr>
<td>(pg.12-13)</td>
<td></td>
<td>Consideration:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Given that this song contains the lyric “spirit” and it is repeated many times, it may not fit with all school populations.</td>
</tr>
<tr>
<td><strong>Eskimo Lullaby</strong></td>
<td>3-4</td>
<td>Appropriate terminology:</td>
</tr>
<tr>
<td>(pg.14-15)</td>
<td></td>
<td>• Please do NOT refer to this song as “Eskimo” lullaby as that term is now deemed culturally insensitive. It can introduced to students as a lullaby used by the Inuit.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dotted notes Phrasing (see teaching note within resource)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Consideration:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• The lyrics to this song contain the word “God” which may not fit with all school populations.</td>
</tr>
</tbody>
</table>
“Canadiana: Encore!” by Judy Sills

**Note:**

Many of these songs may not include traditional accompaniments but orchestrations work well to meet the needs of the elementary music program. Note where each song comes from, recorded top left of the score.

<table>
<thead>
<tr>
<th><strong>Song</strong></th>
<th><strong>Grade</strong></th>
<th><strong>Activity/Notes:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>A Sioux Lullaby (pg.6)</td>
<td>5-6</td>
<td>Triplet&lt;br&gt;Major key&lt;br&gt;Melody can be played on recorder (includes F# and high E)</td>
</tr>
<tr>
<td>Pine Tree Gently Sigh (pg.7)</td>
<td>K-6</td>
<td>First and second endings and repeat&lt;br&gt;Half note&lt;br&gt;2/4 time&lt;br&gt;Si, Li, DRM</td>
</tr>
<tr>
<td>Ho Ho Watanay (pg.8)</td>
<td>4</td>
<td>* Also contains English and French lyrics&lt;br&gt;Sequences in music&lt;br&gt;Tika-ti</td>
</tr>
<tr>
<td>Red River Valley (pg.22-23)</td>
<td>5-6</td>
<td>Syncopa&lt;br&gt;Flats/Sharps&lt;br&gt;Pick-up&lt;br&gt;<strong>Supplementary Activities:</strong>&lt;br&gt;• Research the Red River Valley and how it is connected to the Métis people.&lt;br&gt;• Teach the Red River Jig.</td>
</tr>
</tbody>
</table>
"An Orff Mosaic from Canada" by Lois Birkenshaw-Fleming

Note:
Many of the following songs carry traditional rhythms and beats. Some highlight traditional instruments. This could be supplemented with showing students cultural items such as a rattle, rattle kit, or drum pieces as outlined in some of the lessons above. Seek an Elder to provide students with additional stories and information on these pieces. Note where each song comes from, recorded top left of the score.

<table>
<thead>
<tr>
<th>Song</th>
<th>Grade</th>
<th>Activity/Notes:</th>
</tr>
</thead>
</table>
| A Canon for Canada (pg.xviii) | 3-4   | Working in parts (speech). Link with the First Nations peoples connection with Mother Earth. Discuss what landmarks are found within our treaty territory. Supplementary Activities:  
  • “A Place Like This” (EIPS Collaboration song, 2018)  
  • “The Earth is Our Mother”  
    [Link](https://www.youtube.com/watch?v=azsPtBsgGuY)  
    *This recording should be used for AUDIO ONLY. The graphics are not appropriate for the classroom.* In addition, the second verse uses the word “sacred.” You may choose to only play a portion of this song and leave that verse out. |
| Places in Canada (pg.xix)   | 2-6 (due to mod.) | Beat and rhythm. This could be done as a whole class, small groups, or in partners. It could be extending into part-speech or rondo form when sharing.  
  Modification needed:  
  Use the following website to display the different nations within Treaty 6 territory ([Link](http://www.treatysix.org/index.php)). Follow the same outline as described in the lesson, but with using Treaty 6 territory names, rather than Canadian geography. This would be a great opportunity to teach children about the different treaty areas on a map of Canada and to find where the various nations are within Treaty 6. In addition to learning about Canada’s provinces and territories, this activity provides an opportunity to highlight and give importance to the treaty areas.  
  Considerations:  
  • Complete using both names of nations and Canadian cities as a way to recognize all groups within Canada.  
  • Narrow focus to groups students are learning about in other curricular areas. |
<table>
<thead>
<tr>
<th>Title</th>
<th>Grade(s)</th>
<th>Description</th>
</tr>
</thead>
</table>
| My Heart Soars (pg.12-14)                  | 3-5      | Minor key  
Fermata  
Melody can be played on recorder (low D, FGA, high C, high D)                                                                                                                                                                                                                                                                   |
| Eskimo Lullaby (pg.15)                     | 3-4      | Appropriate terminology:  
- Please do NOT refer to this song as “Eskimo” lullaby as that term is now deemed culturally insensitive. It can introduced to students as a lullaby used by the Inuit.                                                                                                                                                                                                 |
| An Ojibway Melody (pg.16-18)               | 4-5      | Form  
Canon  
Compound time                                                                                                                                                                                                                                                                                                                        |
| Campfire Song to the Nighthawks (pg.18)    | K-1      | Recommendation: Omit translation  
Soh-Mi  
Beat  
Camping theme  
Supplementary Activities:  
- What would you see if you looked up into the night sky while camping? Does it look the same or different as when in the city? Explore further traditional stories about the stars and night sky.  
- Sky Bears (Grade 1 Music and You Teacher’s Edition, pg.108)                                                                                                                                                                                                                                       |
| Ho, Ho Wataney (pg.19-20)                  | 3-4      | Round dance  
Sequences in music  
Supplementary Activities:  
- “Round Dance 101: What to Know Before Your First Round Dance” posted by the University of Alberta  
  - [https://www.youtube.com/watch?v=626MhRI6aFQ](https://www.youtube.com/watch?v=626MhRI6aFQ)  
- See also “Round Dance Singin” by Blackstone (audio resource)                                                                                                                                                                                                                                    |
| Spirit of the Sun (pg.20-22)               | 4-6      | ABA form  
Minor key  
Slurs  
Consideration:  
- Given that this song contains the lyric “spirit” and it is repeated many times, it may not fit with all school populations.                                                                                                                                                                                                                   |
| Lullaby (pg.23)                            | 4-6      | Phrasing  
Mixed Metre (time signatures 2/4 and 3/4)                                                                                                                                                                                                                                                                                               |
| The Horsemen in the Cloud (pg.88)          | 4-6      | Compound time  
Theme: Dreaming about thunder, Teton Sioux                                                                                                                                                                                                                                                                                             |
<table>
<thead>
<tr>
<th>Title</th>
<th>Grade</th>
<th>Content</th>
<th>Consideration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Riel's Farewell</td>
<td>5-6</td>
<td>Compound time</td>
<td>• Métis connection</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I-V harmony</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Improvising and accompaniment</td>
<td></td>
</tr>
<tr>
<td>Nature Song (pg.110)</td>
<td>4-6</td>
<td>Form</td>
<td>Link with the First Nations peoples connection with Mother Earth.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Canon</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fermata</td>
<td></td>
</tr>
<tr>
<td>Obwisana (pg.180)</td>
<td>K-3</td>
<td>Beat (passing game)</td>
<td></td>
</tr>
<tr>
<td>The First Corn (pg.237)</td>
<td>3+</td>
<td>Appropriate terminology:</td>
<td>Please do NOT use the word “Indian” as outlined in this resource. Substitute with culturally appropriate language.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bring a legend to life by adding music and instruments to the story. This lesson would take several classes to work through and could not be completed in one class period.</td>
<td></td>
</tr>
</tbody>
</table>