

Grade 5 Music Sample Unit

Learning Objectives Checklist for Unit 4: The World of Music

The checklist that appears below is the same one that appears at the beginning of the Grade 5 Music Strand. The objectives already checked are those that are selected for teaching and/or reinforcement in the sample unit. Note that some of the objectives are addressed more than once in the sample unit.

The students will:

	develop awareness of various sound environments (e.g., urban, rural)
	become aware that sounds can be used to convey specific information (e.g., sirens, telephone)
	explore the role and influence of sound in daily life, including mass media and popular culture
	become aware that music can suggest images and moods or express ideas that may evoke an aesthetic response
	recognize ways that metre can be used as a technique of organization in music
	recognize that tempo functions or can function as an organizational technique in speech and music
	understand that the element of rhythm is the timed flow or movement of music and is subdivided into four categories: beat, tempo, patterns of duration, and metre
	recognize ways that melodies can be shaped to create musical expression
√	recognize that harmony is a fundamental component in creating texture in music (e.g., choral accompaniment)
	recognize ways that scales differ in structure and tonality (e.g., pentatonic, major, minor)
	develop and demonstrate knowledge of different <i>forms</i> in music (e.g., binary - AB, ternary - ABA, rondo -ABACADA)
	recognize that dynamics may function as an organizational technique in music
	recognize that tone colour may function as an organizational technique in music
√	become aware that silence can be used expressively in music
√	experiment with the voice and instruments by creating and imitating sounds
√√√	sing in tune and continue to develop the ability to sing harmony
	explore the qualities and characteristics of own voices (e.g., range, timbre, dynamic)
√√√√	become aware of a diverse range of voice types, styles, and forms of individual and group vocal expression
	recognize that instruments can be used in traditional and non-traditional ways to create a variety of distinctive sounds and styles
	continue to extend skills and abilities in the use of at least one personally selected instrument
√√	develop an appreciation for the acquisition of instrumental/vocal technical skills and their contribution to music expression
	understand that music compositions express unique ideas and possess expressive qualities
	understand that they can incorporate more than one related or contrasting idea within a single music composition
	expand on sound/music ideas from journals
	become increasingly aware of own decision making in the creation of music and the development of musical ideas
	begin to understand that reflection is an important part of the musician's artistic process
	extend familiarity and use of traditional and non-traditional notational devices in music they create and perform
	recognize the value of accidental discoveries in own compositions and put them to use where appropriate
	understand that they are communicating meaning through sound/music creations
√√√	explore the contributions of musicians and composers of various eras, locales, and cultures
√√	explore the contributions of Saskatchewan and Canadian musicians and composers, including First Nation and Métis artists
	gain understanding of the traditional and contemporary music of a diverse range of cultures
√	articulate a variety of reasons for creating music
	understand that music tells something about the society in which it is created
√√	understand that changes in music reflect changes in society

	realize that music sometimes supports and sometimes questions the beliefs of a culture or society
√√√√	listen to music with a willingness to try to understand some of the composer's/performer's intentions
√	explore various ways that people can respond to a piece of music (e.g., movements, feelings, associations)
	recognize that knowing more about a musician, or composer, and her/his society can help them understand the piece of music
√√	engage willingly in processes for listening and responding to music
	understand that it is important to support opinions of pieces of music with reasons related to the music

Common Essential Learnings Objectives Checklist for Grade 5

The objectives already checked are those that are selected for teaching and/or reinforcement in the Grade 5 Sample Unit. Note that some objectives are addressed more than once.

The students will:

√√	discuss or write about the ideas presented using their own language in order to better understand music (C)
	show their understanding of ideas by providing an alternate response (C)
	explore and express the purpose for and meaning of what they are doing (C)
	summarize their understanding (C)
√	listen for various purposes (C)
√	use their own words to make notes (C)
	gradually incorporate the vocabulary of music into their talk and writing (C)
	recognize common visual symbols particular to music (C)
	use fractions to help them understand duration in music (e.g., quarter note) (N)
√√	begin to understand that creative, inquiry, and problem-solving processes can be adapted to fit particular needs rather than ones that must be followed "lock-step" (CCT)
√	extend abilities to use all of the senses to explore, experiment, create, and interact with the environment (CCT)
	continue to develop understanding of own knowledge base and gaps in their knowledge related to a specific topic (e.g., "What do I know? What do I want to know? How might I come to know it?") (CCT)
√	develop a range of ideas through use of individual and group brainstorming, drawing, manipulating objects, acting ideas out using people and things (CCT)
√	develop many ways to demonstrate and/or represent what has been learned (CCT)
√√	begin to recognize and appreciate instances of critical thinking as exemplified by individuals or groups (e.g., in classroom interactions, discussions, stories, articles, or on radio and television) (CCT)
	design and construct with sound (i.e., compose) (CCT)
	develop the understanding that many problems have more than one solution and that there are often several ways to accomplish a task, and/or achieve a goal (CCT)
	participate in problem-solving and decision-making discussions in ways that support the development of several ideas or alternatives (CCT)
√	begin to understand attributes of creative thinking such as originality, flexibility, generation of many ideas (fluency), and openness (CCT)
	examine their immediate experiences with technology in the home and in the school (TL)
	explore the impact of technological change on their immediate environment (the natural and constructed world) (TL)
	investigate how music and recording technology have affected family and community life, past and present (TL)
	explore the distribution and uses of music technology in the community (TL)
	understand the benefits and limitations of technological tools in music (TL)
√√	continue to develop the ability to "think ahead" and assess/weigh the impact of her/his actions on self and others (PSD)
√√	develop the understanding and skills/abilities related to active, respectful listening or listening to learn from others (PSD)
√	understand and use basic co-operative skills and abilities and follow co-operative group processes as outlined for specific learning situations (PSD)
	demonstrate their achievements in a wide range of appropriate ways (IL)

	make choices in learning that reflect their needs and interests (IL)
	focus on and complete learning tasks (IL)
	plan brief self-directed projects stating how, why, and when and develop criteria for evaluation (IL)
	analyze and understand consequences of decisions and results of learning experiences (IL)
	conduct a search for resources or materials (IL)
	identify and appropriately use a variety of available resources (IL)

Refer to *Objectives for the Common Essential Learnings* (1991) for a more complete listing of C.E.L.s objectives. The objectives are available on Saskatchewan Learning's website: www.learning.gov.sk.ca and were distributed to schools in *Incorporating the Common Essential Learnings and the Adaptive Dimension: A Resource Package* (1991).

Unit 4: The World of Music – A Sample Unit

Time: approximately 8 weeks

Teacher Note:

The following sample unit has been developed from the Starter List of Activities provided for Grade 5. The purpose is to illustrate how the suggested activities for all the units can be developed into more detailed lesson plans, incorporating the Common Essential Learnings and the grade 5 learning objectives.

Mini-unit: Musicians and Their Music

Sample Topic: Musical Events

Teacher Note:

It would be best if this sample unit could be taught to coincide with a choral event of some kind in the community (e.g., a choral festival or a special choral performance by a school, church, or community choir). If attending a live concert or having a performance group visit the classroom is not possible, skip Lesson 4.

Lesson 1

Time: 50 minutes

Components: Cultural/Historical
Critical/Responsive

Supplies/Resources

- Variety of vocal group selections (e.g., a cappella, church choir, First Nation drum circle, jazz vocal group, all boys choir)
- A song for singing two-part harmony

Learning Objectives

Students will:

- recognize that harmony is a fundamental component in creating texture in music (e.g., choral accompaniment)
- sing in tune and continue to develop the ability to sing harmony
- become aware of a diverse range of voice types, styles, and forms of individual and group vocal expression
- articulate a variety of reasons for creating music
- engage willingly in processes for listening and responding to music
- develop a range of ideas through use of individual and group brainstorming, drawing, manipulating objects, acting ideas out using people and things (CCT).

Procedure

1. Begin by asking students what their experiences and associations are with group vocal or choral music. Make a class list of the different kinds of vocal groups of which students are aware.
2. Once the list is complete, ask students to identify which vocal groups on their list might be associated with special events such as religious or spiritual events, community events, celebrations, family events, or school events.
3. Play a variety of choral and vocal music for the students. Discuss each selection:
 - number of voices
 - style
 - purpose.
4. Discuss texture. Choose a selection in which harmony is obvious to the students. Can they detect two or more pitches sung simultaneously? Explain the terms "consonance" and "dissonance". Which of these would the students use to describe the harmonic structure of the selection?

5. Repeat the discussion of texture with another selection.
6. Have the students sing a song in two-part harmony.

Teacher Note:

Lesson 1 incorporates learning about the elements (texture in particular) from Appendix A: Music Elements and Concepts. This is an example of how to incorporate the information from the appendix in lesson planning.

Lesson 2

Time: 50 minutes

Components: Cultural/Historical
Critical/Responsive

Supplies/Resources

- Prepared questions or a response sheet for students to fill out

Learning Objectives

Students will:

- become aware that silence can be used expressively in music
- become aware of a diverse range of voice types, styles, and forms of individual and group vocal expression
- develop an appreciation for the acquisition of instrumental/vocal technical skills and their contribution to music expressions
- listen to music with a willingness to try to understand some of the composer's/performer's intentions
- discuss or write about the ideas presented using their own language in order to better understand music (C)
- begin to understand that creative, inquiry, and problem-solving processes can be adapted to fit particular needs rather than ones that must be followed "lock-step" (CCT)
- continue to develop the ability to "think ahead" and assess/weigh the impact of her/his actions on self and others (PSD).

Procedure

1. In this lesson, students attend a rehearsal of a choir or other choral group. As arrangements with a choral conductor need to be made, the teacher has to plan ahead and schedule the

lesson to suit the choir or choral group involved. The teacher:

- prepares questions or a response sheet so that students' attention is focused during the experience
- discusses proper behaviour and etiquette with students so that their presence does not disrupt the rehearsal
- talks to the choral conductor ahead of time to ask what the choir/vocal group will be working on during the rehearsal
- limits time spent at the rehearsal to 20 minutes or less.

2. Explain to students what selection(s) they will be hearing at the rehearsal and what the group will be working on during the rehearsal.
3. Remind students of expectations for their behaviour.
4. Give students the prepared questions or response sheet.

Teacher Note:

An example of a student response sheet is included at the end of this sample unit.

5. Remind students to listen especially for silence in the music and to think about how silence can be important.
6. Attend the rehearsal for a limited amount of time, say 20 minutes.
7. Back in the classroom, discuss the questions and students' answers. Aim to have students understand that performance requires commitment and that performance groups are engaged in reflection and problem solving as they rehearse. You might use a sports analogy to encourage students to understand this — rehearsal in music is much like practice for hockey or basketball players. The conductor is much like a coach.

Lesson 3

Time: 50 minutes

Components: Creative/Productive
Cultural/Historical
Critical/Responsive

Supplies/Resources

- Map of the world

- Variety of selections of vocal groups from around the world
- Group vocal selections from *World Music: Cultural Traditions*

Volume I

Track 4 - Native American
Track 7 - American gospel
Track 11 - Argentina
Track 13 - Mexico
Track 16 - Puerto Rico
Track 20 - Greece
Track 22 - Bosnia
Track 25 - Russia
Track 30 - Russia

Volume II

Track 1 - Nigeria
Track 20 - Tibet
Track 23 - Bali
Track 27 - Fiji
Track 30 - New Zealand Maori
Track 31 - Fiji

Learning Objectives

Students will:

- become aware of a diverse range of voice types, styles, and forms of individual and group vocal expression
- explore the contributions of musicians and composers of various eras, locales, and cultures
- explore various ways that people can respond to a piece of music (e.g., movements, feelings, associations)
- engage willingly in processes for listening and responding to music
- begin to recognize and appreciate instances of critical thinking as exemplified by individuals or groups (e.g., in classroom interactions, discussions, stories, articles, or on radio and television) (CCT)
- develop the understanding and skills/abilities related to active, respectful listening or listening to learn from others (PSD).

Procedure

1. One by one, play each vocal selection without telling students ahead of time from what part of the world each comes. Have them guess. As the country for each group is identified, find it and mark it on the world map.
2. For each vocal selection, have the class rate the sound of the music on a scale of 1 to 10, from very familiar to them (1) to very unfamiliar (10). Keep track on the blackboard or on chart paper.

3. Discuss the very familiar pieces, playing them again if necessary. What in the music is familiar to the students? Where or when have they heard music like this? Encourage students to refer to the elements of music in their explanations of why the music sounds familiar.
4. Next, discuss the very unfamiliar pieces, playing them again if necessary. What makes them sound so unusual to the students? Encourage students to refer to the elements of music in their explanations of why the music sounds unfamiliar.
5. Discuss the fact that not all students may agree on which pieces are most unusual. Some students may be familiar with music that is completely new to other students.
6. Is there anything the students can say is common to all of the pieces of music? Can the students suggest reasons why all cultures sing? How do humans benefit from singing?
7. Choose two selections that are unfamiliar to most students in the class. Use the Formal Criticism approach in Responding to Arts Expressions to discuss the pieces in more depth.

OR

Use the Creative Approach, and guide students to respond creatively to one of the unfamiliar pieces, through visual art, poetry, or dance.

Lesson 4 (optional)

Time: 50 minutes

Component: Critical/Responsive

Supplies/Resources

- Live choir or vocal group concert

OR

- Vocal performance group that is willing to visit the classroom or school
- Selection similar to the music that the students hear live

Learning Objectives

Students will:

- become aware of a diverse range of voice types, styles, and forms of individual and group vocal expression

- develop an appreciation for the acquisition of instrumental/vocal technical skills and their contribution to music expression
- listen to music with a willingness to try to understand some of the composer's/performers' intentions
- discuss or write about the ideas presented using their own language in order to better understand music (C)
- listen for various purposes (C)
- use their own words to make notes (C).

Procedure

1. Discuss etiquette with the students to remind them that they should always be respectful of the performers and of other audience members.
2. Give students the following assignment. They are to write a review of the concert that includes the following:
 - information on the performers
 - information on the program and pieces performed
 - their personal reaction to the performance, with an explanation of why they reacted the way they did.
 - encourage students, in advance, to collect any information they can (e.g., concert program notes). They may want to make their own notes at intermission or immediately after the concert.
3. Attend the concert, or have a performance group come to the classroom or school.
4. Have students submit their reviews in written form or recorded form on a cassette.

Mini-unit: Musical Artist Study

Sample Topic: The Canadian Brass

Lesson 1

Time: 50 minutes

Components: Creative/Productive
Critical/Responsive

Supplies/Resources

- Mouthpieces for one or more brass instruments
- Soapy water for rinsing mouthpieces
- Charts, posters, and/or photographs of instruments in the brass family
- Metal pipes of various lengths and diameters

- Brass players from a school or community band (optional)
- Any Canadian Brass selection

Learning Objectives

Students will:

- experiment with the voice and instruments by creating and imitating sounds
- listen to music with a willingness to try to understand some of the composer's/performers' intentions
- extend abilities to use all of the senses to explore, experiment, create, and interact with the environment (CCT)
- begin to understand attributes of creative thinking such as originality, flexibility, generation of many ideas (fluency), and openness (CCT)
- continue to develop the ability to "think ahead" and assess/weigh the impact of her/his actions on self and others (PSD).

Procedure

1. Divide students into groups according to how many brass instrument mouthpieces are available. (If only one is available, ask for volunteers.)
2. Have students take turns trying to make a sound with the mouthpiece by "buzzing" with their stretched or pursed lips. The tighter they stretch their lips, the higher the sound becomes.
3. Next, have students examine pictures of instruments in the brass family. Can they guess which instruments make the highest pitched sounds and which make the lowest?
4. Have students experiment with tapping different lengths and diameters of pipe. They can use whatever pieces of pipe the teacher has been able to collect, or they can use ducts and water pipes in the school. Which make higher and lower pitched sounds? Can they guess how pipe length and diameter affect the sound?
5. Look at a picture of a tuba. What would cause it to have a low sound? Look at a picture of a trombone. What would cause the sound to get lower as the slide is pulled out?
6. If possible, have brass players from a school or community band come into the classroom and demonstrate how they can change the pitch on their instrument.
7. Play any Canadian Brass selection for the students. Can they hear higher and lower pitched sounds? Can they determine the

different voices of the instruments? Can they guess how many players are in the group?

8. Explain to students that the Canadian Brass is a group of five players, a quintet, that has been in existence for over thirty years. In 1970, when the group was formed, there was not much music available for a brass quintet. The Canadian Brass experimented with arranging music for five brass players and eventually caused the public and the musical world to take the brass quintet seriously.

Lessons 2 and 3

Time: 50 minutes each

Components: Cultural/Historical
Critical/Responsive

Supplies/Resources

- Any Canadian Brass recordings (*Bolero and Other Blockbusters* is a good choice because the selections are familiar)
- Cassette tapes and players
- Reference books on well-known composers
- Access to the school library and Internet
- www.canbrass.com/

Learning Objectives

Students will:

- explore the contributions of musicians and composers of various eras, locales, and cultures
- explore the contributions of Canadian musicians and composers, including First Nation and Métis artists
- understand that changes in music reflect changes in society
- listen to music with a willingness to try to understand some of the musician's/composers' intentions
- develop many ways to demonstrate and/or represent what has been learned (CCT)
- begin to recognize and appreciate instances of critical thinking as exemplified by individuals or groups (e.g., in classroom interactions, discussions, stories, articles, or on radio and television) (CCT)
- understand and use basic co-operative skills and abilities and follow co-operative group processes as outlined for specific learning situations (PSD).

Procedure

1. In these two lessons, students work in small groups of four. Record from a Canadian Brass

CD, on separate cassettes, one tune per group. Choose familiar tunes so that students will not have trouble finding information or other recordings of the piece.

2. The Canadian Brass are noted for wearing running shoes with their tuxedos during concerts. They sometimes incorporate humour by wearing costumes that relate in some way to the music they are performing (e.g., tutus when they are performing a famous ballet selection). Look at any photographs that are available of the Canadian Brass (in liner notes, on the Internet). Ask student why they think the musicians wear costumes and incorporate humour. Discuss.
3. Have students work in small groups. Give each group a cassette recording of a well-known composition, arranged and recorded by the Canadian Brass. Provide students with any information on the piece that is available in the liner notes.
4. Each group's research assignment is to:
 - find information on the composer of the piece
 - find out when the piece was composed and originally performed
 - find another recording of the piece by a different performer or group of performers.

The groups present their findings in the next music class, along with their own ideas about how the two recordings are the same and different.

5. Advise students in advance that presentations are to be five to eight minutes in length. The presentation is to include four segments:
 - their research findings
 - a section of the Canadian Brass recording with which they were working
 - the same section recorded by another performer or group
 - their ideas about the two recordings.

The students choose the order in which they wish to present these four things. Invite students to create costume pieces they can wear for their presentations – something that relates in some way to the music and the time in which it was composed. As a class, discuss appropriate criteria to be used in assessing each group presentation.

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6. Give students the remainder of this lesson and the next lesson to listen to the cassette, conduct their research, and plan their presentation. Assist students who may need guidance in finding recordings and encourage those who are thinking of costumes.

Teacher Note:

In case students are unable to find the recordings that they need, find out ahead of time if one of the school division's music specialists can be called upon for help. If students are unable to find a recording, provide them with an optional activity for their presentation (e.g., presenting a reproduction of an art work that was created in the same time period as the composition).

4. Place the photos, listening selections, costume bits, research materials, information on the Canadian Brass, and other related items in a listening/learning centre in the classroom.

Teacher Note:

A sample self-evaluation form for the groups can be found at the end of this sample unit.

Lesson 4

Time: 50 minutes

Components: Cultural/Historical
Critical/Responsive

Supplies/Resources

- Cassette, CD players
- A Polaroid camera, digital camera, or other camera
- Any selection by a brass soloist

Learning Objectives

Students will:

- explore the contributions of musicians and composers of various eras, locales, and cultures
- explore the contributions of Canadian musicians and composers, including First Nation and Métis artists
- understand that changes in music reflect changes in society
- develop the understanding and skills/abilities related to active, respectful listening or listening to learn from others (PSD).

Procedure

1. Have the groups present their findings to the rest of the class.
2. Take photos of each group in their costumes.
3. Have the groups complete self-evaluations of their presentations based upon the previously established criteria for each of the four segments within the presentation.

Student Response Form
Grade 5 Sample Unit – The World of Music
Mini-unit: Musicians and Their Music

Have students complete this form while they are attending a choir or vocal group rehearsal (Lesson 2 in the mini-unit).

Student's Name: _____ Date: _____

1. If you attended the rehearsal early enough to hear the group warm up, describe what the singers did to warm up?

2. What piece or pieces did the group work on/practise? (If you do not know the title(s), describe the songs or explain the kinds of music that you heard.)

3. Check any of the following items or terms you heard the conductor mention:

Metre (given in numbers such as 3/4 or 4/4 time)	
Tempo (speed and pacing of the music)	
Musical terms that refer to tempo and expression (these are usually in Italian)	
Dynamic levels (loudness and softness in different parts of the music)	
Balance (balance of different sections of singers or voices)	
Sections of singers beginning and ending together, or as one voice	
Silence in the music (making sure that silences are expressive)	
Tuning (the conductor might use words such as flat or sharp)	

4. What did the group seem to be working on or striving to improve?

Sample Self-evaluation Form
Grade 5 Sample Unit – The World of Music
Mini-unit: Musical Artist Study

The teacher might choose to have each group complete this self-evaluation after its presentation in Lesson 4. The form could also be adapted for the teacher to complete as an assessment of each group's presentation.

Date: _____

Rating Scale: 5-excellent, 1-poor

Student's name: _____

Group members: _____

	5	4	3	2	1	Comments:
Planned research process (reviewed tasks and divided tasks among group members)						
Researched several sources (two, three, four, more than four)						
Found information about the composer (accurate, reliable)						
Found the date of the composition (exact, approximate)						
Found the recording needed						
Listened to and compared both recordings (similarities, differences)						
Planned order of items in the presentation (suggested options, listened to one another's ideas, and came to a decision)						
Practised presenting (all members attended and supported practices)						
Planned costumes (costumes reflected the music and the time period)						
Group worked together (all members participated in planning and presenting)						