



Course:   AMU 3M  

Focus:   ANY  

Grade:   11  



<p><b>Overall Expectations:</b></p> <p><b>B1. The Critical Analysis Process:</b> use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;</p> <p><b>B2. Music and Society:</b> demonstrate an understanding of social and cultural influences on and effects of traditional, commercial, and art music;</p> <p><b>C2. Characteristics and Development of Musical Forms:</b> demonstrate an understanding of the development, function, and characteristics of various forms of music;</p>	<p><b>Resources/Materials:</b></p> <p>Computer with Internet Access for research / accessing recordings on YouTube Sound System</p> <p>Materials as needed for student presentations</p> <p><b>Listening/Recordings/ required:</b> See Resource Sheet.</p>
<p><b>Learning Goals:</b></p> <p>Students will develop an understanding of the diverse forms and sounds of the First Nations, Metis and Inuit Music.</p> <p>Students will investigate new pieces and apply their knowledge to new contexts</p> <p><b>Success Criteria:</b></p> <p>Students will be able to apply their musical knowledge to new songs</p> <p>Students will have a better understanding of the function and influence of music in various communities.</p>	<p><b>Additional Notes:</b></p> <p>Many teachers feel unsure about teaching this music especially if their own experiences are limited. Your local Ontario First Nations Community would be a good resource to you if you want to find out more specifics. Additionally, this is a discovery project, helping your students find out more and interact with this music is an excellent first step. Acknowledge you may not be an authority, and embrace the journey!</p> <p><b>Additional Resources used in preparing this lesson plan:</b></p> <p>Music Inquiry - <a href="https://goo.gl/RXlipu">https://goo.gl/RXlipu</a> © Feb 26, 2014 Catherine Schmidt-Jones. Textbook content produced by Catherine Schmidt-Jones is licensed under a <a href="#">Creative Commons Attribution License 3.0</a> license.</p> <p>Talking Together: A Discussion Guide for Walking Together - <a href="http://www.learnalberta.ca/content/aswt">www.learnalberta.ca/content/aswt</a> © 1995-2016 <a href="#">Government of Alberta</a></p>
<p><b>Assessment &amp; Evaluation</b></p> <p><b>Teacher may choose either or both assignments:</b></p> <p>Individual student Music Review - Checklist and Rubric provided</p> <p>AND/OR</p> <p>Group Project for Presentation - Outline and rubric provided</p>	<p><b>Additional Supports Provided:</b></p> <p>Listening Resource Sheet What Do You Know? Worksheet What Do You Know? Teacher Resource Minds On Listening Resource Info Page on FNMI Music Group Project Guidelines Group Project Rubric Music Review Checklist Music Review Rubric FINAL project Reflection with assessment</p>

## LESSON

### MINDS ON

Handout the FNMI Music: What Do You Know? Worksheet.

Ask students to indicate if they agree or disagree with each statement. (10 Minutes)

Have the students listen to 5 selections of FNMI music (the entire selections are not needed). (See FNMI MINDS ON LISTENING) *Due to the nature of this activity - music only would be best, there is no need to show video*

After listening to the various tracks, ask students to review the statements in the What Do You Know Response Chart and complete the After Viewing and Comments columns.

Reconvene as a large group and encourage students to share their responses to the music. You may want to review each statement and ask for observations and/or comments on whether or not participants changed their agreement/disagreement with the statement and why. (refer to What Do You Know Teacher Resource)

### ACTION

What role do various types of music play in First Nations, Metis and Inuit Culture?  
The teacher should assign group topics so as to make sure that each topic area is covered.

Groups will then perform a Collaborative Inquiry intro:

Pow Wow Singing and Drumming  
Traditional Music  
Metis Music  
Native Flute Music  
Inuit Music  
Contemporary Aboriginal Music

### CONSOLIDATION

#### **2 Possible Projects:**

Students will prepare a group project for presentation that will demonstrate what they have learned through their inquiry. See FNMI Music Consolidation Project Sheet.

#### **AND/OR**

Each student in the group will then apply the information they have learned by listening for relevant examples in a piece of music.

After all students/groups have presented, or completed a review, each student should complete a reflection. (A reflection assignment with a one point rubric is attached.)

# First Nation, Metis and Inuit Music: What do you know?

Name: \_\_\_\_\_

1. Read the statement and indicate agreement or disagreement by writing Yes or No under Before Listening or After Listening to all of the musical samples.

	<b>Before Listening YES/NO</b>	<b>After Listening YES/NO</b>	<b>Comments / Observations</b>
FNMI music is mostly in 4/4 or 3/4 time.			
All FNMI songs use vocables and First Nations Languages.			
There are more than five different instruments used in First Nations Music.			
Men are solely responsible for making FNMI music.			
FNMI music is not relevant to non-Aboriginal people.			
Pow-wow songs are only used for dancing.			
Native Music has a monophonic texture.			

This chart adapted from Prior Knowledge Topic Survey Anticipation/Reaction Guide, *Strategic Teaching and Reading Project Guidebook* (NCREL, 1995).

2. Which selection did you enjoy the most? Why?
3. Was there a unifying musical element throughout the samples? Explain your answer.

# First Nation, Metis and Inuit Music: What do you know?

## TEACHER RESOURCE

1. Read the statement and indicate agreement or disagreement by writing Yes or No under Before Listening or After Listening to all of the musical samples.

	<b>Before Listening YES/NO</b>	<b>After Listening YES/NO</b>	<b>Comments / Observations</b>
FNMI music is mostly in 4/4 or 3/4 time.		NO	<i>FNMI music is diverse and therefore not all music can be described the same.</i>
All FNMI songs use vocables and First Nations Languages.		NO	<i>Some are in English, French - reflecting modern influences on FNMI culture.</i>
There are more than five different instruments used in First Nations Music.		YES	<i>In addition to a diverse array of instruments, there are many variations.</i>
Men are solely responsible for making FNMI music.		NO	<i>Men and women's songs exist as well as music performed by two-spirited (LGBTQ) people. There are certain styles that have traditionally been shared by individual genders.</i>
FNMI music is not relevant to non-Aboriginal people.		NO	<i>Music is a universal language. Stories, struggles, and meaningful messages can be shared by all people.</i>
Pow-wow songs are only used for dancing.		NO	<i>There are memorial songs, honour songs, ritual songs as a part of pow-wow music, which also includes dancing.</i>
Native Music has a monophonic texture.		NO.	<i>While it certainly can be monophonic, FNMI music has diverse textures and crosses many genres!</i>

This chart adapted from Prior Knowledge Topic Survey Anticipation/Reaction Guide, *Strategic Teaching and Reading Project Guidebook* (NCREL, 1995).

2. Which selection did you enjoy the most? Why?
3. Was there a unifying musical element throughout the samples? Explain your answer.

## First Nation, Metis and Inuit Music Group Presentation Project

Our Group Topic is: \_\_\_\_\_

Members of our Group are: \_\_\_\_\_ Our Presentation Date is:  
\_\_\_\_\_

Investigate through research and developing your own questions, the First Nations, Metis or Inuit Music topic you have been assigned. You should also find your own example(s) of this music (audio or video) to examine to understand this practice.

Through your research, your group should decide on a format in which to give a 10 minute presentation to the class. Your presentation *must* include an audio or video example of the specific musical practice you are investigating.

Here are some suggestions and ideas for your presentation:

- Create a diorama, painting, cartoon, or other visual display related to what you have learned about a musical practice. Your group would then present an explanation of how this work demonstrates what you have learned in your investigation. You would also include your musical example.
- Slide show, video presentation. This should include the background (who, where, when, how) information, as well as the answer to the "why" question. You may also want to explain why you investigated certain aspects of this musical practice. You must include audio or video of the practice in your presentation. Additional photos of the practice would also enrich your presentation.

Criteria	Level 1	Level 2	Level 3	Level 4
<b>Cultural and Musical information (K/U)</b>	Demonstrates a limited understanding of social and cultural influences on and effects of First Nations, Metis, Inuit music.	Demonstrates some understanding of social and cultural influences on and effects of First Nations, Metis, Inuit music.	Demonstrates considerable understanding of social and cultural influences on and effects of First Nations, Metis, Inuit music.	Demonstrates a thorough understanding of social and cultural influences on and effects of First Nations, Metis, Inuit music.
<b>Details and analysis of Musical Practice (T)</b>	Demonstrates a limited understanding of the development, function, and characteristics of First Nations, Metis, Inuit music with limited understanding through analysis.	Demonstrates some understanding of the development, function, and characteristics of First Nations, Metis, Inuit music with a weak understanding through analysis.	Demonstrates considerable understanding of the development, function, and characteristics of First Nations, Metis, Inuit music with some understanding through analysis.	Demonstrates an in-depth understanding of the development, function, and characteristics of First Nations, Metis, Inuit music with excellent analysis.
<b>Presentation Quality (Communication)</b>	The presentation is prepared though poorly organized, with limited use of audio and visual aids, and greater room for improvement.	The presentation is prepared and organized, with some use of audio and visual aids, with latitude for improvement.	The presentation is mostly prepared and well organized, with considerable use of audio and visual aids, with some room for improvement.	The presentation is prepared and well organized, with excellent use of audio and visual aids

# Individual First Nations, Metis, Inuit Music Review

Name: \_\_\_\_\_

Find your own recording of a piece of music in the musical practice that your group researched for your collaborative inquiry. (Pow Wow Singing and Drumming, Traditional Music, Metis Music, Native Flute Music, Inuit Music, Contemporary Aboriginal Music)

Your review can be positive or negative, or have elements of both; the aim is to discuss how the concept of the musical present was present (or not) in the recording or performance.

You may use the checklist below to help you prepare to write a music review. You do not need to address all of the suggested topics or questions, but they may help in order to write an informative and thorough music review.

Be sure to incorporate the elements within the **Critical Analysis Process**

The critical analysis process includes the following aspects:

1. initial reaction
2. description
3. analysis and interpretation
4. expression of an informed point of view
5. consideration of cultural context

## CHECKLIST

- Name of musician/band
- Name of song and album (if applicable)
- Type of music and cultural associations
- Overall impressions
- List of participating musicians and instruments used:
- How does this performance or song compare to others you have heard in this genre?
- Explain the meaning of the song or performance
- Quote some lyrics if applicable
- Explain how the song is a reflection of the musician, band, community and/or genre
- Impressions after thorough listening (justify your opinion):
- Unique elements of the song or performance
- Concluding comments

# MUSIC REVIEW RUBRIC

Name: \_\_\_\_\_

Criteria	Level 1	Level 2	Level 3	Level 4
<b>Cultural and Musical information (K/U)</b>	Demonstrates a limited understanding of social and cultural influences on and effects of First Nations, Metis, Inuit music.	Demonstrates some understanding of social and cultural influences on and effects of First Nations, Metis, Inuit music.	Demonstrates considerable understanding of social and cultural influences on and effects of First Nations, Metis, Inuit music.	Demonstrates a thorough understanding of social and cultural influences on and effects of First Nations, Metis, Inuit music.
<b>Details and analysis of Musical Practice (T)</b>	Demonstrates a limited understanding of the development, function, and characteristics of First Nations, Metis, Inuit music with limited understanding through analysis.	Demonstrates some understanding of the development, function, and characteristics of First Nations, Metis, Inuit music with a weak understanding through analysis.	Demonstrates considerable understanding of the development, function, and characteristics of First Nations, Metis, Inuit music with some understanding through analysis.	Demonstrates an in-depth understanding of the development, function, and characteristics of First Nations, Metis, Inuit music with excellent analysis.
<b>Communication</b>	Review communicates and expresses ideas and information with limited clarity.	Review communicates and expresses ideas and information with some clarity.	Review communicates and expresses ideas and information with considerable clarity.	Review communicates and expresses ideas and information with a high level of clarity.

COMMENTS:

## PERSONAL REFLECTION

Name: \_\_\_\_\_

**Prepare a reflection based on your First Nations, Metis, Inuit Music Inquiry project.**

Please organize your response in paragraph form, using the following questions to guide your reflection. Please submit this sheet with your completed work.

1. Did your investigation raise any other questions in your mind, about that musical culture or its practices, questions that you would like to learn about next?
2. Did it raise any questions about non-musical cultural practices that you would like to learn more about (for example, questions about religion, gender, celebrations or history?)
3. Did it raise any questions about the music itself, apart from the culture, that you would like to learn about next (for example, questions about theory, notation, teaching or performance techniques)?
4. Do the reasons given for this specific musical practice make sense to you? If they do not, did you dig deep enough to understand the point of view of your research? If you rejected this point of view, what was it that made it seem incomprehensible or unreasonable? Are you interested in trying to better understand the other point of view, and how might you do so?

### ONE POINT RUBRIC:

<b>Successes</b>	<b>Criteria</b>	<b>Areas for Improvement Further suggestions</b>
	<b>Demonstrate a strong basic understanding of your project that informs further inquiry</b>	
	<b>Addresses all four guided reflection questions</b>	
	<b>Response is well organized</b>	
	<b>Proper use of terminology</b>	



## FNMI Info and Resources

This resource is meant as a starting point. The best resource is your local First Nation Community. You can find this information here: <http://communities.knet.ca/>

The teacher can choose to share this with their students, or to use it as a tool to help guide their inquiry. All links and quotes are from Library and Archives Canada, but should serve as a good initial starting point for inquiry.

### **Pow Wow Singing and Drumming** From Library and Archives Canada

“The term "powwow" comes from an Algonquin word for "medicine man" or "he who dreams." A powwow gathers people together to celebrate life. It does this through song and dance, ceremonies, rituals, and displays of hospitality and unity. Its songs and dances evolve with each generation. Powwows are not a re-enactment of a cultural past. They are the artistic and spiritual expression of an evolving people.”

<https://www.collectionscanada.gc.ca/aboriginal-music-song/028012-2200-e.html>

### **Traditional Music** From Library and Archives Canada

“Traditional music expresses a social order. It spells out territorial identity, the community's organizational structure, gender roles -- the nation's whole culture. There is a song for each activity of daily life: hunting, planting and gathering. Prayers and ceremonies range from the simplest gesture to large and highly complex gatherings, carefully organized and highly evolved.”

<https://www.collectionscanada.gc.ca/aboriginal-music-song/028012-2100-e.html>

### **Metis Music** From Library and Archives Canada

Traditional Métis instruments include the fiddle [[www.metismuseum.ca/resource.php/00029](http://www.metismuseum.ca/resource.php/00029)] (accessed May 28, 2007), the concertina, the harmonica, the hand drum and the mouth harp, as well as finger instruments such as bones or spoons. At first, fiddles were scarce and expensive. The Métis crafted their own versions from maple wood and birch bark.

<https://www.collectionscanada.gc.ca/aboriginal-music-song/028012-3200-e.html>

### **Native Flute Music** From Library and Archives Canada

“Flute playing has been a part of Aboriginal cultures from South America to the Arctic tundra. The flute was traditionally used in storytelling, courtship, healing and entertainment. Traditionally, men also played the flute to bring themselves back into balance with their surroundings.”

<https://www.collectionscanada.gc.ca/aboriginal-music-song/028012-2300-e.html>

### **Inuit Music** From Library and Archives Canada

“Traditionally, the three basic music forms found in most regions include throat songs, drum dance and a-ja-ja songs (singing with drums).”

<https://www.collectionscanada.gc.ca/aboriginal-music-song/028012-1200-e.html>

### **Contemporary Aboriginal Music**

<https://www.collectionscanada.gc.ca/aboriginal-music-song/028012-5000-e.html>

## **Examples of First Nations, Metis and Inuit Music**

N.B. Videos selected for audio and not necessarily video content for classes.

### **Pow Wow Drum**

Whitefish Bay Singers - Ojibwe:

Grand Entry: <https://youtu.be/h9fMIyXwAqA>

Honour Song: <https://youtu.be/NBjBFbAh0ZQ>

A Tribe Called Red:

Electric Pow Wow Drum <https://youtu.be/lyP94nBy2sg>

### **Native Flute**

David Maracle- Tyendinaga Mohawk

Native Expressions: <https://youtu.be/JpLFD0eNTQ8>

Calm: <https://youtu.be/RUKKtatp8Io>

### **Traditional**

Akwesasne Women Singers Water Song: <https://youtu.be/9MvNaFWcQf4>

Anishinaabe Spirit Bear Song:

[https://youtu.be/P8dMtCFo24o?list=PLsryEvSkqgtTp8ElKkTh\\_yYTvig6B1q6e](https://youtu.be/P8dMtCFo24o?list=PLsryEvSkqgtTp8ElKkTh_yYTvig6B1q6e)

Joanne Shenandoah - Iroquois Women's Song: <https://youtu.be/7OPDRUKt0dQ>

### **Metis**

Amanda Rheaume, Red Dress (feat. Chantal Kreviazuk) <https://youtu.be/AeoJWh0Ujr4>

Metis Fiddler Quartet - Through the Woodlands

[https://youtu.be/96CXLVeJLoU?list=RDEMJsQ3Rw8GELizODyEcB\\_nhQ](https://youtu.be/96CXLVeJLoU?list=RDEMJsQ3Rw8GELizODyEcB_nhQ)

### **Inuit**

Modern Throat Singing:

Tanya Tagak, Uja - <https://youtu.be/BCuayGvy3i8>

Traditional Throat Singing:

[https://youtu.be/\\_x86SiUS7oA](https://youtu.be/_x86SiUS7oA)