

Lesson Plan Template
Class #1

Grade: 2

Your Name: Jillian Parker

Opening Song/Greeting: The Hello Song

D = do

Transition: I will gesture to sit in a circle and will start tapping a steady 4/4 beat with my fingertips on the ground, gesturing for them to do the same. After 2 measures I will start singing the Hello Song.

I will song this twice through by myself, then I'll echo teach it in two phrases while tapping on my shoulders and then tapping on my head. Then we will sing it together once. Then we will introduce ourselves to the person sitting next to us and substitute "together" with "to (their name)", and then do the same thing with the neighbor on the other side of us. Then I will motion for the students to stand up as we sing and walk around the classroom. We will sing it through once while walking, then I will ask the students what some actions are we are able to say Hello with (ex. Wave, high five, fist bump).

Pedagogical Purpose:

Steady beat, learning everyone's names, getting comfortable singing as a group

Assessment:

If they can keep the beat steady on their knees, if they are sing and participating, or at least gradually becoming open to the idea of singing

Activity 2: Bee Bee

Transition: I will sing "sit down, sit down, let's sit together, sit down, sit down, let's sit down" and the students will all sit down in the circle again, I will begin to tap a 4/4 beat on my knees, I will do this for 8 beats and then start the chant

I will sing the chant through one time while tapping on my knees and then another time while tapping on my nose. Then I will direct their listening to certain words by asking "where did the bee sting the man?", I will sing it for them again while tapping on my knees and then they will chat with their neighbor where they think the bee stung the man. Then I will ask the question, "where did the bee sting the pig?" and again sing it for them again while tapping on my nose before they chat with their partner about their thoughts. After asking the students to share their thoughts after each question, I will split the chant into four phrases and echo teach each of the four phrases one by one. Then I will split the chant into two phrases and echo teach them one half at a time while following the phrasing with a hand moving in a semi-circle. Then I will motion for the entire Then I will motion to half the room with my hands and cue them in to sing the first half of the chant, switching to motion the other side and cue them to sing the second half of the chant. I will then switch which side sings which half of the chant. After this, we will sing it all together twice more, once with tapping the beat on our knees and the next tapping on our noses.

<p>Pedagogical Purpose Directed listening, listening for certain things in a song, keeping the beat, eventually we will use it to differentiate beat and rhythm</p>	<p>Assessment If they are able to differentiate certain words in the song and will be able to keep a steady beat while singing the chant.</p>
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Activity 3: Blue bird
D. = do
Transition:
I will start by motioning everyone to stand up and standing up myself and taking the hands of my neighbors and I will simply start singing the song and weaving around the students, motioning for one to join me in the middle when I get to the lyric “take a little partner”

Once I have gone through the song and activity once, I will sing the instructions to the tune of the song singing “Now it’s your turn, weave in and out” and motioning for the student who joined me in the circle to do the same thing I did, once we get to the “take a little partner, hop in the garden”, I will direct the student and their partner to the middle of the circle and then motion to the new student to start weaving in and out. This way, I explain the activity without stopping the music. After several students have had turns, I will tap on another student’s shoulder to motion them to weave in and out as well in the same direction, so that we can have two students going at once. We will do this several times.

<p>Pedagogical Purpose To begin to learn singing in the pentatonic scale To keep tempo Fostering an inclusive environment because they do not choose their own partners for the circle</p>	<p>Assessment The students will be able to keep the tempo while they jump in the center circle, they will be able to sing the notes of a pentatonic scale without defining that it is a pentatonic scale, being inclusive.</p>
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Activity 4: Polar bear, polar bear, what do you hear?
D = do
Transition: I will sing “sit down, sit down, where you can see me” to the tune of bluebird while I go to the front of the room and get the book,

I will start to sing the book and when they mention an animal making a sound, I will interpret that sound for four beats.

I will start to sing the book and when I get to the part where it says “I hear a lion roaring in my ear”, I will tell the students “Describe the sound that a lion makes to your partner (ex. Loud, quiet, rough, gentle), then I’ll say “let’s hear your best interpretation of a lion’s roar”, and wait about four beats while they roar before I turn the page and continue singing the book.. After each animal, I will cue them in to give me their interpretation of that sound for four beats.

We will read the book one more time and this time I will tell the students to join in on the singing with me and cue them in to do their interpretations of the animals for four beats after each animal is mentioned. When I flip the page, I will start singing the story again it's time to keep going.

<p>Pedagogical Purpose How different sounds (like animal sounds!) can be incorporated into the music, how music and storybooks can coincide, dynamics and different qualities of sound</p>	<p>Assessment Are the students relating the characteristics of the animal to the sound? (ex. Lion is loud, mouse is quiet), are they joining in on the singing of the book? Are they keeping the beat when they are singing?</p>
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Activity 5: Hot Cross Buns
D = do
Transition:
will begin by just singing hot cross buns for the students. The students stay where they are, they do not necessarily need to be in a circle at this point

To teach the song, I will sing the song through twice and then I will split it up into two phrases and echo-teach it to the students while arching the phrases with my hand. Then we will sing the tune altogether twice. After that, I will motion for the students to watch me and I will sing the song again while alternating stacking my fists on top of one another to the rhythm of the tune, so moving one hand with each syllable of a word (ie. hands in fists, right goes on top of left for “hot”, then left on top of right for “cross”, then right on top of left for “buns”, and no movement for the quarter rest). I will do this twice for them and then split the tune into two phrases once more and echo-teach it but with these movements. Then we will all sing the tune together with these movements twice. I will then say, “turn to your partner and alternate stacking your hands atop of one another to match the rhythm, only one person will be moving their hand at a time” (I will turn to the student sitting beside me or near me and show them the example). We will do this twice with one partner and then I will say “turn to a different partner” and we will do it twice more.

<p>Pedagogical Purpose To begin the foundations for understanding rhythm. We previously looked at keeping a steady beat in the earlier tunes and chants during the lesson, now we are looking at rhythm and soon we will put them together.</p>	<p>Assessment The students will be able to move to the rhythm, move their hands only on the syllables of the song.</p>
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Activity 6: See Saw
D = do
Transition:

I will motion for the students to stand up and form a circle. Then I will begin with alternating my pointer fingers to cross and alternate forming an X. I will do this for two measures, which will be 4 beats because it's in 2/4, then I will start singing the song.

I will continue to do the finger crossing motion while I sing the song through twice in a row with no rest. Then I will ask the students "what is a see saw?" (ie. it is a toy on the playground, also called a teeter totter), and "what happens when you sit on a see saw?" (ie. the seat goes down), and "if you sit on the see saw, what happens to the person on the other end of the see saw?" (ie. their seat goes up. Then I will say "let's all face our partners next to us and while we sing, one will be on one side of the see saw and the other will be on the opposite, so if your partner is down, you are up, and if they are standing up, then you are down", I won't give them lot's of time to decide who will stay up and who will be down first, I will simply begin and they will figure it out. If I stop and let them debate, that takes away time. Then I will ask them when the sound is higher to stay up and when the sound is lower, go down. We will all sing it together for these see saw activities.

<p>Pedagogical Purpose The beat because of the alternating up and down with the partner to mimic a see saw was to the beat. Also, the idea of notes being of a higher or lower pitch.</p>	<p>Assessment Differentiate between pitch levels, higher pitches they'll stay on the high level of see saw and lower they will be lower pitches. And beat, they should only be moving on the beat,</p>
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Concluding Activity 7: Snail, snail
D = do

Transition: I will start singing the song as I motion to each student to gently hold onto the shoulders of the classmate in front of them.

We will move in a train across the classroom at a regular pace while we sing the song. The students will catch on to the song as we move. After we move around the classroom singing for a while, we will stop and I will ask the students to describe how does a snail move (slowly), and then I will say "let's move and sing like a snail, slowly", then we will move and sing slowly.

<p>Pedagogical Purpose To experiment will tempo and speed, slower tempos and how that can correspond to movement</p>	<p>Assessment Are they singing along at a slow tempo and do their movements match that tempo?</p>
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Lesson Plan Template
Class #2

Grade: 2

Your Name: Jillian Parker

<p>Opening Song/Greeting: The Hello Song D = do Transition: I will sing “oooh” on a D until I get their attention.</p> <p>I will gesture to sit in a circle and will clap the rhythm of the words to the Hello Song and ask if they recognize the song. We will test different songs they suggest while I clap the rhythm of the words. Then, if they don’t guess the Hello Song, I’ll hum the song while I clap the rhythm of the words and sing only on the word Hello, and ask them again if they recognize it, and be patient for a response.</p> <p>Then we will introduce ourselves to the person sitting next to us today (in case it’s a different person since the previous lesson) and substitute “together” with “to (their name)”, and then do the same thing with the neighbor on the other side of us. Then I will ask the students what different words are for “hello” (ex. Hi there, hey friend, bonjour, salut) and we will sing the song substituting Hello for a new word. Then we will sing it with the original lyrics again and I will say “keep tapping on your knees just as we’ve been doing” and while they keep the beat tapping their knees, I will clap the rhythm of the words while I sing.</p>	
<p>Pedagogical Purpose Steady beat, learning everyone’s names, getting comfortable singing as a group</p>	<p>Assessment: If they can keep the beat steady on their knees, if they are sing and participating, or at least gradually becoming open to the idea of singing</p>
<p>Activity 2: Polar bear, polar bear, what do you hear? D = do Transition: I will bring out the book and sit at the front of the room where everyone can see and will say “we’re going to review singing this story” and we will sing it with the animal sounds again.</p> <p>After we have reviewed the book, I will ask the children to draw an animal and write an -ing verb to describe what sound that animal is making and represent the animal, such as “a bluebird chirping”, or they could be creative and put “a unicorn neighing”. Then after they’ve finished their drawings, we will go around the circle and sing “polar bear, polar bear what do you hear, I hear a bluebird chirping in my ear”, and then the child who drew the bluebird would sing for us their interpretation of a bluebird chirping, and then we will continue to the next child, “bluebird, bluebird what do you hear, I hear a unicorn neighing in my ear”.</p>	
<p>Pedagogical Purpose Demonstrating that music can be a story, and introducing the students to presenting in front of the class</p>	<p>Assessment Has the student expressed their chosen animal using dynamics and</p>

	style? Has the student used an -ing verb to match their drawn animal?
<p>Activity 3: Listening Lesson – L’hirondelle messagère https://www.youtube.com/watch?v=znfTWVGFcMM</p> <p>Transition: I will start to sing “sit down, sit down, in a circle” and sing that until they are all seated in a circle. Then I will play them the music.</p> <p>Attentive Listening (Play the song three times)</p> <ul style="list-style-type: none"> - Are there instruments being played? Is it just singing? How many people are singing? - Listen to the language that’s being sung, do you recognize this language? (French), in Canada, French is our “second language”, what does this mean? What is Canada’s “first language”? Why is French considered a “second language”? - This folksong is from the province Quebec, where many people use French in their day-to-day lives, would someone like to point to where Quebec is on this map of Canada? - Describe the mood of the singer based on the songs that you hear. <p>Engaged Listening (Play song 4 times, twice for each activity)</p> <ul style="list-style-type: none"> - Tap a steady beat of the song as we listen to it. Do you feel the beat slowing down or speeding up or staying the same at the very end of the song? (I’m curious here to see if they would tap 6 beats, or 2 because it’s in 6/8. - As you listen to the music, move about the classroom (not in a circle) in a way that represents what you’re hearing and how the music makes you feel. 	
<p>Pedagogical Purpose</p> <p>Listening skills</p> <p>What’s a folksong?</p> <p>Singing in 6/8 meter</p>	<p>Assessment</p> <p>The students will be able to define what a folksong is and identify the features of this French Canadian folksong,</p>

<p>Activity 4: Great big House</p> <p>D = do</p> <p>Transition: I will start singing the song as I gesture to the students to make a circle.</p> <p>I will sing the song once through while keeping the beat on my knees. Then will ask the students, “what kind of pie is the room filled with?”, and tell them to listen again, I will sing it again while keeping the beat on my knees and then tell them to whisper to their neighbor what kind the pie is. Then I will ask if anyone can tell me what kind of pie the song includes (pumpkin pie). I will separate the song into four sections and echo teach each of the section, then split it into two longer phrases and echo teach it that way until we are all</p>	
<p>Pedagogical Purpose</p> <p>Singing in the pentatonic scale</p> <p>Directed listening</p> <p>Keeping.a steady beat</p>	<p>Assessment</p> <p>Have the students directed their listening to answer what kind of pie is</p>

	in the song? Are the students keeping a steady beat?
<p>Relaxation 5 (Game- Action): Apple tree D = do Transition: I will start singing the song and take two students into the center of the circle, showing them to hold their hands in an arch. Then I will motion for the kids to follow me and will go under the arch while still singing. Then I will motion for the students to continue moving through the arch and creating a loop. Then, when we get to the part of the song where it says “out” I will motion for the students to drop the arch around the person in the line. Then that person will stand behind one of the two arch droppers until the next person gets the arch dropped on them. The two students who are out create another arch and continue until all the students are partnered together creating arches. The students will join in singing the song throughout.</p>	
<p>Pedagogical Purpose Anticipating the beat, they have to know when the “out” is coming to drop the arch or try to not get the arch dropped on them, also a break from sit down learning and a chance to let out energy.</p>	<p>Assessment Can the students anticipate when the beat is? Do they drop the bridge down at the right time?</p>
<p>Activity 6: Bee bee Transition: I will start singing the chant and motion for the students to sit down again in the circle. After I sing it through once then I will ask them to join me and keep the beat on their knees. After we sing while keeping the beat, we will sing while clapping the rhythm of the words. They I will ask what the rhyming words are in this chant? I will explain that rhyming words are words that sound the same, like red and bed, or dog and hog. (Bee, knee, and then snout, out). Then we will clap the rhythm of the words, but only say the rhyming words. I will whisper the rest of the chant just to keep the students on track. We will do this twice and then we will chant all the words except for the rhyming ones while we clap the rhythm</p>	
<p>Pedagogical Purpose Teaching what a rhyme is, internal hearing, clapping the rhythm</p>	<p>Assessment Can the students clap the rhythm of the words? Can they come in on the rhyming words only? Can they chant all the words except the rhyming words?</p>
<p>Concluding Activity 7: Bye bye baby D = do Transition: I will sit down in the circle and motion for the students to do the same. Then I will begin to pretend rocking a baby in my arms. I will start singing the song, singing it twice through before I motion for the students to join me.</p> <p>I think that this song is one that can be taught without splitting it up into a bunch of different sections to teach. I will ask the students to think with their neighbor</p>	

what I could be rocking in my arms, what is their name, and why am I rocking it (ex. Baby, dolly, teddy bear, kitten and because it's tired). I will ask a few students to share what they thought and why. Then we will all sing it together and I will ask them to pretend they are rocking the thing they talked about with their partner. Then I will ask what the purpose of a lullaby is (ie. to put someone to sleep) and why they think a lullaby puts someone to sleep (ie. because it's soft, quiet, slower, gentle). So how would we sing to wake someone up? I'll ask them to think about this with their partners and then we'll share suggestions (ie. loud, stomping, fast). Then I will ask them to help me put the baby to sleep again, how do we sing to put the baby to sleep? We sing quiet, gentle, slower, softer again. We will sing it through once like this.

Pedagogical Purpose

What is a lullaby, what does a lullaby and why does it do that, dynamic and style changes?
 Tell a story that relates to the music by imagining the baby they are rocking

Assessment

The students will be able to differentiate style changes and define lullaby and its purpose.

Lesson Plan Template
Class #3

Grade: 2

Your Name: Jillian Parker

<p>Opening Song/Greeting: Bee bee D = do Transition: I will clap the rhythm of the words of Bee Bee to get their attention, and then say "let's get in a circle" I will clap the rhythm of the song again and ask them to discuss with their neighbor what song it is. I will ask them to silently test singing the song that they had guessed while I clap the rhythm again. Then they will discuss again with their neighbors if they have changed their minds. I will ask them to share their ideas and we will test them together. After we have determined that it was Bee Bee, we will remind ourselves about the song and sing it together. Then, we will tap the beat while we sing the song. Then we will do one immediately following the other, we will tap the beat while singing and then immediately clap the rhythm while singing. Then, we will have half the classroom keep the beat by tapping and the other side will clap the rhythm. Then we'll switch.</p>	
<p>Pedagogical Purpose Differentiating beat and rhythm, internal hearing, how does rhythm fit into beat, keeping a steady beat</p>	<p>Assessment Are the students able to differentiate clapping the rhythm and tapping the beat? Are the students able to keep a steady beat? Are the students able to evaluate if the rhythm of the song they guessed matched the rhythm being clapped?</p>
<p>Activity 2: All the woods are waking D = do Transition: I will start by keeping a beat by tapping it on my knees and after 4 beats I will sing the song through once. Then I will echo-teach it in four phrases, then split it into two larger phrases to echo-teach it again while representing the phrasing with following my hands in an arch. Then we will all sing the song together through twice. After that, I will take the three ostinato patterns and add actions to each. I will motion to one group using my hands to represent the span of the group. I will echo-teach the first ostinato pattern by singing it two-four times (however many times it's repeated within two bars) while I do the actions that match it and then they will echo and mirror it. I will do this with the other two groups and two different ostinatos as well, layering them on top of each other. Once all the students have joined in on the ostinati, I will sing the main melody on top twice in a row and then cut each group off one at a time.</p>	

<p>Pedagogical Purpose Singing in smaller groups in front of the class, combining singing and movement doing these actions at the same time and controlling these simultaneous movements, keeping their ostinato pattern while there are others going on, listening to yourself and your group amongst different sounds.</p>	<p>Assessment Are the students able to do the actions and the singing at the same time, are they able to consistently stay on their melody and not get pulled into another one? Are they participating and singing in their little group?</p>
<p>Activity 3: Listening Lesson continued – L’hirondelle messagère D = do https://www.youtube.com/watch?v=znfTWVGFcMM</p> <p>Transition:</p> <ul style="list-style-type: none"> - First, I will start to sing the song in French and ask them what language I am singing and where this folk song originated - Then I will play the recording of the song and as they listen to the music, move about the classroom in a way that represents what you’re hearing and how the music makes you feel <p>Enactive Listening</p> <ul style="list-style-type: none"> - Put a verse of the song on the board with the English translation and read both. - Tell the folk story that accompanies this folk song with a PowerPoint of pictures to go along with the imagery (ex. A swallow, a girl in the countryside, a ship, the sea, waves): A long time ago, a young girl comes across a swallow and asks it to find her loved one, who is away at sea, to see if he is safe on his journey. The swallow flies to far off places to find the loved one and assure that he is safe. When he returns to the young girl, the swallow brings good news that her love is well and pining for her. The young girl asks the swallow to send a message to her love, telling him that she will faithfully wait for his return from sea. - The swallow is a type of bird that is found all over the world, and a long ago was used to carry messages. - A swallow is seen as a messenger of good news, especially to those at sea. This is because swallows fly close to land, so if someone at sea saw a swallow, it meant that they were close to land. - Now, swallows symbolize happiness, love, and faithfulness in folk songs, stories, and poems. - I will start to sing the English version of the melody, I will sing this through twice before I echo teach it in four separate phrases, followed by splitting it into two phrases. - Then we will sing the song altogether twice - Now, knowing the story behind this French folksong, let’s create movements with your partners to tell the story while we sing it. - Then, one half of the room will present their movements while the other half sings, and then we’ll switch sides. 	

<p>- We'll sing it through altogether while doing the movements we created as a group.</p> <p>If I'm in a French immersion classroom, then I could possibly do this activity again but using the French translation of the song.</p>	
<p>Pedagogical Purpose To connect a story to the music, what is a folksong, what are symbols in folksongs</p>	<p>Assessment If they are connecting the music to the story</p>

<p>Activity 4: Ding, Dong Do = do Transition: I will start singing the song and tapping the beat on my knees.</p> <p>I will sing it through once in English and then once in French immediately after. Then I will ask them if they recognize the languages I was singing (English and then French), and I will put the lyrics on the board in English and in French so that they know the translation. I will echo-teach them the songs by splitting it up into four sections: “ding, dong, ding, dong, hear the morning church bells play” “hear the sound at break of day, good day, good day” “ding, dong, ding, dong, c’est la cloche du matin” “qui sonne au lever du jour, bonjour, bonjour” Then I will split it up to echo-teach first with all the English and then all the French. Then we will sing the song together twice before trying several canon entrances. I will motion to one half of the room to start and then I will bring the other half of the room in halfway through when group 1 gets to the French. Then we will switch which half begins. I will motion to a quarter of the group to begin, then after the first two measures of the English version, I will bring in group 2, then once they get through the first two measures I will bring in group 3, and then after they do the same I will bring in group 4. I will motion to the students to repeat this. Then, I will give the four groups time to compose actions to match the lyrics of the English version of the song (these will be the same actions they will use when they repeat the song in French). We will go around the room, each group will sing the song with their actions. After each group has presented, we will do the four-part canon with the actions. Then we will take out the lyrics and just do the canon with the actions while we silently sing the song in our heads (I will whisper the lyrics to keep the students on track). Then I will say that in Western classical music, we call this a canon or a round.</p>	
<p>Pedagogical Purpose To connect French with the English meaning, to relate actions to words and</p>	<p>Assessment Are the students able to stay on their part? Are they able to come up with</p>

create actions that tell the story of the song, sing in a canon and hear the harmonies, singing a melody and rhythm while others around you sing a different pitch.	actions that match the song? Do their actions make sense with the song? Are they keeping a steady beat and coming in at the right time?
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Relaxation 5 (Game- Action): Great Big House
Do = do

Transition: I will motion everyone to go back to the circle and will start singing, but I won't say the word "pumpkin" when I get to the part of the song that says it, I will sing "filled with hum pie", and then I will ask the students if they remember what kind of pie the room was filled with (pumpkin).
The students will talk to their partners and ask what their favourite kind of pie is so that they have an answer in the game.
Then we will all march in a circle with our hands on the shoulders of the person in front of us while singing the song with "pumpkin pie". When we get to the end of the song, we will stop and ask a student what their favourite kind of pie is. For example, if a student named Sarah said blueberry pie, then we would march in the circle while singing the song with the lyrics ""every room that Sarah's been in, filled with blueberry pie". Then we would keep going around the circle and sing the song with each child's name and favourite pie.

Pedagogical Purpose Keeping the beat by marching around the classroom, giving everyone the joy of hearing their name sung, also singing the pentatonic notes	Assessment Are the students able to march around the classroom at the tempo of the song?
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Activity 6: Salade, Salade
Transition: I will start to sing the chant and will sit down as I sing the chant.

I will sing the chant twice for them while I stack my fists on one another to keep the beat. Then I will echo-teach the chant in three phrases:
"Salade, salade, je suis malade"
"d'avoir manger trop de salade"
"ce soir, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10"
I will echo-teach this twice through and then we will all sing it together twice while tapping the beat.
Then I will tell them to only sing the part with the numbers while tapping the beat
Then we will sing the entire song except the even numbers (2, 4, 6, 8, 10) while tapping the beat. We will
Then we will sing the entire song except the odd numbers (1, 3, 5, 7, 9) while tapping the beat.

Pedagogical Purpose	Assessment Are the students able to keep the beat when they sing, are they able to keep
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<p>Introducing them to strong beats and weak beats, internal hearing, rhythm, beat</p>	<p>clapping the rhythm while they sing? Are they able to tap the on beat while they sing the offbeat?</p>
<p>Concluding Activity 7: Abiyoyo D = do Transition: I will start to pretend rock a baby in my arms and then I will sing the song through twice before I motion for the students to join me.</p> <p>After we have sang it through twice, I will say “this is a lullaby that originated in South Africa, many would sing this lullaby to children after a bedtime story to protect them against monsters” Then I will ask them what they think I’m rocking in my arms during this lullaby (I imagined a baby), And does anyone remember what lullaby we sang last time while rocking a baby? (bye bye baby) We’ll sing bye, bye, baby through two or three times Then I will ask them to think with their neighbor about what some similarities are between the two lullabies (they are both gentle and quiet) We’ll sing Abiyoyo again and this time I’ll tell the students to think through what some differences are between the two lullabies (different languages, rhythms) Then I will say “let’s sing Abiyoyo again and this time we’ll imagine we’re rocking something or someone to sleep”</p>	
<p>Pedagogical Purpose Describing the qualities of a lullaby, recognizing that there are similarities and differences between different musics but one is not labelled as being better than the other</p>	<p>Assessment Are the students able to keep a tempo and style that is typical of a lullaby? Are they able to describe the qualities of a lullaby? Are they thinking critically and with sensitivity about their words as they think through the differences and similarities of these lullabies?</p>

Lesson Plan Template
Class #4

Grade: 2

Your Name: Jillian Parker

Opening Song/Greeting: Bee bee

Transition: I will start chanting the song as I tap the beat on my legs and sit down in the circle as I gesture for the students to also sit down in the circle.

I will sing the chant and gesture for the students to join me in singing and tapping the beat. After going through that twice, I will say "let's try clapping the rhythm of the words as we sing" and we will do that two times together. Then, I will gesture to half of the room and sing while keeping the beat, then they will echo me back. I will motion to them to continue singing and keeping the beat while I gesture to the other half of the room and sing the chant while clapping the rhythm of the words, then I will motion for them to echo me. Now, one half of the room will be tapping the beat while the other half will be clapping the rhythm of the words. Then we will switch. After that, I will say "let's all silently say the words in our heads while we continue to keep the beat and clap the rhythm of the words", and I will cue them. While they tap the beat and clap the rhythm without saying the words, I will quietly sing along so that they don't get lost. Now I will take a piece of paper with "beat," on one side and "rhythm" on the other (or I could have symbols that mean each if the students are struggling with reading these new words), and I will say "when the sign is on this side (beat side), we will tap the beat while we sing the chant, but when the sign is on this side (rhythm side) we will clap the rhythm while we sing the chant", then I will put the sign on the beat side and bring them in, I will have them sing the whole chant with the beat first before motioning them to continue repeating and switching to the rhythm for the whole chant, then I will mix it up and go back and forth. Then I will ask who wants to try switching the sign. A student will get to lead the activity while I place the Orff instruments that I have set aside in the room for our next activity.

Pedagogical Purpose

Difference between beat and rhythm, keeping a steady beat and keeping a steady rhythm to go along with the beat, internal hearing, thinking ahead to the next beat

Assessment

Are the students able to keep the beat while the other side of the room is keeping the rhythm and vice versa? Are the students able to keep track of where they are based on internal hearing? Are the students able to smoothly transition between beat and rhythm?

Activity 2 (name of song or music): All the woods are waking

D= do

For this activity, I am assuming I have 6 orff instruments in the room and 30 students

Transition: I will thank the student who ran the Bee Bee activity and start singing All the woods are waking, the second time I sing it I will bring the students in if they hadn't already started singing.

Then I will divide the students into three groups, indicating the span of each group with my hands. I will double count to make sure there are 10 students in each group.

When indicating to the first group, I will sing the first ostinato twice while doing the actions I taught last class, then they will echo me, and I will gesture to them to keep going.

When indicating to the second group, I will sing the second ostinato twice while doing the actions I taught last class, then they will echo me, and I will gesture to them to keep going.

When indicating to the third group, I will sing the third ostinato twice while doing the actions I taught last class, then they will echo me, and I will gesture to them to keep going.

Then I will come in on the melody and sing it twice.

Then I will go around the room and explain what each orff instrument is, what it's made out of, and how it sounds, then I will pick up a pair of mallets and demonstrate how to hold them then I will say, "when I say alien, if you are holding a pair of mallets you will put them on your head like this (I will demonstrate, like antennae) and listen, now can someone tell me what to do when I say alien?", and a student will repeat the instructions.

Now we will have two students from each group at an orff instrument. I will say "compose a pattern on your instrument to go with the lyrics of your ostinato, the actions we've been doing may help", I will play an example for each pattern and have them guess which ostinato action and words it is, then I will sing the words to go with my playing.

I will give the students on the Orff instruments 30 seconds to practice a pattern on the instrument, while they do this, I will ask the other students to talk to their neighbors about what this little song is telling us and to come up with a story that includes a trip through the woods.

Then after the 30 seconds I will bring in the Orff instruments one ostinato at a time and the rest of us will sing the melody overtop.

We will do this five times, 2 students from each of the 3 groups will play each time, so that every student has a turn on an Orff instrument and every student has time to come up with a story to tell based on the song. They can rotate partners so they're always talking to someone new.

Once we have been through everyone, I will ask who wants to share their ostinato pattern with the class – we will have 6 volunteers, one at each Orff instrument to perform one by one. Then I will ask 2 or 3 students to share the stories they came up with.

Finally, we will sing the melody altogether one more time.

Pedagogical Purpose

Introducing the students to Orff instruments, to performing in small groups and individually, keeping track of what you're singing/doing while

Assessment

Are the students able to sing their ostinato while doing the actions or playing the Orff instrument? Do they make use of their short time to

others around you are doing something different, composition, how you can create a story based on a song, storytelling, doing actions while singing (multi-tasking), motor skills	compose a pattern on the instrument? Are they opening up to performing in smaller groups or individually? Have they created a story that relates to the song?
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Activity 3 (name of song or music): Listening Lesson 2 – The Walking Song
<https://www.youtube.com/watch?v=jznTv8DbRbq>

Transition: I will sing a single pitch on “oooohhh” and motion for us to sit in a circle again. I will put on The Walking Song and ask them to take their story from the previous song (All the woods are waking) and the trip through the woods they thought of and think about how that story can be told by this song, do you need to change details to your story? What elements already fit? After the song is done, discuss with your neighbor.

As they listen to that, I will slide the Orff instruments off to the side of the classroom again and put away the mallets.

Once they are done listening to the song and discussing with their neighbor. We will hear several students thoughts and stories and how they’ve changed them and why.

Now I will tell them the story that I came up with while I show a slideshow of paintings and drawing and maybe sculptures. We will listen to the song again afterwards and I will show the slideshow of pictures while we do this.

Then I will motion for us all to stand up and say “let’s go for a walk in the woods while we listen now” and start marching in place when the song starts, gesturing for the students to join in too. When the music gets more intense, my marching will become quicker and when it becomes soft, it will become slower. We will do this twice, the second time I will tell them to move about the room.

They will listen to the walking song while I play a slideshow of pictures and then I’ll tell them a story and they’ll pretend to venture and then they will draw a map of a path they could take depicted by the song

Pedagogical Purpose Hearing a story and a song and recognizing if they fit together or not, listening and responding to musical details, how faster and slower tempos differ in how they make you feel and what they can represent in a story, and the same for softer and louder dynamics, introducing them to art forms outside of music	Assessment Are the students able to recognize that their story fits with the new music or not and alter it? Are the students able to respond to changing speeds and dynamics and move with the music? Are the students connecting the artwork with the music?
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Activity 4; Salade salade

Transition: I will clap the rhythm of the words of the chant to get their attention and then I will motion for them to sit down in the circle and I will ask them to think about what song or chant this could possibly be that we have already learned, I will clap it again and tell them to whisper what chant they think it could be to their partners.

<p>I will tell them to “sing the chant silently in their heads while I clap the rhythm of the words again and see if it fits. Then I will ask if anyone would share their thoughts. We will test out the suggestions by singing them while I clap the rhythm. Then after we have tried suggestions, if we still haven’t sung Salade Salade, I will clap the rhythm of the words and sing the last word of each phrase, let them guess again, and then I will sing the chant all the way through with clapping. We will sing it together while clapping twice through. I will then say, “turn to your partner and alternate stacking your hands atop of one another to match the rhythm, only one person will be moving their hand at a time, like we did with Hot Cross Buns a few classes ago” (I will turn to the student sitting beside me or near me and show them the example). We will do this twice with one partner and then I will say “turn to a different partner” and we will do it twice more while singing the chant.</p> <p>Now I will start tapping the beat of the chant and sing the chant. I will bring in the students and we will do this twice through. Then I will say “turn to your partner and alternate stacking your hands atop of one another to match beat, only one person will be moving their hand at a time, so like what we did before only this time following the beat” (I will turn to the student sitting beside me or near me and show them the example). We will do this twice with one partner and then I will say “turn to a different partner” and we will do it twice more while singing the chant.</p>	
<p>Pedagogical Purpose Differentiating the rhythm from the beat, anticipating the rhythm and beat, teamwork, internal hearing, matching the rhythm to the song – this is a kind of early ear training dictation exercise</p>	<p>Assessment Are the students able to cooperate with their partner to stack their hands to the rhythm/beat of the song? Are they able to follow the rhythm and beat? Are they able to experiment with different guesses as to what the song could be using internal hearing and testing out the suggestions by singing to the rhythm clapped?</p>
<p>Relaxation 5 (Game- Action): Buttercup D = do Transition: I will start singing the song and motion for everyone to stand up in a circle I will start by being “it” and weaving in and out of the circle while singing the song, until we get to the word “me”, then I take the hand of the of the student the song ended on and we continue to weave in and out of the circle while starting to sing the song over again. The song keeps going until all of the students have joined the line weaving in and out of the circle and there are no students left in the circle.</p>	
<p>Pedagogical Purpose Working as one big team, including everyone, anticipating when the word “me” will come, patience</p>	<p>Assessment Are the students able to work as a team to weave in and out? Are they able to give everyone a turn and wait for their turn to join the line?</p>

Activity 6: Lucy Locket

D= do

Transition: I will sing a note (likely D) on oooohhhh while I motion for the students to sit down in the circle. Once they have sat down, I will sit at the front of the room and pull out the book “What’s in your pocket Lucy Locket?”

Once I have finished reading the book, I will start to tap a beat on my knees and sing Lucy Locket, after singing it through twice while I pull up some pictures on the board that depict the Lucy Locket nursery rhyme, I will echo-teach it to the students in 4 phrases, followed by echo-teaching it in two phrases:

Lucy Locket lost her pocket
Kitty Fisher found it
Not a penny was there in it
Only ribbon round it.

Then we will sing it all together twice through. I will say “this song and these photos allow us to think about another one of Lucy Locket’s adventures. Let’s listen to the song again and then discuss which person in the pictures is Lucy Locket and which is Kitty Fisher.”

We will sing it through once more and then they will discuss with their partner who they think Lucy Locket is in the picture and who is Kitty Fisher. I will ask someone to share their thoughts on which is which and why they thought that. I will ask if anyone else had a different answer and why they thought that.

Then we will since the song again.

I will ask them to continue the story, what happens after Kitty Fisher found it? Does she return it? Take it to the police?

We will share our ideas with our neighbors. I will bring them back to listening in the circle by singing the song again to get their attention. Then we will share some ideas about what could happen next in the story and how they thought up their ideas.

Then we will sing the song through twice more.

Pedagogical Purpose

Directed listening, interpretation, listening to others’ perspectives, singing sol-la-sol-mi, developing an interpretation and justifying what led you to that

Assessment

Are the students able to direct their listening to the lyrics in the song that will tell them who is Lucy Locket and who is Kitty Fisher and then apply that to the image? Are the students able to sing the pattern sol-la-sol-mi? Are the students able to listen to perspectives different from theirs and respond in a sensitive manner? Are they able to describe their interpretation of what happens next and who is who and then tell us why they think that?

Concluding Activity 7: Ding Dong

Transition: I will start to keep the beat on my knees and four beats later will start to sing the song, once through in English followed immediately once through in French.

I will put the lyrics up in English and French on the board so that they can connect the French words to the English meaning. Then I will bring the students in if they haven't already joined and we will sing it together once through.

I will split the room in half by motioning with my hands and cue in one have to start the song, bringing in the other half once group 1 gets to the French lyrics (labeled 5 below) in order to make a two-part canon. I will motion for them to repeat it.

Then I will split each of the groups into half and bring them each in one at a time when group 1 reaches 3, 5, 7 to make a four-part canon. I will motion for them to repeat it.

Then I will split each of the groups into half again and bring them each in one at a time when group 1 reaches 2, 3, 4, 5, 6, 7, 8 to make an eight-part canon. I will motion for them to repeat it.

¹ding, dong, ding, dong, ²hear the morning church bells play

³hear the sound at break of day, ⁴good day, good day

⁵ding, dong, ding, dong, ⁶c'est la cloche du matin

⁷qui sonne au lever du jour, ⁸bonjour, bonjour

Then I will ask them to walk around the room and come in when they choose. I will ask for some volunteers to start singing with me to start off the canon. I will motion for us to repeat this.

Pedagogical Purpose

Singing in a canon, keeping track of your part while there's many parts going around you, singing in a smaller group, using your ear to decide when to join in the freestyle canon at the end of the class

Assessment

Are the students able to stay on track of their melody while listening to others? Are the students participating in singing with their group in canon? Are they at least beginning to show some signs of singing when in a smaller group in class? Are they able to use their ear to decide when to join in on the freestyle type canon in order for it to fit?

Lesson Plan Template
Class #5

Grade: 2

Your Name: Jillian Parker

Opening Song/Greeting: Ding Dong

D = do

Transition: I will start by singing the song on “loo” and sitting down in the circle, gesturing for the students to do the same.

I will sing the song on “loo” twice before I ask the students “what song do you think this is? I will sing it again and be thinking what words go with this melody”, I will sing it again and then tell them to discuss their thoughts with their partner. After they discuss, I will ask who wants to share their thoughts they had with their partner. We will test out a few of the guesses by singing the beginning measures of suggestions with lyrics together and then I will sing the “loo” melody to compare. Once we have come to the conclusion that it is “ding dong”, we will sing it once all together.

Now, I will ask the student to walk about the room to the beat, meaning one step = one beat (I will demonstrate) as we sing the song altogether. We will sing and walk around the room, keeping the beat with our steps.

After that, I will say, “ok, let’s only take a step every 2 beats as we sing”, I will demonstrate

I will step on the words that fall on the following beats marked in red
ding, dong, **ding**, dong, **hear** the morning **church** bells play

After that, I will say, “ok, let’s only take a step every 4 beats as we sing”, I will demonstrate

I will step on the words that fall on the following beats marked in red
ding, dong, ding, dong, **hear** the morning church bells play

Then I will separate the room in 2 halves and say “let’s have this side sing the English and this side follow with the French while stepping every 4 beats while the class sings”, I will cue one side, they will sing and the whole class will step and then the next to follow with the French while the whole class steps. They we will switch.

Then I will say “let’s sing in canon and keep stepping every 4 beats of your part”, and separate the students into 4 groups by gesturing with my hands and cue them each in one measure after another to do a 4-part canon.

After that, we will sing in an 8-part canon, and I will separate the groups and cue them in in the same way as before.

¹ding, dong, ding, dong, ²hear the morning church bells play

³hear the sound at break of day, ⁴good day, good day

⁵ding, dong, ding, dong, ⁶c’est la cloche du matin

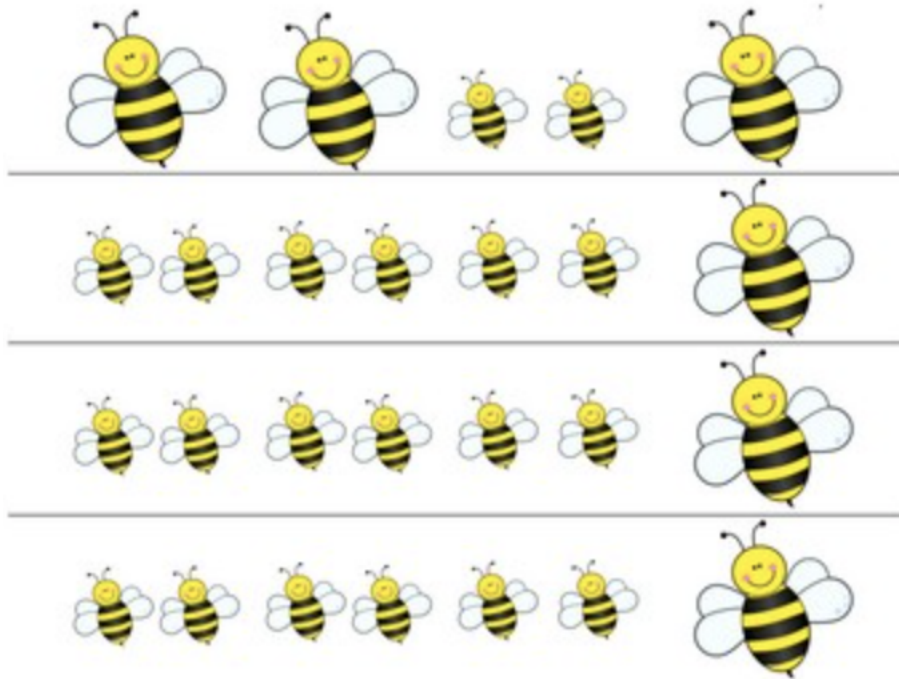
⁷qui sonne au lever du jour, ⁸bonjour, bonjour

<p>Pedagogical Purpose Internal hearing, comparing melodies to see if they match, recalling a previously learned melody, keeping the beat, internal hearing of the beat, keeping count inside your head, feeling the beat, singing in a canon, beginning to think about and to feel internally units of rhythm and measures and phrases, singing within a smaller group in front of the class</p>	<p>Assessment Are they able to test out different melodies and compare them to the one I am singing on “loo” to see if they match? Are they able to hear if the melody they test is similar or different to what I’m singing? Are the students able to feel the beat and step forward on the ones asked? Are they able to do this while counting in their heads silently? Are they able to keep track of what they’re singing while those around them sing something different?</p>
<p>Activity 2: Bee Bee D = do Transition: I will start singing the chant and will sit down in the circle again gesturing for the class to do the same.</p> <p>We will sing the chant twice through. Then I will ask half the class to sing while tapping the beat and the other half to sing while clapping the rhythm of the words. I will split them in half by gesturing a line down the middle of the circle. Then I will cue them, and we will sing and tap and clap. Then we will switch.</p> <p>I will have everyone clap the rhythm of the words while singing and while they do that, I will follow the rhythm by pointing to the bees on the board. I will ask to have a volunteer to follow the rhythm by pointing to the bees on the board while the class sings. Then I will say, “let’s clap the rhythm again, but only sing on the big bees. I will cue and point to the bees as we go, whispering the words very quietly to keep them on track. Then we will switch and clap the rhythm while singing only on the small bees. I will cue and point to the bees as we go, whispering the words very quietly to keep them on track. Now we will do the same thing but tapping the beat. I will have everyone tap the beat while singing and while they do that, I will follow the beat by pointing to the bees on the board. This means I will only point to the first of each small bee. I will say “notice I did not point to this bee (the second small bee of each pair) while we sang and tapped the beat. Talk to your partner about why you think that is. We will hear some ideas and then I will say “when we sing and tap we notice that there are 2 small bees within one beat (I will demonstrate what I mean by clapping). So, when I’m pointing at the beat, 2 small beats (point to the two small bees and group them together with my hand) make up one big beat (point to the big bee and gesture with the same size grouping as I did for the two small bees). I will have a volunteer, point to the bees that represent the beat on the board as we all sing and tap the beat. IF they point to both the small bees and therefore represent the rhythm instead, I will say “interesting thinking (students name), you are still hearing the rhythm of the words in your head while we tap the beat!”, and we will do it again and I will point from above the bees along with the student.</p>	

Then I will say, “let’s tap the beat again, but only sing on the big bees. I will cue and point to the bees as we go, whispering the words very quietly to keep them on track.

Then we will switch and tap the beat while singing only on the small bees. I will cue and point to the bees as we go, whispering the words very quietly to keep them on track.

I will have the following image on the board:



We will then sing the chant through one more time, I will tell the students to pick whether they want to tap the beat or clap the rhythm of the words.

<p>Pedagogical Purpose Starting to match rhythm and beat with visual cues and rhythmic notation, internal hearing, discerning the beat from the rhythm</p>	<p>Assessment Are the students able to sing only on the big bees or only on the small bees? Are they able to clap the rhythm of the words and tap the beat?</p>
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Activity 3: Listening Lesson #2 – The Walking Song
<https://www.youtube.com/watch?v=jznTv8DbRbq>
 Transition: I will pull up the Walking Song and play it, we will listen all the way through once

Now, I will stand up in the circle and tell the students “let’s move to the music”, I will walk or run in place or pretend I’m climbing based on what the music suggests, I won’t tell the students exactly what to do, I will let them interpret it themselves

Let’s listen to it again and this time while you move, imagine you are on a journey. It can be the same journey as you described in your stories last class with this song, or you can come up with a completely new idea.”

I will play it again and do the movements. Then once the song is done I will ask the students to discuss their journey with their neighbor. While they discuss, I will hand out blank sheets of paper and put markers and pencil crayons in the middle of the room.

Next, I will ask the students “while you listen to it again, draw a map for the path that follows your journey, I will play the song twice and you will have 5 minutes after we finish listening to finish your drawings”

I will play it through twice with a slight pause in between.

Afterwards, I will say “Find someone across the classroom from you (because they’re in a circle) to explain your map to. Tell them about your adventure and why you chose what you did to go with the Walking Song”, and as they talk, I will have the Walking Song playing in the background.

After a few minutes, we will have a few students present their maps to the class. Finally, I will play the song again and this time I will tell them to act out their story and follow where they are going on their map while they listen.

Pedagogical Purpose

Listening and interpreting music, presenting their thoughts, an early kind of dictation (drawing what their hearing, the notation being their map)

Assessment

Are the students able to create a map based off what they are hearing and tell us why they chose what they did for their map? Are the students able to present their work to a friend? Are the students able to relate what they are including in their map to what they are hearing in the song (ex. Maybe if the song ascends, they will climb a tree)

Activity 4: Grizzly Bear – “Shh Bears Sleeping” by David Martin

D = Do

Transition: I will begin by singing “oooooh” on D and gesturing for them to sit in a circle around me.

Then I will pull out the book “Shh Bears Sleeping” by David Martin. I will read the book and directly following it I will start the song very very quietly while I tip toe around the circle and pretend that I’m a grizzly bear. As I get towards the end of the song, at “if you wake him” I will crescendo and start stomping my feet louder. Once I get to “mad”, I will accent it and it will be the loudest.

I will ask the students, “based on what we read, why might the bears be sleeping?” (because it’s winter), then I will explain the term “hibernation”, many animals, including grizzly bears, sleep all winter. They collect food in the spring and summer, eat a lot to fill themselves up and store energy, make a cozy home to sleep in, and then stay in their shelter all winter. This is because it’s difficult for them to find food in the winter.”

Then I will echo-teach the song in four phrases while being very expressive with the dynamics and actions.

After teaching it in 4 phrases, I will echo-teach it in two longer ones, still with the crescendo. Then we will sing it all together twice through.

I will ask them “what am I doing to prevent the bear from waking up at the beginning of the song?” (singing quiet), and “what do I do that eventually wakes the bear up?” (getting louder, stomping) and will have them talk to their neighbors addressing their thoughts on this. Some students will share their thoughts.

Then I will say quietly, “in western classical music, many people use the word ‘piano’ (I will write the word on the board with symbol underneath) for quiet”, then “Let’s practice our quiet by singing the first half of the song piano”, I will cue them, we will sing quietly.

Then I will say loudly “Many people in Western classical music use the word ‘forte’ (write on board with symbol underneath) for loud,” then, “Now, let’s sing the second half of the song forte”, I will cue them in and we will sing loudly.

Then I will say starting out quiet and becoming gradually louder, “In Western Classical music, when we start out quiet and then gradually become louder, we call it a ‘crescendo’ (I will write this on the board with the symbol underneath), “let’s sing the whole song, starting piano and then crescendo to forte”, I will cue them and we will sing.

Then I will tell them “we’re all going to sing the song and let’s have 4 volunteers in the middle to pretend to be the grizzly bears, remember the grizzly is sleeping at first and waked up as we crescendo to forte”

Four students will volunteer, and we will sing while they act.

We will do that twice more with two more groups of four students.

Pedagogical Purpose

Connecting a story to music as well as real world facts, what is hibernation, what are dynamics used for, dynamic changes and terms for dynamics

Assessment

Are the students able to sing piano?
 Are the students able to sing forte? Are the students able to crescendo from piano to forte? Are the students able to connect the story line (i.e. waking the grizzly bear) to the music and the dynamics?

Relaxation 5 (Game- Action): The Thread Follows the Needle

D = do

Transition: I will begin by singing the song as gesturing to them to form a long, single-file line holding hands across the room.

The students will need space. Then I will take the hand of one of the students on the end of the line and demonstrate the game while singing. The students should start singing as they pick up the song. To play the game, the person at the end of the line (me in this case for the demonstration, weaves in and out between the students, going under their arms. The rest of the students follow in this line, all holding hands. This results in the student at the opposite side of the line to twist around with their arms crossed. The students loop around and go through the next persons arms to twist them around. After making our way through the entire line, the students end up in an interlocking line, like thread being stitched into

clothes. Then, the student on the other end of the line goes along the line of student and “cuts” them free with imaginary scissors. For a visual and probably a clearer explanation, see this video: <https://youtu.be/A9YoATmie10>
 After we have played the game starting at one end of the line, we will play the game starting at the other end of the line and go the opposite way, all the while we’re singing the song.

Pedagogical Purpose
 A relaxation game, teamwork to “thread the needle”, singing “sol_l-do” (in “the thread”) as well as “sol-mi-do” (in “mends the”)

Assessment
 Are the students able to work together to “thread the needle”? Are they able to do this with just singing and no other communication? Are they able to sing the “sol_l – do” and the “sol-mi-do”?

Activity 6: Star light, star bright (with poetry by Stephen Claybern)

D = do
 Transition: I will sing D on “ooooh” and motion for everyone to sit down in a circle. Once everyone is sitting, I will say “when I dim the lights, whisper to your neighbor what you see”, (hopefully the warning that the lights will be dimmed and the task of whispering to their neighbor what they see will prevent them from screaming when I dim the lights), I will dim the lights (not completely off but just enough for glow-in-the-dark to show up) and the glow-in-the-dark stars will be seen on the walls and ceiling (I have put these there before class started).

I will sit down with them in a circle and start to sing the song. I will sing it all the way through while tapping looking up at the stars, pointing at them, and showing them how mesmerized I am by the stars, I will sing through it twice. Then I will echo-teach the song by splitting it into two phrases, singing it and then cuing the students to echo me. After I do this with the two phrases, I will have them echo the whole thing, then we will sing it together twice.

I will ask the students to “talk to their partner about how being underneath a sky full of stars feels to them, what are their thoughts underneath a sky of stars?”
 I will ask a few students to share their thoughts and ask them why they think that.

Next, I will read this poem by Stephen Claybern and I will put the words on the smartboard for a visual:

I picked a star to wish upon
 From all the stars above...
 And closed my eyes and made a wish
 To send you all my love

So look up in the sky tonight
 And find one special star...
 The one that holds my wish to you
 No matter where you are.

And when you see that special star

My wish to you will come true...
 For stars were made to wish upon
 And wishes do come true...
 - Stephen Claybern

Then I will say “talk to your partner about what this song and poem is asking us to think about”, they will talk to their partners and then I will ask for a few students to share their thoughts.

I will ask them to discuss to their partners “what is a wish? What does a wish mean to them?”

I will begin singing the song again to bring them back and gesture for the students to sing as well and I will point at a glow-up star in the room, then after singing I will read the first verse from the poem, but instead of saying “all my love”, I will point at the star again and say my wish (ex. I wish for an ice cream cone), and then I will sing the song once more.

I will tell the students to “pick and point out a star in the room that they want to wish upon and tell your partner what you would wish on that star”

I will let them discuss, and then ask if anyone wants to share their wishes. We will hear from a few students and discuss.

Now I will say, “we’re going to sing the song, and then I will say the poetry. Once I have said the poetry, find your star, point to it, and say ‘I wish (your wish)’. Then we will sing the song again to send the wish off.

I will cue them in, we will sing the sing, then I will say the first verse of the poem:

I picked a star to wish upon
 From all the stars above...
 And closed my eyes and made a wish...
 I wish (student points to star and makes wish)

And then I will cue them in again and we will sing the song once more.

Pedagogical Purpose
 Singing in the pentatonic scale, introducing poetry, how are poetry and music related, connecting feelings and life (i.e. wishes) to music, talking to a partner about feelings and wishes

Assessment
 Are the students singing the pentatonic scale notes in tune? Are the students participating in group discussion and offering up their ideas and thinking? Are the students listening to their partner and being sensitive towards their thoughts? Are the students demonstrating the beginning steps of thinking critically about their wishes?

Concluding Activity 7: Farewell all

Transition: I will begin tapping the beat on my knees and singing the song. I will go through this twice.

I will echo-teach the song by splitting it into two parts:

¹Farewell all, ²peace be with thee

³When I'm gone ⁴then think of me.

Then I will sing the whole thing together with the arching hand motion, and they will echo.

We will then sing it twice through all together.

I will ask the students, "Does anyone know what farewell means?" (goodbye), what are some other ways of saying goodbye? Discuss is with your partner (could be actions or words)", I will have some students share their thoughts.

I will split the group down the center of the circle by gesturing a line, and cue to one side to begin, they will sing the first half of the song. Then I will cue the other half to sing the second part of the song. Then we will switch.

Now I will stand up and split the two halves into half by motioning another line to make four groups. I will cue group one in. When they get to #2 shown on the lyrics above, I will cue group 2, and etc., until all groups have been cued in on their respective parts.

I will motion for them to repeat it and walk around the room, waving at people goodbye,(I will motion this by doing it myself and then gesturing for them to join) and we will sing it again twice more, after which I will gesture for them to hold their last note. I will leave silence afterwards.


Pedagogical Purpose


Singing in a canon, singing one part while people around you are singing another part, singing within a smaller group in front of the class, multi-tasking while singing (i.e. waving and walking and keeping track of your own part while singing a song), wrapping up the lesson, saying goodbye, ways to say goodbye


Assessment


Are the students able to hold their part in a canon? Are the students responding to different ways of saying goodbye? Are the students able to walk, wave, and sing their part in the canon at the same time (i.e. multi-tasking)?

4
4

Do Do Mi sol sol | La fa so mi

 Hel-lo Hel-lo let's Sing to-geth-er

Do Do Mi sol sol | F M R

 Hel-lo Hel-lo Let's Sing hel-lo

D D M S S | L F S M

 Hel-lo Hel-lo let's sing to-geth-er

F L S F M | F R D

 Sing to- geth-er let's Sing hel-lo

can substitute "together"
 for a child's name

Bee Bee

| | | |
Bee Bee Bum-ble Bee

| | | |
Stung A Man up-on his knee

| | | |
Stung A pig up-on his snout

| | | |
I de-clare that you are out!

Bluebird

S.S.P.= A
 R.S.P.=A
 l=126

Game song
 d r m s l

4/4

<p>s s l s m Here comes a blue - bird</p>	<p>s s l s m through the win - dow,</p>
<p>m r r r r Hey, did - dle - dum a</p>	<p>d m d day day day.</p>
<p>s s s l s m Take a lit - tle part - ner,</p>	<p>s s l s m hop in the gar - den,</p>
<p>m r r r r Hey, did - dle - dum a</p>	<p>d m d day day day.</p>

Game: The children stand, with hands joined in a ring. One child walks in and under the arches. On ‘take a little partner’ this child takes a partner and with two hands joined they face each other and gallop out through the opening where the child was taken from the ring, and back again—or dance the same around inside the ring. The first child joins the ring, the partner becomes the bluebird.

Erdei, Peter and Komlos, Katalin. *150 American Folk Songs to sing, read, and play*. Milwaukee, WI. Boosey & Hawkes, 1974. p.18

Cara Bernard, 7/5/11

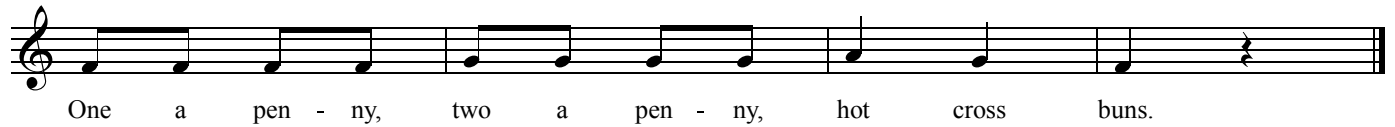
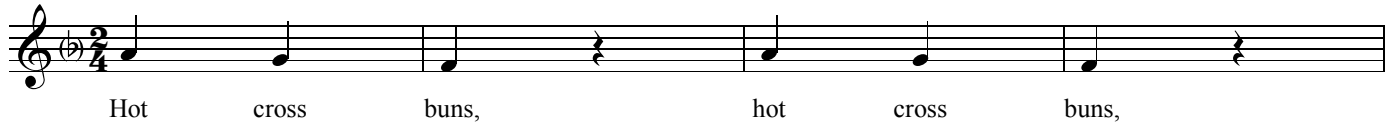
Hot Cross Buns

Source:

Leon and Lynn Dallin

Heritage Songster

Dubuque, Iowa: W.C. Brown Company, 1966



2. If you have no daughters, feed them to your sons,
One a penny, two a penny, hot cross buns.

Background Information

In olden times, English streets resounded to the cries of hawkers advertising their wares.

The words of "Hot Cross Buns" are sung to an old English folk melody.

Usually played as a clapping game.

Seesaw

Source:
KMTI Collection
A selection by Katalin Komlos
Bridgeport Summer Course
Bridgeport, Conn.: 1972



Snail, Snail

Informant/Performer:
Children in Boston, MA

Source:
*Teaching Music at Beginning Levels
Through the Kodaly Concept, Vol II*
Wellesley, Mass.: Kodaly Musical
Training Institute, 1973



Snail, snail, snail, snail, Go a - round and round and round.

Game Directions


Children form a line. One end player stands still, and the player at the other end moves in a wide circle, slowly winding the line up tight around the stationary person. After all are wound up tight, the outer coil wheels sharply in a contrary direction and all follow, retracing their steps.

Alternate game directions:


Children form a circle. One player leads the others in a spiral movement inside the circle until circle is wound up in a spiral, then reverses direction to unwind.

GREAT BIG HOUSE IN NEW ORLEANS

AMERICAN FOLK SONG



Great big house in New Or - leans, Fort - y stor - ies high, —



Ev - 'ry room that I been in filled with pump - kin pie.

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2. Went down to the old mill stream,
To fetch a pail of water;
Put one arm around my wife,
The other 'round my daughter.

3. Fare thee well, my darling girl,
Fare thee well, my daughter;
Fare thee well, my darling girl,
With the golden slippers on her.

Apple Tree

5

Ap - ple tree, ap - ple tree, will your ap - ple fall on me?
I won't cry and I won't shout if your ap - ple knocks me out.

  Ap-ple	 tree,	  ap-ple	 tree,
  Will your	  ap-ple	  fall on	 me,
  I won't	  cry and	  I won't	 shout,
  If your	  ap-ple	  knocks me	 out.

Bye, Bye, Baby

Informant/Performer:

Mrs. Sarah Ann Elizabeth Thomas

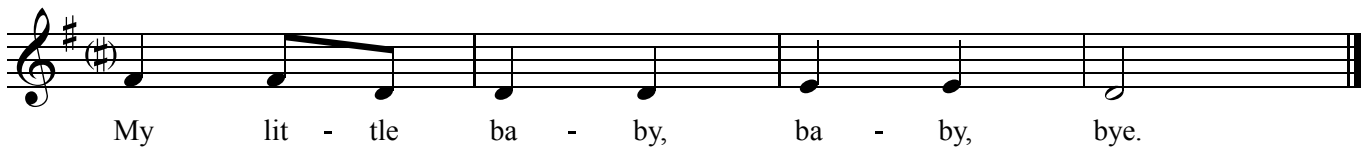
Dooley, VA 1918

Source:

Cecil J. Sharp

*English Folk Songs from
the Southern Appalachians*

London: Oxford Univ. Press, 1932



Background Information

Mrs. Thomas, the singer, who was 85 years old, lived by herself in a small log cabin in the woods. When we came upon her she was singing to sleep her grand-niece, a little baby of 2 months old. It made a lovely picture, and the crooning song, though very simple, sounded very beautiful.

Now all the woods are waking

The image shows a musical score for the song 'Now all the woods are waking'. It consists of two staves of music in 4/4 time, with a key signature of one sharp (F#). The melody is written on a treble clef. The lyrics are: 'Now all the woods are wak - ing, The sun is rid - ing high! Wake up, now! Get up, now! Be - fore the dew is dry!'. The chords are indicated above the notes: D, A, D, A7, D, A7, D on the first line, and D, A, D, A7, D, A7, D on the second line.

Now all the woods are waking,
The sun is rising high!
Wake up, now! Get up, now!
Before the dew is dry!
Now all the birds are chirping,
The air is full of song.
Wake up, now! Get up, now!
And join the happy throng.

L'hirondelle messagère

♩. = 50

B♭ C7 C7/D C7 Gm C7 Gm C7

Ah!
Oh

(echo)

mf *p*

5 Flowing Gm C7 Cm Gm C7 Gm C7 Gm C7 Cm

toi, belle hi - ron - del - le, qui vol' i - ci, As tu vu dans ces
you, beau - ti - ful swal - low, fly - ing a - bove, Have you searched for A -

9 Gm Eb/C Dm/C Gm7 Gm/F E° Eb6 Gm/D Db°

i - les mon A - lex - is Qui est par - ti dans les voy - a - ges en ces longs
lex - is, my own true love? He jour - ney'd far, to lands un - known. — Where did he

13 D/C Gm/D D⁷ Ebmaj⁷ A¹³₉ F B^b C⁷

jours? Il te don - ne - ra des nou - vel - les de son re - tour. _____
 choose? Will he re - turn swift - ly to me? _____ Bring me good news. _____

17 1. C⁷/D C⁷ 2. C⁷/D C⁷ Gm⁷/B^b C⁷ Eb/G Gm

Ah! _____ Ah _____ Ah _____
 Oh _____

rit.

Salade, Salade

2
4

Sal-ade Sal-ade

je suis mal-ade

d'a-voir man-gé

trop de sal-ade

ce soir

un deux trois quatre

cinq six sept huit

neuf dix

English translation:

Salad, salad, I am sick

From having eaten too much salad

Tonight. One, two, three, four

five, six, seven, eight, nine, ten!

Abiyoyo

A handwritten musical score for the song 'Abiyoyo'. The score consists of three staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes in a cursive hand.

Staff 1:
A-bi - yo-yo, A-bi - yo-yo, A-bi - yo-yo, A-bi

Staff 2:
yo-yo. A-bi-yo-yo-yo-yo-yo-yo-yo-yo A-bi

Staff 3:
yo-yo-yo-yo-yo-yo-yo-yo.

Ding, Dong

Source: 150 Rounds
Boosey & Hawkes

1 2

Ding, dong, ding, dong, Hear the morn - ing church bell play,

5 3 4

Hear it sound at break of day: Good day! Good day!

For the complete song click the
blue "Get" button

French: La cloche

Ding dong, ding dong, c'est la cloche du matin,
Qui sonne au lever du jour: Bonjour! Bonjour!

Buttercup

Folk song



Lyrics

All around the buttercup, one two three.

If you want a pretty girl (handsome boy)* just choose me.

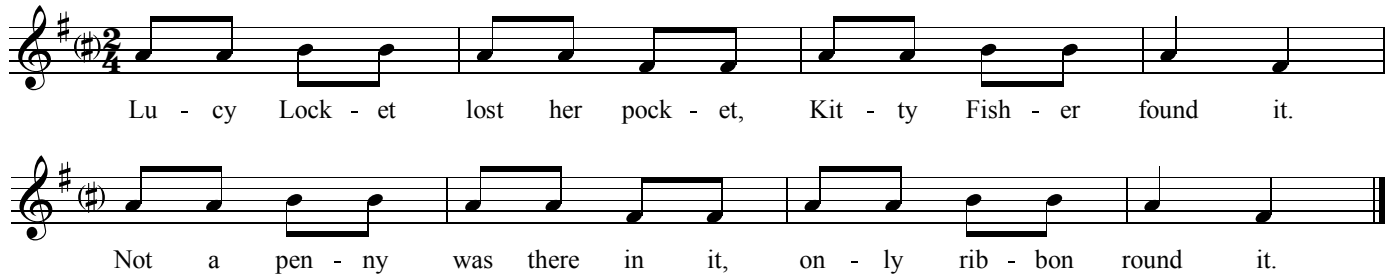
*Option: "If you want to find a friend, just choose me."

Game

Students stand in a circle, singing song. One student is "It" and weaves in and out of the circle until the word "me." The person "It" is standing next to becomes the new "It." Another version, is "It" joins hands with the new "It" and keeps weaving in and out, gathering more people to join them. Each new person that joins could be at the front of the line so different students get a chance to lead.

Lucy Locket

Source:
Carl Orff and Gunild Keetman
Music for Children Vol. I, Pentatonic
English adaptation by Doreen Hall and Arnold Walter
Mainz: B. Schott's Söhne, 1955



Lu - cy Lock - et lost her pock - et, Kit - ty Fish - er found it.
Not a pen - ny was there in it, on - ly rib - bon round it.

The image shows two staves of musical notation in G major (one sharp) and 2/4 time. The melody is simple and pentatonic. The lyrics are written below the notes. The first staff ends with a period, and the second staff ends with a double bar line.

Game Directions

Children stand in a ring. One child skips around the outside of the circle, carrying a "pocket," as all sing. At the end of the song, the "pocket" is dropped and the player behind whom it is dropped must retrieve the pocket and give chase to the first player around the circle in a race for the place vacated. The winner becomes "it" for the next round.

Note: the original tune for this song is "Yankee Doodle."

Star Light, Star Bright

Source:

Teaching Music at Beginning Levels

Through the Kodaly Concept, Vol. II

Wellesley, Mass: Kodaly Musical Training Institute, 1973

The image shows a musical score for the song "Star Light, Star Bright". It consists of two staves of music in G major (one sharp) and 2/4 time. The first staff contains the melody for the first line of the song, and the second staff contains the melody for the second line. The lyrics are written below the notes.

Star light, star bright, first star I see to - night,
Wish I may, wish I might, have the wish I wish to - night.

GRIZZLY BEAR

folk Song



Grizz - ly bear, a grizz - ly bear is sleep - ing in a cave.



Please be ver - y qui - et, ver - y, ver - y qui - et.



If you wake him, if you shake him, he gets ver - y mad!

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The Thread Follows the Needle

Folk song

The thread fol-lows the nee - dle, The thread fol-lows the nee - dle,
In and out the nee - dle goes, as mo - ther mends the chil - dren's clothes.

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Detailed description: The image shows two staves of musical notation in 8/8 time. The first staff contains the melody for the first line of the song, with lyrics 'The thread fol-lows the nee - dle, The thread fol-lows the nee - dle,'. The second staff contains the melody for the second line, with lyrics 'In and out the nee - dle goes, as mo - ther mends the chil - dren's clothes.' The music is written in a simple, folk style with a key signature of one flat (Bb) and a time signature of 8/8. The notes are mostly quarter and eighth notes, with some rests. The second staff ends with a double bar line.

Farewell All

4
4

fare-well all
do sol, do

Peace be with me
do re re mi

when I'm gone then
mi fa sol fa

think of me
mi re do