

MUSIC

Cape Breton's Diversity in Unity

Songs from Cape Breton's Acadian Song Tradition

The following materials provide a teaching resource for elementary and secondary Music and Social Studies teachers. In addition, those who teach French Language Arts, whether in core French or immersion programs, will find that the song repertoire provides extensive opportunities for students to develop proficiency in oral and written French skills. The suggestions for teaching, learning and assessment have been adapted from Nova Scotia Curriculum documents, and they support the *Foundation for the Atlantic Canada Arts Education Curriculum* (1999), as well as the *Essential Graduation Learnings*.

The activities described are directly related to the [Acadian song repertoire](#) found on the [Beaton Institute's *Music: Cape Breton's Diversity in Unity*](#), as well as the supplementary materials contained on the website. Although they are divided into elementary and secondary topics, they can be adapted to any grade level.

Included at the end of this document is the list of **Nova Scotia curriculum documents** as well as additional materials that are contained on the **Authorized Learning Resources** list for Nova Scotia schools.

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Music

Foundation for Atlantic Canada Arts Education Curriculum (1999) articulates three understandings, or processes, that are evident in all arts disciplines: dance, drama, music and visual arts. These understandings/processes are:

- Creating, Making and Presenting
- Understanding and Connecting Contexts of Time, Place and Community
- Perceiving and Responding

General Curriculum Outcomes (GCOs) in each of these areas express those things that students must know and are able to do at the end of each grade level. The suggestions provided here give teachers ideas for using the [Acadian song repertoire](#) on this website to achieve these outcomes. While they are categorized according to elementary and secondary curriculum, it is understood that many of the ideas can be adapted to any age/grade level, depending on the background of the students.

It must also be noted that while this Educators' Resource Guide concentrates on one arts discipline - music - it will become evident that extensions to other arts disciplines, such as dance, drama and visual arts, are inherent throughout. The list of resources on [page 21](#) note those Nova Scotia curriculum documents and texts that will be helpful for teachers as they plan activities for their students.

Music

Elementary

“Musical skills and concepts are best experienced and then identified and reinforced through a wide range of activities and approaches.” (Music, Primary – 6, 2002).

By using the Acadian songs provided on this web site, the following skills and concepts can be reinforced in music class. Although these elements appear in many of the Acadian songs listed, specific songs are referenced beside the skill that is best highlighted in it.

Melody

- Echo singing ([Au Chant de l'Alouette](#))
- Pitch direction ([Le Rosier Blanc](#))
- Relationship of melody to chordal accompaniment ([Ave Marie Stella](#))

Rhythm & Duration

- Steady beats in music and other sources ([En Roulant Ma Boule](#))
- Keeping a steady beat ([L'Escaouette](#))
- Patterns of sounds in music and other sources, such as poetry ([En Vous R'Merciant](#))
- Beat vs. rhythm ([Cécilia](#))
- Universal patterns and rhythms ([C'est Un Bouteille De Rhum](#))
- Notes of different durations ([Mon Père A Fait Bâtir Maison](#))
- Time signatures ([Allons Danser, Lanturé](#))
- Measured rhythms ([Adieu, Papa](#))

Harmony and Texture

- Harmony vs. unison ([Belle Alouette Grise](#))
- Partner songs and counter melodies ([O Réveil De L'Exile](#))
- Choral accompaniment ([Partons La Mer Est Belle](#))
- Major and minor chords ([L'Étoile Du Nord](#))

Form

- Verse and chorus ([De Paris À Rochelle](#))
- Repeated and contrasting phrases ([Au Chant de l'Alouette](#))
- Theme ([Fleur D'Épine](#))
- Free form ([Belle Nanon](#))

Tempo

- Fast and slow in music and other sources ([En Roulant Ma Boule](#))
- Tempo related to expression in music ([Ave Marie Stella](#))
- Tempo related to beat ([L'Escaouette](#))

GCO 1: Students will be expected to explore, challenge, develop and express ideas using the skills, language, techniques, and processes of music.

GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in music for a range of audiences and purposes.

- Continue to expand classroom repertoire, including folk songs and songs from other languages, in this case French. By upper elementary, students should be able to sing simple two-part songs, such as partner songs, rounds, songs with descant, and songs using melodic ostinato. While the songs included in this repertoire are written with melody only, many can be found in other song collections with additional parts, including harmony and descant.
- Examine the elements of expression within this repertoire and identify examples of contrast. Two contrasting pieces are *O Réveil De L'Exile* and *En Roulant Ma Boule*. In these two pieces, have students identify how contrast is used and determine its effect on the music.
- Ask the students to sight-read simple melodies from traditional notation. This should be preceded by warm-up activities such as echo singing or singing from hand signs. Many of the melodies in this collection are complicated, but to challenge upper elementary students, use those with simple melodies as sight-singing exercises. Also, have the students clap the rhythm of a melody to determine meter and duration. The more challenging songs in mixed meter can be used for upper elementary students.
- Have the students in groups create a two-part instrumental accompaniment for a song in this repertoire. Brainstorm and demonstrate possibilities before the students work in small groups. Students may wish to consider extracting rhythms/melodies from the song material, using a two-part ostinato, or creating a canonic two-part accompaniment. Demonstrate for the students how the songs in mixed meter should not be used for this activity.

GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

GCO 4: Students will be expected to respect the contributions of the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expressions.

GCO 5: Students will be expected to examine the relationship among arts, societies, and environments.

- Have students create a document (e.g., brochure, webpage, sound clip, commercial) to demonstrate the power of music in the lives of the Acadian people. Before beginning this task, have the students read the narratives for selected songs from the repertoire list, and then discuss it in relation to preserving a culture and the story of the Acadian people. How has the music been preserved over time?
- Invite Acadian musicians in the community to the class to discuss and perform song from their culture.
- Discuss the role and importance of song collectors in enriching and preserving a culture's music traditions. Students can collect songs/stories from tradition bearers in their community. Material collected can be compiled on a CD or included on a class/school website.
- Discuss the role and importance of archives, museums, or historical societies in enriching and preserving a culture's music traditions. Plan a visit to one or more of these local institutions or visit their website to gather information on their mandate, mission and preservation practices. Have students analyze or reflect on the following questions:
 - What are the differences between an archive and a museum or historical society? For example, what do they collect and how do people access the collections?
 - Who do you think uses an archive and why?
- In the song repertoire there are two selections (videos) that demonstrate milling songs. In the repertoire list for the Gaelic tradition, there are also milling songs. Have the students compare and contrast the milling songs from the two cultures. Do you think in the past they ever combined efforts between the cultures when milling cloth? Have the students justify their answers.
- Have the students work individually and in groups, using a variety of sources (e.g., community organizations, print, video, CD-ROMs, Internet) to investigate celebrations from Acadian culture. Encourage them to focus on the role of music, as well as costumes, dances, clothes, and rituals. Students can share their findings with the class in the form of oral presentations that might also include dance, videos, or recordings. This would be a

good activity to prepare students who may wish to participate in the annual Heritage Fair.

- Obtain a copy of the kit, *Tous ensembles: guide pour l'enseignement des danses traditionnelles acadiennes dans les écoles* (**V2512**, available from LRT for a nominal fee). This kit provide step by step instructions for teaching traditional Acadian dances in elementary and secondary classrooms. The kit contains CDs with traditional music, as well as an instruction manual.

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and other's expressive works.

GCO 8: Students will be expected to analyse the relationship between artistic intent and the expressive work.

- Have the students listen to the two performances of *L'Escaouette*. In groups, have students discuss the performances using the following guiding questions:
 - Is the **tempo** the same or different?
 - Are there differences in the **timbre**?
 - Do you think these two versions could have been performed for the same purpose. i.e. a celebration like a wedding or funeral?
 - Are the lyrics the same in both?
 - Describe the accompaniment in each.

How does this compare to popular music today where there may be an original version and a cover version? How does it compare to two orchestras performing the same symphonic work? It would be helpful to have examples of these for the students to hear the similarities and differences.

- Have the students analyse one of the songs in terms of form, tonality, texture, and other applied musical elements. How do these elements express/demonstrate the composer's intent?
- Discuss the purpose as stated in the song descriptions provided for selected pieces from the repertoire list. How is a song's purpose reflected in the expressive musical elements?

Music

Secondary

Those who teach music in grades 7 – 12 should review many of the activities presented in the elementary section of this resource as they can be modified for review in the upper grades. The skills and concepts identified are particularly helpful for the Introductory Modules of Music 7 and Music 8.

GCO 1: Students will be expected to explore, challenge, develop and express ideas using the skills, language, techniques, and processes of the arts.

GCO 2: Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

- Have the students become familiar with the [Acadian songs](#) on this website. Have them explore the songs, by playing through as many of the melodies as possible, using the instrument of their choice. Reading through the songs will also provide them with a review of the elements of music: melody, harmony, rhythm, texture, and form.
- Use any songs from this repertoire list as sight-singing exercises, or in the case of band classes, as sight-reading assignments on their instruments.
- Review with the students the major keys by reading the repertoire such as [Allons Danser](#), [Lanture](#), [En Roulant Ma Boule](#), [L'Escaouette](#), or [Partons La Mer est Belle](#). Similarly, a review of minor key structure will be covered through examining such pieces as [Au Chant De L'Alouette](#), [En Vous R'Merciant](#), [L'Étoile Du Nord](#), and [Wing Tra La](#).
- Review with the students simple meters through songs such as [Au Chant De L'Alouette](#), [Belle Alouette Grise](#), and [Joséphine](#), or compound meters as in [L'Étoile Du Nord](#). The presence of changing meters is prevalent throughout this genre, and students will have the opportunity to review and practice changing meters, both simple and compound, through playing through such pieces as [Adieu Papa](#), [Belle Nanon](#), [Joli Coeur du Rosier](#), [Le Joli Petit Panier](#), [Venez Jeunes Gens](#), and [Mon Père a Fait Bâtir Maison](#).
- As a rhythmic review, have students clap the rhythms of any of the songs that use polymeters. This is an excellent sight-reading exercise.

- A review of form will be covered as students examine the following songs:
 - [*Cécilia*](#), [*De Paris À Rochelle*](#), [*C'est Une Bouteille De Rhum*](#), [*Fleur d'Épine*](#), and [*Mon Père A Fait Bâtir Maison*](#) which follow an A-B form with distinct verses and choruses.
 - [*Joséphine*](#), [*Le Rosier Blanc*](#), and [*Rosette*](#) which use the A-B form within the verses themselves. Students may also note songs that follow the A-B form, using some repetition in the refrain from the verses themselves, such as in [*Partons La Mer Est Belle*](#).
 - [*Ave Marie Stella*](#) and [*En Vous R'Merciant*](#) which demonstrate plainsong chants as well as hymns.
 - [*En Roulant Ma Boule*](#), [*Au Chant De L'Alouette*](#), and [*L'Escaouette*](#) which use A-B-C form.
 - [*L'Étoile Du Nord*](#) uses the following form: A-A1-B-A
- In groups of three or four, have the students select one particular piece. Have them identify the chord progressions in the song, in an effort to identify the underlying harmonies. Have one person play the main melody, while another adds a bass line, based upon the given chords, or by coming up with a chord progression within the group. It may be useful to have students identify cadence points; for instance, the use of imperfect and perfect cadences, alternating every two lines in [*Belle Nanon*](#), which is in the key of E+, to assist them in identifying the chord progressions.
- For those students who play guitar tablature, have them notate the tabs for selected pieces based on the chords provided in the print music. Have them accompany the class as they sing these songs.
- Have students alter chord structures in an effort to create a different chord progression, while still maintaining the main melody and character of the song. Ask them to transpose the piece into different keys until they find a key that is most comfortable for them. Also explore harmonies by separating the parts by thirds, for example. Have students in their groups experiment with and add harmonies above and below the melody line.
- Students in *Advanced Music 11* and *Advanced Music 12*, can be assigned an arranging project where they create harmony parts for *Ave Marie Stella*, or a simple instrumental accompaniment for band instruments for selected songs in the repertoire list. These arrangements could be performed by the students in *Music 11*, *Music 12*, or any band class.

GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

GCO 4: Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts.

GCO 8: Students will be expected to analyse the relationship between artistic intent and the expressive work.

- As students become more and more familiar with the songs, encourage them to listen to as many different versions of their chosen song as they might find on search engines such as YouTube.

For example, for another version of *En Roulant Ma Boule*, have students listen to:
<http://www.youtube.com/watch?v=M3BV5uw0mrE> (Drejelirekursus 09).

Have the students listen to Edith Butler's "pop" version of *L'Escaouette*:
<http://www.youtube.com/watch?v=eMOVaC4f7m8>.

Have students listen especially to the changing meters. What does this remind you of? Are there other world music traditions in which changing meters (polymeters) are an important element? Have a discussion around this, comparing and contrasting global folk/indigenous genres of music.

- Have students explain the full meaning of the songs. Ask such guided questions as:
 - When were they written?
 - For whom were they written?
 - For what events, celebrations or occurrences in history were they performed?
- Have students experiment with other folk songs within different genres such as through the pop, rock, folk, bluegrass, country, blues or jazz tradition. For instance, by using alternate picking patterns, roots and fifths on their guitars, students may develop a bluegrass version of *Le Rosier Blanc*. As another example, have students think about how *Joséphine* might be played as a Blues song by altering the key from E+ to e- and using the pentatonic scale to create a different "feel" for the song, while still maintaining its original text.
- Have students discuss and experiment with the term, "genre" by asking guiding questions such as:
 - Will this particular genre help maintain the character and essence of the music?
 - Will it still serve the purpose for which it was originally intended?

- Is the character of the music maintained through your choice of genre through the timbre of your chosen instrumentation, through melody, harmony, rhythm, form and meter, even if these have been altered slightly?

GCO 5: Students will be expected to examine the relationship among the arts, societies, and environments.

GCO 7: Students will be expected to understand the role of technologies in creating and responding to expressive works.

- Have students expand/revise their songs to reflect their chosen genre in the activity above. Have students rehearse and present their work to one another in order to gain feedback. Have students record their piece and listen to the recordings within the class in order to gain feedback from one another. *Advanced Music 11* and *Advanced Music 12* students might notate their particular versions of the songs for their chosen instrumentation as an orchestration project.
- Discuss the role and importance of archives, museums, or historical societies in enriching and preserving a culture's music traditions. Plan a visit to one or more of these local institutions or visit their website to gather information on their mandate, mission and preservation practices. Have students analyze or reflect on the following questions:
 - What are the differences between an archive and a museum or historical society? For example, what do they collect and how do people access the collections?
 - Who do you think uses an archive and why?
 - What is the process involved in archiving cultural materials?
 - Musical heritage may include instruments, recordings in various formats, written songs and sheet music, and oral histories and interviews with musicians. What do you think are the benefits and drawbacks of collecting, providing access to and preserving this range of materials?
 - When a musician writes and records a song they own the copyright. Would copyright be an important part of managing archival collections?
- Address the changing nature of technology in music and cultural expression through a discussion of how people engage with music, *past* and *present*. Ask students to compare and contrast how they make, consume, access and distribute music (the Internet, MP3s, CDs, etc.) versus the experiences of their parents and grandparents.
- Have students seek out Acadian musicians within their local community. Invite them into the classroom for a couple of days, to listen to the student arrangements of Acadian folk songs, and to make suggestions/workshop the students so as to improve their work. It is hoped that students will have developed versions of the songs at this point which guard the authenticity of the original songs from the perspective of the Acadian people themselves. The feedback from local artists will be invaluable in this process.

- Using the [Acadian repertoire](#) on this website, have the students describe each one based on their initial response, identifying whether or not they were familiar with the style before beginning this assignment. Have the students compare and contrast the selections as they focus their listening on each of the following elements:
 - rhythmic structure
 - melodic structure
 - instrumentation
 - use of vocal sounds and structures
 - Have them record their discoveries in a discography or journal.
- Have the students make a Venn Diagram comparing Acadian song tradition to music they are accustomed to hearing on a regular basis, or that of another culture.
- Have a concert day involving parents, staff, and the rest of the student body. Encourage each group to present his/her piece of music. Have students give a description of the piece, especially why it was originally written, and what particular aspect of the Acadian culture it describes. Encourage the students to also give a brief explanation as to why the group chose the piece and how they arranged it for their particular group. Have the entire concert recorded live, and involve students in the set-up, recording and mixing of this concert onto CD/DVD. Have students write a critique/reflection of the concert after viewing the DVD.

Social Studies

Elementary

GCO: Students will be expected to demonstrate an understanding of culture, diversity, and world view, recognizing the similarities and difference reflected in various personal, cultural, racial, and ethnic perspectives.

GCO: Students will be able to demonstrate an understanding of the interactions among people, places, and the environment.

- To assist students to better understand the culture of the Acadian people, have them explore in groups or individually, the images on the website, watch the videos, listen to the songs, read the lyrics, biographies and commentaries. In groups, have them list as many characteristics of the Acadian culture as they can think of under categories such as: geographic location, way of life, fishing, hunting, farming, harvesting, arts and crafts, the importance of the church, celebration, the importance of song and dance, etc. Encourage students to use rich descriptors. Ask guiding questions as they work to complete this task such as:
 - Who are the Acadian people?
 - Where did they live?
 - Describe their lifestyles as depicted in the songs.
 - How did they make a living in traditional Acadian society?
 - Was the church important to them? Why or why not?
 - How important is celebration in the Acadian culture?
- Have each group post their lists in some part of the class for all the others to see. Allow time for all students to read and share their observations with one another.
- In the follow-up, ask students what they have learned about the Acadians that they did not know before. Do the students know any Acadian people in their communities? What strikes them the most about the culture?

GCO: Students will be expected to demonstrate an understanding of the past and how it affects the present and the future.

GCO: Students will be expected to demonstrate an understanding of the rights and responsibilities of citizenship and the origins, functions, and source of power, authority, and governance.

GCO: Students will be expected to demonstrate an understanding of the interdependent relationship among individuals, societies, and the environment-locally, nationally, and globally-and the implications for a sustainable future.

- Play the song [*Ave Marie Stella*](#) for the students. Discuss with them the importance and centrality of the church to the Acadian people. This is an opportunity to talk about the Expulsion of the Acadians, and some of the hardships endured. Yet throughout these difficult times, prayer and the church were of utmost importance to the people. Ask students about their opinions on the need of the Acadians to develop a strong sense of national pride, especially as the power of the Acadians has been decentralized from centuries ago. Then with the “conquest” of the English over French rule in the 18th century, have students visualize how difficult it must have been to maintain a sense of identity and tradition. Now, as they think about the church and its importance, how did the strong faith of the people assist them in developing an even greater sense of Acadian pride more than ever before?
- Have students write a reflective piece about the Acadian culture and people. What truly defines the culture and people themselves? What do the Acadian people value most, as depicted in some of the songs they have studied? Have students develop a series of monologues of fictitious characters expressing their ideas of what it means to be Acadian. Encourage them to use a song of their choice in this endeavour. Have them work on their monologues together in groups. If they would prefer to develop longer skits involving more than one character, then allow for this. Have a day to present these ideas to the class, or even think about having an evening to present these ideas to others in the school community and parents.
- Have the students work individually and in groups, using a variety of sources (e.g., community organizations, print, video, CD-ROMs, Internet) to investigate celebrations from Acadian culture. Encourage them to focus on the role of music, as well as costumes, dances, clothes, and rituals. Students can share their findings with the class in the form of oral presentations that might also include dance, videos, or recordings. This would be a good activity to prepare students who may wish to participate in the annual Heritage Fair.
- Have the students create an Acadian “celebration” in the classroom. In preparation, have them research the dress/costumes of the Acadian people, their food, dances, etc. Have

them use all their discoveries from this research in presenting the celebration. They should be able to sing some of the repertoire contained on this website, and if possible, invite to the class local Acadian musicians, storytellers, dancers, etc.

- Obtain a copy of the kit, *Tous ensembles: guide pour l'enseignement des danses traditionnelles acadiennes dans les écoles* (**V2512**, available from LRT for a nominal fee). This kit provide step by step instructions for teaching traditional Acadian dances in elementary and secondary classrooms. The kit contains CDs with traditional music, as well as an instruction manual.

Social Studies

Secondary

GCO: Students will be expected to demonstrate an understanding that people interact with their physical environment to create and refine their social environment.

GCO: Students will be expected to demonstrate an understanding that natural resources shape the decisions that people make as they meet their needs and wants.

GCO: Students will be expected to demonstrate an understanding that people organize into groups to achieve common and specific goals.

- Have students brainstorm ideas as to their impressions of the traditional lives of the Acadians in Nova Scotia, particularly in the 17th century. Using a flip chart/white board, have students develop a list of descriptors of traditional Nova Scotian Acadian culture.
- Working in groups, ask students to read the background information on the Acadians provided on this website to gain a more thorough understanding of how the Acadians lived in Nova Scotia. Encourage students to use some of the following guided questions while researching the history of the Acadians in Nova Scotia:
 - How did the Acadians live in the 1700s in Nova Scotia?
 - What industries did the Acadians rely upon to sustain life?
 - How was the church central to the lives of the Acadians?
 - What activities and ways of life created a cohesive culture amongst the Acadians?
- Have students listen to the [Acadian song repertoire](#) on this website. Ask them to find references to fishing, farming, arts and crafts, music, dance, religion and any other elements which they understand to define the lives of the Acadians in Nova Scotia as portrayed by the folk songs.
- Have each group create a poster depicting the traditional life styles of the Acadian people. Encourage them to use word descriptors, graphics, drawings, etc.
- At the end of the activity, have each group of students present their ideas to the whole class, employing at least one Acadian folk song during their presentation, that illustrates some of their central ideas.

GCO: Students will be expected to demonstrate an understanding of the rights and responsibilities of citizenship and the origins, functions and sources of power, authority, and governance.

GCO: Students will be expected to demonstrate an understanding of the interdependent relationship among individuals, societies, and the environment – locally, nationally, and globally – and the implications for a sustainable future.

GCO: Students will be expected to demonstrate an understanding of the past and how it affects the present and the future.

- Read the background information on the website. Think about how the power of the King of France would have decentralized the power of the Acadians over their own land, their culture, and way of life in general. To take this idea further, as the website states, many of the folk songs of the Acadians were, in fact, directly from France itself, showing the interconnection between the two countries.
- Listen to the popular song from the video, [*En Roulant Ma Boule*](#). As expressed in the description, this song is popular throughout all parts of French Canada, even though its origins date back to 15th century France. For this song to have lasted so long throughout time and the ages, it speaks volumes for the feelings and attitudes of the French towards their rulers at the time, and goes a long way in explaining why people left the country in search of a new world order and way of life.
- Have students listen carefully to the song and to translate it. Have them brainstorm some ideas as to why it was so significant that the king’s son shot the “white duck” instead of the “black one.” Have them make a comparison between the possible ways the French in France felt oppressed, and ways in which the Acadians felt oppressed. Have students in groups prepare a Venn diagram conjecturing a comparison and contrast of the two eras focusing upon oppression in French and Acadian history. Ask the students if it is possible that the “white duck” has become symbolic to the Acadians in this song? How is the fact that the King’s son has shot their white duck comparable to the history of the Acadian people? What did colonial rule take from the Acadian people, for instance?
- Institutions such as museums (community, provincial, national), archives, galleries, etc. continue to play an important role in the preservation of identity and important artifacts that provide insight history and culture. Have the students discuss why this is important for any society. Then have them identify institutions in their community, province and country that are doing with work. You may wish to invite to class a museum curator or archivist. If possible, plan a field trip to a museum, and discuss with the curator the workings of the institution. For this unit, you may want to look specifically at how the institution is preserving Acadian Culture.

- If there are students from Acadian heritage in the class, have them create a display of cultural artifacts that have played an important role in their lives. They should accompany the display with didactics that provide important information about the significance of each. From this display, you could assign a project for students to research their own cultural roots and include specific artifacts – real or photos – that tell their “cultural story.”

GCO: Students will be expected to demonstrate an understanding of culture, diversity, and world view, recognizing the similarities and differences reflected in various personal, cultural, racial, and ethnic perspectives.

GCO: Students will be expected to demonstrate the ability of make responsible economic decisions as individuals and as members of society.

GCO: Students will be expected to demonstrate an understanding of the interactions among people, places and the environment.

- Have students listen to and examine the songs in the repertoire list that depict the work that the Acadians did in their communities. How did the Acadians make use of their work, particularly within primary industries, as a means of celebrating life, as depicted in their music? Referring back to the list, find evidence of these industries by describing them through such songs as: work songs, milling frolics, spinning frolics, harvest frolics, etc. How can we describe the Acadians in terms of their culture? Do the songs indicate something specific about their outlook on life by way of how they celebrated it? Have each group present their opinions to one another, and to describe the Acadian culture.

GCO: Students will be able to demonstrate an understanding that geographic ideas and explanations have evolved over time and that these processes continue today.

GCO: Students will be able to exhibit an awareness of humanity’s relationship with the natural environment.

- Have students examine the website, and locate exactly where the main settlements of the Acadians are. Notice the number of Acadian settlements which are in close proximity to the ocean. Ask students why this might be. Discuss concepts such as the Expulsion, Deportation of the Acadians and then the re-settlement, for example. Why is the ocean so important to the Acadians? Have students listen to [Partons La Mer Est Belle](#) and [L’Etoile Du Nord](#). How important was fishing to the Acadians and to their way of life?

- Have students individually write poems depicting the centrality of the ocean to the lives of the Acadians. Have them think about such ideas as how the ocean has helped sustain life, how it is able to find new life and continue to do so today. Have students share their poems with one another.
- At the end of the unit, have students develop a reflective journal entry describing what they have learned about the Acadian culture and people. How has their appreciation for the Acadians grown during this time? Do they have a further interest to learn more about the culture? If so, how are they going to continue with this process?

Additional Resources

Nova Scotia Curriculum

Music Primary – 6 (2000)
Music 7 and Music 8 – Implementation Draft (2009)
Music 10 and Music 11 (2008)
Music 12 (2008)
Advanced Music 11 and Advanced Music 12 (2008)
Français de base à l'élémentaire, 4e à la 6e année (1998)
Français de base au secondaire 1er cycle 7e à la 9e année (1999)
Française de base au secondaire 2e cycle 10e, 11e, 12e année (1999)
Foundation for the Atlantic Canada Arts Education Curriculum (2000)
Foundation for the Atlantic Canada Social Studies Curriculum (1999)
Social Studies 6 (Implementation Draft, 2006)
Social Studies 7 (Implementation Draft, 2005)
Social Studies 8 (Implementation Draft, 2006)
Social Studies 9 (1998)

ALR Resources

An Orff Mosaic from Canada (16839)
Canada: Its Music (21103)
Canada: Its Music (21103)
Fiddles and Spoons: Journey of an Acadian Mouse (17345)
Finale 2010: The Art of Music Notation (51407)
Keys to Music Rudiments (21255)
Peoples of the Maritimes: Scots (21435)
Finale 2010: The Art of Music Notation (51407)
Roots and Branches (16650)
The Great Canadian Song Book, Volume 1 (19047)
The Nova Scotia Atlas (23810)
World Music Cultural Traditions (12833)
World Music: A Cultural Legacy (23970)