

# MUSIC

## *Cape Breton's Diversity in Unity*

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### Songs from Cape Breton's Coal Mining Song Tradition

The following materials provide a teaching resource for elementary and secondary Music and Social Studies. The suggestions for teaching, learning and assessment have been adapted from Nova Scotia curriculum documents, and you will notice that many not only address the curricular outcomes in Music and Social Studies, but also English Language Arts. They support the *Foundation for the Atlantic Canada Arts Education Curriculum* (2000), the *Foundation for the Atlantic Canada Social Studies Curriculum* (1999), and the *Foundation for the Atlantic Canada English Language Arts Curriculum* (1996).

The activities described are directly related to the [coal mining 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 is a list of [Nova Scotia curriculum](#) documents as well as additional resources that are contained on the [Authorized Learning Resources](#) list for Nova Scotia schools.

| Eric Favaro, Arts Education Consultant

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# Music

*Foundation for Atlantic Canada Arts Education Curriculum* (2000) 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 [coal mining 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 that appear on page 19 note those Nova Scotia curriculum documents and texts that will be helpful for teachers as they plan activities for their students.

## Elementary

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

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

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

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▪ Have students, individually or in groups, choose a song from the repertoire listed and read the background information. Using the [website](#) investigate the background of the song using the following prompts:

- Why was it written?
- Who wrote it?
- Was it collected by someone?
- Have you heard the song before?
- What is the mood of the song?
- Are there any new rhythmic elements?
- What is the form of the song?

Then, have students report back to the class and see if there are any connections or similarities between the songs. From the repertoire list, have students compare two songs of varying mood. Discuss similarities and differences.

**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.**

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- Have students use solfège for a song in the collection. Try using this as a sight-reading exercise.
- In recorder class, include selections from this collection for their practice repertoire. For this exercise, you might consider using the following selections: [Coal Town Road](#), [George Alfred Beckett](#), [Kelly's Cove](#), [Miners' Memorial Hymn](#), [New Aberdeen Government Store](#).
- Reinforce the concept of form by having the students create various “versions” by alternating between playing the song on their recorders and singing it.

- Explore harmony and two-part singing using songs listed.
- Have students create an **ostinato** to accompany one of the songs in the collection. Songs written in the pentatonic scale work best for this exercise. As examples, use the following: [Coal Mining Days](#), [A Miner's Life](#) (with adjustments to measures 22 – 32), [New Aberdeen Government Store](#), [She Loves Her Miner Lad](#), [When First I Went to Caledonia](#). As a preliminary exercise, reinforce ostinati by creating a rhythmic ostinato with any of the collection.
- Try creating a round using [She Loves Her Miner Lad](#) (entrances 3 beats apart). There will be some dissonances created. Discuss these in relation to the composer's intent. Since this is in a minor key, do the dissonances enhance the meaning of the song? What do you think of when you hear dissonance in music? Add an accompaniment using Orff instruments based on ostinati in the pentatonic scale.
- Watch the video of [Working Man](#) by the Men of the Deeps. This song, composed by Rita MacNeil, was inspired by work and working conditions. Expand the theme by having students listen to other mining songs and decide what the composer was writing about (working conditions, unions, disaster, etc). Then, have students read the description of the song to see if they were correct in their interpretations.

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

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

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- Discover/reinforce rhythmic concepts and elements:
  - Dotted quarter followed by an eighth note: [Coal Town Road](#)
  - Syncopation: [Remember the Miner](#)
  - 6/8 time: [Coal Mining Days](#), [Kelly's Cove](#)
  - Cut time: [A Miner's Life](#), [The Ballad of JB McLachlan](#)
  - Pickup note (starting on an upbeat): [The Coal By the Sea](#), [Coal Town Road](#), [George Alfred Beckett](#), [The Honest Working Man](#), [Jolly Wee Miner Men](#), [Kelly's Cove](#), [Working Man](#)
- Discover/reinforce other musical elements:
  - Flats and sharps (key signature, scales, half and whole steps)
  - Chord progressions
  - First and Second endings: [A Miner's Life](#)
  - Phrasing

- Listen to a song written in the minor key; eg, [Kelly's Cove](#). Discuss the mood of the song with the students. Do the songs sound happy or sad? Discuss the lyrics. Do they reflect the mood of the song as portrayed in the tonality? Have students listen as you play a section of the song in a major key on a keyboard instrument. Does it suit the lyrics/story of the song in this tonality? Using the photographs on the [website](#), discuss the mood portrayed in each. Can you assign a song to each based on the tonality of the song and the mood portrayed? Justify your decisions.

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

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- Listen to [She Loves Her Miner Lad](#). This is a song that has new lyrics to an existing song – *She's Like the Swallow*. Using a song from classroom repertoire (provide some examples), in groups have students write new lyrics on a given topic to a song in their existing repertoire. As a motivator, you may wish to **perform** the song. Have each group provide constructive feedback.
- Have students use Garage Band or a similar program to create an accompaniment to one of the mining songs. They can add sound effects that would suit such as a train whistle, etc.

## Secondary

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

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**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.**

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- Use the repertoire presented to review the skills and concepts presented in the introductory module of *Music 7* and *Music 8*. Specific topics could include:

- **Rhythm:** Note values, time signatures, rhythmic motives, simple and compound meter, cut time, mixed meter ([\*Kelly's Cove\*](#), [\*Remember the Miner\*](#))

- **Melody:**

**Major key signatures and scales:** [\*Miners' Memorial Hymn\*](#), [\*Coal Mining Days\*](#), [\*Coal Town Road\*](#), [\*George Alfred Beckett\*](#), [\*Jolly Wee Miner Men\*](#), [\*A Miner's Life\*](#), [\*Working Man\*](#), [\*Plain Ole Miner Boy\*](#), [\*The Coal By the Sea\*](#);

**Minor key signatures and scales:** [\*New Aberdeen Government Store\*](#), [\*When You're Done Loading Coal\*](#), [\*The Pluck Me Store\*](#), [\*Kelly's Cove\*](#), [\*The Honest Working Man\*](#), [\*She Loves Her Miner Lad\*](#), [\*New Waterford's Fatal Day\*](#), [\*Billy Come With Me\*](#), [\*Remember The Miner\*](#).

- **Form:**

**AB:** [\*When First I Went to Caledonia\*](#), [\*The Pluck Me Store\*](#);

**Chorus and Refrain:** [\*Remember the Miner\*](#), [\*A Miner's Life\*](#), [\*Working Man\*](#), [\*Plain Ole Miner Boy\*](#);

**Question and Answer:** [\*Kelly's Cove\*](#), [\*The Honest Working Man\*](#), [\*Coal Mining Days\*](#), [\*When You're Done Loading Coal\*](#);

**ABA:** [\*Coal Town Road\*](#);

**ABCA:** [\*George Alfred Beckett\*](#).

- For ear training, theory, and analysis consider the following suggestions using songs from this collection:

- Identify the key/chordal structure/progression of the songs.
- Substitute the existing chord progression with another option.
- Transpose the melody and chords into another key.
- Identify intervals in the song.
- Use the mining songs as sight singing exercises.
- Use the mining songs as sight reading/rhythm reading exercises.
- Use the mining songs as melodic/rhythmic dictation passages.

- Review the chord structure in [Working Man](#), [Plain Ole Miner Boy](#), [Jolly Wee Miner Men](#), or any of the selections that have chords inserted above the melody line. Have the students insert tablature for those that do not have chordal structure, such as [New Aberdeen Government Store](#), or [Coal Mining Days](#).
- Arrange a mining song for small ensemble, using the music and chords provided.
- Score one of the mining songs for chorus. This can be as simple as two-part or as complex as an SATB arrangement.
- Students can produce a radio program highlighting the work of prominent Cape Breton songwriters featured in this collection (Allister MacGillivray, Charlie MacKinnon, Rita MacNeil, Leon Dubinsky). As well as playing songs written by these songwriters, students can research components of their lives and careers to include in the program. The program might be included on a school website.
- Compare musical elements of songs in this collection to songs of other traditions. As examples, consider [She Loves Her Miner Lad](#) with Irish ballads or [Miners' Memorial Hymn](#), comparing it with Gospel songs. The class can discuss how these connections developed.

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

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

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- Choose selections from the list and play them for listening exercises. In particular, discuss the accompaniment and its relationship to the type of song (ballad, folk song, hymn, etc.). How have the Men of the Deeps put a contemporary sound to repertoire that has been passed down over the years?
- Students can explore songs which consist of new lyrics written to existing melodies:
  - [The Ballad of J.B. McLachlan](#)
  - [Kelly's Cove](#)
  - [George Alfred Beckett](#)
  - [The Coal By The Sea](#)
  - [Coal Mining Days](#)
  - [New Aberdeen Government Store](#)
  - [Plain Ole Miner Boy](#)
  - [Miners' Memorial Hymn](#)
  - [The Honest Working Man](#)
  - [When I First Went To Caledonia](#)
  - [She Loves Her Miner Lad](#)

Research the original and/or other settings of those melodies. Find examples of this songwriting technique in other traditions. Students can write a song using new lyrics and an existing melody.

- Listen to various recordings of one of the mining songs. Compare arrangements, instrumentation and elements such as tempo, tone colour, and texture and the differences these make to the overall impact of the song.
- Many songs in the coal mining repertoire tell of disasters and hardships of the day. The mood of the song is generally portrayed through the musical elements and style. Listen to a recording of [New Waterford's Fatal Day](#), Angus Timmons' personal account revealing a compassion and faith which is not uncommon among Canadian miners. What musical elements are used to reinforce the dramatic words in the song? Now view the video clip of Jim MacLellan reciting [Aftermath](#), a poem written by Al Provoe to commemorate the Westray tragedy. In groups, have the students discuss the poem and its significance. Brainstorm musical elements that would portray the mood of the poem, and assign a different verse to each group. Have them create a melody that reflects the meaning of the Westray tragedy as told through the words of the poem. Throughout the process, use the "songwriter's circle" format to allow for feedback from other students.
- For students in high school music courses, particularly *Advanced Music 11* and *Advanced Music 12*, after they have completed the melodies, have them create an accompaniment that reflects the mood of the piece.
- Research protest songs and make connections with songs in the collection written of miners' substandard wages and work conditions ([The Pluck Me Store](#); [Remember The Miner](#)). Students can write a protest song about an issue in their lives or in society today.
- Examine how hardship and disasters can be inspiration for songwriting. Compare songs in this collection written on hardship ([Plain Ole Miner Boy](#), [Coal Town Road](#), [A Miner's Life](#), [Working Man](#), [Who Are They?](#)) and disasters ([New Waterford's Fatal Day](#), [Miners' Memorial Hymn](#)) to songs in other genres and traditions written on the same themes. Write a song, or lyrics to a song, on the theme of hardship or disaster.



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

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

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

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- In groups, have the students explore the lyrics of selected songs from the repertoire. Discuss the social context for each song, and its meaning. Does this present an accurate reflection of time, place and community? The group performing is a coal miners' chorus. How does their sound reinforce the cultural and community context? Can you find another rendition of the song(s) performed by a soloist or contrasting ensemble? Does this affect your overall interpretation of the song? Justify your answers.

- Introduce students to several songs from the website which were collected from folk singers:

- [\*George Alfred Beckett\*](#)
- [\*Coal Mining Days\*](#)
- [\*New Aberdeen Government Store\*](#)
- [\*Jolly Wee Miner Men\*](#)
- [\*The Honest Working Man\*](#)
- [\*A Miner's Life\*](#)

Discuss the role and importance of the song collectors in enriching and preserving a culture's musical 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.

- Have the Music classes collaborate with musicians within the community and/or other music programs to host a program of Cape Breton mining music. This program could be held on Davis Day (June 11<sup>th</sup>).

- Collaborate with a drama class on a presentation on mining. Music students could perform music from this collection or create new music for the presentation.

# Social Studies

## Elementary

**GCO 1: 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.**

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**GCO 2: 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.**

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- In the early days of mining, young boys often followed in their father’s footsteps as they took jobs working in the mines to contribute to the family income. The song, [Billy, Come with Me](#), tells the story of a young boy who went to work in the mines and later died there as a result of an accident. Have the students listen to the song, and in groups discuss how life for Billy would have been different from their lives. Today, there are child labour laws to protect the rights of young people. However, there are still areas of the world that use children to work in factories. Have the students do an Internet search to discover parts of the world that do not enforce child labour laws.

- In the early days of mining in Canada, many immigrants settled in areas where they could work in coal mines. An example is Cape Breton, where Scottish, French, Italian, Ukrainian, Polish and other nationalities settled and built a life around the mining industry. Using the repertoire listed, have the students explore the lyrics of the songs to discover any hints of cultural groups working in the mines. Examples include: [The Ballad of JB McLachlan](#), [Kelly’s Cove](#).

**GCO 3: Students will be expected to demonstrate the ability to make responsible economic decisions as individuals and as members of society.**

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- Because coal miners’ wages were so poor, groceries and other provisions often had to be obtained on credit at the local “company store.” Their debt often mounted to large sums, and the miners always felt “bound” to their employer, who would garnish their wages to pay the bill. [The Pluck Me Store](#) describes the effect of this aspect of a miner’s life. Have the students listen to the song and speculate how a family was “bound” to a community and its

coal mine because of the debts they would incur in the company store. How is this different from credit today? Has does credit affect an economy?

- As oil and electricity replaced coal as a source of energy, many mines throughout Canada were closed down, creating large unemployed populations. Have the students speculate on how this would affect them if they were the son or daughter of a miner who had been, or was about to be, laid off from their job. What other industries have experienced similar situations in your region?

**GCO 4: 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.**

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**GCO 5: Students will be expected to demonstrate an understanding of the interactions among people, places, and the environment.**

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**GCO 6: Students will be expected to demonstrate an understanding of the past and how it affects the present and the future.**

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- Play for the students [\*The Coal by the Sea\*](#) which tells about the first commercial coal mines in North America. The words describe the value of a natural resource that soon grew to relative extinction. The mines around Cape Breton Island often extended far under the sea, but once the coal was brought to the surface and sold for domestic and commercial uses, it showed its effects on the environment. Have the students brainstorm how coal changed the landscape of Cape Breton Island. You may wish to include reference to slag piles, land erosion, subsidence, pollution, etc. Have the students work together in groups to develop a concept web to illustrate the effects of coal on the environment.
- Make comparisons between the coal mining industry and other industries that are typical of a western industrial nation. Examples in Nova Scotia include the steel industry, gypsum mines, rock quarries, hydro-electric power, etc. Speculate on the long term cost to the environment, and the future potential of resource sustainability.
- Have the students discuss how their life might change if a coal mine was to open in their community or town. Include both positive and negative aspects of such an enterprise, and speculate on how the general public would react.
- Have the students review the songs in the repertoire list, and create a timeline that shows how coal mining in Nova Scotia evolved over the past three centuries.
- Have the students create a collage of images that portray a particular coal mining theme. Suggestions include:

- Sustainable resources
- The changing demographics of miners
- Effects of coal mining on the environment
- The evolving sources of fuel for energy production
- Changing technologies in the coal mining industry

## Secondary

### **GCO 4: 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.**

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- Play for the class the song, [The Ballad of JB McLachlan](#), and discuss its significance in relation to the political scene of the day (early 1920s). The lyrics tell of McLachlan's goals of forming a mining society that supported the rights of miners through a labour union. Bringing his ideals from his earlier life overseas, he was instrumental in forming and leading the socialist movement in the Atlantic region. In groups, have the students research the United Mine Workers, and present an overview of their findings to the class. McLachlan's goal was to form a local branch of this union for miners working in Nova Scotia. Imagine that you are a reporter writing for a newspaper in 1921. Write a news article on the creation of a UMW local branch.
- Many people believe the New Democratic Party portrays a socialist perspective that supports unionism, and defends workers' rights. Have the students read the information contained on the NDP website. What evidence can you find that may support this view? Justify your answers.
- Review the songs in the [repertoire list](#) and note all those that refer directly to unions. Have the students draw correlations between the miners' song tradition, and the support it provides for unionism.
- With the creation of unions in the mining industry of Cape Breton, political and social strife often resulted. The song, [Remember the Miner](#), tells the story of a strike leader, William "Bill" Davis, who was murdered during the 1925 strike. Have the students research the events that led up to the strike, and the aftermath of the death of Davis. Their research findings can be reported as if they were reporters presenting the story to the public. Although there was no television at that time, you may wish to have the students report on Davis' death using the medium of television.
- Surplus or "scab" labour often met seasonal demands by filling gaps left by striking mine workers. Play for the students [The Honest Working Man](#) and discuss it in relation to life during a strike. How do you think striking miners felt when scab labour was used? Speculate on the effects of scab workers in the community.
- Develop a timeline of the development of the labour movements/unions in Nova Scotia's coal industry from 1900-2000. Include significant leaders of the movements along the timeline.
- Have the students role-play a worker who is working for an employer who is requiring him to work in difficult conditions for low wages and no benefits. Ask the students to work through a process that would inform a decision to form or not to form a union.

- Have the students work in groups to identify and collect poems or songs that deal with workplace conditions, or union activity (eg, *Song of Joe Hill*, *the Internationale*, Woody Guthrie songs). Compare these to the mining songs found in this collection.
- Based on research of actual accounts, identify factors that usually lead to a strike in the mining industry.
- Invite a labour union representative to class to discuss how the representative's union got started, how it grew, its key leaders, etc.
- Research labour leaders who were prominent during the early 1920s and create a profile for a bulletin board display. Include such information as what motivated the leader, changes that the individual brought about, and how she or he had an impact on the labour movement.
- Complete a comparison chart to compare rights of Canadian workers today with those of miners from 1920 - 1950. The following chart may help with this task:

<b>Worker Rights: Then and Now</b>		
Then	Criteria	Now

**Criteria may include:** *working hours, working conditions, rate of pay, benefits, safety regulations.*

**GCO 2: Students will be expected to demonstrate the ability to make responsible economic decisions as individuals and as members of society.**

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**GCO 3: Students are 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.**

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- Have the students research on the Internet to determine the economic issues that most likely affected the kinds of jobs that were available in the mining industry.
- In the supplementary materials, there is a sales slip from the Gowrie Store dated 1890. This shows the price of tea, molasses, and flour. How do these prices compare to current prices? Can you speculate on the wages that a coal miner would make at that time. Listen to [Plain Ole Miner Boy](#) and discuss the lyrics that describe the hard times and a miner's acceptance for his lot in life. Listen to [The Pluck Me Store](#) and discuss the relationship between a miner's wages and his family living within their means. How does this relate to the contemporary notion of goods on credit? Describe the similarities and differences. Research to identify, compare and assess the options available to individuals and governments when they earn more than they spend, and when they spend more than they earn.
- Have the students research the history of the economy of the Atlantic region and explain the long-term reliance on primary resource industries. How has mining as a primary industry in Cape Breton changed over the past 50 years?
- Have the students interview a retired miner in the community to determine the level of wages and the quality of life he and his family had, based on the level of income. Although most miners' families lived on the poverty line, they seemed to enjoy a standard of life that was simple and yet happy. Why do you think that was so?
- “Diversification of the local economy is often an important goal of communities starting to do CED (Community Economic Development). Diversification means creating a variety of opportunities in different sectors of the economy instead of relying on one big industry.” (*Community Economic Development: A Curriculum Supplement for Atlantic Canada in the Global Community, NS Department of Education, page 2*). Based on this statement, determine the results of a downturn and eventual closure of the mining industry in small town Nova Scotia. What steps are Regional Economic Development Agencies taking to ensure that communities where coal mining once thrived remain sustainable?
- Assess to what degree the range and depth of economic development projects will help to achieve sustainable community/provincial/regional economies – economically, socially, politically, and environmentally.

**GCO 4: 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.**

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**GCO 5: Students will be expected to demonstrate an understanding of the interactions among people, places, and the environment.**

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**GCO 6: Students will be expected to demonstrate an understanding of the past and how it affects the present and the future.**

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- Have the students collect songs, poems, or newspaper clippings that describe how the physical environment shapes a way of life in Atlantic Canada. Have half the class focus on the mining industry of the Atlantic provinces. Have the other half focus on other industries developed around natural resources. After the students have completed their research, they can present their findings to the class. Compare the coal mining industry to the other industries, and make assumptions about the effects of each on the social, economic and political landscapes.
- Have the students research the roles of the following in contributing to the decline of the mining industry:
  - New and cheaper sources of energy
  - Pollution caused by emissions from coal fired generators
  - The rate of extraction of mineral resources
- Direct students to undertake a webbing exercise showing the economic, environmental, and social factors that affect mining, and the economic, social, and environmental impact of that industry. From the song collection contained on this web site, or additional songs, look for evidence to support the web findings.
- Imagine what would happen if an important aspect of everyday life in their communities was threatened by economic or environmental changes and then create a cause and effect diagram to indicate the probable effects of a dramatic drop in demand for locally mined minerals.
- Using a map of Canada, locate areas where coal mining once took place. Divide the class into groups and have them research one area and report their findings to the class. As a class, compare how each of these communities revived their economies after the closing of the mines.
- Explore migration patterns in relation to mining towns across the Atlantic provinces and the rest of Canada. Discuss some of the challenges and opportunities that would be faced by immigrant youth whose fathers worked in the mines.



- As a class, compile a table showing the population changes of a coal mining town from 1900 – 2000. You might consider the following towns for research: Glace Bay, New Waterford, Sydney Mines, Inverness, Pictou.
  
- 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 coal mining culture.
  
- If there are students in the class whose descendants worked in the coal mines, 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.”

## Additional Resources

### Nova Scotia Curriculum

*Canadian History 11* (2002)  
*Community Economic Development: A Curriculum Supplement* (2002)  
*English Language Arts Primary – 3* (1997)  
*English Language Arts 4 – 6* (1998)  
*English Language Arts 7 - 9* (1998)  
*Foundation for the Atlantic Canada Arts Education Curriculum* (2000)  
*Foundation for the Atlantic Canada English Language Arts Curriculum* (1996)  
*Foundation for the Atlantic Canada Social Studies Curriculum* (1999)  
*Geography 10* (1996)  
*Music Primary – 6* (2000)  
*Music 7, Music 8* (Implementation Draft, 2009)  
*Music 9* (Pilot Draft, 2010)  
*Social Studies 6* (Implementation Draft, 2006)  
*Social Studies 7* (Implementation Draft, 2005)  
*Social Studies 8* (Implementation Draft, 2006)  
*Social Studies 9* (1998)

### ALR Resources

*A Forest for Calum* (25367)  
*Blackwater Mines* (13680)  
*Blast: Cape Breton Coal Mine Disasters* (25100)  
*Blood on the Coal: The Story of Springhill Mining Disasters* (24491)  
*Canada: Its Music* (21103)  
*Canada: Its Music* (21103)  
*Canadian Industries* (25113)  
*Dangerous Professions of the Past* (17131)  
*Energy for the Future* (17134)  
*Finale 2010: The Art of Music Notation* (51407)  
*Finale 2010: The Art of Music Notation* (51407)  
*Out of the Deeps* (1000142)  
*The Nova Scotia Atlas* (23810)  
*Pit Pony* (18859)  
*Rise Again: The Story of Cape Breton Island* (25628)  
*The Great Canadian Song Book* (19047)  
*The Music of the Men of the Deeps* (TBA)