

First Grade Lesson Plan

Materials:

- Sleigh bells, scarf (“Bell Horses”)
- Hand Drums (“Acka Backa”, “Seesaw”)
- Board magnets for ta ti-ti or smartboard powerpoint
- Speakers, computer, playable music (“Freeze Dance”)

Core Music Standards:

MU:Pr4.2.1 b. When analyzing selected music, read and perform rhythmic patterns using iconic or standard notation.

MU:Pr4.3.1 a. With limited guidance, demonstrate and describe expressive qualities (such as dynamics and tempo) that support the creators’ expressive intent.

MU:Re8.1.1 a. With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators’ or performers’ expressive intent.

Lesson Plan: (practicing ♪♪, preparing la)

Opening (5 minutes)

- “Lemonade” - circle game with individual creativity (more details in the attached song)

High Concentration (5-7 minutes)

- “Acka Backa” - listen to teacher sing the song, focus on ti-ti ta & la, class taps rhythm first (one group rhythm, other group steady beat), groups drum or sing melody

Change of Pace (5-7 minutes)

- “Bell Horses” - circle game, the two students with either the bell or the scarf walk/dance to the ta ti-ti rhythm (more details in attached song)

Moderate Concentration (5-7 minutes)

- “Seesaw” - similar to Acka Backa w/o la, focus on ti-ti ta and m/s, separate groups into; singing melody, drumming beat, and drumming rhythm.

Ending Closing (5-7 minutes)

- “Freeze Dance” - movement, students dance to different genres of music and have them express with their movements what the music sounds like (tempo, mood, dynamics)
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Previous Concept	Practice Concept & songs	Prepare Concept & songs	Next Concept
m s steady beat	Concept: ♪♪ “Lemonade”	Concept: la “Acka Backa”	quarter rest

high / low	"Seesaw"	"Bell Horses"	
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Lemonade

Informant/Performer:
Jean Sinor
New York, 1950s

Source:
Eleanor G. Locke, ed.
American Folk Songs for Teaching
(unpublished edition)
Oakland, Calif.: Holy Names College, 1978

Solo: Here I come. *Group:* Where from?

Solo: New York. *Group:* What's your trade?

Solo: Lem - on - ade. *Group:* Give us some, don't be a - fraid.

Game Directions

Formation: Standing circle of children, one child in the middle.

Action: Child in the middle sings solo. On "give us some don't be afraid," children in circle extend one hand, forming a cup. Center child picks one child and pretends to pour a glass of lemonade. This child pretends to drink it, then becomes the new leader.

Note: Children may improvise different locations, or drinks.

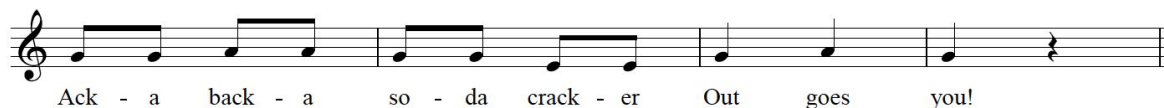
Background Information

The game is mentioned by Mr. Babcock as played in Washington, D.C., under the name of "New York." He observes that the name of any other place may be substituted for "New York." In England Mrs. Gomme gives the game as "Trades." In France it has been played under the title "Metiers."

William W. Newell, *Games and Songs of American Children*

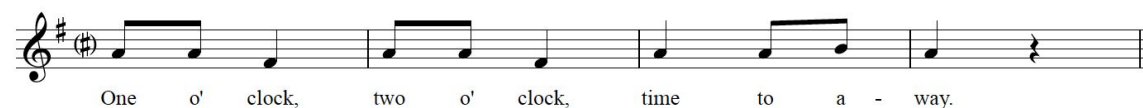
Acka-Backa

Traditional



Bell Horses

Source (text):
Iona and Peter Opie, eds.
The Oxford Dictionary of Nursery Rhymes
Oxford: Clarendon Press, 1951

Game Directions

Formation: Seated circle of children, one child ("bell horse") is given jingle bells, a second child ("driver") is given a scarf to act as reins around the bell horse's waist.

Action: The children trot around inside the circle as everyone sings.

At the end of the song, the horse and driver each choose another child to be the next horse and driver.

Background Information

A rhyme common in the nineteenth century for starting children's races. Variants include the following:

Coach horses, coach horses, what time o' day?
One o'clock, two o'clock, three and away.

Bell horses, bell horses, all in a row,
How many fine bells, I want to know?

And for blowing the seedheads off dandelions:

Field horses, field horses, what time of day? One o'clock (puff), two o'clock (puff), three (a tremendous puff) and away.

Exactly what bell horses are in this context is undetermined. Bells used to be hung on the leading pack-horse, called the "bell horse," and on festive occasions, particularly May Day, the wagoners' horses were, and still are, decked with bells. Denham tells how bells were used on coach horses up to the beginning of the nineteenth century. A New Zealand correspondent, stating that the rhyme was used for race-starting in his childhood, explained "bell horses" as meaning race horses, the term deriving from Stuart times when, instead of having cups as trophies, races were sometimes run for silver bells.

Seesaw

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

The image shows two staves of musical notation for the song "Seesaw". The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter notes: G4 (See), A4 (saw), B4 (up), A4 (and), G4 (down). The second staff continues the melody with quarter notes: A4 (In), B4 (the), A4 (sky), G4 (and), F#4 (on), E4 (the), D4 (ground). The piece ends with a double bar line.

See - saw, up and down,
In the sky and on the ground.