



STUDY GUIDE

TEACHERS' PLAYBOOK FOR K-TO-GRADE-4 LESSONS



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CONCERT /

OVERVIEW





TEACHERS AND EDUCATORS...

LLLLLLLLLLLLLET'S GET READY for the Toronto Symphony Orchestra's **Hockey Sweater** concert.

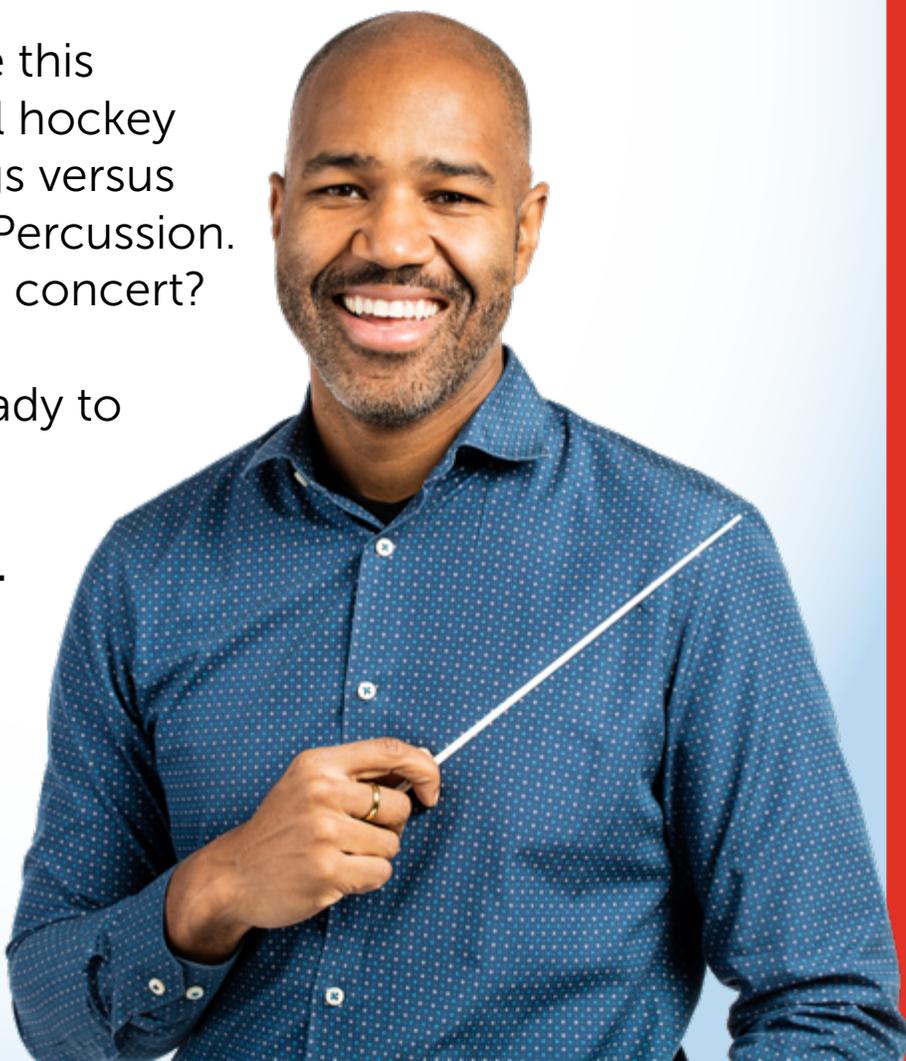
Inside this playbook are **SECRET TECHNIQUES** and **STRATEGIES** that will make you win at teaching (i.e., it contains lesson plans that support your delivery of the Kindergarten-to-Grade-4 curriculum)!

Our goal was to make this concert feel like a real hockey game. It's Team Strings versus Team Winds, Brass & Percussion. But who will "win" the concert?

Pick a side and get ready to cheer them on!

Daniel Bartholomew-Poyser, OCT

Barrett Principal
Education Conductor
& Community
Ambassador





THE HOCKEY SWEATER

JANUARY 31 TO FEBRUARY 2, 2023
GRADES K-4

DESCRIPTION

The iconic Canadian story *The Hockey Sweater* is brought to life through the music of Abigail Richardson-Schulte in this TSO co-commissioned work. Enjoy a charming winter tale, narrated by author Roch Carrier, that will appeal to all budding hockey fans. This concert lasts approximately 55 minutes with no intermission.

PROGRAM

See our Concert Game Plan on the following page for the full repertoire list.

PERFORMERS

Trevor Wilson

RBC Resident Conductor

Abigail Richardson-Schulte

host

Roch Carrier

narrator

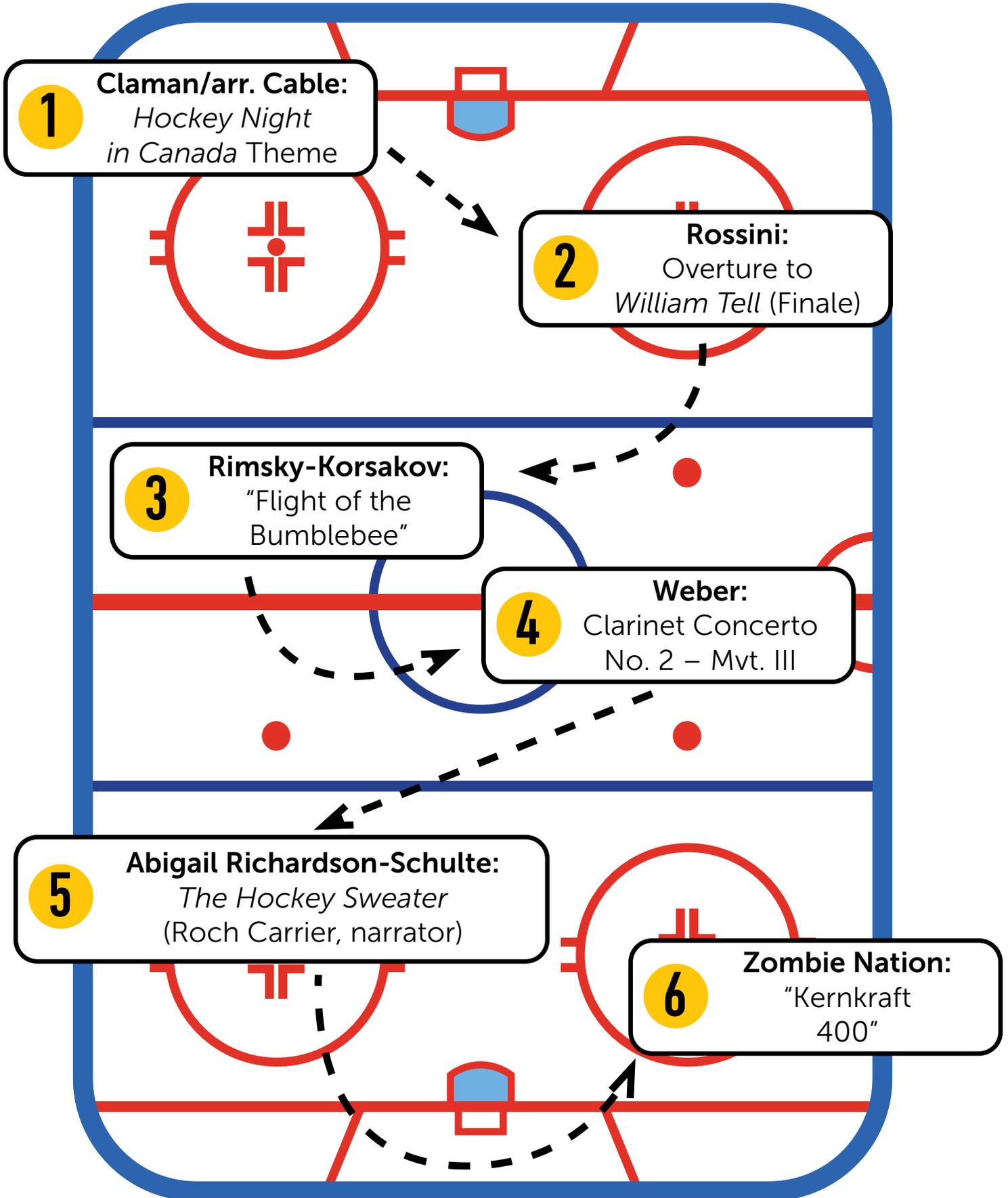
Andrew Neagoe

clarinet

2021/22 TSYO Concerto

Competition winner

CONCERT GAME PLAN





WHAT YOU NEED TO KNOW

There are no prerequisites to enjoy our Hockey Sweater concert, but we do recommend preparing your students ahead of time for the best possible experience.

Here are our top 5 pro tips:

1. PRACTISE LISTENING

Getting students familiar with the music beforehand is the most impactful way to prepare them. This can be done by doing the lesson plans in this guide, listening to the podcast, or even just playing the music in the background during other activities.

2. LEARN THE ANTHEM

In the concert finale, all students will be invited to sing or clap along to the famous stadium anthem “Kernkraft 400” by Zombie Nation. Use the sheet music excerpts in this guide to teach your students.

3. GET INTO THE GAME

This concert is designed to feel like a real hockey game, and you’ll have more fun if you come prepared to cheer. Get into the game and help us set the stadium tone by wearing hockey sweaters (of any team), or come dressed in reds or blues.



WHAT YOU NEED TO KNOW

For added fun, you could even assign half your class to Team Strings, and the other half to Team Winds, Brass & Percussion. Have students create and bring banners with short slogans cheering on their team or one of its players. (You can find the rosters of musicians toward the end of this guide.)

4. PLAY BY THE RULES

Like any good sports game, this concert has a few necessary rules to follow:

- No outside food or drink allowed inside Roy Thomson Hall.
- No flash photography or recordings.

- We encourage you to applaud and show appreciation after each piece. If you're unsure of when the piece of music is over, look to the conductor and performers on stage. The conductor will turn and face the audience once the piece is over.
- Have fun!

5. ENTER THE PLAYOFFS

Get your students in the hockey spirit by taking part in our Hockey Sweater Playoffs contest. For full details, see the next section.

**WILL YOU /
BE THE CHAMPION?**





THE HOCKEY SWEATER PLAYOFFS

DESCRIPTION

If your favourite instrument was a hockey team, what would they be called, and what would their hockey sweater look like?

Would your team be as strong as the...

Thunderous Tubas?

Or as fast as the...

Flying Violins?

Or as fierce as the...

Flaming Flutes?

Send us a drawing of your musical hockey team's sweater and name, and you could win a hockey grand prize, including tickets to a real NHL game!

The top 16 entries will go head-to-head in virtual playoffs, and the general public will decide the winner of each matchup. Will your team make it to the finals? Who will be crowned the champion of the Hockey Sweater Playoffs?

GRAND PRIZE

- 4 tickets to a real-life hockey game!
- 4 tickets to a Toronto Symphony Orchestra Young People's Concert
- 2 adult memberships for the Art Gallery of Ontario
- 1 Hockey Hall of Fame Family VIP Pass



THE HOCKEY SWEATER PLAYOFFS

CONTEST RULES

1.

Entries must be created by participants younger than 15 to be eligible to win.

2.

When submitting an entry, please include the participant's first name and grade (or age).

3.

Each entry must include a team name and a drawing of said team's hockey sweater. Teams must be related to music.

4.

Entries can be submitted via email to:

SchoolConcerts@TSO.CA

Or sent by mail to:

**Toronto Symphony
Orchestra**

**Attn: Hockey Sweater
Playoffs**

**500-145 Wellington St. W.,
Toronto, ON M5J 1H8**

5.

Entries are due no later than January 23, 2023 at 1:23pm.

6.

The winner will be announced on January 31, 2023.



MY HOCKEY SWEATER

NAME: _____ GRADE: _____

My musical hockey team's name is:



MUSIC ON THE PROGRAM





HOCKEY NIGHT IN CANADA THEME



CLAMAN

Born in Vancouver in 1927, Dolores Claman was a pianist, composer, and commercial jingle writer. Her *Hockey Night in Canada* theme was written in 1968. The original recording was performed by a 20-piece band. The version we will hear in the concert was arranged by Howard Cable.

ABOUT THE PIECE

When asked to write this piece of music, Claman had never seen a hockey game before, and pictured Roman gladiators wearing skates. The music reflects the narrative arc of attending a hockey game—the arrival at the rink, the battle of the game, and the trip home afterward. From 1968 until 2008, this music was played before every hockey game on CBC Television's *Hockey Night in Canada*, and Télévision de Radio-Canada's *La Soirée du hockey*.

WATCH & LISTEN



OVERTURE TO *WILLIAM TELL* (FINALE)



ROSSINI

Gioachino Rossini was an Italian composer who wrote opera music over 150 years ago. (An opera is like a theatre play, except all the words are sung!) He wrote many famous songs that are still played today.

ABOUT THE PIECE

This is the overture, or opening section, to a larger piece called *Guillaume Tell* (*William Tell*). The piece begins with trumpets announcing the start of a vigorous gallop. Rossini intended it to portray the daring charge and victory of William Tell's patriotic followers. This music is often used in television and movies to denote galloping horses, a race, or a hero riding to the rescue. In our case, it represents a hockey game!

WATCH & LISTEN



"FLIGHT OF THE BUMBLEBEE"



RIMSKY-KORSAKOV

Nikolai Rimsky-Korsakov was a famous Russian composer born in 1844. He often wrote music that had a story to go with it, like a fairy tale or a legend. "Flight of the Bumblebee" is a selection from his opera *The Tale of Tsar Saltan*.

ABOUT THE PIECE

If you wanted to tell a story about a bumblebee using music, how would you do it? For Rimsky-Korsakov, the answer was the violin! He chose the smallest of the string instruments because it could reach a high pitch and play a lot of notes very quickly. Listen to how the frantic sixteenth notes that represent the bumblebee are passed from the violins to many other instruments in the orchestra. It gives you the sense that you are surrounded by a swarm of bees!

WATCH & LISTEN



CLARINET CONCERTO NO. 2 – MVT. III



WEBER

Carl Maria von Weber was an important German composer born in 1796. He wrote many operas, but he also composed instrumental music. The clarinet was his favourite wind instrument, and he often wrote music that featured it.

ABOUT THE PIECE

This piece was written at a time when the clarinet was becoming more popular. The technology needed to make a clarinet had improved since its invention, and musicians could now play solo performances with the instrument. One of these famous clarinet virtuosos was Heinrich Baermann. Weber became friends with Baermann, and wrote music that let the musician show off his impressive skills.

WATCH & LISTEN



THE HOCKEY SWEATER

THE COMPOSER



Abigail RICHARDSON-SCHULTE

Abigail Richardson-Schulte is a living Canadian composer. Her music has been commissioned and performed by major orchestras, presenters, music festivals, and broadcasters all around the world.

ABOUT THE PIECE

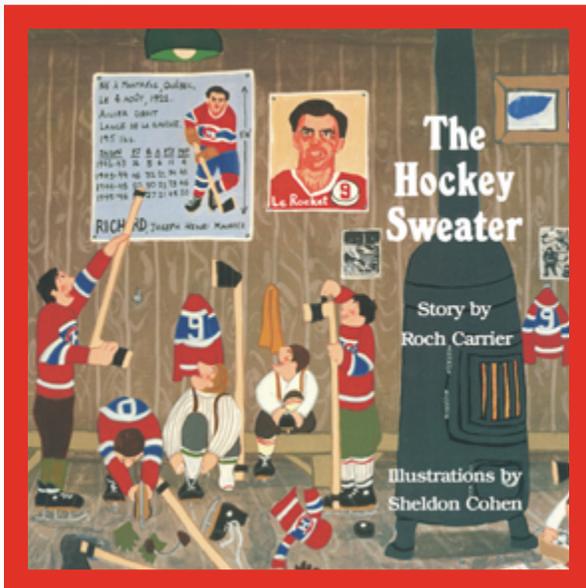
The Hockey Sweater was the TSO's first triple co-commission, with the National Arts Centre Orchestra and the Calgary Philharmonic Orchestra. The music has been performed by nearly every professional orchestra across Canada, and has been experienced by tens of thousands of students. When you listen to the piece, pay close attention to how the composer has recreated the world of *The Hockey Sweater* using music.

LISTEN



THE HOCKEY SWEATER

THE BOOK



THE HOCKEY SWEATER

When the CBC originally asked Roch Carrier to answer the question “What does Quebec want?”, he worked for several weeks to write an essay, which he felt was dull. Upon returning to CBC to discuss his answer to the question, he was encouraged to write about something

he felt was important to him. After this discussion, he returned to his writing desk and thought about what he felt. The response that came to him was about when he was young, little, and would put on his skates, with Eaton’s catalogues strapped on his legs for padding. When he stood up like that, he felt taller than his mother, and with a hockey stick in his hands, he felt stronger than his brother. He began to write a response based on that, which ultimately became the story of *The Hockey Sweater*.



THE HOCKEY SWEATER

THE AUTHOR



Roch CARRIER

Roch Carrier is the beloved author of many Canadian classics for both adults and children. In 1968, he published his hugely successful novel *La Guerre, Yes Sir!* He has written many novels, short stories, plays, film and television scripts, essays, travel books, and poems. Several of his works have become classics and are used in schools and universities around the world. His much-loved children's story *The Hockey Sweater* remains a timeless favourite for all ages.



THE HOCKEY SWEATER

THE ILLUSTRATOR



Sheldon COHEN

Sheldon Cohen is an award-winning animator, film director, illustrator, and painter. He specializes in adapting short stories into films. His most well-known project is *The Sweater* (1981), based on Roch Carrier's classic childhood tale. It won a BAFTA (British Academy of Film and Television Arts) Award and over a dozen other international prizes. His other notable work includes *Pies* (1983), *Snow Cat* (1998), and *I Want a Dog* (2003).



“KERNKRAFT 400”

ZOMBIE NATION

“Kernkraft 400”, meaning “Nuclear Energy 400”, is a techno song created by the original members of Zombie Nation, Florian Senfter and Emanuel Günther. The German group made the techno hit by sampling and remixing a chiptune that David Whittaker had written for the 1984 Commodore 64 video game *Lazy Jones*. All three artists are credited as songwriters. The version we will hear in the concert was arranged by Ralph Ford.

ABOUT THE PIECE

“Kernkraft 400” is one of the most ubiquitous stadium anthems in the world. It can be heard at all kinds of sporting events, including hockey, soccer, football, baseball, and basketball games. You can learn how to clap and sing along with the sheet music provided in this study guide!

LISTEN*

***Please note:** This link is audio only. The original music video is not appropriate for students.



LISTENING JOURNAL

YOUR NAME: _____ **DATE:** _____

NAME OF THE PIECE: _____

COMPOSER: _____

1. What kinds of instruments do you hear?

2. How does listening to this piece make you feel? Does the music remind you of anything?

3. What two words would you use to describe this piece of music?

4. Did you like this piece of music? Would you recommend it to a friend? Why or why not?

JK/ISK LESSON PLANS





LESSON K.1

CONNECTS TO: LITERACY
20 MINUTES

YOU WILL NEED:

- *The Hockey Sweater* book or
- The equipment to project the National Film Board's short film [*The Sweater*](#)

MINDS ON

1. "What is something that you love to do?"

Students answer.

"This is a story about a boy who loves hockey."

ACTION

2. Read *The Hockey Sweater* as a class, or watch the NFB film.

CONSOLIDATION

3. Check for comprehension by asking the class questions:
 - "What does the boy like to play?" (Hockey)
 - "What does the boy like to wear?" (A hockey sweater)
 - "What was the colour of his old sweater?" (Red, white, and blue)



LESSON K.1

(CONTINUED)

- “What was the number on his old sweater?” (9)
- “Why did his old sweater become too small?” (He grew up and his body got bigger.)
- “Who bought him a new sweater?” (His mother)
- “Did the boy get the red sweater that he wanted?” (No)
- “What is the colour of his new sweater?” (Blue and white)
- “How did the boy feel when he got the wrong sweater?” (Sad)
- “Did the others let him play hockey with them?” (No)
- “How did the boy feel when he wasn’t allowed to play hockey?” (Mad)
- “What happened when the boy got angry?” (He broke his stick and got in trouble.)

END OF LESSON K.1



LESSON K.2

CONNECTS TO: BELONGING/WELL-BEING
20 MINUTES

YOU WILL NEED:

- A variety of sports balls (soccer ball, basketball, tennis ball, hockey puck, football, etc.)

MINDS ON

1.

Get students to think about sports in their lives:

“Has anyone ever played a sport? What sports have you played?”

Students answer.

ACTION

2.

“Today, we are going to have fun playing sports!”

For each sport, you will follow a similar pattern:

- Get the students seated in a circle.
- Pull out one of the sports balls from a hidden location and ask, “What is this?”
- Pass the ball around the circle to allow for closer inspection. Prompt students to describe the ball and the sport.



LESSON K.2

(CONTINUED)

- “Where do you play this sport?” (Inside, outside, at the park, at the school, in the water, on ice, etc.)
- What do you need to play this sport? (running shoes, a basketball net, a tennis racket, skates, etc.)

3.

Spread the students around the room, and challenge them to use their imagination for a sports-themed movement game.

Narrate what’s happening (where they are and what they are doing) and model the actions for students. For example:

- **Hockey-themed:** Walk around the room like you are skating on ice (side-to-side movement), hold your imaginary hockey stick, take a shot, and celebrate the goal!
- **Baseball-themed:** Swing an imaginary bat, then walk to every corner of the room, going from first base to second base, third base, and then home.
- **Basketball-themed:** Jump up to get the ball, go around the room doing the dribbling motion, then stop and take the shot.
- **Soccer-themed:** Run in place, hop on one foot and then the other, etc.



LESSON K.2

(CONTINUED)

4.

After each movement game, return to the circle to present the next sports object.

CONSOLIDATION

5.

Ask students what their favourite “sport” was.

Final thought: “Sports are fun to play!”

END OF LESSON K.2



LESSON K.3

CONNECTS TO: BELONGING/CONTRIBUTING
20 MINUTES

YOU WILL NEED:

- A computer with speakers, connected to the Internet

MINDS ON

1.

Have students seated in a circle, and ask them to close their eyes. Play either the Overture to *William Tell* (Finale) or "Flight of the Bumblebee".

Observe how students physically react to the music. Afterward, ask them, "What do you feel when you hear music?"

Students answer.

ACTION

2.

"I saw many of you moving your bodies to the beat and rhythm of the music. Today, we're going to be creating our own beat and rhythm!"

Have students stand in the circle.

"The first thing we need is a beat. We are going to count four beats together!"

Have students count to four with you a few times. Then try counting to four with them slowly, quickly, loudly, and quietly.



LESSON K.3

(CONTINUED)

3.

“Now, let’s add our bodies to the music. Can we make a rhythm by clapping our hands on each beat?”

Students count to four with you and clap their hands on each beat. Then have them try using other parts of the body, like slapping thighs, stomping feet, walking forward and backwards, etc. Try a variety of actions.

4.

“Now, let’s skip a few notes. Let’s clap when we say two and four, but don’t clap when we say one and three.”

Once students are used to this “shh, ta, shh, ta” rhythm, try playing it with different parts of the body.

CONSOLIDATION

7.

“I think we are ready for the final step. Let’s do the same thing as before, except this time we’ll quickly clap twice when we say two.”

Once the group has mastered this rhythm (e.g., “shh, ti-ti, shh, ta”), try playing “Kernkraft 400” and having them clap along.

Final thought: “Music is fun because it gets us moving!”

END OF LESSON K.3

GR. 1

LESSON PLANS





LESSON 1.1

CONNECTS TO: LANGUAGE
30 MINUTES

YOU WILL NEED:

- *The Hockey Sweater* book or
- The equipment to project the National Film Board's short film [*The Sweater*](#)

MINDS ON

1.

"What is a place you love to go to in your community?"

Students answer.

"This is a story about a boy who loves to go to the skating rink to play hockey."

ACTION

2.

Read *The Hockey Sweater* as a class, or watch the NFB film.

CONSOLIDATION

3.

Check for comprehension by asking the class questions:

- "What season did the story take place in?" (Winter)
- "Where did the children play hockey?" (Skating rink)



LESSON 1.1

(CONTINUED)

- “Do the children wear a variety of hockey sweaters?” (No, they all wear the same hockey sweater.)
- “Why do they all wear the same hockey sweater?” (It’s the sweater of their favourite team and their favourite player.)
- “Why did the boy need a new sweater?” (His old sweater was worn out and too small.)
- “Did the mother buy a sweater from a local store in the village?” (No, she ordered it by mail from the City of Montreal.)
- “Did the boy get the sweater he wanted in the mail?” (No, he was sent the wrong sweater.)
- “Why didn’t the boy like the new hockey sweater?” (It was from a team everyone in his village dislikes.)
- “What happened when the boy tried to play hockey in the wrong sweater?” (He didn’t get a chance to play. He broke his stick in frustration, and then got kicked out of the game.)
- “What does the boy want at the end?” (He wants his sweater to be eaten by insects.)

END OF LESSON 1.1



LESSON 1.2

CONNECTS TO: SOCIAL STUDIES
30 MINUTES

YOU WILL NEED:

- Printed copies of the Lesson 1.2 Worksheet

MINDS ON

1.

Get students to think about sports in their lives:

- “What sports have you played?”
- “Where did you play those sports?” (Community centre, school gym, skating rink, on the lake, in the park, etc.)
- “When did you play those sports?” (In gym class, at

recess, after school, on the weekend, etc.)

- “What things do you need to play that sport?” (Soccer ball, hockey stick, tennis net, etc.)
- “Why are different sports popular in different communities?”

ACTION

2.

“Today, we are going to be thinking about sports in our community.”

Model how to fill out the worksheet using the character from *The Hockey Sweater*.



LESSON 1.2

(CONTINUED)

First Question: My name is... (Roch) and my favourite sport to play is... (ice hockey)

Second Question: Where do I play this sport? (Outdoor skating rink)

Third Question: Draw three things you need to play this sport. Write what these are made of.

1. (Hockey stick — wood)
2. (Skates — metal)
3. (Sweater — fabric)

3. Have students complete the worksheet using a sport of their choice.

CONSOLIDATION

4. Get students to share some of their answers. Then take one or two examples, and explore how widespread access to that sport is:

“Does every community have the equipment and locations for that sport?”

“Why do you think the boy in *The Hockey Sweater* played hockey instead of another sport, like swimming?” (Think back to the community: it’s winter and kids could only play outside, so it needed to be a winter sport.)



LESSON 1.2

(CONTINUED)

“What are the sports that are available in our school? What sports aren’t available?”

END OF LESSON 1.2

“If our school had the facilities and equipment for those sports, do you think you would try them?”
(For example, if our school had a pool, do you think more people would take up swimming?)

5.

Return to the original question to see if student answers have changed: “Why are different sports popular in different communities?”

Final thought: “Sports depend on having the right facilities and equipment in your community.”



1.2—SPORTS IN MY COMMUNITY

- My name is _____ and my favourite sport to play is _____.
- Where do I play this sport? _____
- Draw three things you need to play this sport. Write what these are made of.

#1

This is made
of _____

#2

This is made
of _____

#3

This is made
of _____



LESSON 1.3

CONNECTS TO: MUSIC
30 MINUTES

YOU WILL NEED:

- Manipulatives such as math cubes or craft sticks
- A computer with speakers, connected to the Internet

MINDS ON

1.

“Have you ever watched a professional sports game? What did it sound like? Can you describe the music? Was it fast or slow? Loud or quiet?”

Students answer.

“Why is music at sports games so fast and so loud?”
(To keep people excited!)

ACTION

2.

“Today, we are going to be creating our own sports music.”

“The first thing we need is a beat. What is a beat?”
(A steady pulse, like your heartbeat!)

“We are going to count four beats per bar.” Have students count to four with you a few times. Try it again at a faster tempo, and then again at lightning speed just to be silly.

3.

“Now that we have our beat, we need to create a rhythm.”



LESSON 1.3

(CONTINUED)

What is a rhythm?" (The pattern of long and short sounds or silences.)

"The music you hear at sports games is often built on simple rhythmic patterns that repeat. Let's make some repeating rhythms together!"

4.

"The first note in our musical vocabulary is the quarter note. A quarter note is held for one beat!"

Have students show the rhythm of four quarter notes using their manipulatives.

Practise the "ta, ta, ta, ta" rhythm in various ways:

- By counting to four
- By clapping your hands
- By slapping your legs

- By stomping your feet
- By alternating any of the previous methods

5.

"Next we have the eighth note. An eighth note is held for half a beat."

Have students replace the first and third beats of their manipulatives with eighth notes. Use a slow tempo at first. Practise the "ti-ti, ta, ti-ti, ta" rhythm in various ways, such as stomping your feet for "ti-ti", and clapping for "ta".

6.

"We can also use silence in our music with the quarter rest. A quarter rest is held for one beat."



LESSON 1.3

(CONTINUED)

Have students replace the second beat of their manipulatives with a quarter rest. Practise the “ti-ti, shh, ti-ti, ta” rhythm in various ways.

7.

Ask students to suggest other rhythms, and then have the class change their manipulatives to match. Try out different combinations.

CONSOLIDATION

8.

As a final challenge, demonstrate the “Kernkraft 400” rhythm (e.g., “shh, ti-ti, shh, ta”) and have students change their manipulatives to match. Get the class to

clap along with you, and progressively increase the tempo until you reach 132 bpm.

Once the group has mastered this rhythm (e.g., “shh, ti-ti, shh, ta”), try playing “Kernkraft 400” and having them clap along.

9.

Ask students how they feel after playing that last rhythm.

Final thought: “Music played at sports events has a quick tempo to keep fans and athletes excited. Fast beats make our hearts beat faster!”

END OF LESSON 1.3

GR. 2

LESSON PLANS





LESSON 2.1

CONNECTS TO: LANGUAGE
30 MINUTES

YOU WILL NEED:

- *The Hockey Sweater* book or
- The equipment to project the National Film Board's short film [*The Sweater*](#)

MINDS ON

1.

"Does your family have a favourite sport?"

Students answer.

"This is a story about a family that loves hockey."

ACTION

2.

Read *The Hockey Sweater* as a class, or watch the NFB film. (Note: The short film and the book have different introductions. Questions unique to each are noted below.)

CONSOLIDATION

3.

Check for comprehension by asking the class questions:

- "Is the narrator one of the characters in the story?" (Yes, he is the boy who gets the wrong sweater.)



LESSON 2.1

(CONTINUED)

- “Is the story set in the past, present, or future?” (It is set in the past.)
- “Where did the story take place?” (A small village in Quebec)
- **Book only:** “What are the three places where the kids in the village spend most of their time?” (The school, the church, and the skating rink)
- **NFB film only:** “What did everyone do every Saturday night?” (They listened to the Saturday night hockey game.) “What was the other event that everyone attended once a week?” (The mass on Sunday)
- “What was the name of the boy’s favourite hockey team?” (Montreal Canadiens)
- “Why did the boy need a new hockey sweater?” (His old sweater was too small and ripped in several places.)
- “How did the boy’s mother buy a new hockey sweater?” (She ordered one by mail.)
- “What team’s hockey sweater did the boy actually receive in the mail?” (Toronto Maple Leafs)



LESSON 2.1

(CONTINUED)

- “Why didn’t the boy want to wear the hockey sweater he received in the mail?” (He always wore the Canadiens jersey; all his friends wear the Canadiens jersey; and the Maple Leafs are always being beaten by the Canadiens.)
- “How did the other villagers react to the boy when he wore the new hockey sweater?” (They stared and disapproved. The coach didn’t put him in the game.)
- “What did the boy do when he felt unfairly treated?” (He got angry and broke his stick on the ice.)
- “What was the boy told to do at the end?” (He was sent to church to pray for forgiveness.)
- “What did he actually pray for?” (He asked for insects to eat up his Toronto Maple Leafs sweater.)

END OF LESSON 2.1



LESSON 2.2

CONNECTS TO: SOCIAL STUDIES
30 MINUTES

YOU WILL NEED:

- Printed copies of the Lesson 2.2 Worksheet

MINDS ON

1.

Get students to think about sports in their lives:

- “What is your family’s favourite sport?”
- “What are popular sports around the world?”
- “Can you play that sport in every climate?”
- “Where can you play that sport?” (i.e., name different venues)

- “What equipment do you need to play that sport?”
- “Why are different sports popular in different communities?”

ACTION

2.

“Today, we are going to be thinking about popular sports around the world.”

Model how to fill out the worksheet using the character from *The Hockey Sweater*.

First Question: What is your favourite sport? (ice hockey)



LESSON 2.2

(CONTINUED)

Second Question: Is this sport played outside in the winter, in the summer, or both? (Winter)

Third Question: In what venue is this sport played? (Skating rink)

Fourth Question: Draw three things you need to play this sport. Write what these are made of, and where to get this material.

1. (Hockey stick — wood — trees)
2. (Skates — metal — rocks)
3. (Sweater — fabric — animals)

Students will complete the worksheet, using a sport

from anywhere in the world (as long as it's not ice hockey).

CONSOLIDATION

3.

Get students to share some of their answers. Then take one or two examples, and explore how widespread access to that sport is. For example:

- "Is hockey popular everywhere in the world?" (No)
- "What are the countries where hockey is popular?" (Canada, USA, Russia, Finland, Sweden)



LESSON 2.2

(CONTINUED)

- “Why is ice hockey mostly popular in countries close to the Arctic?”
- “Does every community in the world have the same equipment and locations for that sport?”
- “Why do you think the boy in *The Hockey Sweater* played hockey instead of another sport, like skiing, or mountain climbing, or surfing?”

5.

Return to the original question to see if student answers have changed: “Why are different sports popular in different environments?”

“For example, why is baseball

popular in the park, but swimming isn’t?”

“Why are rowing sports popular near a lake, but basketball isn’t?”

“Why is running more popular in the summer than it is in the winter?”

Final thought: “Sports depend on having the right environment, facilities, and equipment in your community.”

END OF LESSON 2.2



2.2—GLOBAL SPORTS

NAME: _____

- **What is your favourite sport?** _____
- **Is this sport played outside in the winter, in the summer, or both?** _____
- **In what venue is this sport played?** _____
- **Draw three things you need to play this sport. Write what materials these are made of, and where these materials come from.**

#1

This is made of

_____.

This material comes from

_____.

#2

This is made of

_____.

This material comes from

_____.

#3

This is made of

_____.

This material comes from

_____.



LESSON 2.3

CONNECTS TO: MUSIC
30 MINUTES

YOU WILL NEED:

- Printed copies of the Lesson 2.3 Worksheet
- A computer with speakers, connected to the Internet

MINDS ON

1.

“Have you ever watched a professional sports game? What did it sound like? Can you describe the music?”

Students answer.

“Why is music at sports games so fast and so loud?” (To keep people excited!)

ACTION

2.

“Today, we are going to be creating our own sports music!”

Hand out the Lesson 2.3 Worksheet.

“First, let’s review some musical terms. Who can tell me what a beat is?” (The pulse of the music)

“We are going to be using a $\frac{4}{4}$ time signature, meaning there are four beats per bar.”

“Now that we know our beat, we need to create a rhythm. What is a rhythm?” (The pattern of long and short sounds or silences.)



LESSON 2.3

(CONTINUED)

Review the definitions of a quarter note, an eighth note, and a quarter rest.

“We can also represent these notes orally with rhythm syllables. A quarter note is “ta”. An eighth note is “ti-ti”. And a quarter rest is “shh”.

3.

“Now we are ready to begin. I am going to say the first rhythm, and I want you to write the correct notes on paper. You already have the first note. You can darken it with your pencil to practise how to write it.”

Say the first rhythm, “ta, ta, ta, ta.” Next, say and clap the rhythm. Students fill in the squares of the first rhythm

with the correct notes.

Once students have written the correct answer, have them practise the rhythm with you a few times.

“Let’s make it more interesting now. We are going to clap the rhythm four times, but each time, we will make it a little louder. This is called a *crescendo*!”

Try this again, but in reverse, to create a *decrescendo*.

4.

Move on to the second rhythm. Start by saying the rhythm syllables, “ti-ti, ta, ti-ti, ta,” and then clap the rhythm. Students write down the notes they hear.



LESSON 2.3

(CONTINUED)

Once students have written the correct answer, have them practise the second rhythm with you.

“Let’s try playing this with different pitches. How could we use body percussion to produce a high pitch, a mid-range pitch, and a low pitch?”

Possible answers include clapping hands (high), slapping thighs (mid-range), and stomping feet (low).

“Let’s try playing the eighth notes with a high pitch, and the quarter notes with a low pitch.”

“Now let’s try the reverse.... Which sounds better?”

5.

Move on to the third rhythm. Start by saying the “Kernkraft 400” rhythm syllables, “shh, ti-ti, shh, ta,” and then clap the rhythm. Students write down their answers.

Once students have written the correct answer, have them practise the third rhythm with you.

“Let’s try playing this with different *tempi*.”

Try it at a slow pace, and at a fast pace. Which sounds better?

6.

For the final rhythm, students must create their own. Encourage them to think



LESSON 2.3

(CONTINUED)

about tempo, dynamics, and pitch.

CONSOLIDATION

7.

Ask students to share their rhythms with the group. Have the whole class repeat the rhythms together.

8.

Once students understand, try playing “Kernkraft 400” and have students do the third rhythm (e.g., “shh, ti-ti, shh, ta”) along to the music. As a final challenge, have them try to sing along.

9.

Ask students how they feel after playing and singing that last piece.

Final thought: “Music played at sports events uses different elements to excite fans and athletes. A fast music beat means a fast heartbeat!”

END OF LESSON 2.3



2.3—WRITE RHYTHMS

NAME: _____



Quarter Note
("ta")



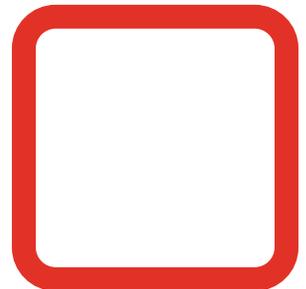
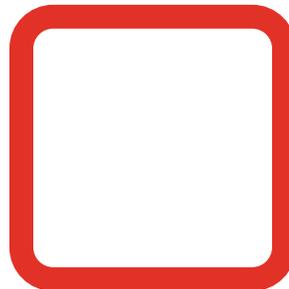
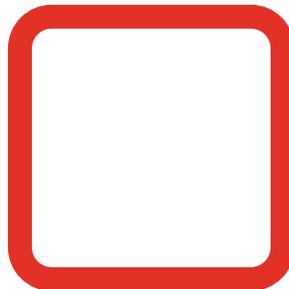
Eighth Notes
("ti-ti")



Quarter Rest
("shh")

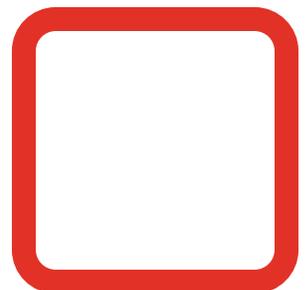
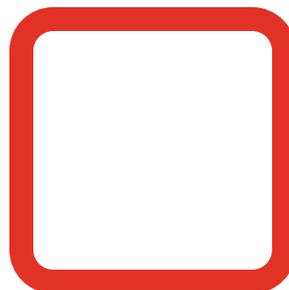
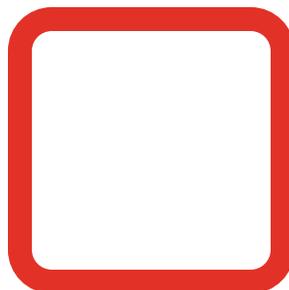
RHYTHM #1

4/4



RHYTHM #2

4/4





2.3—WRITE RHYTHMS

(CONTINUED)

RHYTHM #3

$\frac{4}{4}$

CREATE YOUR OWN RHYTHM

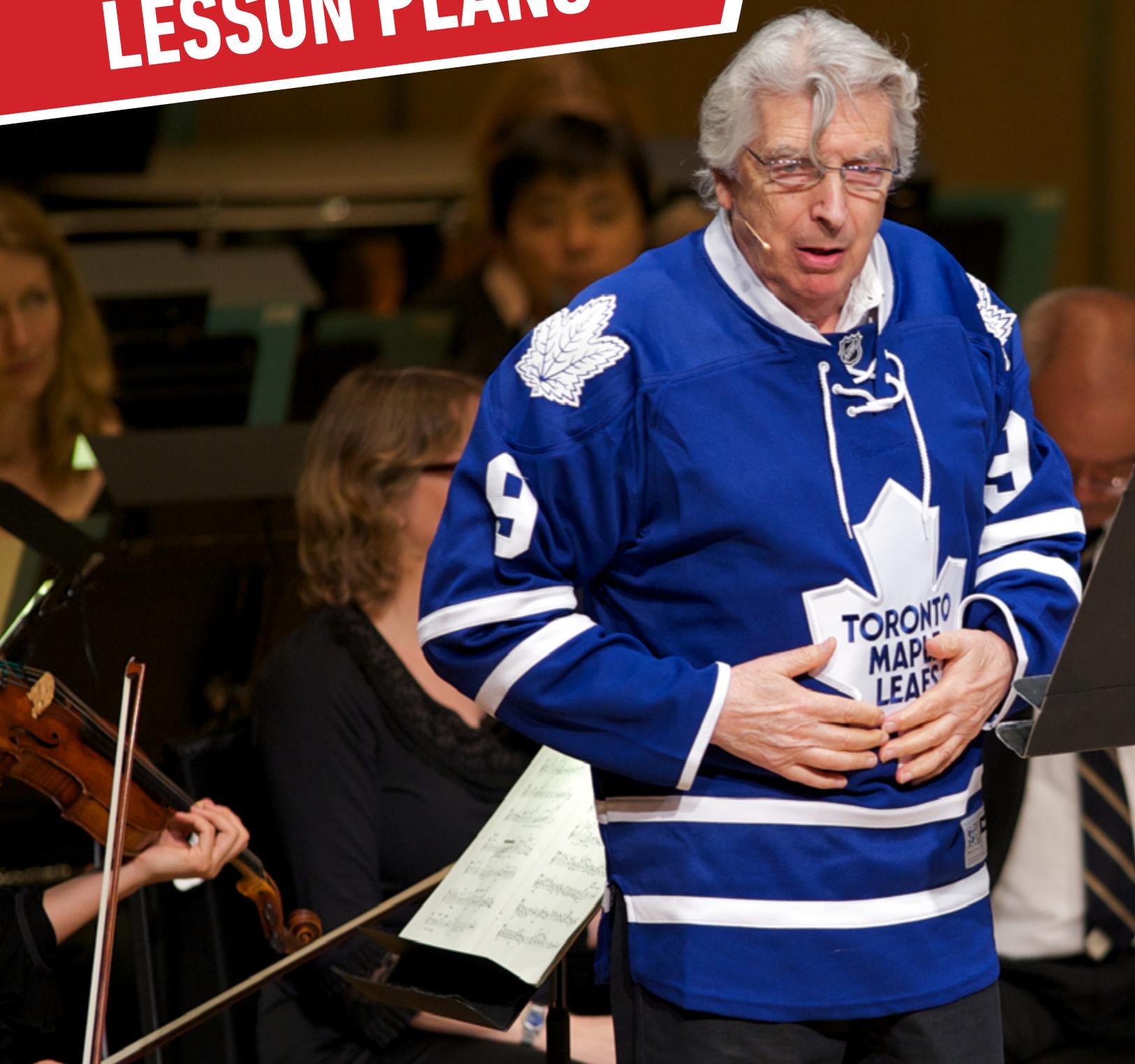
$\frac{4}{4}$

PLAY AROUND WITH SOUND

- Try using a fast tempo, and then a slow tempo.
- Try having a mix of high, low, and mid-range pitches.
- Try different dynamics by having soft and loud notes.

GR. 3

LESSON PLANS





LESSON 3.1

CONNECTS TO: LANGUAGE
30 MINUTES

YOU WILL NEED:

- *The Hockey Sweater* book or
- The equipment to project the National Film Board's short film [*The Sweater*](#)

MINDS ON

1.

"Have you ever played sports with someone and they became your friend?"

Students answer.

"This is a story about a boy whose friendships are rooted in hockey."

ACTION

2.

Read *The Hockey Sweater* as a class, or watch the NFB film. (Note: The short film and the book have different introductions. Questions unique to each are noted below.)

CONSOLIDATION

3.

Check for comprehension by asking the class questions:

- "Who is the narrator?" (The boy who got the wrong sweater, now an adult, remembering his childhood)



LESSON 3.1

(CONTINUED)

- “What is the narrator’s point of view?” (First person)
- “What is the setting of the story?” (A small village in Quebec in the winter of 1946)
- **Book only:** “What were the three places where the kids spent most of their time?” (The school, the church, and the skating rink)
- **NFB film only:** “What were the two mandatory weekly events for everyone in the village?” (The Saturday-night hockey game and the Sunday Mass)
- “Why did all the kids wear the same hockey sweater?” (They all wanted to copy their hero, Maurice Richard, who played for their favourite hockey team, the Montreal Canadiens.)
- “Why did the boy need a new sweater?” (The old one was too small and it was ripped in several places.)
- “How did the boy’s mother order a new hockey sweater?” (She ordered by mail from the Eaton’s store in the City of Montreal. She wrote to Monsieur Eaton directly.)



LESSON 3.1

(CONTINUED)

- “Why was the boy not happy to wear the hockey sweater he received in the mail?” (He always wore the Canadiens jersey; all his friends wear the Canadiens jersey; and the Maple Leafs are always being beaten by the Canadiens.)
- “How did the other villagers react to the boy when he wore the new hockey sweater?” (They stared and disapproved. The coach didn’t put him in the game.)
- “Why did the boy break his stick at the end?” (After a player is injured, the boy thinks it is finally his chance to play, but a penalty gets called against him because there are too many players on the ice. He thinks they are just picking on him for wearing the wrong sweater.)
- “The boy is sent to church to pray for forgiveness, but what does he pray for instead?” (He asks for moths to eat up his Toronto Maple Leafs sweater.)

END OF LESSON 3.1



LESSON 3.2

CONNECTS TO: SOCIAL STUDIES
20 MINUTES

YOU WILL NEED:

- Printed copies of the "Sports in Upper Canada" document
- Printed copies of the Lesson 3.2 Worksheet

MINDS ON

1.

Get students to think about sports in their lives:

- "What are the most popular sports in Ontario?"
- "What kind of natural or built places do people need to play these sports?"
- "Do those locations exist everywhere in Ontario,

including in small towns and villages, or only in big cities?"

- "What equipment do you need to play those sports?"
- "What is that equipment made of?"
- "What sports do you think people played in Ontario (then Upper Canada) in the late 1700s and early 1800s?"

ACTION

2.

"Today, we are going to be thinking about sports that people played in Upper Canada in the late 1700s and early 1800s."



LESSON 3.2

(CONTINUED)

Hand out the “Sports in Upper Canada” document. As a group, have students take turns reading one point out loud.

3.

After reading the information together, have students individually complete the Lesson 3.2 Worksheet.

CONSOLIDATION

4.

Get students to share some of their answers with the class. Afterward, start a group discussion with these two questions:

- “Both these sports contributed to the

evolution of modern ice hockey. In what ways are lacrosse and hurling similar to modern ice hockey?”

- “In what ways can the popularity of lacrosse and (ice) hurling from the 1800s still be felt in Ontario today?” (e.g., Lacrosse is our national summer sport, hockey is our national winter sport, many NHL players are Canadian, etc.)

Final thought: “Communities in Canada in the late 1700s and early 1800s had an influence over what we do today.”

END OF LESSON 3.2



3.2—SPORTS IN UPPER CANADA



LACROSSE (TEWAARATHON)

- Lacrosse is an ancient sport that comes from the Haudenosaunee. The Haudenosaunee are a group of Indigenous nations, including the Mohawks, Oneidas, Onondagas, Cayugas, and Senecas. The present form of lacrosse (pictured above) came much later.
- Lacrosse was originally played in Northeast North America/Turtle Island.



3.2—SPORTS IN UPPER CANADA

- Variations of the sport have been called different names, including “They Bump Hips” and “Little Brother of War”. French settlers referred to it as lacrosse.
- To play lacrosse, teams use netted sticks to catch, carry, and pass a ball, and shoot it into the opponent’s goal.
- The sports equipment was made from local plants and animals. The lacrosse stick was carved from hickory wood. The netting was made from deer sinews (tendons or ligaments). The lacrosse ball was made from deer hide stuffed with hair.
- The game was played outside, in the summer, on large fields.
- The rules varied from place to place. There were no standard boundaries, time limits, or maximum numbers of players.
- Over time, standard rules have been created, and now modern lacrosse is played around the world. It is Canada’s national summer sport!



3.2—SPORTS IN UPPER CANADA



HURLING

- Hurling is an ancient sport that comes from the Celts. The Celts are a group of European tribes, including Gaels, Gauls, Britons, and the Irish. The present form of hurling (pictured above) came much later.
- Hurling was first played in Europe, but it was brought to Canada by settlers.
- Hurling is normally played on a field outdoors in the summer, but the game was sometimes adapted to be played in the winter.



3.2—SPORTS IN UPPER CANADA

It would be played with skates on frozen bodies of water, like ponds, inlets, and lakes!

- Variations of the sport are called different names, including bandy, shinty, and shinny.
- To play hurling, teams use axe-shaped sticks to scoop, bounce, and pass a ball, and shoot it into the opponent's goal.
- The sports equipment could be bought from manufacturers. The stick was carved from the wood of a hardwood tree. The ball was made of wood or leather. The blades of the skates were made of metal.
- The rules varied from place to place. There were no time limits. The set boundaries and maximum number of players were only determined by how much ice you had to play on!
- Over time, standard rules have been created. Today, hurling is chiefly played in Ireland and the British Isles (although there are clubs around the world, including in Toronto).



3.2—SPORTS IN UPPER CANADA

NAME: _____

- In what ways were lacrosse and hurling similar?

- In what ways were lacrosse and hurling different?



LESSON 3.3

CONNECTS TO: MUSIC
45 MINUTES

YOU WILL NEED:

- To have read *The Hockey Sweater* book with your students
- To print and cut out narration excerpts from the Lesson 3.3 Worksheets
- A computer with speakers, connected to the Internet
- A variety of instruments: xylophones, drums, sticks, body percussion, vocals, Boomwhackers, etc

MINDS ON

1. Ask students if they've ever noticed the use of music in storytelling, such as in films.

"How can music change the way we experience a story?"

"Adding music to a story is one of the challenges a composer can be asked to tackle. For example, when the TSO wanted to perform *The Hockey Sweater* book, they asked composer Abigail Richardson-Schulte to write music for it. Today, I'll be challenging you to do the same thing!"

ACTION

2. Divide students into groups of three and give each group a line from *The Hockey Sweater*.



LESSON 3.3

(CONTINUED)

They will need to plan how to read it, and decide what to include in the background as supporting music.

You can use whatever materials you have available. If you are using pitched instruments, you may want to limit students to a few tones (such as “sol”, “mi”, “do”) to simplify.

3. Create “success criteria” together so that students know what’s expected of them. For example: Pick and use dynamics; pick and use a tempo; use a high and low pitch.

4. Students work in groups to

make choices and rehearse their excerpt. Circulate to give feedback and assess.

5. When assessing tempo, pitch, or dynamics, check that the student performance matches the choice the group has made. For example, if students decide the first five words will be loud (*forte*), a student will demonstrate applying this accurately by reading those words using a louder volume.

CONSOLIDATION

6. Have groups perform their excerpts for the



LESSON 3.3

(CONTINUED)

class individually. Then try performing the entire sequence together, starting with the teacher.

7.

Once the class has interpreted the scene, listen to the real *Hockey Sweater* recording to hear how the composer, Abigail Richardson-Schulte, interpreted the same section.

Note: The approximate time-code range in the *Hockey Sweater* music is 14:13 to 16:34.

Final thought: “Music can influence how we feel in a particular moment of a story.”

END OF LESSON 3.3



3.3—NARRATION LINES

TEACHER EXAMPLE:*

1.

When I arrived at the skating rink in my blue sweater, all the Maurice Richards in red, white and blue came, one by one, and looked at me.

**Your example will vary depending on the type of instruments available in your class. Demonstrate how you can play music while reading the line, and also during the pauses between the punctuation.*

STUDENT LINES:

2.

The referee blew his whistle and I went to take my usual position.

3.

The coach came over and told me to wait; I would be on the second line.

4.

A few minutes later the second line was called; I jumped onto the ice. The Maple Leafs sweater weighed on my shoulders like a mountain.



3.3—NARRATION LINES

5.

The Captain came and told me to wait; He'd need me later, on defense. By the third period I still had not played.

6.

Then one of the defensemen was hit on the nose with a stick and it started to bleed. I jumped onto the ice.

7.

My moment had come! The referee blew his whistle and gave me a penalty. He said there were already five players on the ice.

8.

That was too much! It was too unfair! "This is persecution!" I shouted. "It's just because of my blue sweater!"

9.

I crashed my stick against the ice so hard that it broke.

GR. 4 LESSON PLANS





LESSON 4.1

CONNECTS TO: LANGUAGE
30 MINUTES

YOU WILL NEED:

- *The Hockey Sweater* book or
- The equipment to project the National Film Board's short film [The Sweater](#)

MINDS ON

1. "Have you ever liked a famous person so much that you wanted to copy how they look or act?"

Students answer.

"This is a story about a boy who admires a famous hockey player, Maurice Richard."

ACTION

2. Read *The Hockey Sweater* as a class, or watch the NFB film. (Note: The short film and the book have different introductions. Questions unique to each are noted below.)

CONSOLIDATION

3. Check for comprehension by asking the class questions:
 - "Is the narrator a child?" (No, the narrator is an adult telling us about his memory of growing up in a small village in Quebec in the winter of 1946.)



LESSON 4.1

(CONTINUED)

- **Book only:** “What did the narrator think of school? Of church? Of the skating rink?” (School was a sort of punishment, but also a quiet place to prepare for the next hockey game. Church is where he forgot about school and dreamed about the next hockey game. The skating rink is where real life happened.)
- **NFB film only:** “How did people in the village listen to the Saturday-night hockey game?” (Radio)
- “Who was Maurice Richard?” (A star hockey player who played for the Montreal Canadiens and wore #9)
- “What did the boys do to look like Maurice Richard?” (They wore the famous #9 like him, and they all combed their hair, laced their skates, and taped their sticks the same way as Maurice Richard.)
- “Why doesn’t the boy’s mother let him continue playing in a small, ripped sweater?” (His mother is proud and doesn’t want others to think they are poor.)
- “How does the boy’s mother order a new hockey sweater?” (She orders through the Eaton’s catalogue, but instead of using the order form, which has too much



LESSON 4.1

(CONTINUED)

English, she writes a letter in French to Monsieur Eaton.)

- “Why doesn’t the boy’s mother send the wrong sweater back and exchange it for the correct one?” (Because it fits perfectly; because it’s not what you put on your back that matters, but what you put in your head; but most importantly, because M. Eaton will be insulted, and he won’t write back right away, and without a sweater, the boy wouldn’t be able to play hockey until spring.)
- “Why does the boy wear the sweater if he hates it so much?” (Because he loves hockey more, and wearing that sweater is the only way his mother will let him play hockey)
- “What does ‘persecuting someone’ mean?” (Treating someone unfairly because they belong to a certain group)
- “What made the boy think that others were persecuting him?” (The other players were staring at his sweater disapprovingly. The coach wouldn’t let him play. In the third period, a player is injured, and the boy thinks it is finally his chance to play, but a penalty gets called against him because there are too many players



LESSON 4.1

(CONTINUED)

on the ice. He thinks they are just calling a penalty on him because he is wearing the wrong sweater.)

- “Why was the boy punished after breaking his stick?” (The referee of the game, who is also the young curate, says that wearing a different sweater doesn’t mean the boy can play by different rules, and that a good boy should never lose his temper.)
- “The boy is sent to church to pray for forgiveness, but what does he pray for instead?” (He asks for 100 million moths to eat up his Toronto Maple Leafs sweater.)

EXTENSION

4.

Ask students to make predictions about what happens after the story. Do the others let him play hockey after all? Does he ask his mother to return the sweater? Does he damage the sweater intentionally so his mother will buy a new one?

5.

Ask students, “Is ice hockey important to you? In your life, is there something as important to you as ice hockey is to the narrator?”

END OF LESSON 4.1



LESSON 4.2

CONNECTS TO: SOCIAL STUDIES
45 MINUTES

YOU WILL NEED:

- Printed copies of the Lesson 4.2 Worksheet
- Printed copies of the “Sports in Early Societies” document
- Children’s books about lacrosse from your local library
- The equipment to project a YouTube video about hurling (optional)

MINDS ON

1.

Get students thinking about the origin of sports:

- “What is Canada’s national winter sport?” (Ice hockey)
- “Why do you think hockey is so popular in Canada?”
- “Where did hockey come from, anyway? For that matter, where do sports come from?”

2.

Redirect students to think about how they’ve created sports in their own lives:

- “Have you ever picked up a rock, or a stick, or whatever was available around you, and used it to create a game? What was the game?”
- “And when you were playing that game, did you ever change the rules to play a different version of



LESSON 4.2

(CONTINUED)

the same game? Why?"

- "Was there a way to win the game? How?"
- "Congratulations, you have invented a competitive game, also known as a sport!"
- "Humans have played sports since prehistoric times. It's simple to do. You could make a game with something as common as a rock and a stick. And people have, quite often! Those particular types of sports are known as stick-and-ball games. There are many other types."
- "Modern sports are the descendants of these early

games. Over thousands of years, different cultures have modified, adapted, or combined simple games to create the sports we know today."

- "For example, ice hockey is a combination of ancient stick-and-ball games, but with modified rules and adapted to be played on ice with skates."
- "Today we are going to learn about two sports from early societies, and how those sports influenced the creation of today's ice hockey."



LESSON 4.2

(CONTINUED)

ACTION

3.

Hand out the “Sports in Early Societies” document and the Lesson 4.2 Worksheet.

“One of the ancient sports that influenced ice hockey was called hurling. Has anybody ever heard of hurling?”

As a group, have students take turns reading one point out loud. Fill out the left half of the worksheet as a class.

If you have time, you can also show them what hurling looks like:

<https://www.youtube.com/watch?v=pnOnc91W0KE>

4.

Ask students to research lacrosse using books from the library.

“Another ancient sport that influenced ice hockey is most commonly referred to as lacrosse.”

Students complete the worksheet.

CONSOLIDATION

5.

Get students to share their answers with the class. Afterward, start a group discussion with these questions:

- “In what way are hurling



LESSON 4.2

(CONTINUED)

and lacrosse similar to ice hockey today?”

- “In what way are hurling and lacrosse different from ice hockey today?”

EXTENSION

6.

“Many sports didn’t include the use of protective equipment like helmets until recently. Famously, ice hockey goalies didn’t wear masks until Montreal Canadiens goalie Jacques Plante did so in 1959. Why is it important to wear protective equipment?”

7.

“What are the main reasons you play sports today?”
Final thought: “Sports today are related to sports from early societies.”

END OF LESSON 4.2



4.2—SPORTS IN EARLY SOCIETIES



HURLING

- Hurling is an ancient sport that is at least 3,000 years old. The present form of hurling (pictured above) evolved over time.
 - Hurling was originally played by the Celts. The
- Celts are a group of European tribes, including Gaels, Gauls, Britons, and the Irish.
- Hurling was first played in Europe, but it was brought to Canada by early settlers.



4.2—SPORTS IN EARLY SOCIETIES

- To play hurling, teams use axe-shaped sticks to scoop, bounce, and pass a ball, and shoot it into the opponent's goal.
- The basic equipment you need to play is a hurley and a sliotar. The hurley is a carved stick made from the wood of the ash tree. The sliotar is a ball made of cork and covered with leather.
- Rules for playing hurling have changed over time, and varied from place to place. There were no time limits. The set boundaries and maximum number of players were only determined by the size of the field. Originally, hundreds of people (or more) could play at the same time.
- One of the reasons people played hurling was to practise fighting and be prepared for war. Players were allowed to hit each other, and there was no protective equipment like helmets.
- People also played hurling as part of religious ceremonies, or to form social bonds, to settle disputes, to measure skills, to stay in shape, to entertain, or just to have fun.



4.2—SPORTS IN EARLY SOCIETIES

HURLING

LACROSSE

1. How old is this sport?

2. What group of people(s) originally played this sport?

3. In what part of the world was this sport originally played?



4.2—SPORTS IN EARLY SOCIETIES

HURLING

LACROSSE

4. In one sentence, describe how the game is played.

5. What equipment is needed, and what is it made from?



4.2—SPORTS IN EARLY SOCIETIES

HURLING

LACROSSE

6. Originally, how many people could play at the same time?

7. Were players allowed to hit each other?

8. Originally, was protective equipment, such as a helmet, used?



4.2—SPORTS IN EARLY SOCIETIES

HURLING

LACROSSE

9. What were some of the reasons for playing this sport?



4.2—ANSWER KEY

HURLING

1. How old is this sport?

At least 3,000 years old

2. What group of people(s) originally played this sport?

The Celts

3. In what part of the world was this sport originally played?

Europe

LACROSSE

At least 900 years old

The First Nations peoples in the Haudenosaunee Confederacy

Northeast North America/Turtle Island



4.2—ANSWER KEY

HURLING

4. In one sentence, describe how the game is played.

5. What equipment is needed, and what is it made from?

Teams use axe-shaped sticks to scoop, bounce, and pass a ball, and shoot it into the opponent's goal.

Hurley: Carved stick made from wood of the ash tree

Sliotar: Cork centre with leather cover

LACROSSE

Teams use netted sticks to catch, carry, and pass a ball, and shoot it into the opponent's goal.

Lacrosse stick: Made from wood of the hickory tree

Netting: Made from deer sinews

Lacrosse ball: Made from deer hide stuffed with hair



4.2—ANSWER KEY

HURLING

LACROSSE

6. Originally, how many people could play at the same time?

Hundreds or more

Hundreds or more

7. Were players allowed to hit each other?

Yes

Yes

8. Originally, was protective equipment, such as a helmet, used?

No

No



4.2—ANSWER KEY

9. What were some of the reasons for playing this sport?

HURLING

To perform a ritual (i.e., religious ceremony)

To practise fighting (i.e., prepare for war)

To form social bonds

To settle disputes

To measure people's skills

To get/stay strong and resilient

To have fun or entertain

LACROSSE

To perform a ritual (i.e., religious ceremony)

To practise fighting (i.e., prepare for war)

To form social bonds

To settle disputes

To measure people's skills

To get/stay strong and resilient

To have fun or entertain



LESSON 4.3

CONNECTS TO: MUSIC
45 MINUTES

YOU WILL NEED:

- To have read *The Hockey Sweater* book with your students
- Printed copies of the Lesson 4.3 Worksheets
- A computer with speakers, connected to the Internet
- A variety of instruments: xylophones, drums, sticks, body percussion, vocals, Boomwhackers, etc

MINDS ON

1.

Ask students if they've ever noticed the use of music in storytelling, such as in films.

"How can music change the way we experience a story?"

"Adding music to a story is one of the challenges a composer can be asked to tackle. For example, when the TSO wanted to perform *The Hockey Sweater* book, they asked composer Abigail Richardson-Schulte to write music for it. Today, I'll be challenging you to do the same thing!"

ACTION

2.

Divide students into groups of five and give each group an excerpt from *The Hockey Sweater*.

They will need to plan how to read it, and decide what to include in the background as supporting music. You can



LESSON 4.3

(CONTINUED)

use whatever materials you have available.

3.

Create “success criteria” together so that students know what’s expected of them. For example: Pick and use dynamics; pick and use a tempo; use a high, low, and mid-range pitch.

4.

Students work in groups to make choices and rehearse their excerpt. Circulate to give feedback and assess.

5.

When assessing tempo, pitch, or dynamics, check that the student performance matches the choice the group has made.

CONSOLIDATION

6.

Have groups perform their excerpts. Have the audience give feedback, and encourage them to use the elements of music vocabulary.

7.

Listen to clips of the *Hockey Sweater* recording to hear how the composer, Abigail Richardson-Schulte, interpreted the same sections.

Approximate time-code ranges:

Excerpt 1—4:03 to 5:10

Excerpt 2—9:38 to 10:38

Excerpt 3—14:13 to 15:04



LESSON 4.3

(CONTINUED)

Excerpt 4—15:36 to 16:34

8.

Ask students what they noticed about Abigail Richardson-Schulte's use of music.

Final thought: "Music can influence how we feel in a particular moment of a story."

END OF LESSON 4.3



4.3—NARRATION LINES

EXCERPT #1

We laced our skates like Maurice Richard. We taped our sticks like Maurice Richard.

We cut his pictures out of all the newspapers. Truly, we knew everything there was to know about Maurice Richard.

On the ice, when the referee blew his whistle the two teams would rush at the puck; we were five Maurice Richards against five other Maurice Richards, throwing themselves on the puck.

We were ten players all wearing the uniform of the Montreal Canadiens, all with the same burning enthusiasm. We all wore the famous number 9 on our backs.



4.3—NARRATION LINES

EXCERPT #2

That day I had one of the greatest disappointments of my life!

Instead of the red, white and blue Montreal Canadiens sweater, M. Eaton had sent the blue and white sweater of the Toronto Maple Leafs.

I had always worn the red, white and blue sweater of the Montreal Canadiens. All my friends wore the red, white and blue sweater.

Never had anyone in my village worn the Toronto sweater.



4.3—NARRATION LINES

EXCERPT #3

When I arrived at the skating rink in my blue sweater, all the Maurice Richards in red, white and blue came, one by one, and looked at me.

The referee blew his whistle and I went to take my usual position.

The coach came over and told me to wait; I would be on the second line.

A few minutes later the second line was called; I jumped onto the ice. The Maple Leafs sweater weighed on my shoulders like a mountain.



4.3—NARRATION LINES

EXCERPT #4

By the third period I still had not played. Then one of the defensemen was hit on the nose with a stick and it started to bleed. I jumped onto the ice.

My moment had come! The referee blew his whistle and gave me a penalty. He said there were already five players on the ice.

That was too much! It was too unfair! "This is persecution!" I shouted. "It's just because of my blue sweater!"

I crashed my stick against the ice so hard that it broke.



ROSTER OF TSO PLAYERS



TEAM STRINGS

VIOLIN

Player

Position



Jonathan Crow

Concertmaster

Tom Beck Concertmaster Chair



Mark Skazinetsky

Associate Concertmaster



Marc-André Savoie

Assistant Concertmaster



Eri Kosaka

Principal Second Violin



Wendy Rose

Associate Principal
Second Violin



TEAM STRINGS

VIOLIN

Player

Position



Atis Bankas

Violin



Yolanda Bruno

Violin



Sydney Chun*

Violin



Carol Lynn Fujino

Violin



Amanda Goodburn

Violin

* TSYO Alumni



TEAM STRINGS

VIOLIN

Player

Position



Bridget Hunt

Violin



Amalia Joanou-Canzoneri

Violin



Shane Kim*

Violin



Leslie Dawn Knowles

Violin



Douglas Kwon

Violin

* TSYO Alumni



TEAM STRINGS

VIOLIN

Player

Position



Luri Lee

Violin



Paul Meyer

Violin



Sergei Nikonov

Violin



Semyon Pertsovsky

Violin



Clare Semes

Violin



TEAM STRINGS

VIOLIN

Player

Position



Peter Seminovs

Violin



Jennifer Thompson

Violin



Angelique Toews

Violin



James Wallenberg

Violin



Virginia Chen Wells

Violin

Etsuko Kimura, Assistant Concertmaster, is on sabbatical.



TEAM STRINGS

VIOLA

Player

Position



Michael Casimir

Principal Viola



Rémi Pelletier

Associate Principal Viola



Theresa Rudolph

Assistant Principal Viola



Ashley Vandiver

Viola



Ivan Ivanovich

Viola



TEAM STRINGS

VIOLA

Player

Position



Gary Labovitz

Viola



Diane Leung

Viola



Charmain Louis

Viola



Mary Carol Nugent

Viola



Christopher Redfield

Viola



TEAM STRINGS

CELLO

Player

Position



Joseph Johnson

Principal Cello

*Principal Cello Chair funded
by Dr. Armand Hammer*



Emmanuelle Beaulieu Bergeron

Associate Principal Cello



Winona Zelenka

Assistant Principal Cello



Alastair Eng*

Cello



Igor Gefter

Cello



TEAM STRINGS

CELLO

Player

Position



Roberta Janzen

Cello



Song Hee Lee

Cello



Oleksander Mycyk

Cello



Lucia Ticho

Cello

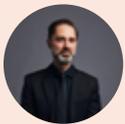


TEAM STRINGS

DOUBLE BASS

Player

Position



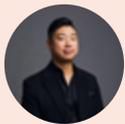
Jeffrey Beecher

Principal Double Bass



Michael Chiarello

Associate Principal
Double Bass



Theodore Chan

Double Bass



TEAM STRINGS

DOUBLE BASS

Player

Position



Timothy Dawson

Double Bass



Chas Elliott

Double Bass



David Longenecker*

Double Bass

* TSYO Alumni



TEAM WINDS, BRASS & PERCUSSION

FLUTE

Player

Position



Kelly Zimba Lukić

Principal Flute

*Toronto Symphony Volunteer
Committee Principal Flute Chair*



Julie Ranti

Associate Principal Flute



Leonie Wall

Flute



Camille Watts

Flute & Piccolo



TEAM WINDS, BRASS & PERCUSSION

OBOE

Player

Position



Sarah Jeffrey*

Principal Oboe



Alex Liedtke

Associate Principal Oboe



Cary Ebli

Oboe & English Horn



Hugo Lee*

Oboe



TEAM WINDS, BRASS & PERCUSSION

CLARINET

Player

Position



Eric Abramovitz

Principal Clarinet

Sheryl L. & David W. Kerr Principal Clarinet Chair



Miles Jaques

Acting Associate Principal Clarinet & Bass Clarinet



Joseph Orlowski

Clarinet



TEAM WINDS, BRASS & PERCUSSION

BASSOON

Player

Position



Michael Sweeney

Principal Bassoon



Samuel Banks

Bassoon



Fraser Jackson

Bassoon & Contrabassoon

Darren Hicks, Associate Principal Bassoon, is on leave.



TEAM WINDS, BRASS & PERCUSSION

HORN

Player

Position



Neil Deland

Principal Horn



Christopher Gongos

Associate Principal Horn



Audrey Good

Horn



Nicholas Hartman

Horn



Gabriel Radford*

Horn

* TSYO Alumni



TEAM WINDS, BRASS & PERCUSSION

TRUMPET

Player

Position



Andrew McCandless

Principal Trumpet

*Toronto Symphony Volunteer
Committee Principal Trumpet Chair*



Steven Woomert*

Associate Principal Trumpet



James Gardiner*

Trumpet



James Spragg

Trumpet

* TSYO Alumni



TEAM WINDS, BRASS & PERCUSSION

TROMBONE

Player

Position



Gordon Wolfe

Principal Trombone



Vanessa Fralick*

Second / Associate
Principal Trombone

TUBA

Player

Position



Mark Tetreault

Principal Tuba

* TSYO Alumni

Jeffrey Hall, Bass Trombone, is on leave.



TEAM WINDS, BRASS & PERCUSSION

TIMPANI

Player

Position



David Kent

Principal Timpani &
Personnel Manager



Joseph Kelly

Percussion/Assistant
Principal Timpani



TEAM WINDS, BRASS & PERCUSSION

PERCUSSION

Player

Position



Charles Settle

Principal Percussion



Joseph Kelly

Percussion/Assistant
Principal Timpani

HARP

Player

Position



Heidi Elise Bearcroft

Principal Harp



LIBRARIAN & PERSONNEL

LIBRARIAN

Player

Position



Christopher Reiche Boucher

Principal Librarian

PERSONNEL

Player

Position



David Kent

Principal Timpani &
Personnel Manager



ARTISTIC LEADERSHIP

ARTISTIC LEADERSHIP

Player

Position



Gustavo Gimeno

Music Director



Sir Andrew Davis

Conductor Laureate



Peter Oundjian

Conductor Emeritus



Steven Reineke

Principal Pops Conductor



Daniel Bartholomew-Poyser

Barrett Principal Education
Conductor & Community
Ambassador



ARTISTIC LEADERSHIP

ARTISTIC LEADERSHIP

Player

Position



Trevor Wilson

RBC Resident Conductor



Simon Rivard

TSYO Conductor

TSYO Conductor generously supported by the Toronto Symphony Volunteer Committee



Gary Kulesha

Composer Advisor



Alison Yun-Fei Jiang

RBC Affiliate Composer

CREDITS & THANKS





IMAGE CREDITS

PHOTOGRAPHS

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STUDY GUIDE

This study guide was written, illustrated, and designed by **Pierre Rivard, OCT, Education Manager, TSO.**

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