Section Two

Curriculum Outcomes

Meeting the Essential Graduation Learnings Through Music Education

Essential Graduation Learning (EGL) statements describe the knowledge, skills, and attitudes expected of all students who graduate from high school. Achievement of the Essential Graduation Learnings will prepare students to continue to learn throughout their lives. They are cross-curricular, and curriculum in all subject areas is focused to enable students to achieve the learnings. Music in particular makes a significant contribution to all seven of the Essential Graduation Learnings.

Aesthetic Expression: Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts.

Music is an artistic expression of the human experience. It appeals to the senses, the emotions, and the intellect at the same time, demanding a complex personal response. Music education assists students in responding sensitively to their environment and in developing an awareness of their cultural background. A major goal of the music program is to awaken and develop the aesthetic sensitivity in students through direct contact with the elements of music - rhythm, melody, harmony, form, and the expressive controls of music - dynamics, timbre, and tempo. Music education allows students to enhance the quality of their lives by increasing the capacity for aesthetic experience.

Citizenship: Graduates will be able to assess social, cultural, economic and environmental interdependence in a local and global context.

Music enriches life. It is a way to understand our cultural heritage and to participate in the making of both our present and future cultures. Music has always held an important place in the culture of Newfoundland and Labrador and is intrinsic to our lives. Our heritage is rich in folk music which reflects our beliefs, values, and deepest concerns, and helps us to recognize, celebrate and promote our culture. Through experiencing the music of their own culture and time, as well as music of other cultures and eras, students develop respect for the cultural diversity within local and global contexts.

Communication: Graduates will be able to use the listening, viewing, speaking, reading and writing modes of language(s), as well as mathematical and scientific concepts and symbols to think, learn and communicate effectively.

Music is at once a language and an art, enabling participants to communicate in many ways and at many levels. It uses one of the most powerful and complex symbol systems in existence as a unique means of communication. Music education seeks to provide experiences leading to skills and understandings in the basic communicative modes of music, i.e., performing, creating, listening, reading, and writing. Not only are the elements of music themselves (melody, rhythm, form, harmony, etc.) fused in the production of the art form, but there is a communicative fusion critical to the reception, production and understanding of music.

Problem Solving: Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language and mathematical and scientific concepts.

Through the creation and performance of music, students will engage critical thinking abilities to solve a wide variety of problems. By decoding musical symbols, students are interpreting the language of music (literacy) and then applying this interpretation in the performance of a musical work. Students are also problem solving on a multi-dimensional plane as their interpretation is applied with others who are also involved in the music-making process. Further, this interpretation involves recreating the expression of the composer and making this expression their own. It is also linked to historical/cultural performance practices and musical styles. The students are continually synthesizing information, analyzing their interpretation of musical symbols, and then further synthesizing as a result of this self evaluation.

Technological Competence: Graduates will be able to use a variety of technologies, demonstrate an understanding of technological application and apply appropriate technologies for solving problems.

Throughout history, technology has played an important role in musical development. Today, technology is well established in the music industry and digital technologies continue to have a tremendous impact on the production of music. One of the stated outcomes of the music program is that students will utilize digital technologies to improvise, create, and perform music, and will recognize the impact of these technologies on the composition, performance, and production of music. These technologies provide the opportunity for students to create in new ways and experience new modes of aesthetic expression.

Spiritual and Moral Development: Graduates will be able to demonstrate an understanding and appreciation for the place of belief systems in shaping the development of moral values and ethical conduct.

Musical experiences provide opportunities for students to understand the historical/cultural aspects of music and how the beliefs and value systems of a people are expressed through their music. Music always plays a significant role in the celebration of religious occasions. The act of performing with others and communicating a message in a meaningful way creates a sense of "oneness" and of being part of something greater than oneself. Throughout history, human rights and the human condition, as well as moral and ethical issues, have been reflected in the music of a people. Discussion, analysis, and evaluation lead to an understanding of the forces that shaped a people and of what is, and is not, ethical conduct. Music has been part of the human experience throughout history and is embedded in our daily life. It is a vehicle through which people make meaning of the complexities of life and make connections among and between themselves and others.

Music offers enjoyment, delight, and stimulates the imagination. It provides a common thread of understanding across generations. Music, like the other arts, describes, defines, and deepens human experiences in ways that are both personal and global, real and magical. There are key aspects of music education that are deeply personal and cannot be easily expressed as immediately measurable outcomes. They do, however, make a significant contribution to our essential graduation learnings.

The internal experience that is an intrinsic, vital part of music education is something that cannot be demonstrated as a specific product. For example, learners involved in the creation or performance of a musical work that has intensely personal significance, experience growth that cannot necessarily be demonstrated to others. In this context, whether or not the work is presented formally is, irrelevant.

General Curriculum Outcomes

General Curriculum Outcomes (GCO) are statements which identify what students are expected to know and be able to do upon completion of study in music.

The eight General Curriculum Outcomes for music are organized under these three organizing strands

- Creating, Making, and Presenting

- Understanding and Connecting Contexts of Time, Place, and Community

- Perceiving, Reflecting and Responding

These understandings and processes are interrelated and are developed most effectively as interdependent concepts.

Creating, Making, and Presenting

Creating, making, and presenting involves students' creative and technical development; that is, their ability to use and manipulate sound and movement, to create musical forms that express and communicate their ideas and feelings. Through these musical works, students provide evidence of achievement, both as the work is being developed and in its final form.

Students will be expected to

- explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of music

- create and/or present, collaboratively and independently, expressive products in music for a range of audiences and purposes.

Understanding and Connecting Contexts of Time, Place and Community

This strand focusses on evidence, knowledge, understanding, and valuing of music in a variety of contexts.

Students will be expected to

- demonstrate critical awareness of and value for the role of music in creating and reflecting culture

- respect the contributions of individuals and cultural groups to music in local and global contexts, and value music as a record of human experience and expression

- examine the relationship among music, societies, and environments

Perceiving, Reflecting and Responding

This strand is concerned with students' ability to respond critically to musical works through increasing knowledge and understanding of, and appropriate responses to, the expressive qualities of musical works.

Students will be expected to

- apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work

- understand the role of technologies in creating and responding to expressive works

- analyse the relationship between artistic intent and the expressive work

Key Stage Curriculum Outcomes

Key Stage Curriculum Outcomes (KSCOs) are statements that describe what students are expected to know and be able to do at the end of grades 3 and 6, 9, and 12 as a result of their cumulative learning experiences in music education. The key stage outcomes reflect a continuum of learning. Teachers will recognize the increase in expectations for students at the various key stages, according to the

- developmental nature of the learning processes

- students' maturity of thinking and interests

- students' increasing independence as learners

- complexity and sophistication of ideas and tasks

- range of music experience and the repertoire of strategies and skills students apply to those experiences

The ordering of outcomes is not intended to suggest any priority, hierarchy, or instructional sequence and they are not intended to limit the scope of learning experiences in any key stage. Students' attitudes, experiences, knowledge, abilities and engagement in learning will also influence their ability to achieve the key-stage outcomes.

Learning Outcomes Framework Music 7-9 Intermediate

General Curriculum Outcomes	Key-Stage Curriculum Outcomes	Key-Stage Curriculum Outcomes	Key-Stage Curriculum Outcomes
	By the end of grade 6, students will have achieved the outcomes for entry-grade 3 and will also be expected to:	**By the end of grade 9, students will have achieved the outcomes for entry-grade 6 and will also be expected to:**	By the end of grade 12, students will have achieved the outcomes for entry-grade 9 and will also be expected to:

Creating, Making, and Presenting

| GCO 1: Students will be expected to explore, challenge, develop, and express ideas using the skills, language, techniques, and processes of the arts. | • sing or play, demonstrating an ability to maintain their part within simple textures

• experiment with the elements of rhythm, melody, and expression to represent thoughts, images, and feelings in classroom repertoire

• read simple musical scores

• express musical thoughts and ideas with appropriate notation | • **sing or play, maintaining a part within a variety of textures and harmonies, using range of musical structures and styles**

• **use the elements of music to express and communicate meaning**

• **interpret non-verbal gestures, making connections to notation and musical expression**

• **use a variety of notational systems to represent musical thoughts and ideas** | • actively participate, through individual or ensemble music making, in the selection, preparation, and presentation of music

• use their knowledge of musical elements and technologies to shape creative expression through both composition and performance

• interpret and represent a range of thoughts, images, and feelings, using and responding to non-verbal gestures

• demonstrate an ability to decode musical notation and encode music as a means toward lifelong musical independence and enjoyment |

GCO 2: Students will be expected to create and/or present, collaboratively an independently, expressive products in the arts for a range of audiences and purposes.	• improvise and compose, using the voice, instruments, and movement • present music, coordinating reading and singing/play-ing skills • perform a varied repertoire of music that reflects diverse images, thoughts, and feelings	• **improvise and compose patterns and short pieces, using a variety of sound sources and technologies** • **present music, coordinating reading, listening, and playing/ singing skills** • **perform, alone and with others, music expressing a broad range of thoughts, images, and feelings**	• improvise and compose, using vocal, instrumental, and electronic sound sources • demonstrate the intrinsic fusion of skills, concepts, and feelings through performing and creating for a range of audiences and purposes • create and perform a wide range of musical styles, forms, and genres, alone and collectively

Understanding and Connecting Contexts of Time, Place, and Community

GCO 3: Students will be expected to demonstrate critical awareness of and value the role of the arts in creating and reflecting culture.	• demonstrate an awareness of how music is used in their school and community • describe their personal musical experiences in the community • explore music from a broad range of cultural and historical contexts	• **identify and describe uses of music in daily life, both local and global** • **identify opportunities to participate in music in school, community, and the world of work**	• analyse and evaluate the role of music in daily life • evaluate possibilities for ongoing involvement in music-related vocations and avocations

	• use a variety of musical forms to give meaning to Canadian cultural and historical events and issues investigate the roles of musicians in their community and potential careers available to those trained in music	• **compare music from a range of cultural and historical contexts** • **examine and describe ways in which music influences and I influenced by local and global culture**	• analyse and demonstrate an appreciation of music from a broad range of cultural and historical contexts • analyse, understand, and value the influence of music in creating and reflecting culture, both historical and present-day
GCO 4: Students will be expected to respect the contributions of individuals and cultural groups to the arts in local and global contexts and value the arts as a record of human experience and expression.	• perform and demonstrate respect for music representative of diverse cultures • explore the role music plays in diverse cultures • examine the work of various composers and musicians and their contribution to society, past and present	• **reflect on ways in which music expresses the history and cultural diversity of local, national, and international communities** • **examine ways in which music enhances and expresses life's experiences**	• recognize the importance of the musical contributions of individuals to their communities • respect the contribution of cultural groups to music in the global community • demonstrate an understanding of the power of music to shape, express, and communicate ideas and feelings throughout history

GCO 5: Students will be expected to examine the relationship among the arts, societies, and environments.	• identify a variety of purposes for creating music in a variety of environments • describe and make connections between music and other arts	• **define relationships among music, other arts, and other subjects examine the roles that music plays in local and global communities**	• analyse and make decisions about the relationship between music and society and music and the natural environment • analyse and make decisions about the relationship between music and other arts

Perceiving and Responding

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.	• identify problems related to creating and performing music and explore possible solutions • use appropriate terminology to describe, analyse, and interpret music, and discuss points of view, opinions, and interpretations • recognize that people respond to music in various ways • compare subjective and objective responses to music, and examine the relationship between them	• **examine and explore a range of possible solutions to musical challenges** • **use processes of description, analysis, interpretation an evaluation to make and support informed responses to their own and others' music and musical performances** • **critically reflect on ideas and feelings in works of music, and identify patterns, trends, and generalizations**	• analyse and apply the processes used to address challenges and make decisions while creating and performing music • analyse and respond personally to an extended variety of musical styles, forms, and genres • evaluate their own musical insights and aesthetic responses in the context of other critical commentary

| GCO 7: Students will be expected to understand the role of technologies in creating and responding to expressive works. | • recognize individual orchestral, band, and keyboard instruments and their families by sight and sound

• describe the characteristic sound qualities of common sound sources, and demonstrate how they can be used for expressive effect

• understand that changing technologies have produced new opportunities for musical expression

• understand the role of sound reproduction technology in disseminating music | • **identify combinations of instruments and sound sources, including electronic sources**

• **identify and describe instruments common to cultures and countries included in the social studies curriculum**

• **explore a range of no-acoustical musical sound sources**

• **describe the relationship of instruments and other technologies to the mood and feeling of their own and others' music** | • select among available technologies to create and perform music that reflects a variety of moods, thoughts, and feelings

• demonstrate an understanding of the relationship between technical skill and the expressive qualities of sound sources

• investigate the relationship between technologies of sound production and reproduction and personal response |
| GCO 8: Students will be expected to analyze the relationship between artistic intent and the expressive work. | • discover why specific musical works have been created

• describe and communicate the source of ideas and reasons for musical decisions

• compare and contrast, using appropriate terminology, interpretations of their own and others' music, examining the relationship of performance to musical intent

• examine their own music making in light of what they intended, using available recording technologies | • **discuss why a range of musical works has been created**

• **analyze the source of ideas and reasons for musical decisions in light of original intent**

• **use feedback from others to examine their own music work in light of their original intent**

• **analyze performances and provide critical commentary on aspects of musical presentation in light of the performers' intent** | • reflect critically on meanings, ideas, and values associated with particular music compositions and performances

• analyze how consideration of the intended audience affects the musical work

• interpret the relationship between intention and outcome in their own and others' work

• analyse and make decisions about their musical work, using available technology and feedback from others |

Organizers

Seven organizers are present at all levels of the intermediate music curriculum. They are:

• Rhythm and Metre

• Melody/Pitch

• Harmony

• Form

• Expression

• Contexts

• Technique (choral/instrumental)

In order for students to develop musical understandings, all seven organizers must be linked together in an ongoing process of musical development.

Students study music of various forms, genres, time periods, and of particular composers, nations and cultures, through skill-based experiences. They develop an understanding of the elements and styles of music, and make connections to the broader contexts of music and culture. Through increasing knowledge and understanding, students develop their ability to value music in a variety of contexts, and respond critically to the expressive qualities of music.
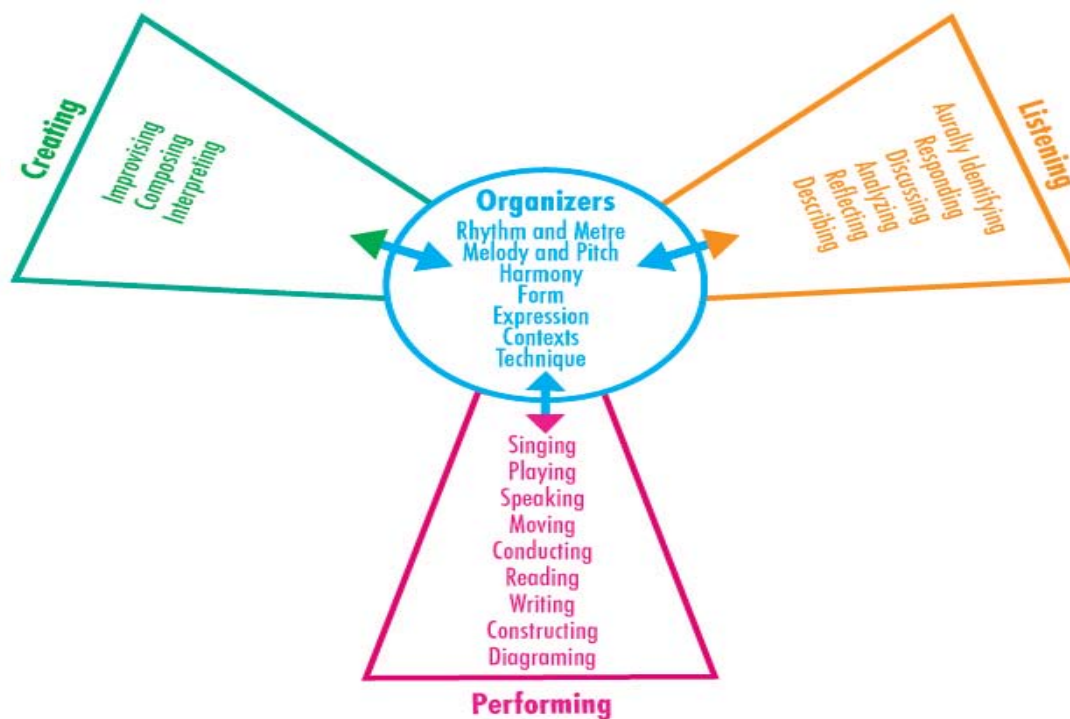
Grade Organization

At the beginning of each grade is a one page overview of the specific curriculum outcomes, which are listed under six to seven organizers - rhythm/metre, melody/pitch, harmony, form, expression, contexts, and technique. This is followed by a section for each of the organizers, which is indicated at the top of the left hand page. Each organizer comprises a two-page layout of four columns. In many cases the four-column spread continues to another two-page layout.

Column One: Specific Curriculum Outcomes

The first column lists the specific curriculum outcomes for the organizer and/or setting. In most cases, outcomes will be listed one after the other, in this first column. In some cases, outcomes will continue or repeat on another page. Foundational core outcomes to be addressed in all settings are threaded throughout in bold type. Cognizant of the variation in instructional time from site to site, foundational core outcomes, to be made conscious and assessed in all settings and time allotments, are threaded throughout in non italicized bold type.

Column Two: Suggestions for Teaching and Learning

The second column begins by listing the modes of performing, listening, and creating, that relate to the specific curriculum outcome(s) found in column one. Items listed under Includes, are reminders of things to remember and include when engaged in teaching and learning strategies. This is followed by a number of suggestions for musical experiences that will support students' achievement of the outcomes listed in column one. These are listed under the separate modes of performing, listening, and creating. However, strategies are not necessarily exclusive to one mode and may apply to the other modes. In most cases, the suggestions in column two will address the two outcomes listed in the first column and carry over to the following pages. In some cases, the suggestions in this column address a single outcome.

Column Three: Suggestions for Assessment

The third column suggests ways that students' achievement of the outcomes may be assessed and reflect a variety of assessment techniques. Suggestions for assessment may be used to assess student learning in relation to one single outcome, but generally apply to all the outcomes. These are placed near the end of the organizer, as indicated by the page number.

Column Four: Resources

The fourth column identifies the authorized resources, and musical selections and materials that may assist in the learning and teaching of outcomes. The resources usually begin on the second two-page layout as indicated by the page number. The resources are not listed opposite a particular strategy, but relate to all of the strategies in column two. Specific references to selections and topics are given. Teachers are encouraged to use a variety of resources to assist in the achievement of learning outcomes.

Overview of Specific CORE Curriculum Outcomes 7-9

	Six	Seven	Eight	Nine
Rhythm & Metre	Beat/rhythm Tika tika – whole Time sigs 2/4 ¾ 4/4 Upbeat/tie Terminology for notes/rests	**basic 6/8 rhythms** **tim-ka** **equivalent rests** **C (common time)** *polyrhythm*	**6/8 triple-ti** **ka-tim** **equivalent rests** **3/8** *12/8* *9/8*	**mixed metre** **2/2** **4/2** *Asymetric metre* *5/4* *7/8* *5/8*
Melody & Pitch	s, - d` keys of C,F, G recorder : C DEF F GAB B C`D`E` In tune expressive singing	**scales: D+** **natural minor** **melodic intervals (above) : +3, P8, P5, P4** **changing voice**	**a & e minor scales** **major arpeggios** **blues scale** **melodic intervals (above) :-3, +6, -6** **changing voice** *whole tone scale* *pentatonic scale*	**harmonic minor** **changing voice** **melodic intervals (above) +2, -2, +7, -7** *tritone* *melodic minor*
Harmony	R/M ostinati Rounds/canons Part songs (2-3) Chord roots: d & s, l & m,	**I, IV, V chords & progressions** **harmonic intervals :** **+3, P8, P5, P4** **ledger lines** **treble & bass clef** **grand staff**	**chord:V7** **harmonic intervals: -3, +6, -6**	**chords: ii, vi** **polyphonic** **harmonic intervals: +2, -2, +7, -7** *tritone* *monophonic*

Form	Contrasting & repeating
	• ab – AB
	   – rondo
	   – simple variations
	• DC al fine; DS Coda; repeat sign
		rondo
		1st/2nd endings
		
		cadences – plagal/ perfect/imperfect
			theme & variations
			
			minuet & trio
				improvisation
				
				fugue

Expression	Tempo Dynamics – pp-ff; crescendo & decrescendo Articulation – accent/legato/staccato Tone colours Notations Interpretation Orchestral families SATB	**ritardando** **rallentando** **accelerando** **a tempo** **tempo change** *non-traditional notation* *body percussion*	**tenuto** **acoustic sounds** *electronic sounds*	**rubato** **rap** *choral speech*
Contexts	Folk music Composers/musicians Varied selections representing: cultures/time periods Composers/musicians	**global music** *world drumming*	**Newfoundland Labrador folk music** **Newfoundland Labrador folk dance** **rock-n-roll** *environmental music (technology; sound scapes; iconic notation)*	**jazz/blues** *musical theatre* *'classical' music*
Technique		Setting specific techniques referenced in respective 4 column spread.		