

Experiencing Music 2200

Curriculum Guide 2015



Education and Early Childhood Development

***Department of Education and Early
Childhood Development***

Mission Statement

***By March 31, 2017, the Department of Education and
Early Childhood Development will have improved
provincial early childhood learning and the K-12
education system to further opportunities for the
people of Newfoundland and Labrador.***

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Section One:

Newfoundland and Labrador Curriculum

Introduction

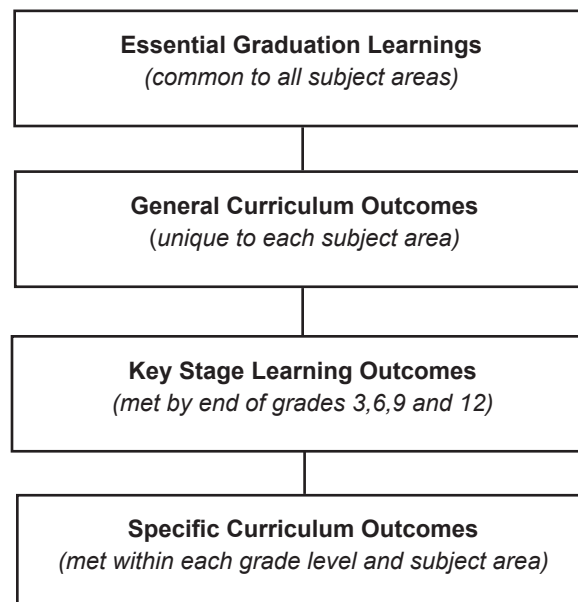
There are multiple factors that impact education including: technological developments, increased emphasis on accountability, and globalization. These factors point to the need to consider carefully the education our children receive.

The Newfoundland and Labrador Department of Education believes that curriculum design with the following characteristics will help teachers address the needs of students served by the provincially prescribed curriculum:

- Curriculum guides must clearly articulate what students are expected to know and be able to do by the time they graduate from high school.
- There must be purposeful assessment of students' performance in relation to the curriculum outcomes.

Outcomes Based Education

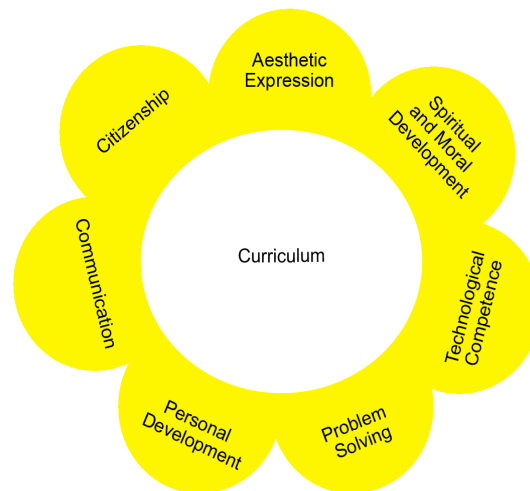
The K-12 curriculum in Newfoundland and Labrador is organized by outcomes and is based on *The Atlantic Canada Framework for Essential Graduation Learning in Schools* (1997). This framework consists of Essential Graduation Learnings (EGLs), General Curriculum Outcomes (GCOs), Key Stage Curriculum Outcomes (KSCOs) and Specific Curriculum Outcomes (SCOs).



Essential Graduation Learnings

Essential Graduation Learnings (EGLs) provide vision for the development of a coherent and relevant curriculum. The EGLs are statements that offer students clear goals and a powerful rationale for education. The EGLs are delineated by general, key stage, and specific curriculum outcomes.

EGLs describe the knowledge, skills, and attitudes expected of all students who graduate from high school. Achievement of the EGLs will prepare students to continue to learn throughout their lives. EGLs describe expectations, not in terms of individual subject areas, but in terms of knowledge, skills, and attitudes developed throughout the curriculum. They confirm that students need to make connections and develop abilities across subject areas if they are to be ready to meet the shifting and ongoing demands of life, work, and study.



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.

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

Communication - Graduates will be able to think, learn, and communicate effectively by using listening, viewing, speaking, reading, and writing modes of language(s), and mathematical and scientific concepts and symbols.

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.

Personal Development - Graduates will be able to continue to learn and to pursue an active, healthy lifestyle.

Spiritual and Moral Development - Graduates will demonstrate understanding and appreciation for the place of belief systems in shaping the development of moral values and ethical conduct.

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

Curriculum Outcomes

Curriculum outcomes are statements that articulate what students are expected to know and be able to do in each program area in terms of knowledge, skills, and attitudes.

Curriculum outcomes may be subdivided into General Curriculum Outcomes, Key Stage Curriculum Outcomes, and Specific Curriculum Outcomes.

General Curriculum Outcomes (GCOs)

Each program has a set of GCOs which describe what knowledge, skills, and attitudes students are expected to demonstrate as a result of their cumulative learning experiences within a subject area. GCOs serve as conceptual organizers or frameworks which guide study within a program area. Often, GCOs are further delineated into KSCOs.

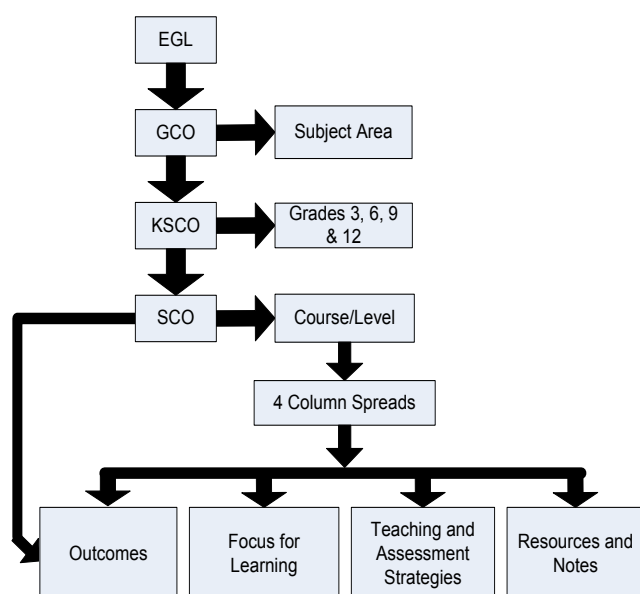
Key Stage Curriculum Outcomes (KSCOs)

Key Stage Curriculum Outcomes (KSCOs) summarize what is expected of students at each of the four key stages of Grades Three, Six, Nine, and Twelve.

Specific Curriculum Outcomes (SCOs)

SCOs set out what students are expected to know and be able to do as a result of their learning experiences in a course, at a specific grade level. In some program areas, SCOs are further articulated into delineations. **It is expected that all SCOs will be addressed during the course of study covered by the curriculum guide.**

EGLs to Curriculum Guides



Context for Teaching and Learning

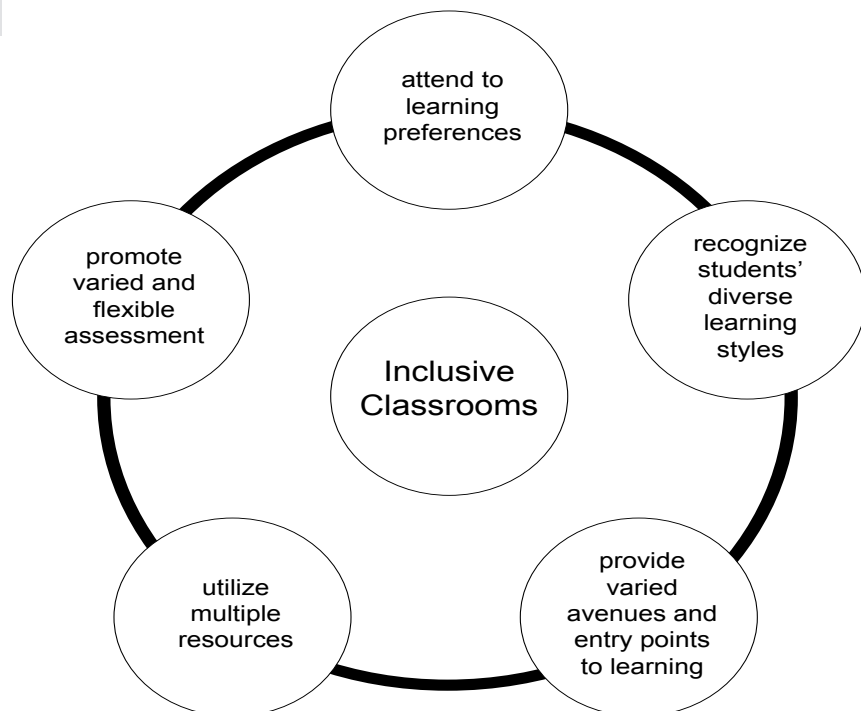
Teachers are responsible to help students achieve outcomes. This responsibility is a constant in a changing world. As programs change over time so does educational context. Factors that make up the educational context in Newfoundland and Labrador today: inclusive education, support for gradual release of responsibility teaching model, focus on literacy and learning skills in all programs, and support for education for sustainable development.

Inclusive Education

Valuing Equity and Diversity

Effective inclusive schools have the following characteristics: supportive environment, positive relationships, feelings of competence, and opportunities to participate (The Centre for Inclusive Education, 2009).

All students need to see their lives and experiences reflected in their school community. It is important that the curriculum reflect the experiences and values of all genders and that learning resources include and reflect the interests, achievements, and perspectives of all students. An inclusive classroom values the varied experiences, abilities, social, and ethno-cultural backgrounds of all students while creating opportunities for community building. Inclusive policies and practices promote mutual respect, positive interdependencies, and diverse perspectives. Learning resources should include a range of materials that allow students to consider many viewpoints and to celebrate the diverse aspects of the school community.



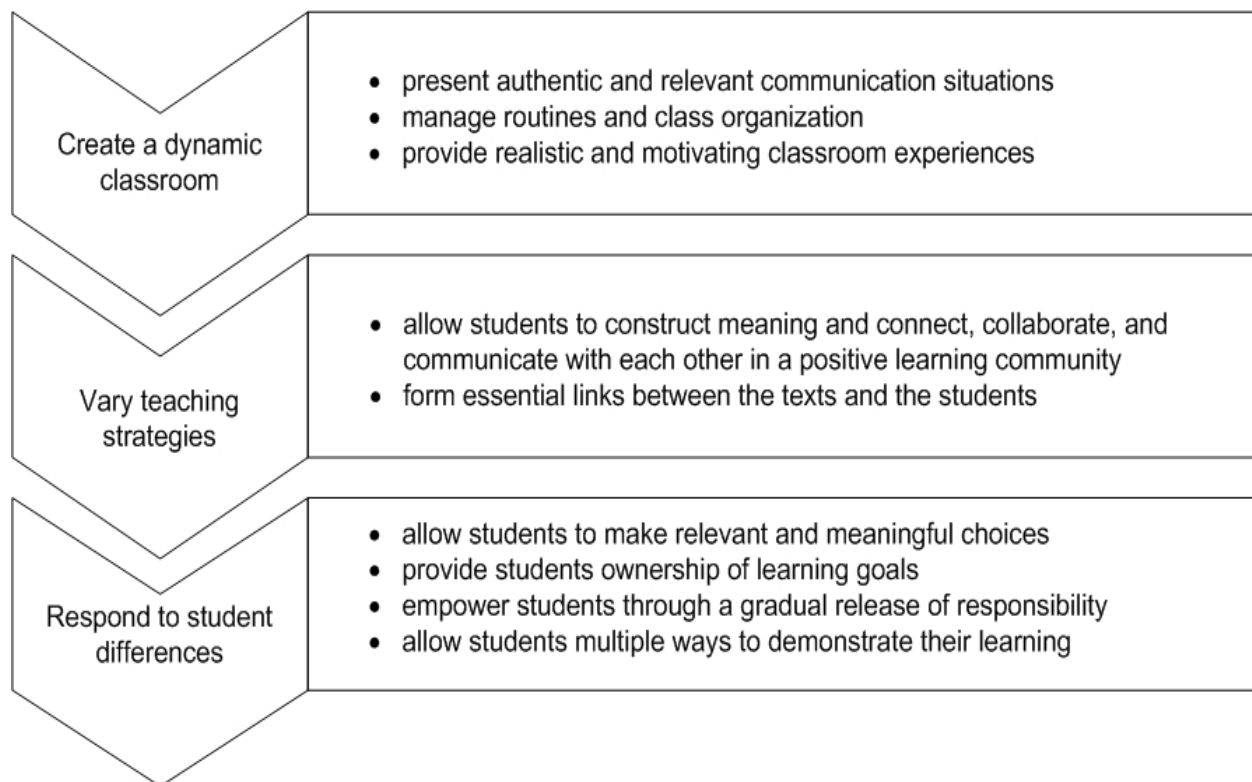
Differentiated Instruction

Differentiated instruction is a teaching philosophy based on the premise that teachers should adapt instruction to student differences. Rather than marching students through the curriculum lockstep, teachers should modify their instruction to meet students' varying readiness levels, learning preferences, and interests. Therefore, the teacher proactively plans a variety of ways to 'get it' and express learning (Carol Ann Tomlinson).

Curriculum is designed and implemented to provide learning opportunities for all according to student abilities, needs, and interests. Teachers must be aware of and responsive to the diverse range of learners in their classes. Differentiated instruction is a useful tool in addressing this diversity.

Differentiated instruction responds to different readiness levels, abilities, and learning profiles of students. It involves actively planning so that: the process by which content is delivered, the way the resource is used, and the products students create are in response to the teacher's knowledge of whom he or she is interacting with. Learning environments should be flexible to accommodate various learning preferences of the students. Teachers continually make decisions about selecting teaching strategies and structuring learning activities to provide all students with a safe and supportive place to learn and succeed.

Teachers should...



Differentiating the Content

Differentiating content requires teachers to pre-assess students to identify those who require pre-requisite instruction, as well as those who have already mastered the concept and may, therefore, proceed to apply the concepts to problem solving or further use. Another way to differentiate content is to permit students to adjust the pace at which they may progress through the material. Some students may require additional time while others may move through at an increased pace and thus create opportunities for

enrichment or more indepth consideration of a topic of particular interest.

Teachers should consider the following examples of differentiating content:

- meet with small groups to re-teach an idea or skill or to extend the thinking or skills
- present ideas through auditory, visual, and tactile means
- use reading materials such as novels, web sites, and other reference materials at varying reading levels

Differentiating the Process

Differentiating the process involves varying learning activities or strategies to provide appropriate methods for students to explore and make sense of concepts. A teacher might assign all students the same product (e.g., giving a presentation) but the process students use to create the presentation may differ. Some students could work in groups while others meet with the teacher alone. The same assessment criteria can be used for all students.

Teachers should consider flexible groupings of students such as whole class, small group, or individual instruction. Students can be grouped according to their learning styles, readiness levels, interest areas, and the requirements of the content or activity presented. Groups should be formed for specific purposes and be flexible in composition and short-term in duration.

Teachers should consider the following examples of differentiating the process:

- offer hands-on activities for students who need them
- provide activities and resources that encourage students to further explore a topic of particular interest to them
- use activities in which all learners work with the same learning outcomes, but proceed with different levels of support, challenge, or complexity

Differentiating the Product

Differentiating the product involves varying the complexity and type of product that students create to demonstrate learning outcomes. Teachers provide a variety of opportunities for students to demonstrate and show evidence of what they have learned.

Teachers should consider the following examples of differentiating by product:

- encourage students to create their own products as long as the assignments contain required elements
- give students options of how to express their learning (e.g., create an online presentation, write a letter, or develop a mural)

Allowing students to choose how they demonstrate their understanding in ways that are appropriate to their learning needs, readiness, and interests is a powerful way to engage them.

Differentiating the Learning Environment

The learning environment includes the physical and the affective tone or atmosphere in which teaching and learning take place, and can include the noise level in the room, whether student activities are static or mobile, or how the room is furnished and arranged. Classrooms may include tables of different shapes and sizes, space for quiet individual work, and areas for collaboration.

Teachers can divide the classroom into sections, create learning centres, or have students work both independently or in groups. The structure should allow students to move from whole group, to small group, pairs, and individual learning experiences and support a variety of ways to engage in learning. Teachers should be sensitive and alert to ways in which the classroom environment supports their ability to interact with students.

Teachers should consider the following examples of differentiating the learning environment:

- develop routines that allow students to seek help when teachers are with other students and cannot provide immediate attention
- ensure there are places in the room for students to work quietly and without distraction, as well as places that invite student collaboration
- establish clear guidelines for independent work that match individual needs
- provide materials that reflect diversity of student background, interests, and abilities

The physical learning environment must be structured in such a way that all students can gain access to information and develop confidence and competence.

Meeting the Needs of Students With Exceptionalities

All students have individual learning needs. Some students, however, have exceptionalities (defined by the Department of Education) which impact their learning. The majority of students with exceptionalities access the prescribed curriculum. Details of these exceptionalities are available at:

www.gov.nl.ca/edu/k12/studentsupportservices/exceptionalities.html

Supports for these students may include:

1. accommodations
2. modified prescribed courses
3. alternate courses
4. alternate programs
5. alternate curriculum

For further information, see Service Delivery Model for Students with Exceptionalities at www.cdli.ca/sdm/

Classroom teachers should collaborate with instructional resource teachers to select and develop strategies which target specific learning needs.

Meeting the Needs of Students Who are Highly Able

** includes gifted and
talented*

Some students begin a course or topic with a vast amount of prior experience and knowledge. They may know a large portion of the material before it is presented to the class or be capable of processing it at a rate much faster than their classmates. All students are expected to move forward from their starting point. Many elements of differentiated instruction are useful in addressing the needs of students who are highly able.

Some strategies which are often effective include:

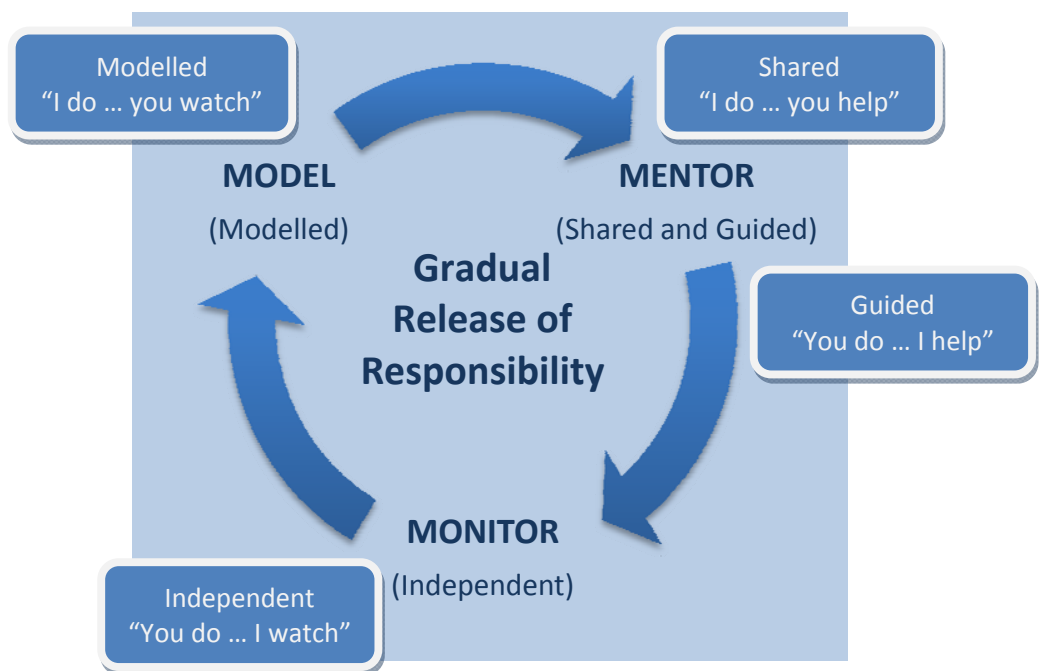
- independent study to increase depth of exploration in an area of particular interest .
- curriculum compacting to allow for an increased rate of content coverage commensurate with a student's ability or degree of prior knowledge.
- similar ability grouping to provide the opportunity for students to work with their intellectual peers and elevate discussion and thinking, or delve deeper into a particular topic
- tiering of instruction to pursue a topic to a greater depth or to make connections between various spheres of knowledge

Highly able students require the opportunity for authentic investigation and become familiar with the tools and practices of the field of study. Authentic audiences and tasks are vital for these learners. Some highly able learners may be identified as gifted and talented in a particular domain. These students may also require supports through the Service Delivery Model for Students with Exceptionalities.

Gradual Release of Responsibility

Teachers must determine when students can work independently and when they require assistance. In an effective learning environment, teachers choose their instructional activities to model and scaffold composition, comprehension and metacognition that is just beyond the students' independence level. In the gradual release of responsibility approach, students move from a high level of teacher support to independent work. If necessary, the teacher increases the level of support when students need assistance. The goal is to empower students with their own learning strategies, and to know how, when, and why to apply them to support their individual growth. Guided practice supports student independence. As a student demonstrates success, the teacher should gradually decrease his or her support.

Gradual Release of Responsibility Model



Literacy

UNESCO has proposed an operational definition which states, "Literacy is the ability to identify, understand, interpret, create, communicate and compute, using printed and written materials associated with varying contexts. Literacy involves a continuum of learning in enabling individuals to achieve their goals, to develop their knowledge and potential, and to participate fully in their community and wider society". To be successful, students require a set of interrelated skills, strategies and knowledge in multiple literacies that facilitate their ability to participate fully in a variety of roles and contexts in their lives, in order to explore and interpret the world and communicate meaning (The Plurality of Literacy and its Implications for Policies and Programmes, 2004, p.13).

Reading in the Content Areas

Literacy is:

- a process of receiving information and making meaning from it
- the ability to identify, understand, interpret, communicate, compute, and create text, images, and sounds

Literacy development is a lifelong learning enterprise beginning at birth that involves many complex concepts and understandings. It is not limited to the ability to read and write; no longer are we exposed only to printed text. It includes the capacity to learn to communicate, read, write, think, explore, and solve problems. Literacy skills are used in paper, digital, and live interactions where people:

- analyze critically and solve problems
- comprehend and communicate meaning
- create a variety of texts
- read and view for enjoyment
- make connections both personally and inter-textually
- participate in the socio-cultural world of the community
- respond personally

These expectations are identified in curriculum documents for specific subject areas as well as in supporting documents, such as *Cross-Curricular Reading Tools* (CAMET).

With modelling, support, and practice, students' thinking and understandings are deepened as they work with engaging content and participate in focused conversations.

The focus for reading in the content areas is on teaching strategies for understanding content. Teaching strategies for reading comprehension benefits all students, as they develop transferable skills that apply across curriculum areas.

When interacting with different texts, students must read words, view and interpret text features and navigate through information presented in a variety of ways including, but not limited to:

• Books	• Documentaries	• Speeches
• Poems	• Movies	• Podcasts
• Songs	• Music videos	• Plays
• Video games	• Advertisements	• Web pages
• Magazine articles	• Blogs	• Online databases

Students should be able to interact with and comprehend different texts at different levels.

There are three levels of text comprehension:

- Independent level – students are able to read, view, and understand texts without assistance
- Instructional level – students are able to read, view, and understand most texts but need assistance to fully comprehend some texts
- Frustration level – students are not able to read or view with understanding (i.e., texts may be beyond their current reading level)

Teachers will encounter students working at all reading levels in their classrooms and will need to differentiate instruction to meet their needs. For example, print texts may be presented in audio form; physical movement may be associated with synthesizing new information with prior knowledge; graphic organizers may be created to present large amounts of print text in a visual manner.

When interacting with information that is unfamiliar to students, it is important for teachers to monitor how effectively students are using strategies to read and view texts. Students will need to:

- analyze and think critically about information
- determine importance to prioritize information
- engage in questioning before, during, and after an activity related to a task, text, or problem
- make inferences about what is meant but not said
- make predictions
- synthesize information to create new meaning
- visualize ideas and concepts

Learning Skills for Generation Next

Generation Next is the group of students who have not known a world without personal computers, cell phones and the Internet. They were born into this technology. They are digital natives.

Students need content and skills to be successful. Education helps students learn content and develop skills needed to be successful in school and in all learning contexts and situations. Effective learning environments and curricula challenge learners to develop and apply key skills within the content areas and across interdisciplinary themes.

Learning Skills for Generation Next encompasses three broad areas:

Learning and Innovation Skills

Learning and innovation skills enhance a person's ability to learn, create new ideas, problem solve, and collaborate. These skills will help foster lifelong learning. They include:

- Collaboration
- Communication
- Creative Thinking
- Critical Thinking

Literacy Skills

In addition to the literacy aspects outlined in the previous section, three areas are crucial for Generation Next. These areas are:

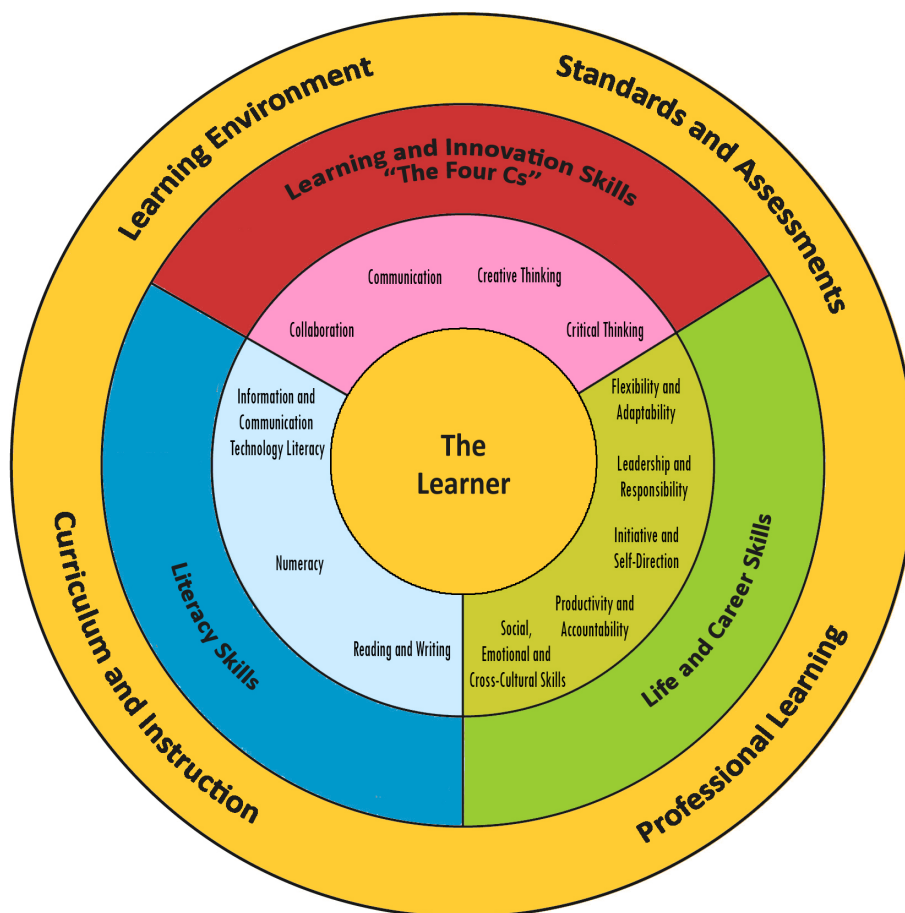
- Information and Communication Technology Literacy
- Numeracy
- Reading and Writing

Life and Career Skills

Life and career skills are skills that address leadership, the interpersonal, and the affective domains. These skills include:

- Flexibility and Adaptability
- Initiative and Self-Direction
- Leadership and Responsibility
- Productivity and Accountability
- Social and Cross-Cultural Skills

The diagram below illustrates the relationship between these areas. A 21st century curriculum employs methods that integrate innovative and research-driven teaching strategies, modern learning technologies, and relevant resources and contexts.



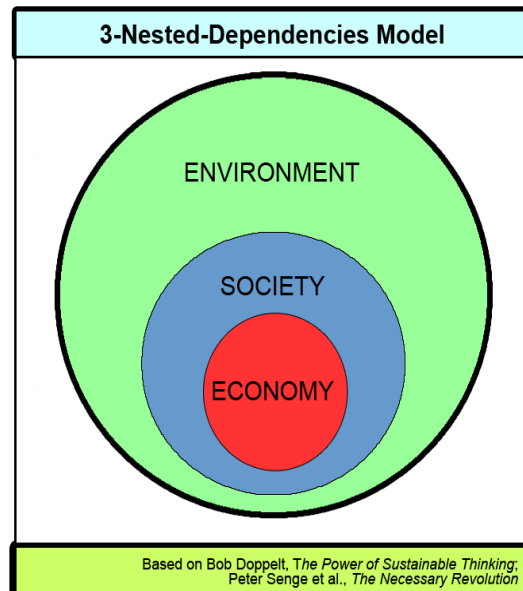
Support for students to develop these abilities and skills is important across curriculum areas and should be integrated into teaching, learning, and assessment strategies. Opportunities for integration of these skills and abilities should be planned with engaging and experiential activities that support the gradual release of responsibility model. For example, lessons in a variety of content areas can be infused with learning skills for Generation Next by using open-ended questioning, role plays, inquiry approaches, self-directed learning, student role rotation, and Internet-based technologies.

All programs have a shared responsibility in developing students' capabilities within all three skill areas.

Education for Sustainable Development

Sustainable development is defined as “development that meets the needs of the present without compromising the ability of future generations to meet their own needs” (Our Common Future, 43).

Sustainable development is comprised of three integrally connected areas: economy, society, and environment.



As conceived by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) the overall goal of Education for Sustainable Development (ESD) is to integrate the knowledge, skills, values, and perspectives of sustainable development into all aspects of education and learning. Changes in human behaviour should create a more sustainable future – a future that provides for environmental integrity, economic viability, and results in a just society for both the present and future generations.

ESD is not teaching about sustainable development. Rather, ESD involves teaching for sustainable development – helping students develop the skills, attitudes, and perspectives to meet their present needs without compromising the ability of future generations to meet their needs.

Within ESD, the knowledge component spans an understanding of the interconnectedness of our political, economic, environmental, and social worlds, to the role of science and technology in the development of societies and their impact on the environment. The skills necessary include being able to assess bias, analyze consequences of choices, ask questions, and solve problems. ESD values and perspectives include an appreciation for the interdependence of all life forms, the importance of individual responsibility and action, an understanding of global issues as well as local issues in a global context. Students need to be aware that every issue has a history, and that many global issues are linked.

Assessment and Evaluation

Assessment

Assessment is the process of gathering information on student learning.

How learning is assessed and evaluated and how results are communicated send clear messages to students and others about what is valued.

Assessment instruments are used to gather information for evaluation. Information gathered through assessment helps teachers determine students' strengths and needs, and guides future instruction.

Teachers are encouraged to be flexible in assessing student learning and to seek diverse ways students might demonstrate what they know and are able to do.

Evaluation involves the weighing of the assessment information against a standard in order to make a judgement about student achievement.

Assessment can be used for different purposes:

1. assessment for learning guides and informs instruction
2. assessment as learning focuses on what students are doing well, what they are struggling with, where the areas of challenge are, and what to do next
3. assessment of learning makes judgements about student performance in relation to curriculum outcomes.

1. Assessment for Learning

Assessment for learning involves frequent, interactive assessments designed to make student learning visible. This enables teachers to identify learning needs and adjust teaching accordingly. It is an ongoing process of teaching and learning.

Assessment for learning:

- includes pre-assessments that provide teachers with information of what students already know and can do
- involves students in self-assessment and setting goals for their own learning
- is not about a score or mark
- is used to inform student learning
- provides descriptive and specific feedback to students and parents regarding the next stage of learning
- requires the collection of data, during the learning process, from a range of tools to learn as much as possible about what a student knows and is able to do

2. Assessment as Learning

Assessment as learning involves students' reflecting on their learning and monitoring of their own progress. It focuses on the role of the student in developing and supporting metacognition.

Assessment as learning:

- enables students to use information gathered to make adaptations to their learning processes and to develop new understandings
- engages students in their own learning as they assess themselves and understand how to improve performance
- prompts students to consider how they can continue to improve their learning
- supports students in analyzing their learning in relation to learning outcomes

3. Assessment of Learning

Assessment of learning involves strategies designed to confirm what students know, in terms of curriculum outcomes. It also assists teachers to determine student proficiency and their future learning needs. Assessment of learning occurs at the end of a learning experience that contributes directly to reported results.

Traditionally, teachers relied on this type of assessment to make judgements about student performance by measuring learning after the fact and then reporting it to others. Used in conjunction with the other assessment processes previously outlined, however, assessment of learning is strengthened.

Assessment of learning:

- confirms what students know and can do
- occurs at the end of a learning experience using a variety of tools
- provides opportunities to report evidence to date of student achievement in relation to learning outcomes, to parents/guardians, and other stakeholders
- reports student learning accurately and fairly, based on evidence obtained from a variety of contexts and sources

Involving Students in the Assessment Process

Students should know what they are expected to learn as outlined in the specific curriculum outcomes of a course as well as the criteria that will be used to determine the quality of their achievement. This information allows students to make informed choices about the most effective ways to demonstrate what they know and are able to do.

It is important that students participate actively in assessment by co-creating criteria and standards which can be used to make judgements about their own learning. Students may benefit from examining various scoring criteria, rubrics, and student exemplars.

Students are more likely to perceive learning as its own reward when they have opportunities to assess their own progress. Rather

than asking teachers, “What do you want?”, students should be asking themselves questions such as:

- What have I learned?
- What can I do now that I couldn’t do before?
- What do I need to learn next?

Assessment must provide opportunities for students to reflect on their own progress, evaluate their learning, and set goals for future learning.

Assessment Tools

In planning assessment, teachers should use a broad range of tools to give students multiple opportunities to demonstrate their knowledge, skills, and attitudes. The different levels of achievement or performance may be expressed as written or oral comments, ratings, categorizations, letters, numbers, or as some combination of these forms.

The grade level and the activity being assessed will inform the types of assessment teachers will choose.

Types of Assessment Tools:

- | | | |
|-----------------------------------|----------------------|--------------------|
| • Anecdotal Records | • Exemplars | • Projects |
| • Audio/video clips | • Graphic Organizers | • Questions |
| • Case Studies | • Journals | • Quizzes |
| • Checklists | • Literacy Profiles | • Role Plays |
| • Conferences | • Observations | • Rubrics |
| • Debates | • Podcasts | • Self Assessments |
| • Demonstrations | • Portfolios | • Tests |
| • Documentation using photographs | • Presentations | • Wikis |

Assessment Guidelines

It is important that students know the purpose of an assessment, the type, and the marking scheme being used. The following criteria should be considered:

- a rationale should be developed for undertaking a particular assessment of learning at a particular point in time
- all students should be provided with the opportunity to demonstrate the extent and depth of their learning
- assessments should measure what they intend to measure
- criteria used in the assessment should be shared with students so that they know the expectations
- evidence of student learning should be collected through a variety of methods and not be based solely on tests and paper and pencil activities
- feedback should be descriptive and individualized to students
- learning outcomes and assessment criteria together should provide a clear target for student success

Evaluation

Evaluation is the process of analyzing, reflecting upon, and summarizing assessment information, and making judgements or decisions based on the information gathered. Evaluation is conducted within the context of the outcomes, which should be clearly understood by learners before teaching and evaluation take place. Students must understand the basis on which they will be evaluated and what teachers expect of them.

During evaluation, the teacher:

- interprets the assessment information and makes judgements about student progress
- makes decisions about student learning programs

Section Two: Curriculum Design

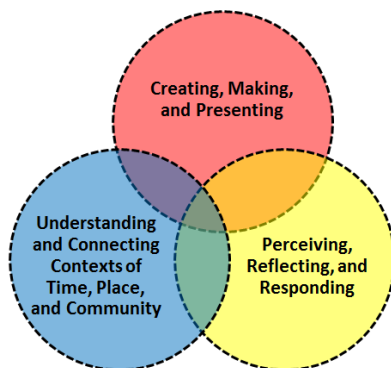
Rationale

Music is an important part of the human experience. Music education is fundamental to the aesthetic, physical, emotional, intellectual and social growth of the individual through musical experiences that engage both cognitive and affective domains. It is both a language and an art. It provides an outlet for creativity and self-expression by engaging our imaginations, enabling exploration of our own identities and fostering communication in many ways and at many levels.

Through the study of music, students think critically to solve a wide variety of challenges. Composition, performance, improvisation, and analysis present specific problems for the creator to solve that demand the use of musical knowledge and musical imagination. Musical problem solving promotes an acceptance of diverse solutions, as solutions are in a constant state of change and evolution.

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 is an important tool through which young people become more culturally aware, develop a better understanding of differences and similarities of cultures, and as a result, become more appreciative, tolerant and respectful of all people. Through musical experiences, students develop an understanding of their own beliefs, the beliefs of others, and of how our value systems are shaped by these beliefs.

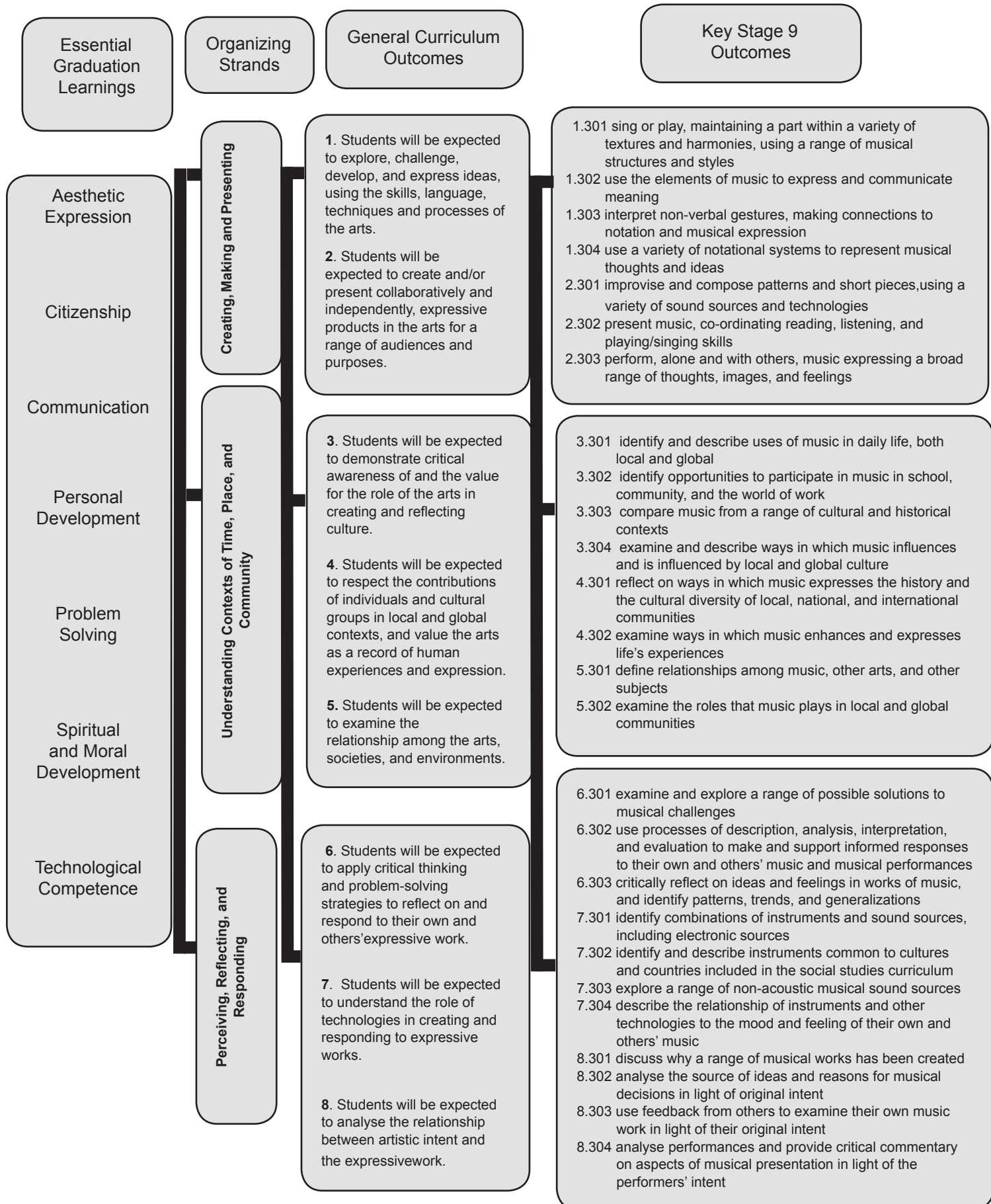
Curriculum Outcomes Framework



The Kindergarten to Grade 12 music curriculum is articulated as understandings and processes that are inter-related and developed most effectively as interdependent concepts. Mirroring this, the framework of outcomes is organized under the three interrelated strands of Creating, Making, and Presenting; Understanding and Connecting Contexts of Time, Place, and Community; and Perceiving, Reflecting, and Responding. Therefore it is important to recognize the interconnectedness of the strands, represented in the side graphic, and employ an integrated approach when developing learning activities for students. A foundation document contains the general curriculum outcomes that informs the scope and sequence of musical learnings from school entry to exit and further explanation of the GCOs and KSCOs can be found there.

The spread that follows, provides a visual representation of the outcomes framework for the fine arts disciplines and its relation to the specific curriculum outcomes for Experiencing Music 2200. It reflects the flow from the essential graduation learnings, to general curriculum outcomes, to grade 9 key-stage curriculum outcomes, to specific curriculum outcomes and grade 12 key-stage curriculum outcomes.

Curriculum Outcome Connections



Specific Curriculum Outcomes

- 1.0 present, individually and/or together, a variety of musical repertoire in unison and in multiple parts
- 2.0 apply and manipulate musical elements and technologies to communicate and express meaning in the performance and creation of music
- 3.0 interpret and respond to non-verbal gestures, making connections to musical expressions
- 4.0 express and interpret musical thoughts and ideas using variety of notational systems
- 5.0 improvise and compose music using a variety of sound sources
- 6.0 demonstrate, in collaboration with others, a range of skills and techniques to create, make, and present music
- 7.0 perform, alone and with others, music from a variety of styles, genres and forms, expressing a range of thoughts, images and feelings

- 8.0 identify and discuss the role of music in their personal life, community and society
- 9.0 investigate and appraise opportunities for engagement in music related vocations and avocations
- 10.0 explore and examine music across a broad range of cultural and historical contexts
- 11.0 develop critical awareness of Newfoundland and Labrador's cultural heritage and sense of place through the music of Newfoundland and Labrador
- 12.0 recognize the contributions of Newfoundland and Labrador's music makers
- 13.0 articulate the importance of the musical contributions of individuals and cultural groups to their communities
- 14.0 demonstrate an understanding of the power of music to shape, express, and communicate ideas, experiences and feelings
- 15.0 assess the interconnectedness of music with the other arts and subjects
- 16.0 examine the relationship between music and society and music and the environment

- 17.0 identify challenges and explore solutions related to the music making process
- 18.0 analyze and respond to an extended variety of music, their own and others, using appropriate terminology
- 19.0 assess and choose from among available technologies to create and perform music for a variety of purposes
- 20.0 assess the impact of technology on legal, moral, and ethical issues in the creation, consumption and performance of music
- 21.0 assess the impact of scientific and technological developments on musical composition, performance, production and consumption
- 22.0 assess impact of audience demographic and/or response in the creation or performance of a musical work
- 23.0 examine the relationship between intention and outcome in musical works
- 24.0 offer and respond to constructive feedback

Key Stage 12 Outcomes

- 1.401 actively participate, through individual or ensemble music making, in the selection, preparation, and presentation of music
- 1.402 use their knowledge of musical elements and technologies to shape creative expression through both composition and performance
- 1.403 interpret and represent a range of thoughts, images, and feelings, using and responding to non-verbal gestures
- 1.404 demonstrate an ability to decode musical notation and encode music as a means toward lifelong musical independence and enjoyment
- 2.401 improvise and compose, using vocal, instrumental, and electronic sound sources
- 2.402 demonstrate the intrinsic fusion of skills, concepts, and feelings through performing and creating for a range of audiences and purposes
- 2.403 create and perform a wide range of musical styles, forms, and genres, alone and collectively

- 3.401 analyse and evaluate the role of music in daily life
- 3.402 evaluate possibilities for ongoing involvement in music-related vocations and avocations
- 3.403 analyse and demonstrate an appreciation of music from a broad range of cultural and historical contexts
- 3.404 analyse, understand, and value the influence of music in creating and reflecting culture, both historical and present-day
- 4.401 recognize the importance of the musical contributions of individuals to their communities
- 4.402 respect the contribution of cultural groups to music in the global community
- 4.403 demonstrate an understanding of the power of music to shape, express, and communicate ideas and feelings throughout history
- 5.401 analyse and make decisions about the relationship between music and society and music and the natural environment
- 5.402 analyse and make decisions about the relationship between music and other arts

- 6.401 analyse and apply the processes used to address challenges and make decisions while creating and performing music
- 6.402 analyse and respond personally to an extended variety of musical styles, forms, and genres
- 6.403 evaluate their own musical insights and aesthetic responses in the context of other critical commentary
- 7.401 select among available technologies to create and perform music that reflects a variety of moods, thoughts, and feelings
- 7.402 demonstrate an understanding of the relationship between technical skill and the expressive qualities of sound sources
- 7.403 investigate the relationship between technologies of sound production and reproduction and personal response
- 8.401 reflect critically on meanings, ideas, and values associated with particular music compositions and performances
- 8.402 analyse how consideration of the intended audience affects the musical work
- 8.403 interpret the relationship between intention and outcome in their own and others' work
- 8.404 analyse and make decisions about their musical work, using available technology and feedback from others

Outcome Engagement

The specific curriculum outcomes are grouped according to the types of understandings and processes that are common to all fine arts disciplines: creating works of art; making connections in local, global, and historical contexts, and responding critically to their own works and the works of others.

These understandings and processes are inter-related and are developed most effectively as interdependent concepts. To realize musical outcomes, students must be engaged and involved in authentic musical experiences as performers, listeners and creators. Sometimes, students may be engaged as all three simultaneously.

When outcomes are grouped as such and curriculum offerings are based on all three organizing strands and modes of engagement, arts learning experiences become more relevant to real-life situations, and the learning becomes more meaningful. This interconnectedness of engagement is represented in the graphic below.



Course Overview

Experiencing Music 2200 is rooted in comprehensive musicianship. It is designed to develop students' ability to respond to and engage with a wide range of music representative of many genres, cultures and contexts, inclusive of music relevant to and reflective of students. As a practical study of music, students will experience music in all modes of musical engagement - performing, listening and creating. Active engagement is the foundation of this course.

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.

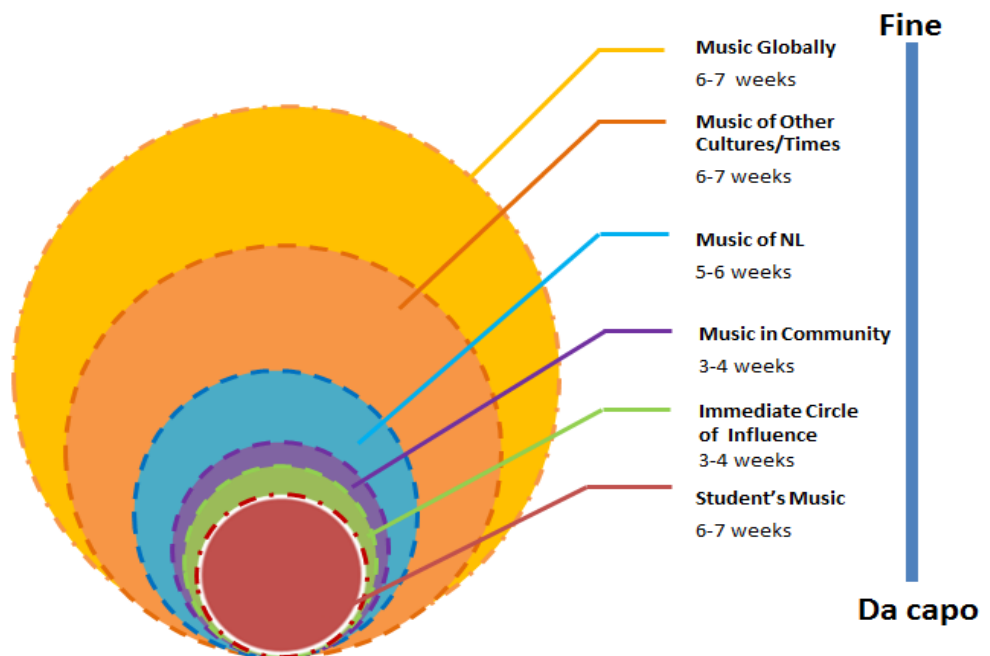
Students will explore the relationships between various styles of music, music and culture, and music and other art forms; the impact of technology and technological innovation in music; the music industry; and the music makers. The potential exists for collaboration with community artists and programs involving career development and entrepreneurial education.

Suggested Delivery Plan

There is no single way to organize a year of instruction for students; many variables influence teachers' flow and choice of learning opportunities, including students' prior learning and interests and the interdependent nature of the SCOs and musical understandings and processes.

The graphic that follows is one suggested approach which proposes an egocentric to global flow. Musical engagement and analysis begins with the music of the students and flows outward to the music of their immediate circle of influence such as friends and family, and then outward further to the local community, the province of Newfoundland Labrador, the music of other cultures and times, and ultimately, globally. Within each milestone, students will make music, become familiar with the music makers and their works and contributions, and explore and analyze the nature, features, contexts and role of those musics.

As course delivery varies from site to site, the amount of time to devote to each milestone is suggested through the size of the nested circles as well as the suggested number of weeks. Suggested planning template and lesson exemplars can be found in the appendices and on the K12PL site at: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/teaching-and-learning-strategies.html>



How to Use the Four Column Curriculum Layout

Outcomes

Column one contains specific curriculum outcomes (SCO) and accompanying delineations where appropriate. The delineations provide specificity in relation to key ideas.

Outcomes are numbered in ascending order

Delineations are indented and numbered as a subset of the originating SCO.

All outcomes are related to general curriculum outcomes.

Focus for Learning

Column two is intended to assist teachers with instructional planning. It also provides context and elaboration of the ideas identified in the first column.

This may include:

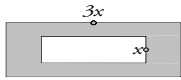
- references to prior knowledge
- clarity in terms of scope
- depth of treatment
- common misconceptions
- cautionary notes
- knowledge required to scaffold and challenge student's learning


Sample Performance Indicator(s)

This provides a summative, higher order activity, where the response would serve as a data source to help teachers assess the degree to which the student has achieved the outcome.

Performance indicators are typically presented as a task, which may include an introduction to establish a context. They would be assigned at the end of the teaching period allocated for the outcome.

Performance indicators would be assigned when students have attained a level of competence, with suggestions for teaching and assessment identified in column three.

SPECIFIC CURRICULUM OUTCOMES	
<i>GCO 1: Represent algebraic expressions in multiple ways</i>	
Outcomes	Focus for Learning
<p>Students will be expected to</p> <p>1.0 model, record and explain the operations of multiplication and division of polynomial expressions (limited to polynomials of degree less than or equal to 2) by monomials, concretely, pictorially and symbolically. [GCO 1]</p> <p>1.2 model division of a given polynomial expression by a given monomial concretely or pictorially and record the process symbolically.</p> <p>1.3 apply a personal strategy for multiplication and division of a given polynomial expression</p>	<p>From previous work with number operations, students should be aware that division is the inverse of multiplication. This can be extended to divide polynomials by monomials. The study of division should begin with division of a monomial by a monomial, progress to a polynomial by a scalar, and then to division of a polynomial by any monomial.</p> <p>Division of a polynomial by a monomial can be visualized using area models with algebra tiles. The most commonly used symbolic method of dividing a polynomial by a monomial at this level is to divide each term of the polynomial by the monomial, and then use the exponent laws to simplify. This method can also be easily modelled using tiles, where students use the sharing model for division.</p> <p>Because there are a variety of methods available to multiply or divide a polynomial by a monomial, students should be given the opportunity to apply their own personal strategies. They should be encouraged to use algebra tiles, area models, rules of exponents, the distributive property and repeated addition, or a combination of any of these methods, to multiply or divide polynomials. Regardless of the method used, students should be encouraged to record their work symbolically. Understanding the different approaches helps students develop flexible thinking.</p>
	<p>Sample Performance Indicator</p> <p>Write an expression for the missing dimensions of each rectangle and determine the area of the walkway in the following problem:</p> <ul style="list-style-type: none"> • The inside rectangle in the diagram below is a flower garden. The shaded area is a concrete walkway around it. The area of the flower garden is given by the expression $2x^2 + 4x$ and the area of the large rectangle, including the walkway and the flower garden, is $3x^2 + 6x$. 

SPECIFIC CURRICULUM OUTCOMES	
<i>GCO 1: Represent algebraic expressions in multiple ways</i>	
Sample Teaching and Assessment Strategies	Resources and Notes
<p>Teachers may use the following activities and/or strategies aligned with the corresponding assessment tasks:</p> <p>Modeling division using the sharing model provides a good transition to the symbolic representation. For example, $\frac{3x+12}{3} = \frac{3x}{3} + \frac{12}{3}$. To model this, students start with a collection of three x-tiles and 12 unit tiles and divide them into three groups.</p>  <p>For this example, $x + 4$ tiles will be a part of each group, so the quotient is $x + 4$.</p> <p>Activation</p> <p>Students may</p> <ul style="list-style-type: none"> Model division of a polynomial by a monomial by creating a rectangle using four x^2-tiles and eight x-tiles, where $4x$ is one of the dimensions. <p>Teachers may</p> <ul style="list-style-type: none"> Ask students what the other dimension is and connect this to the symbolic representation. <p>Connection</p> <p>Students may</p> <ul style="list-style-type: none"> Model division of polynomials and determine the quotient <ol style="list-style-type: none"> $(6x^2 + 12x - 3) \div 3$ $(4x^2 - 12x) \div 4x$ <p>Consolidation</p> <p>Students may</p> <ul style="list-style-type: none"> Draw a rectangle with an area of $36a^2 + 12a$ and determine as many different dimensions as possible. <p>Teachers may</p> <ul style="list-style-type: none"> Discuss why there are so many different possible dimensions. <p>Extension</p> <p>Students may</p> <ul style="list-style-type: none"> Determine the area of one face of a cube whose surface area is represented by the polynomial $24s^2$. Determine the length of an edge of the cube. 	<p>Authorized</p> <ul style="list-style-type: none"> <i>Math Makes Sense</i> 9 Lesson 5.5: Multiplying and Dividing a Polynomial by a Constant Lesson 5.6: Multiplying and Dividing a Polynomial by a Monomial ProGuide: pp. 35-42, 43-51 CD-ROM: Master 5.23, 5.24 See It Videos and Animations: <ul style="list-style-type: none"> Multiplying and Dividing a Polynomial by a Constant, Dividing Multiplying and Dividing a Polynomial by a Monomial, Dividing SB: pp. 241-248, 249-257 PB: pp. 206-213, 214-219

Resources and Notes

Column four references supplementary information and possible resources for use by teachers.

These references will provide details of resources suggested in column two and column three.

Suggestions for Teaching and Assessment

This column contains specific sample tasks, activities, and strategies that enable students to meet the goals of the SCOs and be successful with performance indicators. Instructional activities are recognized as possible sources of data for assessment purposes. Frequently, appropriate techniques and instruments for assessment purposes are recommended.

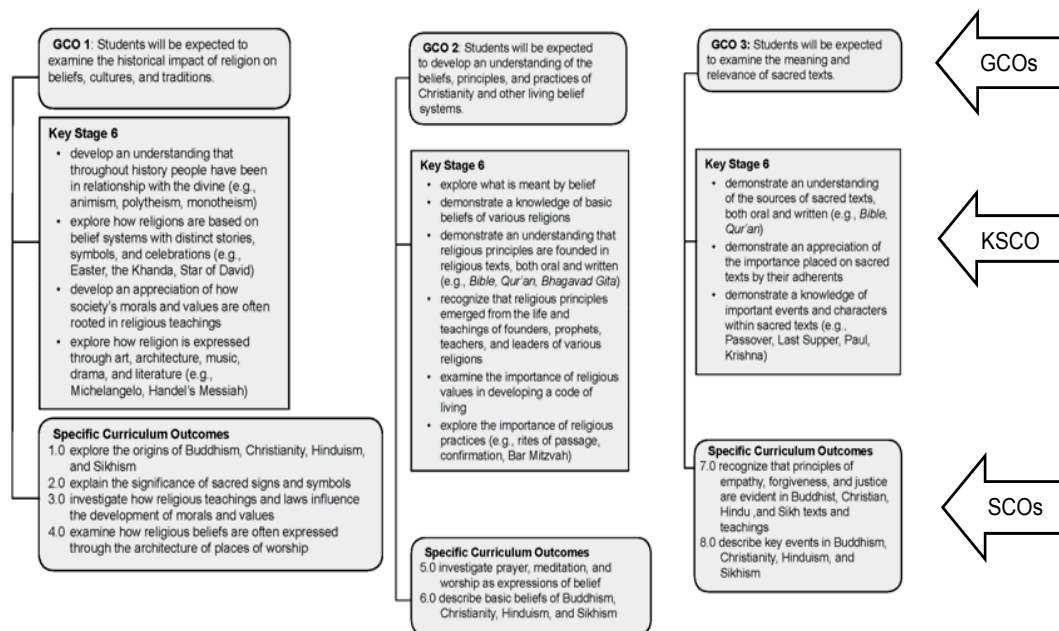
Suggestions for instruction and assessment are organized sequentially:

- **Activation** - suggestions that may be used to activate prior learning and establish a context for the instruction
- **Connection** - linking new information and experiences to existing knowledge inside or outside the curriculum area
- **Consolidation** - synthesizing and making new understandings
- **Extension** - suggestions that go beyond the scope of the outcome

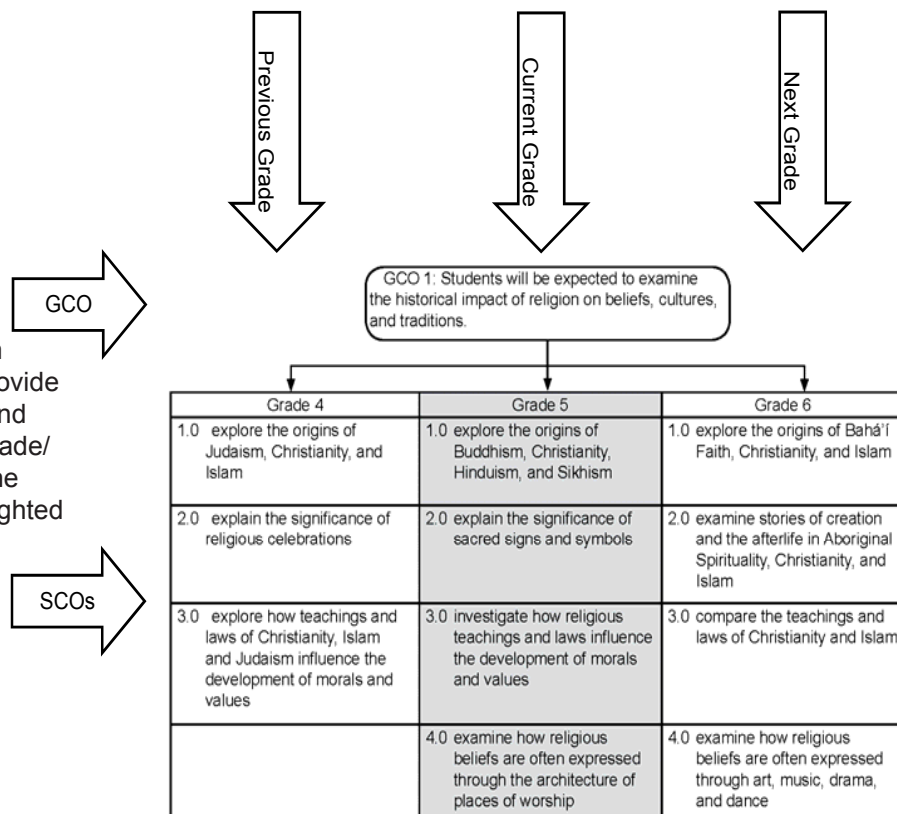
These suggestions provide opportunities for differentiated learning and assessment.

How to use a Strand overview

At the beginning of each strand grouping there is explanation of the focus for the strand and a flow chart identifying the relevant GCOs, KSCOs and SCOs.



The SCOs Continuum follows the chart to provide context for teaching and assessment for the grade/course in question. The current grade is highlighted in the chart.

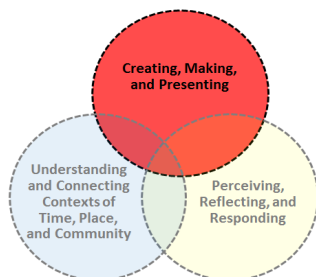


Section Three: Specific Curriculum Outcomes

Creating, Making, and Presenting

Creating, Making, and Presenting

Focus



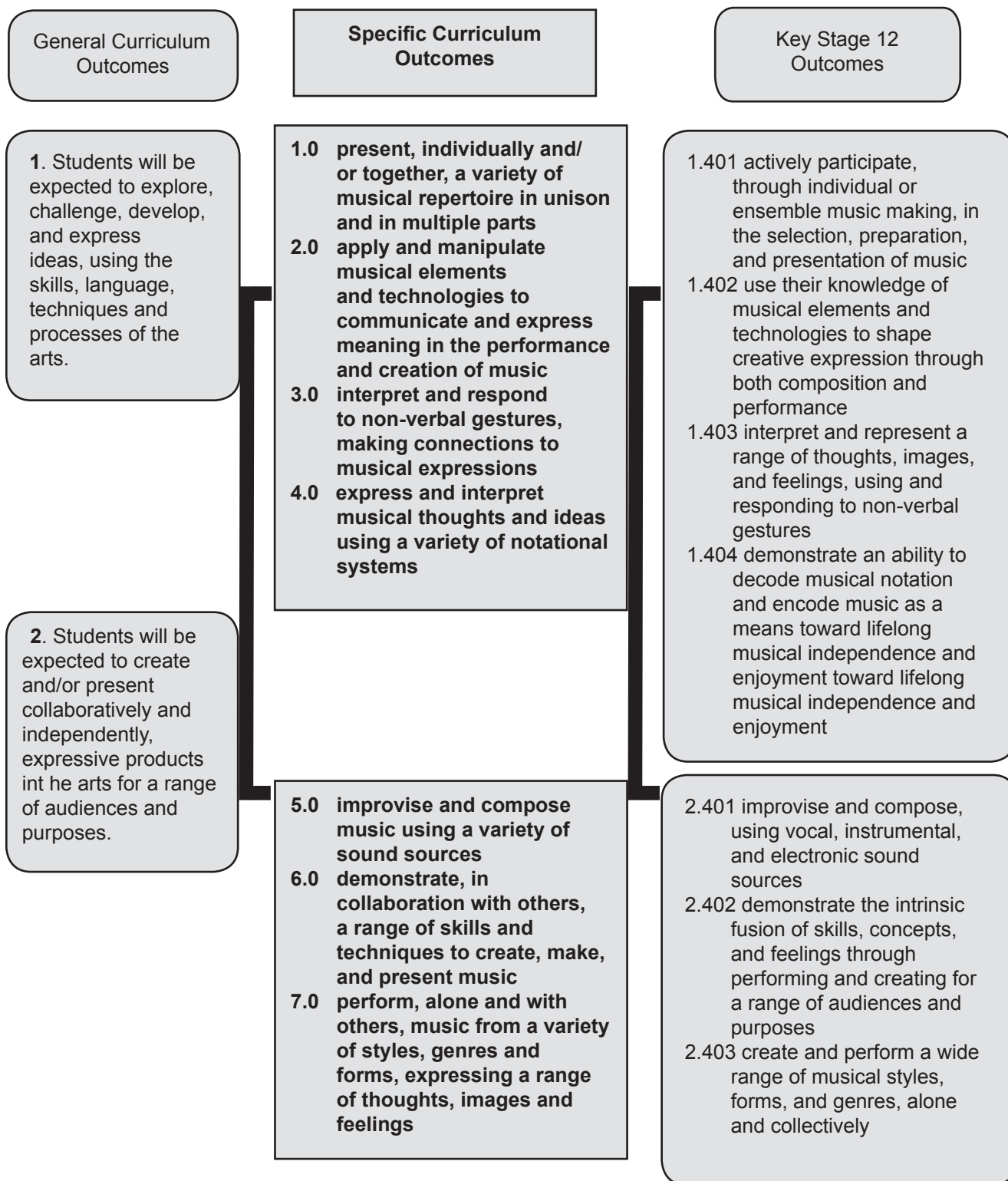
Creating, making, and presenting involves students' creative and technical development; that is, their ability to use and manipulate media to create art forms that express and communicate their ideas and feelings. Through these artworks, students provide evidence of achievement, both as the work is being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

The appearance of specific curriculum outcomes found in the four column spreads, flows and aligns with the understandings and processes targeted under the organizing strands. As these processes are interconnected, the suggested strategies for an identified SCO, often address multiple SCOs, both within and across organizing strands, and multiple modes of artistic engagement simultaneously.

Outcomes Framework

These understandings and processes are interrelated and are developed most effectively as interdependent concepts. When outcomes are grouped as such and curriculum offerings are based on all three organizing strands, arts activities become more relevant to real-life situations, and the learning becomes more meaningful.

The graphic that follows, provides a visual representation of the general and key stage 12 curriculum outcomes and their relation to the specific curriculum outcomes for this strand.

SCO Continuum

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

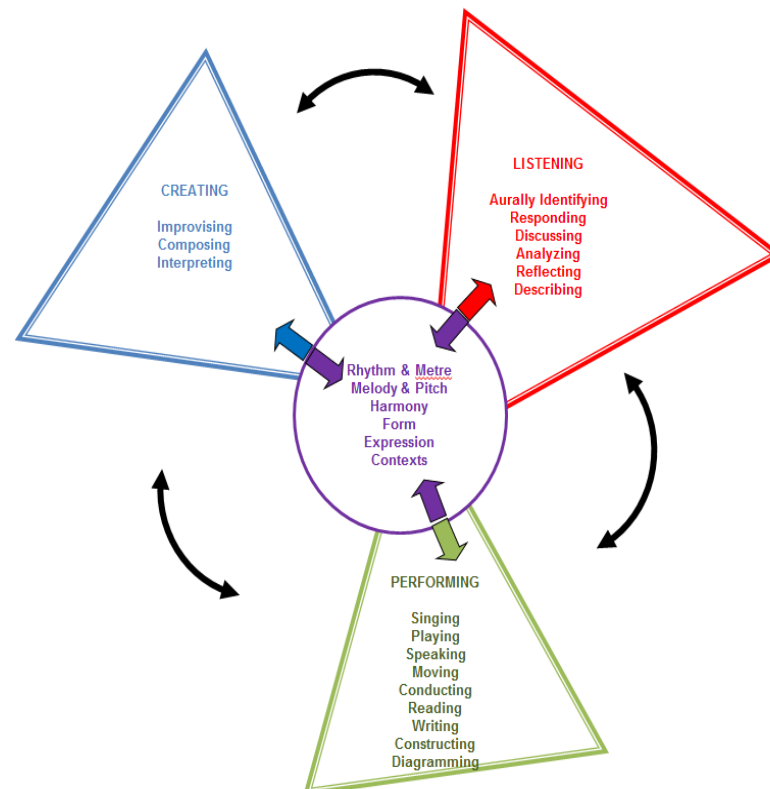
Outcomes

Students will be expected to

- 1.0 present, individually and/or together, a variety of musical repertoire in unison and in multiple parts

Focus for Learning

Music making means being actively engaged in direct experiences with music. Students learning experiences should include performing, listening and creating.



Adaptation from *Teaching Towards Musical Understanding* by Amanda P. Montgomery

Making music alone or with others requires self-discipline, concentration, and diligence. Involvement in group music making, large or small, requires cooperation with others as well as an awareness of and participation in the social process.

Students must collaborate on all aspects of the music making process, which requires sensitivity to the needs of others and compromise. An understanding of ethical conduct is instilled as they become part of a team. They are developing their individual skills and an understanding of the importance of their individual contribution to the group effort. Critical listening and communication skills are heightened as they collectively aim to present a shared sound. Intonation is realized in relation to other's parts. Interdependence is developed as students learn to maintain their own part while simultaneously listening to others' parts.

Teachers should consider placing students in a variety of groupings (based on student background and experience) to differentiate the music making process. Students should experience a variety of musical ensembles such as drum circles, duets/trios/quartets, rock bands, and orchestras.

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- In a drum circle, use a call and response technique, clap or tap a short rhythm to the class to echo back.
- Using a call and response technique, sing or play a short melody to the class to echo back.
- Engage students in a cup/beat passing game to reinforce rhythm/beat and ensemble playing skills. In a seated circle on the floor, each student simultaneously taps out a predetermined rhythm on their cups. Upon completion of the pattern, they must pass their cup to the student on their right (or left) without missing a beat and continue the pattern on the 'new' cup.
- Engage reluctant singer(s) via use of Karaoke. Student(s) may sing song(s) of their choice.
- Create/employ an observation checklist to assess for steady beat, rhythmic accuracy, melodic accuracy, expressiveness, critical ensemble listening, and part interdependence.

Students may

- Create a 'human sound machine' in which different movements with accompanying sounds are created and layered on top of each other in sequence. A student leader initiates with his/her own repeating movement and sound. As other students think of their own repeating sound and movement, they join the student facilitator in the center of the circle, adding their repeating sound and movement to the emerging machine of sound.

Connection

Students may

- Sing a simple round like "Row, Row, Row Your Boat" and describe what happened; determining whether they maintained a steady beat, sang in tune, maintained their own part.
- Listen to Bach's "Fugue No. 16 in G minor" or J. Gregorio's fugue based on Britney Spear's melody, *Oops! I did it again*, to identify the entry points and number of melodic layers.
- Follow along with the melody and then counter-melody of a fugue notated on an interactive whiteboard as teachers highlights them in different colours.
- Maintain an ostinato (rhythmic and/or melodic) while the teacher or another student performs/improvises a melodic/rhythmic line above.

Resources and Notes

Authorized

Music! Its Role and Importance In Our Lives

- Call and Response, pgs. 63-64
- Bach's *Fugue No. 16 in g minor*, pgs 397-401, CD 11, Track 12
- Stomp Out Loud, pgs 83-85, CD 3, Track 15

Together in Rhythm : A Facilitator's Guide to Drum Circle Music By Kalani

Amazing Jamnasium: A Playful Companion to Together in Rhythm - By Kalani

The Art and Heart of Drum Circles By Christine Stevens

The Complete Guitar Player Songbook - Omnibus Edition Hal Leonard publisher

PL Site: Teaching and Learning Strategies: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/teaching-and-learning-strategies.html>

- Drum Circles Series - Villanova - Musical Elements
- Drum Circles Series - Conne River - Se't A'nwey Kina'matino'kuom Performers

Continued

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

- 1.0** *present, individually and/or together, a variety of musical repertoire in unison and in multiple parts*

Focus for Learning

Informances may be considered whereby students demonstrate their musical learning in a non-formal setting within a class setting. Performances would entail presentation of a final product within a formal setting. Individual student performance is not restricted to solo performance in front of class. It may be live or recorded to account for an individual's preference or comfort level. Likewise, the music making or presentation setting, can be in a public space or within the music classroom.

Musical repertoire includes a variety of musical styles from different time periods. When selecting pieces, teachers should take student interest/relevance into consideration and also consider inviting students to bring in their own selections.

Teachers need to consider students level of understanding and demonstration of K-9 musical elements. A pre-assessment would assist in determining this as well as assist in planning for future learning. A chart of musical elements covered in K-9 music is provided in the focus for learning of SCO 2.0

Sample Performance Indicator(s)

Select and perform an eclectic mix of music for a presentation. In addition to embracing unison and multiple parts, repertoire choice should reflect the proposed concert venue, audience and focus. Students may choose to present their music live or prerecorded.

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

- Using body percussion (clapping, patsching, snapping, stomping) student(s) perform rhythms, from flashcards or repertoire.
- In small groups, create and lead their own cup game. Students self-assess their team's musical and collaborative efforts and skill.
- Use a music software or app to strengthen their understanding of the musical element.
- Learn and perform three-chord or four-chord songs by rote.
- Select a piece to prepare and present as a class.

Consolidation

Students may

- Learn and perform three-chord or four-chord songs from chord or lead sheets.
- Individually, in pairs or small groups, select an additional piece to prepare and present during an informance in class.

Extension

Students may

- Individually, in pairs or small groups, create and perform a three-chord or four-chord song with lyrics.

Resources and Notes

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resource-links/creating-making-and-presenting.html>

- Links - Cup Games
- Link - Fugue
- Link - 4 Chord Songs
- Links - Guitar: Tips and Habits, Create Your Own Chord Chart, Pentatonic Positions
- Link - Penny Whistle
- Links - Karaoke
- Link - Music Theory
- Link - Music Reading
- Link - Notational Software
- Link - Recording and Editing Software

Cultural Connections

School libraries are provided with published works under the Resource Acquisition Program [RAP]. Detailed listings, including grade level suggestions, of current and past acquisitions can be found at www.culturalconnections.nl.ca/

Relevant RAP resources: [https://www.k12pl.nl.ca/curr/10-12/music/music-2200/cultural-connections-resource-acquisition-program-\(rap\).html](https://www.k12pl.nl.ca/curr/10-12/music/music-2200/cultural-connections-resource-acquisition-program-(rap).html)

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.


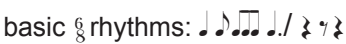

Outcomes

Students will be expected to

- 2.0 apply and manipulate musical elements and technologies to communicate and express meaning in the performance and creation of music

Focus for Learning

Musical elements students should have covered in K-9 music are noted in the chart below. Teachers need to consider students level of understanding and demonstration of these in planning for future learning.

K-9 MUSICAL ELEMENTS AT-A-GLANCE	
Rhythm & Meter	Form
Beat/Rhythm Time signatures: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{2}{2}$ $\frac{4}{2}$ C (common time) ϕ Asymmetric metres, 5_4 , 7_8 , 5_8 mixed metres Rhythms:  Upbeat, tie, \downarrow basic ϕ rhythms:  polyrhythm, & equivalent rests Terminology for notes/rests	Contrasting & repeating Forms: ab – AB, rondo, theme & variations, minuet & trio, fugue Free Form: improvisation Directions: DC al fine; DS Coda; repeat sign 1st/2nd endings, cadences – plagal/perfect/imperfect
Melody & Pitch	Expression
Pitches Solfege & absolute note names: s, - d` in keys of C, F, G, Recorder: C DEF F# GAB Bb C`D`E` in Treble clef  In tune expressive singing Changing voice (registers) Tonalties/Scales: C, F, G, D+, natural minor, a & e minor scales, blues scale, whole tone scale, pentatonic scale, harmonic minor, melodic minor, major arpeggios Melodic intervals (above) : +3, -3, +6, -6, P8, P5, P4, +2, -2, +7, -7, tritone	Tempo – tempo change: ritardando, rallentando, accelerando, a tempo, rubato, tenuto Dynamics – pp-ff; crescendo & decrescendo Articulation –accent, legato, staccato Notations –non-traditional notation Interpretation Tone colour/timbre Sound Sources: body percussion, acoustic sounds, electronic sounds Sound Groupings: Orchestral families, SATB Sound Styles: rap, choral speech
Harmony	Contexts
Layering: R/M ostinato, Rounds/canons, Part songs (2-3), polyphonic, monophonic Chord roots: d & s, I & m, Chords & progressions: I, IV, V, V7 Chords: ii, vi Harmonic intervals : +3, P8, P5, P4, -3, +6, -6, +2, -2, +7, -7, tritone Notation: ledger lines, treble & bass clef, grand staff	Varied selections representing many: cultures/time periods global music, folk 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 Composers/musicians

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Using flashcards (melodic/rhythmic), lead students through an exploration of various expressive devices (exploring dynamics, articulation, tempo). Students should discuss the impact (cause-effect) of each expressive device.
- Facilitate discussion of theme and variation form such as Chaminade's *Theme and Variation*, to identify what and how the musical elements are altered and the impact of the manipulation.
- Facilitate discussion around artistic license in performances, interpretation of compositions, remixes and/or cover band renditions of others' songs considering questions such as: What is artistic license? Does it qualify as manipulation of musical elements? Is the re-creation of music creative?

Students may

- Maintain a glossary of musical elements in their journal or create a word wall of terminology.
- In small groups, extend the teacher facilitated exploration activity to examine the manipulation of performance options – different sound sources; timbres; multiple parts (rounds, ostinato, drones...) – and the resulting impacts. Students may perform and/or digitally record their manipulations and write a critical reflection in their journal on their findings.

Connection

Students may

- View/listen to various musical performances and analyze/discuss performers' manipulation of the musical element(s) in conveying meaning.
- View and listen to an Electro-house music performer, such as Deadmau5 (DJ) or current artist, and analyze/discuss what constitutes: a performer/performance; musical element manipulation as expression/creation. Students should discuss the context of this performance and compose a critical reflection in their journal.
- Examine the technique of word (tone or text) painting in medieval choral music considering tenor's aria in Handel's *Messiah*, and current pop music such as:
 - "Friends in Low Places", Garth Brooks (low pitch for word Low);
 - "Stuttering", Ben's Brother (fast repeated notes for stuttering)
 - "Ring of Fire", Johnny Cash (inverse word painting where 'down, down, down' is sung to the notes rising, and 'higher' is sung dropping from a higher to a lower note)

Continued

Resources and Notes

Authorized

Music! Its Role and Importance In Our Lives

- Identify and Perform a Major Scale pg. 53
- Perform All the Intervals in the C to C Octave pg. 54
- Identify the Intervals pg. 54
- Count and Coordinate Rhythmic Patterns pg.79
- Practice and Determine Meter pg. 80
- Musical Decisions and Performing pgs. 162-167;
- Activity 5 - Evaluate a Musical Work pg 255
- Thomas Weelkes – "As Vesta Was Descending" pg. 391. [word painting]
- Theme and Variations pg. 156
- Chaminade's 'Theme and Variations', pgs. 156-158
- Analyze Vocal Register and Timbre pg. 121
- Describe Vocal Register and Timbre pg. 121
- Sing A Capella pg. 132
- Make Your Own Remix pg. 502

Appendices

- Appendix B2 – Reflective Journals

PL Site: Teaching and Learning Strategies: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/teaching-and-learning-strategies.html>

- Experiencing Music through Performing, Listening and Creating
- Drum Circles Series - Villanova - Musical Elements

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

2.0 apply and manipulate musical elements and technologies to communicate and express meaning in the performance and creation of music

Focus for Learning

Students should have a degree of theoretical understanding and practical application of musical elements and technologies in order to use them as intended and/or intentionally alter them to best convey the intended meaning of a work. Software may be assistive to students requiring review or exploration of musical elements and aural skills.

Manipulation of musical technologies could encompass the use of traditional instruments in non-traditional ways as embraced by composers such as John Cage, R. Murray Schafer and Bobby McFerrin, as well as current and emerging digital technologies.

Musical technologies also embrace those digital in nature. In song remixes, audio pieces from a preexisting recording are recombined or altered by adding, removing, and/or changing those pieces in such a way to create an altered version of the song.

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

- Explore parallel technique in film and animation. In “Mickey Mousing”, accompanying music is synced with the actions on screen. Walt Disney movies provide good exemplars; Some animations that use classical music soundtracks are *Fantasia*, *Bugs Bunny The Rabbit of Seville* and other Looney Tunes segments.
- Explore and discuss characteristics of timbre of instruments as heard through recordings and/or students demonstrations.
- In small groups, create a 16 beat phrase using (rhythmic and/or melodic) flashcards. Students determine performance options (sound sources; number of parts – drone, ostinato; number of students per part; role of each student). They perform and/or digitally record, reflect and evaluate product and intent. Students then hypothesize and manipulate the arrangement of the cards to create a new composition/variation. Students should discuss and/or reflect in their journals, the impact on their compositions/performances in their journals. Students may also reflect on collaborative efforts of the group in the music making.

Consolidation

Students may

- Through drum circles, improvise/play using musical elements of rhythm and form.
- Create a soundscape based on a theme and experiment with changing different musical elements to determine most effective version in conveying chosen theme.
- Using a text of their choice, word paint, notate, and perform a complimentary melodic line. Notation may be iconic, standard, or invented. Performance may be live or recorded. In their journals, students will reflect on how the manipulation of musical elements impacted expression.
- Use voice, instruments, technology or a combination of these to create a short piece demonstrating knowledge of form.

Resources and Notes

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resource-links/creating-making-and-presenting.html>

- Link - Hamelin plays Chaminade - Theme and Variations
- Link - Music Theory
- Link - Music Reading
- Links - Recording Software
- Links - Notational Software
- Links - Tablature Editing Software for Guitar

Continued

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

2.0 apply and manipulate musical elements and technologies to communicate and express meaning in the performance and creation of music

Focus for Learning

When considering music to be explored, teachers should incorporate music that is current and relevant to the students in addition to music with which they may not be familiar. Student engagement with the music should encompass performing, listening and creating opportunities.

Sample Performance Indicator(s)

Create a theme and three variations on a pop song melody of your choice. Performance may be live or recorded. In your presentation, discuss musical changes in each variation and the respective impacts on the meaning/expression/performance of the melody.

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

Students may

- Using digital software, select (or create) and manipulate a digital sound sample by altering musical elements. Students would record and reflect upon their manipulations.
- Choose a piece of music where music elements are counterintuitive to the message and analyze impact. (e.g. sad song lyrics written within a major tonality such as “Last Kiss” by Pearl Jam).
- Select and remix a song.

Extension

Students may

- Using their own compositions, explore the impact of manipulation of musical elements on their intended message.
- Compose a short piece of music using four different timbres; Notation can be standard or non-standard.
- Change the style or form of a piece of music.(e.g. change a folk song into a theme and variations composition).
- Perform a piece of music (solo and/or together) in keeping with their skill set and preference and as intended/indicated by the composer. The student performs again, altering a musical element (e.g. Tempo) and discusses in their reflection journal how this change impacts the meaning/expression/performance of the composition.
- Create a rhythmic composition of a predetermined length and meter using percussion or ‘found’ instruments. Students record and playback performance for critical analysis and constructive feedback.
- Manipulate a prerecorded composition of their choice. Manipulation could be in voicing, instrumentation, tone, tempo, etc.).

Resources and Notes

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

- 3.0 interpret and respond to non-verbal gestures, making connections to musical expression

Focus for Learning

This outcome explores alternate gestures, signals, postures, and movements and their connection to and reflection of musical expression. Students will have had experience in conducting and/or responding to 'traditional' basic conducting patterns of time and gestures conveying tempo, rhythm, articulation, dynamics, character, style, breath and shape.

Students will come to understand musical gestures are not limited to the traditional context of a conductor led ensemble. While musical gesturing occurs within this context, other forms of gesturing exist as a means to convey and communicate expression such as within drum circles.

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Model conducting patterns and/or expressive gestures.
- Facilitate drum circle, engaging students in interpretation of non-verbal gestures.

Students may

- Sitting in a circle, observe each other's body language; making projections on others' feelings and discussing how thoughts and feelings may be conveyed without the use of verbal language.
- Conduct along with recordings in various time signatures.
- View conductor led performances (or in class teacher-conductor led) and discuss how the conductor facilitates the interpretation of a piece's musical elements - the tempo, articulations, phrasing, dynamics, mood, etc. How is this achieved in a group that does not have a traditional conductor such as a rock band. Consider the lead guitar player jumping off the drummer's platform to signal the end of the piece. Alternately, what else could it communicate?
- Compare/contrast a conductor's gestures when conducting a concert band vs. a jazz band.
- Analyze alternate communication gestures, such as American Sign Language.
- Review a dance routine and discuss the choreographer's and/or dancers interpretation and kinaesthetic expression of the music.

Connection

Students may

- Create, alone or in groups, traditional or non-traditional cues to convey the intended message of their own composition or song from their own playlist. Student performers respond to created gestures and through group or peer reflection, assess for gesture effectiveness in communicating expression.
- Facilitate drum circle activities.

Consolidation

Students may

- In accordance with ability, perform piece(s) in a small ensemble. Discuss the nature and effectiveness of gestures used by the ensemble leader. Using a graphic organizer, compare/contrast techniques and effectiveness with that of the traditional conductor.

Resources and Notes

Authorized

Music! Its Role and Importance In Our Lives

- Chapter 5: Rhythms That Dance
- Pgs. 162-7 (Conducting Patterns)
- Find and Conduct the Downbeat Pg. 163
- Conduct with Rubato, Pg. 164
- Blue Man Group, pg.92-3 and CD 3 - track 19
- Stomp, pg.83 and CD 3 - track 15
-

PL Site: Teaching and Learning Strategies: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/teaching-and-learning-strategies.html>

- Drum Circles Series - Villanova - Student Facilitator

Continued

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

*3.0 interpret and respond
to non-verbal gestures,
making connections to
musical expression*

Focus for Learning**Sample Performance Indicator(s)**

Use and respond expressively to non-verbal gestures as facilitator and member within drum circles or other performing ensemble.

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies**Extension**

Students may

- Create 'original' gestures to lead/communicate an ensemble. Discuss effectiveness.
- Create, teach and conduct their own piece to a small group who respond to gestures of the student conductor.

Resources and Notes**Suggested**

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resource-links/creating-making-and-presenting.html>

- Link - Virtual Choir Live
- Link - Orchestra Conductor

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

- 4.0 express and interpret musical thoughts and ideas using a variety of notational systems

Focus for Learning

Students should have considerable experience reading and creating using standard Western notation (5 line/4 space staff, etc). Pending musical, personal and/or cultural backgrounds, some students may also have experience with other notational systems such as guitar tab, braille notation or India's Sargam system or China's jianpu system.

In this outcome students explore and discuss the use of other notational systems as found in other cultures, historical periods, new/emerging forms of music, and/or music for different/emerging music technologies.

These systems could include, but not be limited to:

- Tabulature
- Percussion notation
- Klavarskribo
- Figured bass
- Lead sheet
- Early notation
- Neumatic notation
- Plainsong
- Numbered musical notation
- Chord chart
- Graphic notation
- RAP notation
- Braille music
- Digital programs (I.e. Synthesia)
- Grids in music software such as sequencer programs and looping software

Beyond the standard Western notation, students should explore a minimum of four other notational systems. The explored systems should be representative of other cultures, historical periods, new/emerging forms of music, and/or music for different/emerging music technologies.

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present samples of various notational formats and matching sound clips.

Students may

- Interpret and analyze various musical examples that use differing notational systems. (e.g. R. Murray Schafer (graphic scores), *Star Guitar*, The Chemical Brothers (images)).
- Research and make a presentation on notational systems. Discuss and reflect upon the effectiveness and the context within which the notational system evolved.
- Examine the evolution of vocal music notation. From a simple single line (Plainsong/chant no strict meter/accompaniment) – to the inclusion of harmony (parallel organum – same melody sung a perfect 4th/5th) Students can hypothesize about the impetus(es) such as technological advances, or contextual climate seated in religion for this evolution.
- Examine (perform with) and compare/contrast the evolution of musical scores. e.g. Notation - neumes (9th C) to note heads; staff – 4 lines; note names-solemnization (6)

Connection

Students may

- Assess the pros and cons of the emerging notational systems in the expression of ideas/thoughts.
- Write and perform a melodic idea using standard notation.
- Use notational software to compose a piece of music using non-standard notation. Students can view examples of alternate notation for inspiration such as Doodle Music.
- Listen to recorded environmental sounds or a recorded piece of music and create a notational system representative of the 'piece' heard. Students follow 'score' while listening to the recording to determine effectiveness of notation. Through peer discussion, students debate the effectiveness of the notation.
- Create a rhythmic score.

Resources and Notes

Authorized

Music! Its Role and Importance In Our Lives

- Chapter 17: Medieval Church Music pg. 383

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resource-links/creating-making-and-presenting.html>

- Link - Graphic Score/ Notation
- Links - Visual Notation
- Link - Music Creation Software
- Link - Digital Audio Software
- Link - Remix Software

Continued

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Outcomes

Students will be expected to

*4.0 express and interpret
musical thoughts and ideas
using a variety of notational
systems*

Focus for Learning**Sample Performance Indicator(s)**

Create your own composition using an explored notational system.
Discuss musical thoughts/ideas being conveyed and the suitability of
the chosen notational system in best expressing your work.

GCO1 Students will be expected to explore, challenge, develop, and express ideas, using the skills, language, techniques, and processes of the arts.

Sample Teaching and Assessment Strategies

Resources and Notes

Consolidation

Students may

- Create a short sound byte as if they are trapped outside in a rainstorm / going through a haunted house / etc. and then notate the experience using non-traditional notation.
- Re-present an existing piece in an alternate notational system
- In groups, create their own composition using their own notational system and accompanying legend. Journal entry should reflect rationale for need and effectiveness of the invented notational system in best representing his/her musical thoughts and/ or ideas. Second group attempts to interpret and perform the piece. Students should discuss the effectiveness of notation in representing composers' musical idea. Composing group may revise in light of feedback to bring creative process full circle.

Extension

Students may

- Create using multiple notational systems. Journal entry should reflect rationale for need and effectiveness of the combination or notational systems in best representing his/her work.
- Translate Schafer graphic score into traditional notation; or notate Schafer piece (Harbour symphony) in traditional score. Reflect upon impact of Schafer contribution or graphic notation in a journal entry.

GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

Students will be expected to

- 5.0 improvise and compose music using a variety of sound sources

Focus for Learning

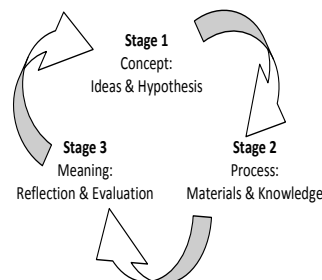
Teachers must build and encourage a safe, respectful and open environment where students feel comfortable to express themselves through improvisation and composition. In cultivating a creative environment, teachers should: promote an atmosphere of openness of thinking and doing, establish stimulating surroundings, encourage the exploration of ideas, provide opportunities for students to express and do, ensure access to technologies of production and provide time for student application - assessment - reflection on process and product.

Creativity is the ability to envision or create by combining, changing, inventing or reapplying existing concepts and/or elements and exploring with and refining ideas and possibilities. Creative thinking promotes the generation of many possibilities.

Creativity is the capacity to:

- use a variety of idea creation techniques such as mind mapping, brainstorming, graphic organizers and SCAMPER. SCAMPER is a tool intended to generate creative ideas around developing new or improving current products by asking whether one can substitute, combine, adapt, modify, put to another use, eliminate or reverse.
- generate ideas by applying understandings in ways that result in the creation of something new but not necessarily original
- act on ideas that are conceived first in the mind, then expressed in tangible ways
- improve and maximize creative efforts by systematically reflecting on creative ideas and actions

The creative process begins with the concept. The application of the students' knowledge of art processes and materials to develop the idea or hypothesis occurs in stage two. Stage three, involving reflection and evaluation, may occur numerous times throughout the whole creative process as materials and techniques are explored to expand the idea/hypothesis or develop new ones.



GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Using drum circles, initiate/facilitate rhythmic improvisation in variety of meters. Student facilitators may then lead.
- Lead students in an improvisation circle. Teacher establishes minimum parameters of piece duration (time-seconds) and pitch bank (limited number of complimentary tones such as pentatonic). Students have a variety of pitched and non-pitched sound sources available from which they may choose 2 notes. Within an established period of time, every student will have played their two notes at any time they like. The tone bank may be expanded to include all tones. Post improvisation, students may compare and assess improvisations with limited and unlimited tone bank(s).
- Facilitate class discussion around what musical elements/sound sources 'work' for specific audiences and purposes, such as a scary movie scene, children's TV show, etc.
- Show and discuss clips of musical improvisations, such as those by Jimmy Fallon
- Invite performers and/or songwriters to visit class to interact with students regarding the musical decisions they make.
- Introduce/revisit 12 bar blues progression through digital and/or print media.

Students may

- In groups of sixteen (or other even number group), every student within their group chooses a 1-beat rhythm from a pre-established rhythm bank. Each student is assigned a specific beat from 1 to 16. As teacher/student facilitator conducts/or counts the beats, each student claps a rhythm from the rhythm bank at their assigned beat. Students explore/compose alternate composition via: rearrangement of position of beats, addition of expressive elements etc. Students may select other body percussion or other instruments in their performance.
- Listen to and analyze soundscapes (a collection of sounds, akin to collage in visual art) by R.Murray Schafer.

Connection

Students may

- Select a known song and replace lyrics for the purpose of updating or changing the message/story line.
- In pairs, perform an ostinato and improvise another part.
- Record a 12 bar blues accompaniment and melody, using recording software.
- Compose a 12 bars blues accompaniment and melody, using notational software.
- Write lyrics to an instrumental composition.

Resources and Notes

Authorized

Music! Its Role and Importance! In Our Lives

- Identify the Real Instrument, Activity 5, pg. 500, CD 14, Tracks 18-20
- Identify the Sound Sources pg. 504
- Improvisation pg. 85
- Improvise a Dixieland Classic pg. 200
- Detect the Improvisation pg. 202
- Activity on pg. 151
- Analyze and Create Rhythms Pg. 84
- Improvise and Notate Rhythmic Patterns pg. 86
- 12-Bar Blues, pg. 138-139

Music Outside the Lines: Ideas for Composing in K-12 Music Classrooms by Maud Hickey

Improvisation Games for Classical Musicians by Jeffrey Agrell

Appendices

- Appendix A2 – Sample Lesson Exemplars

Continued

GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

Students will be expected to

5.0 improvise and compose music using a variety of sound sources

Focus for Learning

Students may have a variety of levels of both skill and experience. Composition guidelines selected should reflect the ability levels of the individual student. They could also be established by the group/peers.

For this course, learning experiences in improvisation will extend beyond the jazz genre/context. Musical extemporization is defined as the creative activity of 'in the moment' composition/ musical invention; a spontaneous kind of music making.

Improvisation and composition skills need to be developed in a thoughtful, systematic manner to ensure student success. Teachers or teachers in conjunction with students, should establish guidelines in advance for musical improvisation/composition activities. Starting guidelines could limit students to improvise/compose using a selected bank of musical elements within a musical style/form and using one or a combination of sound sources such as voice, instruments and/or technology. Improvisational and compositional experiences should increase in complexity and be progressive in nature.

Through improvisation/composition activities, students should develop a practical understanding of the qualities and capabilities of various sound sources and their impact on an improvised and/or composed musical invention.

Sample Performance Indicator(s)

Create and/or improvise a piece using available, found, or invented sound source(s) of your choosing. Present your work live or pre-recorded. Record a journal entry critically reflecting on your composition or improvisation and your sound source choice(s) within the context of your composition or improvisation .

GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Sample Teaching and Assessment Strategies

- Improvise or compose a melodic line over an audio recording of a 12 bar blues progression, using only the notes of a blues or pentatonic scale. Improvised elements include rhythm, pitch order, tone quality and phrasing. Students may improvise using their voice, tin whistle, guitar, other melodic instrument or digital media and record their melodic improvisation, using recording software. Alternately, they can compose their melodic line using notation software.
- Create foley art to accompany an aural rendition of a familiar childhood story.
- Create a soundtrack for a specific scene in a movie. Decisions on the style, sound sources and musical content should enhance the chosen scene. Students may use Windows Movie Maker, Powerpoint slideshow or online video clips to create their own scene as well.
- Create a rap accompaniment using software.
- Use Incredibox to create a live mix.

Consolidation

Students may

- Create a composition in a designated form (e.g. ABA) using only found sounds or sounds taken from the natural daily environment.
- Using a diatonic tone bank, improvise vocally or on a pitched instrument, over a harmonic progression (I-IV-V). Students reflect on success of melodic improvisation in accordance with chord changes.
- Create looped beats or a chord progression in music looping software then use recording/editing software to record a melody over their creation.
- View artists' videos, such as Georgie James' Project Song at NPR, or song writing project, "Together We Rock", for the song writing process and inspiration towards writing their own song.
- Compose a jingle for their chosen product or event and make musical decisions regarding sound sources that will represent and promote their choice effectively.
- Create a composition for self made instruments/sound sources.

Extension

Students may

- Improvise a melody over a harmonic progression. (I-IV-V) Students should demonstrate an aural awareness of chord changes as they play.
- Create lyrics for a 'stock' blues melody which will be sung over a standard 12 bar blues progression. Students may record or perform their creation live.

Resources and Notes

PL Site: Teaching and Learning Strategies: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/teaching-and-learning-strategies.html>

- Song Writing Series - Together We Rock
- Song Writing Series -Song Writing with Jody Richardson
- Music Makers in Newfoundland and Labrador Series - Jody Richardson and Grant King On... Sound Sources in Music Creation

PL Site: Resources: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resources.html>

- JUNOs Teacher's Resource - Song Writing Activity

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resource-links/creating-making-and-presenting.html>

- Link - Found Sound Composition
- Link - ICT Music Composition
- Link - SCAMPER
- Links - Song Writing - Process, Product and Reflection
- Link - Music Creation Software

GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

Students will be expected to

- 6.0 demonstrate, in collaboration with others, a range of skills and techniques to create and present music

Focus for Learning

Ensemble music making acknowledges some efforts and projects are better achieved through collective and collaborative efforts. The ability to work respectfully amidst diverse teams recognizes that the contribution of the individual is valued and that members assume shared responsibility for and commitment to the work. Collaboration is the ability to work together in mutually beneficial ways.

In collaborating, students demonstrate an ability to work with others to establish and achieve common goals, assume shared responsibility for collaborative work, value the contributions of others and exercise open-mindedness and flexibility.

In group music making, a variety of skills and techniques are activated. In the creation and performance of music, students would demonstrate an ability to: understand basic musical elements (theory), internalize basic rhythms and pulse, aurally identify different musical elements such as tone, pitch, chords, rhythm, intervals and melody, read and interpret music, conceptualize and transfer musical ideas, respond to the interpretive elements of the composition to express the emotional character of the music, work creatively (improvise, compose, etc.), problem-solve, and listen critically to each other for cohesiveness and intonation.

Music making within a group setting has the potential to accommodate and embrace a range of skill and technique levels.

Students should continue to develop foundational theory and aural skills by using classroom practice, text materials, videos, and/or software.

GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Pre-assess student's musicianship level via theory/aural assessments.
- Assess student's technical facility via observation in group music making activities.
- Use a thought web or graffiti wall for musical elements.
- Show performances with successful and unsuccessful collaborations and facilitate class discussion around skills/ techniques that were and/or were not present.
- Present artists' testimonials around their experiences in collaborative music making for class discussion.

Students may

- View performances by musical groups and identify skills and techniques required to perform that particular piece together.
- Discuss skills a conductor might need in presenting music such as baton technique, a detailed knowledge and understanding of all instruments within the performing group, and an ability to assess the acoustic characteristics of different performance and recording venues
- Perform in a drum circle to demonstrate critical listening and creation skills.
- Discuss and establish roles and responsibilities within collaborative group work.
- Examine the role of a particular instrument within different ensembles such as a flute within a symphony orchestra vs. jazz band vs. progressive rock group, Jethro Tull and the variation in skill/technique required for each.
- Examine the dual responsibility of a musician within a group - technical ownership of their part and the part within the composition.

Connection

Students may

- Create mashups.
- Explore skills necessary to use a sound mixer for a live performance.
- 'Cover' another group's performance and discuss skills/ techniques needed to successfully perform together. (e.g. Jimmy Fallon's cover of "We Are The Champions").
- Perform the same piece under different student conductors.

Resources and Notes

Authorized

Music! Its Role and Importance! In Our Lives

- Learn a Rap Song pg. 519
- Perform the Rhythmic Drive of Rap pg. 521

Together in Rhythm : A Facilitator's Guide to Drum Circle Music By Kalani

Amazing Jamnasium: A Playful Companion to Together in Rhythm - By Kalani

The Complete Guitar Player Songbook - Omnibus Edition [Hal Leonard publisher]

Appendix B

- Appendix B5 - Cover Song

PL Site: Teaching and Learning Strategies: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/teaching-and-learning-strategies.html>

- Experiencing Music through Performing, Listening and Creating
- Music Makers in Newfoundland and Labrador Series - Jody Richardson and Grant King On... Collaborative Creation
- Drum Circle Series - Villanova - Student Facilitator

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resource-links/creating-making-and-presenting.html>

- Link - Cover Song
- Link - Flute in Rock Ensemble
- Link - Notational Software
- Links - Recording Software
- Links - Theory Resources

Continued

GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

Students will be expected to

6.0 demonstrate, in collaboration with others, a range of skills and techniques to create and present music

Focus for Learning**Sample Performance Indicator(s)**

In small groups or pairs, demonstrate necessary skills and techniques required to present a short piece of your choice. Discuss and reflect upon the roles, and skills each ensemble member contributes to the performance.

GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Sample Teaching and Assessment Strategies**Resources and Notes****Consolidation**

Students may

- Create a simple song, using available voices, instruments and technology.
- In small groups or pairs, demonstrate their level of skill and technique through performance of a short piece.
- Create music for unusual combinations of available instruments (sound sources) or sampled loops inside of an ensemble.

GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Outcomes

Students will be expected to

- 7.0 perform, alone and/or with others, music from a variety of styles, genres and forms, expressing a broad range of thoughts, images, and feelings

Focus for Learning

Students should be exposed to and expected to gain knowledge of the different types of music and their respective characteristics. They would develop some facility/technical skills different types of music may require. They should explore familiar associations and common uses such as March form for parades or marching bands, Blues for sad stories, and use of counterpoint for interdependent voices or thoughts.

Teachers should consider student choice and cultural background in selection of pieces. Students should be able to respectfully comment on musical choice and performance by other students.

Sample Performance Indicator(s)

Present, as a class, a diverse program of music, minimum of three pieces, representative of a range of thoughts, images, and feelings. Students may choose to present their music live or prerecorded.

GCO2 Students will be expected to create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Play recordings of pieces representative of different types of music and facilitate discussion around characteristics/features of each type.
- Facilitate a discussion on the types of music students listen to and what image or feeling is being expressed in each type of music. Exploring any correlation between the style of music and what is being expressed. Is a particular genre better suited to evoking a certain feeling or image?

Students may

- Create and organize a graffiti wall of the types of music they listen to and/or perform.
- Create a playlist representative of the type of music they listen to and note features and/or messages of their music in their journal. Is their playlist eclectic or homogenous?
- Record features of the different types of music heard/performed in their journal.

Connection

Students may

- Create/perform a playlist of songs that communicate the same thought, image or feeling.
- Present a collection of three different types of music that convey specific pre-determined emotion(s) and write a journal explaining their collection.
- Create and share a 30 second clip of music representative of two contrasting emotions from any style.
- Select and perform/present a piece of an unfamiliar type to them
- Listen to and present a variety of music from a range of musical time periods. Students will identify/describe some of the features/hallmarks, such as form, of that time period/musical genre. Students should be able to identify when pieces/composers opt to blend several stylistic/musical features. (e.g. 'Tex mex'; Bazouki band, NL)
- Demonstrate their understanding of the various musical styles through a wordless word activity.

Consolidation

Students may

- Select and present an informance of a minimum of two musical pieces from contrasting styles or genres that convey different or same emotions.
- Using recording software, create a musical collage of songs from different periods/genres.

Resources and Notes

Authorized

Together in Rhythm : A Facilitator's Guide to Drum Circle Music By Kalani

Amazing Jamnasium: A Playful Companion to Together in Rhythm - By Kalani

The Complete Guitar Player Songbook - Omnibus Edition [Hal Leonard publisher]

Appendices

- Appendix B2 – Reflective Journals

Cultural Connections

Relevant RAP resources:

[https://www.k12pl.nl.ca/curr/10-12/music/music-2200/cultural-connections-resource-acquisition-program-\(rap\).html](https://www.k12pl.nl.ca/curr/10-12/music/music-2200/cultural-connections-resource-acquisition-program-(rap).html)

Section Three: Specific Curriculum Outcomes

Understanding and Connecting Contexts of Time, Place, and Community

Understanding and Connecting Contexts of Time, Place, and Community

Focus



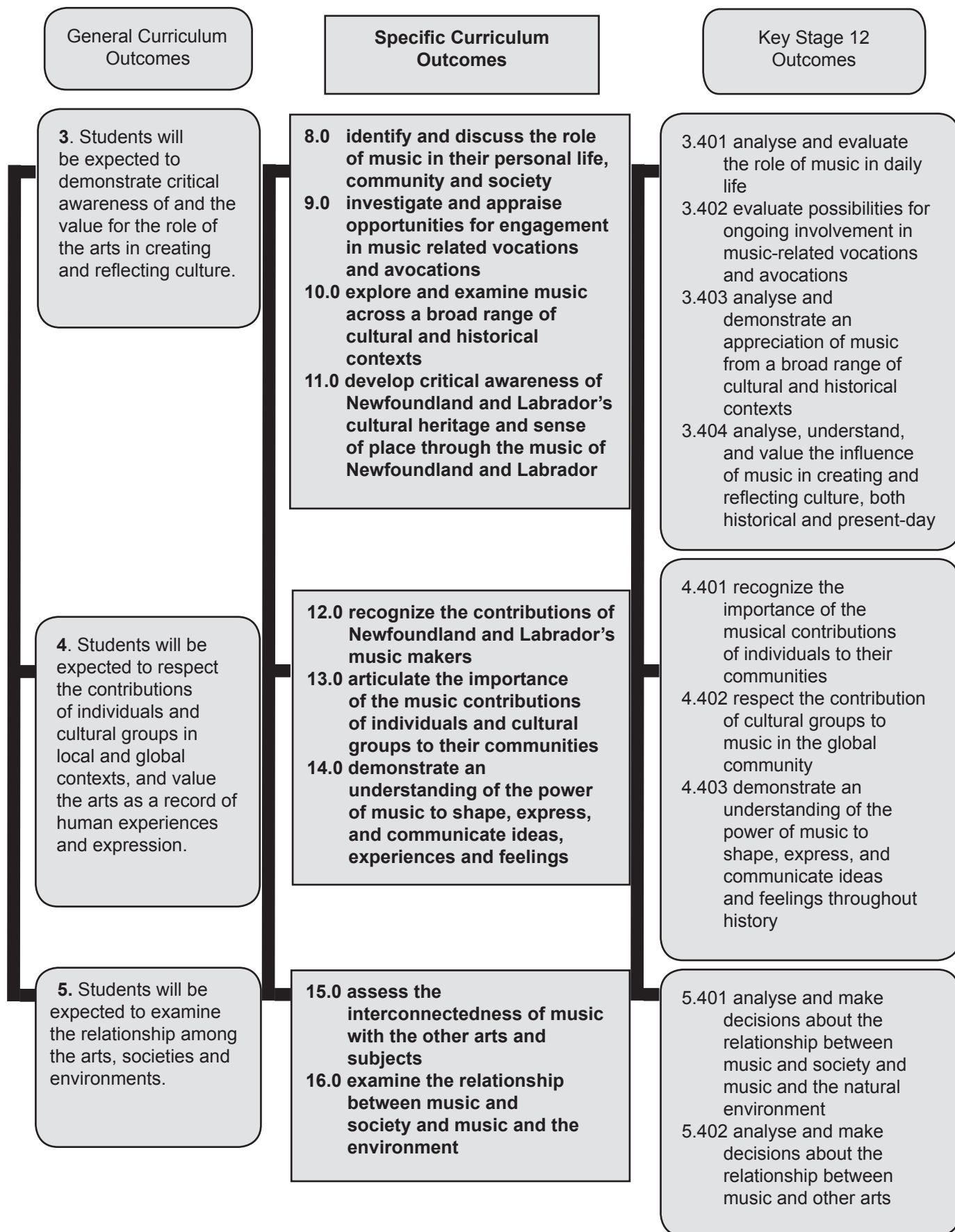
Connecting Contexts of Time, Place, and Community focuses on evidence, knowledge, understanding, and valuing the arts in a variety of contexts.

The appearance of specific curriculum outcomes found in the four column spreads, flows and aligns with the understandings and processes targeted under the organizing strands. As these processes are interconnected, the suggested strategies for an identified SCO, often address multiple SCOs, both within and across organizing strands, and multiple modes of artistic engagement simultaneously.

Outcomes Framework

These understandings and processes are interrelated and are developed most effectively as interdependent concepts. When outcomes are grouped as such and curriculum offerings are based on all three organizing strands, arts activities become more relevant to real-life situations, and the learning becomes more meaningful.

The graphic that follows, provides a visual representation of the general and key stage 12 curriculum outcomes and their relation to the specific curriculum outcomes for this strand.

SCO Continuum

GCO3 Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

Students will be expected to

- 8.0 identify and discuss the role of music in their personal life, community and society

Focus for Learning

Music serves different roles and functions across and within personal lives, communities and societies.

It can be a source of enjoyment, relaxation, or escapism. It can provide an opportunity for the development and maintenance of musical skill sets and employment. It can offer an avenue towards well being and social interaction. It affords an outlet for emotional release, recording events, commentary, communicating ideas, and telling stories. Through further study, students may discover other roles that music serves in other cultures.

Teachers will need to cultivate a classroom environment which is sensitive to the student demographic and promotes student empathy and understanding of others' music.

GCO3 Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate class discussion around students' favorite musical groups; about music in everyday life.
- Guide students through discussion of a student generated graffiti wall of the types of music they listen to; noting similarities and differences and what that might say about the role of music in their lives

Students may

- Track 'sounds' they hear in the natural environment and discuss.
- Track when/where and the type of music they encounter in their life environment for a week, considering locations such as elevators, waiting rooms, fitness spaces, shopping centres, religious venues etc. Students should determine the role music intended to play in respective locations, assessing effectiveness of the nature of music within that environment.
- Note the what/why/how/where they engage in music in a journal entry.
- Share personal insights derived from listening to specific musical examples provided by instructors and/or personal choice.
- Create a musical play-list of their life in elementary school, junior high and senior high. Students reflect on their play-lists considering the following questions: What purpose/role did music serve during those times in their lives? Did their musical taste change? Why? What was the impacting factor? How does a setting/situation affect musical choice?
- Research findings that reflect the power of music on our emotions and mental health wellbeing. (e.g., Parents beware, warnings about the negative effect heavy metal has on the adolescent brain).
- Using recording software, create a listening tree of what their family listens to; noting in their journals. the types and characteristics of the pieces, and what that says/reflects about that time period and generation.

Connection

Teachers may

- Invite guests from the community to present/perform music of a specific culture, genre or style and discuss the role this music plays in their lives/community/society.

Resources and Notes

Authorized

Music! Its Role and Importance In Our Lives

- The Pleasure of Music, pgs 2-21
- Urban Dimension of Music pg. 517

Appendices

- Appendix B1 – Student Profile

PL Site: Teaching and Learning Strategies: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/teaching-and-learning-strategies.html>

- Drum Circles Series - Villanova - Impact

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resource-links/understanding-contexts-of-time,-place-and-community.html>

- Link - Role of Music in Your Life

Continued

GCO3 Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

Students will be expected to

8.0 identify and discuss the role of music in their personal life, community and society

Focus for Learning**Sample Performance Indicator(s)**

Present a snapshot of your music(s) and its role in your life, local community and society at large. The snapshot can be in a medium of your choosing such as blog entry, graphic organizer, mash up, or 'songs in real life' activity. You may use sound bytes from your favorite music or music from your family and community as the script instead of using your own music.

GCO3 Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Sample Teaching and Assessment Strategies

Resources and Notes

Students may

- Examine the role music plays in their school/community by compiling a 'snapshot' of music associated events as announced in local media (newspapers, social media, radio etc.) and analyzing data to surmise the nature of music for respective events.
- Reflect on the degree of use of music within their school/community at events such as church functions, religious ceremonies, social gatherings, sporting events, concerts. Evaluate its role within the event.
- Investigate and share the types/genres of music they encounter in their community, discussing both their familiar and unfamiliar findings. Are there genres of music student(s) were not aware of? What is the prevalence level of the music(s) identified? What might that prevalence say about the role of music in the community?
- Attend musical events featuring music from other countries/cultures and make connections to the nature/role music might play within that society.
- Compare and contrast the musical interests of the communities in which they/others live. Are there similarities/differences in the role music plays in rural and urban areas?
- Interview a student in a school performance group to ascertain the role music plays in their life and in the school culture.

Consolidation

Students may

- Analyze the impact urbanization ,with its population shift from rural to urban areas, may have on the music of a culture/society.
- Investigate the effect of Americanization on 'our' current society and music.
- Investigate the commercialized music industry and its effect on society, considering community festivals, the 'Glee' phenomenon, stereotypical fashion/hair of rappers, heavy metal, folk artists.

Extension

Students may

- Investigate the role of music globally and its connection to culture (other parts of province, country, world-virtual world).

GCO3 Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

Students will be expected to

- 9.0 investigate and appraise opportunities for engagement in music related vocations and avocations

Focus for Learning

Students will be able to identify and consider opportunities for musical engagement as a career path and/or hobby.

In the exploration of musical vocations, cross curricular connections with Career Education would provide a viable avenue for students as they contemplate future career paths. In order for students to make informed decisions they would need to consider practical aspects such as investment of time and money associated with training in addition to personal facets such as job satisfaction, life-work balance and financial compensation. Professional testimonials and job shadowing could be effective in conveying these pieces.

Students would come to realize that musical engagement can take many forms - directly as a performer or sound engineer or indirectly as a music promoter.

GCO3 Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Invite guest speakers into class to discuss their career and projects they have worked on.

Students may

- Create, organize and discuss a graffiti wall or a word cloud of what music related jobs/fields exist; identifying those that are cross-overs, missing and emerging.
- Research what opportunities exist within their community.
- Share what musical groups they are/are not a part of; explain why/why not they are participating.
- Explore career ads/postings to determine skill sets, experience, knowledge and training required.
- Choose job/field of interest and complete a KWL chart to guide further research and/or interview of person in job.
- Explore various income opportunities of music careers and hobbies.

Connection

Students may

- Visit job sites and job shadow.
- Compare/contrast composers who write music for film, television, video games (John Williams, Ennio Morricone, Danny Elfman, Hans Zimmer, Jerry Goldsmith and Bernard Hermann). Compare salaries, benefits, competitiveness, and lifespan of similar jobs.
- Discuss the role/distinction between composers and arrangers.
- Research various music careers and present their findings to the class; consider job description, salary, geographical location, etc.
- Investigate post-secondary programs that train/educate students to become a music promoter, music therapist, opera singer, jazz musician, sound engineer, music supervisor.
- Research course offerings of various post-secondary educational institutions (universities, private colleges etc) and how the courses have evolved to include technology. (e.g. Berklee School of Music . Courses include: Electronic Production and Design).

Resources and Notes

Authorized

Music! Its Role and Importance In Our Lives

- Creating New Roles for Musicians pg. 207
- The Importance of the Recording Engineer pg. 508
- Music Technology and New Career Opportunities pg. 509

PL Site: Teaching and Learning Strategies: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/teaching-and-learning-strategies.html>

- Music Makers in Newfoundland and Labrador Series - Jody Richardson and Grant King As... Music Makers

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resource-links/understanding-contexts-of-time,-place-and-community.html>

- Link - Sound Engineering Course
- Link - Careers in Culture
- Link - National Occupation Classification
- Link - Recording Software
- Links - Video Editing Software

Continued

GCO3 Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

Students will be expected to

9.0 investigate and appraise opportunities for engagement in music related vocations and avocations

Focus for Learning**Sample Performance Indicator(s)**

Present an overview of a chosen music profession. The snapshot should include: exemplar of profession's work, nature and length of training required, an assessment of its current viability/role/relevance etc. Hypothesize about the viability of profession 10 years from present; whether it would remain status quo, evolve or become defunct.

GCO3 Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Sample Teaching and Assessment Strategies

Resources and Notes

Consolidation

Students may

- Role-play a career of their choosing; natural grouping may occur as several students may choose roles that would all come together to produce a live performance while only a couple of students would come together in a sound recording event. There is opportunity to explore solitary career paths such as:
 - role-play a disc jockey; compiling about ten vocal songs based on a theme of their choosing and incorporating songs of different cultures, styles and tempos. Students will give a brief narration of the song/s.
 - role play music coordinator for an event. Events can include: a graduation ceremony, a wedding or Remembrance Day assembly.
 - take on the role of a 'foley artist'; using video editing software, reproduce everyday sound effects for incorporation into a silent film.
- Create a commercial jingle.
- Explore the effect social media now has on music engagement. (e.g. Youtube sensations, ease of self promotion, global stage now).
- Research opportunities that exist within the province and deduce what this may tell about the province; considering factors such as incentive programs and grants for musicians, provincial programs/strategies, and musical organizations may play.
- Interview a music professional to determine required qualifications (training, experience, skills), pros and cons of the profession, and vocation evolution.

GCO3 Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

Students will be expected to

10.0 explore and examine music across a broad range of cultural and historical contexts

Focus for Learning

Students will be provided the opportunity to experience a spectrum of music across historical and cultural contexts. Opportunity for student choice and preference is encouraged.

A culture's music is influenced by all other aspects of that culture, including its social and economic organization and experience, climate, and access to technology. The emotions and ideas that music expresses, the situations in which music is played and listened to, and the attitudes toward music players and composers all vary between regions and periods.

In this examination, students should identify musical traits/features/styles typical of a particular culture and/or moment in time. Students reflect on cultural climates at points in time by investigating the development/evolution of musical styles/forms that are unique to a culture and those that have been appropriated from other cultures.

Students should make projections and/or supporting arguments as to cultural and/or historical placement of music.

Sample Performance Indicator(s)

Present an eclectic mix of music across a range of cultural contexts representative of a predetermined unifier such as theme, purpose of the music, or musical form. Journal entries should reflect upon how the concept was manifested inside each cultural/historical context.

GCO3 Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Introduce students to the history of Rock and Roll starting in the 50's and progressing through the decades. Playing exemplars from each decade, highlight the connection between the music in each decade and the culture at that time. (e.g.
 - 50's culture - fun and light-hearted which was definitely reflected in the music at the time.
 - 60's – a time of great unrest, politically and socially. Very much reflected in the music of that time.
 - present evolution of Western Music from medieval to Modern music via musical clips.

Students may

- Create a listening tree of the music listened to by their intergenerational family, noting the types and characteristics of the pieces, and what this says/reflects about that time period/ generation.
- Explore music of various cultural groups (e.g. Irish, Aboriginal, Asian World) and its presentation of/connection to that culture.
- Choose music from other parts of the province, country, and world using sound clips to show its relationship to culture.
- Listen to and contrast motets (polyphonic sacred choral pieces) and madrigals (secular choral pieces).

Connection

Students may

- Attend a live performance of a certain style or culture, interview the performer(s) and complete an assignment related to the stylistic or cultural origins of the music.
- Examine music of different cultures to see if there is a connection with their particular culture, such as Bollywood, K-pop or the music of the Cuban People.
- Examine a piece of music from another culture and discuss musical elements such as melody, rhythm, harmony, timbre, form, instrumentation, etc. and how the music is reflective of the culture.
- Study a composer/performer of a specific era and create a biography of the composer/performer.

Consolidation

Students may

- Listen to/aurally identify and analyze music of different styles and eras to create an annotated chart of stylistic features
- Explore music of a particular time period or cultural group or musical genre and select/present five representative exemplars and articulate how these selections reflect the culture of the people.

Resources and Notes

Authorized

Music! Its Role and Importance In Our Lives

- Investigate Hula pg. 101
- Analyze Aboriginal Songs pg. 246
- Analyze Music and Cultural Context pg. 248
- Analyze Culture and Context pg. 279
- Identify Cultural Context pg. 281, 464, 488
- Characterize American Music pg. 188
- Distinguishing between Rock and Jazz pg. 217
- Picture the Historical Context pg. 315
- Compare Opera and Musical Pg. 337
- Chapter 8, Cultural influences
- Chapters 11, 17-20 : Historical influence
- Chapter 17 Medieval, Renaissance and Baroque
- Chapter 18 Classical Romantic
- Chapter 19 20th Century
- Can You Hear the Clave Pattern? pg. 16-17
- Compare two types of music pg. 19

Appendices

- Appendix B6 – Guided Listening
- Appendix B2 – Reflective Journals

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resource-links/understanding-contexts-of-time,-place-and-community.html>

- Link - Evolution of Music

GCO3 Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Outcomes

Students will be expected to

11.0 develop critical awareness of Newfoundland and Labrador's cultural heritage and sense of place through the music of Newfoundland and Labrador

Focus for Learning

Students will examine the music of Newfoundland and Labrador, inclusive of traditional/folk to current genres, native to immigrant cultural origins, and geographic locations.

Students will be able to determine what is being expressed and if, why and how sense of place has changed or differs from one cultural group to another.

Students should track evolution of sense of place and cultural heritage within a cultural group; explore whether a sense of place is shared across the multicultural landscape.

Sensitivity will need to be exercised in discussions regarding cultural geographical differences.

Sample Performance Indicator(s)

Represent cultural heritage of NL at a determined point in time through a music collage.

Represent evolution of sense of place through a music mash-up.

Create a 'soundscape' for today and a 'soundscape' for people living in Newfoundland and Labrador 100 years ago.

GCO3 Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate discussion around what students understand as Newfoundland and Labrador cultural heritage.

Students may

- Discuss the cultural mosaic of the province, considering geographic and cultural factors, and what cultural heritage and sense of place may mean to different people.
- Examine music of NL to determine messaging around sense of place.
- Explore cultural variations/regional differences across the province via technology (Digital collaboration – Skype/Microsoft lync, etc).

Connection

Students may

- Research the ECMA awards over the years and our own Provincial Arts awards. Do these awards represent a change or shift in NL music and, therefore, our culture? How is the music of our province ‘changing? What are the causes of this change?
- Explore the throat singing tradition of the Inuit of Labrador. How did this music tradition come about? Was it a direct link to their way of life? How does it compare to Tuvan throat singing? Investigate other groups or performers around the province and make similar connections. For example: How did Emile Benoit’s music come about? Great Big Sea’s, Hey Rosetta’s? Can you make the connection to our culture at that time?
- Analyze the musical characteristics of a well known NL performer or group whose style is based on a blending of the traditional folk style and new influences.

Consolidation

Students may

- Discuss why many tragic events and cultural pride influence the composition of songs.
- Analyze a traditional NL folk song to determine what inspired the artist to write the song. What is the story about and how did it reflect the culture of that time period?
- Rewrite lyrics of a traditional NL folksong to reflect the culture of NL current day.

Extension

Students may

- Compose a piece representative of their sense of place in Newfoundland and Labrador.

Resources and Notes

Authorized

Music! Its Role and Importance In Our Lives

- Distinguish Between Jigs and Reels pg. 99

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resource-links/understanding-contexts-of-time,-place-and-community.html>

- Link - Newfoundland and Labrador Heritage
- Link - Newfoundland and Labrador Culture
- Link - Folklore and Traditional Culture
- Link - Society and Culture
- Link - Arts Policy
- Link - History of Types of Music in NL
- Link - Trad. Instrumental Music
- Link - Traditional Song
- Link - Traditional Dance

Appendices

- Appendix A3 – Sample Unit of Study

PL Site: Teaching and Learning Strategies: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/teaching-and-learning-strategies.html>

- Drum Circles Series - Conne River

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resource-links/understanding-contexts-of-time,-place-and-community.html>

- Links - Throat Singing
- Link - Labrador Idol

Cultural Connections

Relevant RAP resources: [https://www.k12pl.nl.ca/curr/10-12/music/music-2200/cultural-connections-resource-acquisition-program-\(rap\).html](https://www.k12pl.nl.ca/curr/10-12/music/music-2200/cultural-connections-resource-acquisition-program-(rap).html)

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Outcomes

Students will be expected to

12.0 recognize the contributions of Newfoundland and Labrador's music makers

Focus for Learning

Contributions on local, provincial, regional, national and international levels should be considered. Contributions could be directly and indirectly tied to music. (e.g. Bringing attention to/promotion of NL's music and/or music makers globally).

A music maker is not limited to a performer and encompasses composers, arrangers, performers and conductors and other roles in the music industry.

Discussion of NL music makers should not be limited to those of the traditional/folk genre. Current musical landscape extends beyond that genre and style; Ranging from Ron Hynes, Great Big Sea, Hey Rosetta!, Sherman Downey, Harry Martin, Amelia Curran, Repartee, etc.

Musical contributions could encompass but not be limited to:

- innovations such as introducing new genres (Celtic Rock of Figgy Duff) or notation or products/instruments (ugly stick)
- revival and/or popularization of a musical genre (Great Big Sea and NL folk song;)
- preservation/affirmation of tradition/culture (Fogo Island accordion group, Bernard Felix)
- heightened musical experience (theatrical/sensory experience through the performance; audience as participant/interactive)
- sound awareness, (Don Wherry)
- promotion of a music genre (Georgina Stirling bringing opera to the public)
- music accessibility (Festival 500)
- collaborative efforts (generational, stylistic, virtual)
- performance of music (disc jockeys)
- preservation/promotion of music traditions (Denominational groups: Salvation Army - band tradition; Moravians and Church Lad Brigade - bands; Aborigines - drum circle and throat singing)
- venue (inside to outside - Harbour Symphony, Sound Symposium)
- promoting social change

Sample Performance Indicator(s)

Create, as a class, a wiki highlighting a diverse range of NL music makers. The wiki would encompass the following content: photo, short bio, significant contributions, relevant links and seminal works of each music maker.

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a discussion around the nature and types of musical contributions.
- Introduce students to a variety of NL music makers such as: arrangers (Jim Duff; Don Cook; Bill Brennan, Michael Snelgrove); film score composers (Keith Power, *Hawaii Five-0*, *Heartland*); singer/songwriters (Mark Murphy, Sherman Downey).
- Invite a local music maker into the classroom.

Students may

- Create a graffiti wall of NL music makers with which they are familiar and organize according to perceived contributions.

Connection

Students may

- As a class, prepare and present a musical infomance representative of three different NL music makers.
- Select and present a music maker in their immediate community who they feel has made a musical contribution.
- Present an artifact representative of a music makers' contribution and discuss the contribution.
- Research a community based musical group/organization and discuss their contribution to local culture, such as Fogo Island accordion Group, Celtic Fiddlers.
- Investigate cultural musical groups within the province and identify and reflect on their contributions (e.g. Aboriginal – Conne River; Traditional NL– Harry Hibbs; Emile Benoit; Rufus Guinchard, Minnie White; Contemporary – Hey Rosetta; Labrador -Harry Martin)
- Discuss impact/concept of groups such as Great Big Sea or Shallaway being recognized as musical ambassadors for NL.
- Attend a variety of musical performances/presentations by a NL music maker (e.g. Newfoundland Symphony Orchestra, Jazz East, Opera On the Avalon, Irish Descendants, Dardenelles, local school group) and reflect on the music maker's contribution in a peer/share activity or journal entry.
- Attend festivals such as the Tuckamore and St. John's Folk.

Consolidation

Students may

- Research/interview a Newfoundland Labrador performer, composer, arranger or person in another music industry role and discuss their music, influences and accomplishments.
- perform or present a musical work of their chosen individual/group; students engage in debate and determine which individual/group presented would be awarded 'class' award.

Resources and Notes

Authorized

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resource-links/understanding-contexts-of-time,-place-and-community.html>

- Link - Arthur Scammell
- Link - Émile Benoit
- Link - Rufus Guinchard

Appendices

- Appendix A3 – Sample Unit of Study
- Appendix A2 – Sample Lesson Exemplars
- Appendix B2 – Reflective Journals

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resource-links/understanding-contexts-of-time,-place-and-community.html>

- Link - Interview with Composer Andrew Staniland
- Link - Music NL
- Link - Wiki Spaces

Cultural Connections

Relevant RAP resources: [https://www.k12pl.nl.ca/curr/10-12/music/music-2200/cultural-connections-resource-acquisition-program-\(rap\).html](https://www.k12pl.nl.ca/curr/10-12/music/music-2200/cultural-connections-resource-acquisition-program-(rap).html)

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Outcomes

Students will be expected to

13.0 articulate the importance of the musical contributions of individuals and cultural groups within the global community

Focus for Learning

Musical contributions could encompass but not be limited to:

- innovations such as introducing new genres (Elvis Presley turning blues into rock and roll) or notation (Murray Shafer) or products (wah wah pedal; saxophone)
- revival and/or popularization of a musical genre (Mumford and Sons and folk song, India-Bollywood)
- preservation/affirmation of tradition/culture (Zachary Richard)
- heightened musical experience (theatrical/sensory experience through the performance art of Lady Gaga, Peter Gabriel, Madonna; audience as participant/interactive (Blue Man Group)
- sound awareness (R. Murray Shafer, John Cage)
- music accessibility (El Sistema)
- collaborative efforts (generational: Tony Bennett and Lady Gaga duets; stylistic: Pavarotti and pop stars; virtual: Eric Whitacre's *Virtual Choir*)
- performance of music (disc jockeys)
- preservation/promotion of music traditions
- promoting social change (Paul Simon's Graceland concert)

Sample Performance Indicator(s)

Articulate and represent your understanding of the musical contribution(s) of a variety of music makers (minimum of three) to the global community through a medium of your choice.

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Introduce individuals/cultural groups that exemplify and have been recognized for significant musical contributions.
- Introduce award shows such as Grammys, Music Hall of Fame, ECMAs, JUNOs, Adisq, and facilitate student discussion of questions such as: What and who is being recognized? How are contributions identified/recognized? Are all musical contributions recognized through these mechanisms? Why are they being recognized?

Students may

- Discuss and debate what is meant by a musical contribution.
- Brainstorm about cultural groups or individuals who made contributions to the global music community.

Connection

Students may

- Research and discuss a musician/musical group and their importance to the global music culture.
- Present musical selections from a music maker(s) and discuss the importance of one specific work.
- Create an audio/visual collage representative of different global music contributors and their contributions. Students may choose an alternate format if better suited to the content.

Consolidation

Students may

- Perform or present a musical work of their chosen individual/group. Engage in debate and determine which individual/group presented would be awarded the 'class' award.

Extension

Students may

- Interview an artist recognized for their global contribution to music and discuss the artist's musical influences and views on music's role in the world.

Resources and Notes

Authorized

Music! Its Role and Importance In Our Lives

- Music in Political and Social Movements, Chapter 20

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resource-links/understanding-contexts-of-time,-place-and-community.html>

- Link - Arts Alive

Cultural Connections

Relevant RAP resources:
[https://www.k12pl.nl.ca/curr/10-12/music/music-2200/cultural-connections-resource-acquisition-program-\(rap\).html](https://www.k12pl.nl.ca/curr/10-12/music/music-2200/cultural-connections-resource-acquisition-program-(rap).html)

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Outcomes

Students will be expected to

14.0 demonstrate an understanding of the power of music to shape, express, and communicate ideas, experiences and feelings

Focus for Learning

Communication is the ability to engage with and convey meaning. Communication is effective when the intended message of the sender has been understood by the receiver. Effective communication implies a sender and a recipient share and understand a common (shared) communication system. The communication process is only completed once the receiver has understood the intended message.

Effective communication through music requires consideration and understanding of other factors. Revisiting Marshall McLuhan's expression "the medium is the message", the mode of musical communication chosen commands thoughtful consideration given its potential to influence and impact the message. Likewise, cultural contexts need to be taken into account when communicating across cultures, such as the role and use of drums in aboriginal communities.

Music provides a tangible and accessible means of global communication and expression. Communication through music engages not only the cognitive but also the affective domain given its expressive qualities. Music appeals directly to our feelings and emotions and, therefore, has the unique capability to heighten the communication.

Instrumental music, on its own or as a back drop, shares comparable messaging power and impact without the aid of text or lyrics. The addition of music to a situation can increase the listeners' experience. Music can be used to express a variety of moods and can impact situations differently. It can greatly influence a person's mood and the mental states of adolescents.

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Show the war scene from the movie “Platoon” first without, and then with audio/music soundtrack to discuss the impact of music. A similar approach may be explored with audience appropriate scenes from other films; consider the sound tracks from the horror films.

Students may

- Consider their choice of ringtones and why they chose it. What do they think it communicates vs. what others hear? What does the ringtone say about them?
- Examine the impact of jingles/commercials in promoting a product
- Maintain a weekly listening blog spot (journal entry) in which they present a piece of ‘new’ music or music new to them, to their peers. Discuss what is being communicated and the effectiveness of the communication.
- Discuss what songs mean the most to them and why; What makes a song memorable/meaningful to them? What associations/memories surface when they hear a particular song?
- Listen to music from a variety of areas of the world and have the students discuss what they feel is trying to be portrayed in the piece.
- Listen to top 10 pop songs from different countries and compare to their own current popular songs.

Connection

Students may

- Analyze a piece of music to determine why it makes them feel/respond a certain way, assessing the composer’s choice, use and/or combination of musical elements within a piece to convey their message.
- Research one of NL tragedies and create or share a soundtrack/song about the researched tragedy. Consider the impact of the event as told through song vs. an article.
- Identify an historical event and research a complementary song. Evaluate the impact/effectiveness of the musical depiction.
- Compare/contrast pieces created around the same event, such as the Ocean Ranger disaster as represented in Jim Payne’s *In Memoriam* and Ron Hynes’ *Atlantic Blue*. Consider the impact/effectiveness of the musical depiction.
- Investigate and analyze the role music plays in the advertising of school/community events by analyzing messaging of audio track in light of the nature of the school/community event. Does the audio track enhance the advertisement? In what manner?

Continued

Resources and Notes

Authorized

Music! Its Role and Importance In Our Lives

- The Pleasure of Music Ch. 1.
- How We Experience Music Ch. 3, page 55

Appendices

- Appendix A2 – Sample Lesson Exemplars
- Appendix B2 – Reflective Journals

PL Site: Teaching and Learning Strategies: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/teaching-and-learning-strategies.html>

- Song Writing Series - Janeway Telethon

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Outcomes

Students will be expected to

14.0 demonstrate an understanding of the power of music to shape, express, and communicate ideas, experiences and feelings

Focus for Learning

Ideas or experiences being communicated may be rooted in social justice/awareness/change and therefore teachers should be sensitive to class demographic and exercise prudence when identifying social issues to explore in song.

The myriad of social issues is mirrored in the myriad of musical mediums across the decades, such as protest voiced in chants; and call for social awareness and promotion of change in Joni Mitchell's *Big Yellow Taxi*.

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Sample Teaching and Assessment Strategies

Students may

- Examine the impact background music such as muzak/elevator or spa music has on a person's experience within that environment.
- Analyze the soundtrack to a visual documentary such as *Over Canada (1997) - An Aerial Adventure*, making connections between music and landscape.
- Deconstruct jingles to determine their message, impact and/or effectiveness.
- Consider characteristics of musical forms/genres and their connection to/impact on a piece's message (e.g. ballads and story telling, arias and emotional release).
- Compare the impact of a message in print format (newspaper article) vs audio format (song), such as obituary vs Eric Clapton's *Tears in Heaven*.
- Investigate tragic events that are recounted in song or inspire musical compositions, such as Michael Jackson's and Lionel Richie's *Song for Haiti (2010 Haiti earthquake)*, Garth Brooks' *The Change (1995 Oklahoma bombing)*, or R. Murray Schafer's *Threnody For Youth Orchestra, Youth Choir, Five Narrators And Electronic Sounds (1945 atomic bombing of Nagasaki and Hiroshima)* and consider the impact of the event as told through song vs. an article.
- In small groups (4 or 5), choose a song from a teacher-provided list and discuss what they think it is trying to communicate.
- Research/present an opera of their choosing and discuss the effectiveness of the aria in conveying emotion. Students should discuss why the arias are potentially the more well-known or memorable pieces within an opera.
- Work in pairs to discover and present a song from a different part of the world and explain what they feel it is trying to communicate. Students may play a recording of the song or perform it themselves.
- Discuss the effect of background music in movies (e.g. horror, tragedy, love stories, Charlie Chaplin films).

Consolidation

Students may

- Add music to silent films to communicate a predetermined message or alternately, replace or mute the soundtrack of a chosen video clip to alter the impact of a scene.
- Assess the impact of music in the communication of social issues (e.g. social change, social justice, social awareness/consciousness) through research of and reflection on pieces such as Barrett and Whitfield's *War*; John Lennon's *Imagine*, Jonny Harris' *Please, whatever your name is* (Janeway Foundation).
- Compare and contrast compositions of different cultures expressing similar emotion or celebrating a similar occasion.

Resources and Notes

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resource-links/understanding-contexts-of-time,-place-and-community.html>

- Link - Threnody Peace Education Project
- Links - Music and Visual Documentary
- Links -Video editor
- Link - Jonny Harris' *Please, whatever your name is*

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Outcomes

Students will be expected to

14.0 demonstrate an understanding of the power of music to shape, express, and communicate ideas, experiences and feelings

Focus for Learning**Sample Performance Indicator(s)**

Select and present a piece of music from a different culture, geographic location or time period, and articulate what the piece is expressing.

Identify and interpret a current social or political issue of a domestic or global nature through the creation of an original musical work.

GCO4 Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.

Sample Teaching and Assessment Strategies

Extension

Students may

- Select and communicate musically a school based issue/event.
- Create an instrumental piece to communicate message without words/lyrics. What might be some considerations?
- Research accounts of historical events and compose a song or instrumental music as a reaction to, or commentary on their research.
- Create an instrumental piece and choreograph a dance to convey a predetermined message.
- Explore the tenet of music as global expression, considering questions such as: Is it a universal language? In what way(s)? Does it transcend linguistic differences? Cultural differences? Consider musical language/literacy in terms reading and writing standard notation to aural recognition of genres, styles and contexts. Does a piece of music or musical element communicate the same thing across cultures? e.g. Minor tonality may not communicate same emotion. Are the various forms of standard music notation read the same, in different countries that have a different spoken language?

Resources and Notes

Cultural Connections

Relevant RAP resources:

[https://www.k12pl.nl.ca/curr/10-12/music/music-2200/cultural-connections-resource-acquisition-program-\(rap\).html](https://www.k12pl.nl.ca/curr/10-12/music/music-2200/cultural-connections-resource-acquisition-program-(rap).html)

GCO5 Students will be expected to examine the relationship among the arts, societies, and environments.

Outcomes

Students will be expected to

15.0 assess the interconnectedness of music with the other arts and subjects

Focus for Learning

There is a connection or correlation amongst the arts and other subjects. Stylistic features or characteristics of a culture, society, time period are often shared and manifested across the art forms of that time, such as the idiomatic ornateness of the Baroque period or the Romantic period's emphasis on intense emotion expressed in the music and architecture, and visual art. Often the social climate and/or messaging is shared as well.

The connectedness of the arts is manifested in multidisciplinary forms such as music videos (music and film) and musicals and operas (music, drama, visual art and dance). Music's cross curricular ties with other subject areas encompass multiple areas.

Crossing over into Language Arts, poems sometimes double as song lyrics such as Loreena McKennitt's use of "Do Not Go Gentle Into That Good Night" by Dylan Thomas; Leonard Cohen's poem and song "Suzanne", and Robert Burns' poem "Auld Lang Syne".

Context, content, and theme of song lyrics are sometimes rooted in social studies. Rhythmic organization of music composition has mathematical properties. Sound generation and instrument manufacturing is tied to science and technology.

GCO5 Students will be expected to examine the relationship among the arts, societies, and environments.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a discussion about a time period/place in history and the nature of the arts during this time period (ie. Renaissance – revival/rebirth of art, literature, architecture; Modern Day – Rap Music (lyrics, fashion, hip hop, dance).
- Expose students to world music of different cultures (ie. Brazil, China). Students will explore and make connections to the culture's dance, costumes, use of puppets, etc.
- Facilitate a discussion on how the connectedness of the arts has evolved into/produced multidisciplinary forms. (ie. music videos - blending of music with visual art/dance/costumes, musicals/opera – combine all four fine arts disciplines – music, drama, visual art and dance).

Students may

- Examine the Mumming Tradition in Newfoundland and the interconnectedness of music (instrumentation – spoons, accordion, ugly stick) recitation, costume, dance.
- Review a dance routine and discuss the choreographer's interpretation/representation of the music in movement.
- Study cover art for music found on various media (e.g. LPs, CDs, Facebook pages or web pages) and discuss how it relates to the music, ideas, artists and time period of the album.
- Examine a variety of music videos and discuss the relation of music to other art forms (e.g. dance, drama, visual arts, multi-media).

Connection

Students may

- Explore music's connections to other art forms – i.e Artwork (architecture, clothing, dance, painting, etc.) of the Renaissance such as, Visual nature of Gregorian score [VA] and Poetry of 12th C troubadour's secular songs [ELA].
- Explore connection of song lyrics to music genres. (e.g. *The Lord's Prayer* and *The Messiah*) Troubadour song lyrics are poems; psalms from the bible double as Sacred music lyrics.
- Examine musicians' use of poem as song lyrics (e.g. Leonard Cohen, Ron Hynes).

Resources and Notes

Authorized

Music! Its Role and Importance In Our Lives

- Music and Art - Architecture Pg. 136, Art pg. 151

Appendices

- Appendix B2 – Reflective Journals

PL Site: Teaching and Learning Strategies: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/teaching-and-learning-strategies.html>

- Music Makers in Newfoundland and Labrador Series - Jody Richardson and Grant King On... An Interdisciplinary Project

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resource-links/understanding-contexts-of-time,-place-and-community.html>

- Link - Sand Art
- Link - Animations
- Link - Music and Dance
- Link - Arts and Social Studies
- Link - Pythagoras
- Link - Graphic Score
- Link - Sympathetic Vibration

Continued

GCO5 Students will be expected to examine the relationship among the arts, societies, and environments.

Outcomes

Students will be expected to

15.0 assess the interconnectedness of music with the other arts and subjects

Focus for Learning**Sample Performance Indicator(s)**

Research the historical events occurring at the time when a specific piece of music was created. Explore other works (musical and other arts disciplines) created at the same time to weigh any commonalities.

Create and perform an artistic presentation incorporating at least three art forms (dance, drama, music, visual art) based on a theme of your choice.

Create a short rap or song that incorporates Language Arts (lyrics) Mathematics (rhythmic patterns) and Science and technology using digital software

Research and view visual art that has been created as a reaction to a specific historical event. Compose a song or instrumental music as your own reaction to, or commentary on your research and your understanding of the event.

Create a short production using dialogue, music, dance, and/or visual effects. Your work may derive its inspiration from or be based on an existing work (poem, story) and may incorporate original or borrowed dialogue/music video. Consider guidelines regarding use/incorporation of other's intellectual properties.

GCO5 Students will be expected to examine the relationship among the arts, societies, and environments.

Sample Teaching and Assessment Strategies

- examine the intertwining of science, mathematics and music by exploring:
 - soundwaves, musical ratios (intervals) and overtones. Discovering everything vibrates was a turning point in science.
 - the influence of the mathematician Pythagoras and the Pythagorean scale constructed of the perfect fifth and octaves.
 - sympathetic vibration.
 - the relationship between Pythagoras and string instruments.
 - micro-tonal music, compositions based on number sequence, rhythm and note values.
 - the golden ratio.
- Examine graphic scores (e.g. Murray Schafer) for the use of visual icons to represent music.
- Examine folk songs for their historical content being studied in social studies.

Consolidation

Students may

- Listen to a short soundtrack and represent it in an alternate medium - theatre/dance/film - of their choice. Present rationale and critical thinking involved in choice of alternate 'art' medium and assess how effective the representation was/is in a reflective journal entry.
- Read literature from a specific time period. Students will then compose a song or instrumental music as a reaction to, or commentary on, their research.
- Research and compare the work of contemporary composers and visual artists in a chosen time period and location. (e.g. Picasso and Stravinsky).
- Create their own music video/multi media presentation.
- Create/manipulate (digital) music to accompany a slide show of the visual art, photographs and/or writings inspired by a significant event. (e.g. Olympics, Queen's Jubilee). This may be a composition assignment, or as an alternative, an improvisation assignment. It could be rehearsed or unrehearsed.

Resources and Notes

Cultural Connections

Relevant RAP resources:

[https://www.k12pl.nl.ca/curr/10-12/music/music-2200/cultural-connections-resource-acquisition-program-\(rap\).html](https://www.k12pl.nl.ca/curr/10-12/music/music-2200/cultural-connections-resource-acquisition-program-(rap).html)

GCO5 Students will be expected to examine the relationship among the arts, societies, and environments.

Outcomes

Students will be expected to

16.0 examine the relationship between music and society and music and the environment

Focus for Learning

This outcome considers the association music has with its surrounding circumstances or conditions - social and cultural - as well as with the shared values and interests of a community. Students will explore the impact societal values, thinkings, and trends may have on music and examine music as a product and/or reflection of its environment and society.

Students will explore...

- the relationship between music and social issues such as climate change, poverty, sustainable communities, and inequality
- the relationship between music and environments of a religious or patriotic nature
- the relationship between music and a society that values the arts
- the nature/message of respective music. Does it offer a narrative, controversial, or provocative message in response to the environment?
- the relationship between music and the physical environment (nature)

GCO5 Students will be expected to examine the relationship among the arts, societies, and environments.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate class discussion around the impact historical environments have on music composed and performed during that time (e.g. high court music of the Middle Ages, codex manuscript's influence on songs of the time, racism in the development of jazz/rock music; the influence of Pope Gregory on the creation of Gregorian chant in 6th Century; songs written about Vietnam War).
- Facilitate class discussion around social issues (e.g. climate changes, poverty, inequality, LGBTQ community) explored through music (e.g. rap music discussing race, lyrical themes).

Students may

- Research and explore societal climates regarding gender and their impact in the music world. Students may consider male vs. female musician (e.g. composers: Felix vs. Fanny Mendelssohn; Mozart vs. Maria Anna Mozart; Robert and Clara Schumann), role and presence of males in Rock and Roll bands. Students would be able to articulate the role, recognition, and/or prevalence of genders and make connections back to the climate of that time.
- Listen to musical examples of different cultures and styles and see how society values are reflected in the music. (time it was written, intention, context).
- Compare and contrast 'popular' music of European music/tradition which embraced classical music/musicians with current day American pop.

Connection

Students may

- Research and analyze reaction(s) to same/shared event by different communities or groups (e.g. Newfoundland joining Canada). Are there pieces of music and other art that support opposite sides of this event? Students could then create music and other art forms to support opposite sides of a historical or contemporary event, like an artistic debate.
- Explore whether different cultures express the same emotions with similar sounding music or choose different sounding music for a certain emotion. For example, love = slow strings in Western culture. Is this similarly demonstrated in Eastern culture or is it different?

Resources and Notes

Authorized

Music! Its Role and Importance! In Our Lives

- Music in Political and Social Movements Ch. 20, pg. 460

Cultural Connections

Relevant RAP resources:

[https://www.k12pl.nl.ca/curr/10-12/music/music-2200/cultural-connections-resource-acquisition-program-\(rap\).html](https://www.k12pl.nl.ca/curr/10-12/music/music-2200/cultural-connections-resource-acquisition-program-(rap).html)

Continued

GCO5 Students will be expected to examine the relationship among the arts, societies, and environments.

Outcomes

Students will be expected to

*16.0 examine the relationship
between music and
society and music and the
environment*

Focus for Learning**Sample Performance Indicator(s)**

Select and present three pieces from a culture/society of your choosing, that are reflective of its surrounding environment. Presentation should include audio exemplars and clarification of their connection to the environment.

GCO5 Students will be expected to examine the relationship among the arts, societies, and environments.

Sample Teaching and Assessment Strategies

- Explore the nature of music in the medieval period (church) and subsequent periods (secular). In addition to identifying respective musical features, consider discussion points such as why church music was mainly A cappella (single unaccompanied melodic line) and secular (dance music) evolved to include instruments.
- Examine the revival/rebirth of art, literature, and architecture during the Renaissance period and the nature of the music. Why did this happen?

Consolidation

Students may...

- Analyze structure of current day songs (simple repeating melodic progressions-short 'get in your head' soundbytes) and make connections to its environment (soundbites in media and social media communication].
- Explore evolution of musical form from classical format to Broadway style to Revue format and surmise the impact/nature of their respective environments.
- Examine Protest Songs in the context of time and place (e.g. *Big Yellow Taxi*, Joni Mitchell, *The Times They Are A Changing*, Bob Dylan).

Extension

Students may...

- Research phenomenons such as 'El Systema' and Festival 500 in NL and make connections to the environment of their place.
- Research ECMA awards and Arts Awards. Do they represent a shift in societal changes? (e.g. less 'rant and roar' type folk songs and more fusion based songs, inclusive of popular styles, such as those by The Once and Hey Rosetta!).

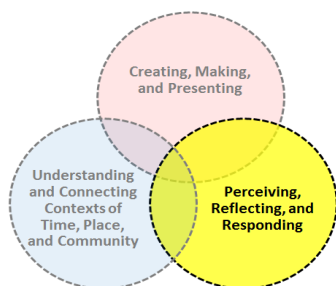
Resources and Notes

Section Three: Specific Curriculum Outcomes

Perceiving, Reflecting, and Responding

Perceiving, Reflecting, and Responding

Focus



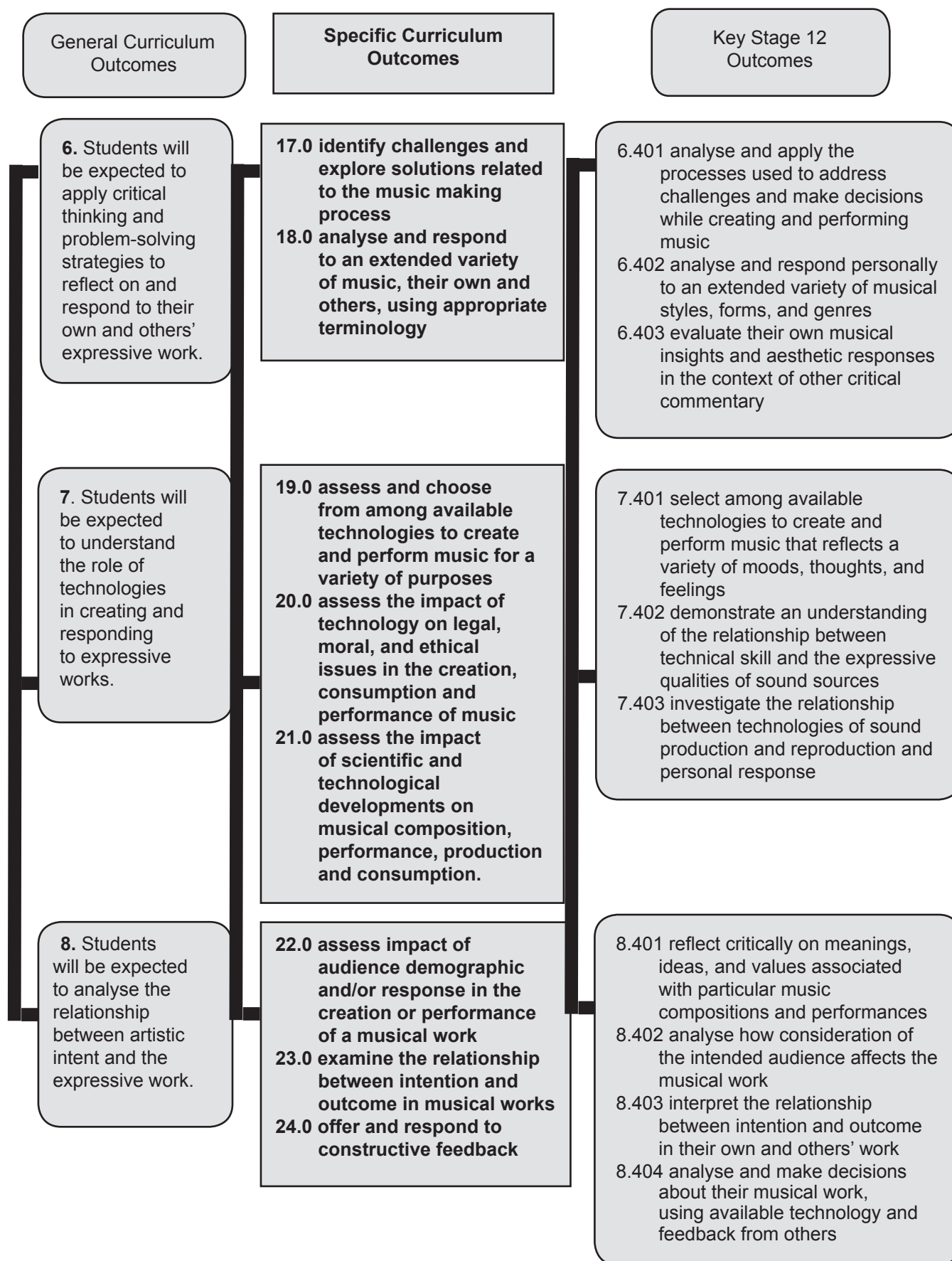
Perceiving, Reflecting, and Responding is concerned with students' ability to respond critically to art works through increasing knowledge and understanding of, and appropriate responses to, the expressive qualities of art works.

The appearance of specific curriculum outcomes found in the four column spreads, flows and aligns with the understandings and processes targeted under the organizing strands. As these processes are interconnected, the suggested strategies for an identified SCO, often address multiple SCOs, both within and across organizing strands, and multiple modes of artistic engagement simultaneously.

Outcomes Framework

These understandings and processes are interrelated and are developed most effectively as interdependent concepts. When outcomes are grouped as such and curriculum offerings are based on all three organizing strands, arts activities become more relevant to real-life situations, and the learning becomes more meaningful.

The graphic that follows, provides a visual representation of the general and key stage 12 curriculum outcomes and their relation to the specific curriculum outcomes for this strand.

SCO Continuum

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

Students will be expected to

17.0 identify challenges and explore solutions related to the music making process

Focus for Learning

This outcome focuses on critical thinking and problem solving. In problem solving, both critical and creative thinking are important. Their interdependence is evidenced as one analyzes a problem, generates potential solutions, chooses and implements the best solution, and assesses the effectiveness of the solution. And in some cases, initiates the whole process again.

A safe and respectful environment should be established as challenges are identified and solutions explored.

The music making process encompasses active engagement in direct learning experiences in performing, listening and creating of music. Challenges and solutions explored could stem from students' own music making experiences and/or those of other artists.

Performance obstacles may include: dealing with performance anxiety, overcoming technical limitations and developing collaboration strategies (group performance).

Listening Obstacles may include: maintaining focused attention, creating an appropriate listening environment, overcoming listening distractions, and developing a vocabulary to effectively describe what students hear.

Creating (music composition) obstacles may include: dealing with writer's block, addressing a limited knowledge of musical literacy and improvisation.

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Lead students through group/team building activities or ice breakers to foster an environment of mutual respect. These activities will establish a climate for respectful discussion and risk taking. For example:
 - Thumb Ball game - In thumb ball, a ball with questions on it is thrown or rolled to another person. The person who catches the ball answers the question found underneath the thumb of their catching hand. Balls can be purchased for different topics.
 - Fact/Fiction game – a student offers a fact or fiction statement about themselves. The class determines which is which.
- Facilitate discussion around possible challenges in music making processes (performing-listening-creating). The group could analyze the challenges and brainstorm solutions.

Connection

Teachers may

- Invite representatives of the music industry that are found in the community - recording engineers, sound technicians - to present and discuss their challenges and solutions.

Students may

- Research, listen to/observe and discuss artists' performances and testimonials regarding challenges (physical, emotional, or other). Artists could include Jeff Healey, Rick Allen, Ray Charles, and Barbara Streisand.
- Determine assessment criteria to critique their inclass music making, identifying the challenges and exploring proposed solutions. Students reflect on and evaluate the effectiveness of the solution. Assessment criteria could encompass non musical specific skills, such as collaboration, critical thinking and communication.
- Examine the contributions and roles of all participants (ensemble or group setting) from creation to the final product/performance, assessing participant level of collaboration and responsibility.

Resources and Notes

Suggested

The Practice Revolution by Phillip Johnston

Music Ace

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resource-links/perceiving-and-responding.html>

- Link - Music Ace
- Link - Icebreakers
- Link - Theatre Improv Resources
- Link - Slow Down App
- Link - Transposing Software
- Links - Tablature Editing Software for Guitar

Continued

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

*Students will be expected to
17.0 identify challenges and
explore solutions related to
the music making process*

Focus for Learning

Some of the challenges and solutions students explore will be reflective of the student demographic and may include, but not limited to:

Challenge	Possible Solutions	
Level of technical skill/facility	Replace an original version of a composition/song with a modified, easier version - i.e. jazz piece to 'fake book'	
	Choose alternate/appropriate repertoire	
	Alter tempo	
	Take on simpler role in performance piece	
Melodic range of performer	Use computer software to transpose the key of a song to a better range for the performer	
Playing together as an ensemble	Explore beat passing games, echo clapping, call and response, and drum circles	
Level of comfort and experience with improvisation	Use percussion to introduce improvisation	
Level of theoretical understanding	Provide a list of listening descriptors and their meanings.	
	Listen to a musical examples that illustrates each descriptor, for example:	
	Descriptor	Listening example
	Smooth (Legato)	<i>Adagio for Strings</i> excerpt (Samuel Barber)
	Happy (Major Tonality)	<i>Happy</i> excerpt (Pharrell Williams)
Performance/Demonstration Anxiety	Play in a variety of locations – classroom, seniors homes, other classrooms, cafeteria, etc.	
	Perform for a variety of audiences – younger students, seniors, class mates, pervasive needs class, etc.	
	Play “informances” – student(s) performs more as an explanation of what they are learning rather than as finished product	
	Perform in groups of 2 or more	
	Replace live with recorded performances	
	Consider student choice/preference/strength	
Musical Literacy	Consider alternate notational systems or arrangements	
	Use aural aids such as recordings	
'Composer's' Block	Discuss/brainstorm with peers	
	Research how other composers have dealt with this	
	Develop time management skills learning to “move on” when stumped	
Inspiration/Motivation	Compose for a different sound source.	
	Research and/or discuss with other musicians	
Unfamiliarity with sound source	Research and/or discuss with other musicians	

Sample Performance Indicator(s)

Identify a music making challenge and experiment with three potential solutions. Record the solutions attempted and respective results in your journal. Make recommendation as to the most practical and effective solution, supporting your recommendation with your findings.

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Sample Teaching and Assessment Strategies

Resources and Notes

Consolidation

Students may

- Reflect about their own music making experiences and challenges in a journal entry, tweet, digital audio / audio-visual, webpage, blog, etc. They may also experiment with solutions explored and reflect their effectiveness.
- Use the knowledge they have gained to create strategies to overcome obstacles in their own performance and composition experience.

Extension

Students may

- Further develop their compositional/improvisational skills by:
 - writing an extra verse or chorus to an already made song.
 - playing a melody from a predetermined set of notes to a teacher provided chord accompaniment.
 - composing their own melody to a chord accompaniment.
 - composing an accompaniment for a teacher provided melody.

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Outcomes

Students will be expected to

18.0 analyze and respond to an extended variety of music, their own and others, using appropriate terminology

Focus for Learning

Students need to be given consistent and guided opportunities to listen to, analyze and discuss a variety of musical examples using appropriate terminology. Students should be able to clearly articulate their thoughts and interpretations of musical examples.

Students will have developed a bank of musical terminology from previous years. Students can be adding to this bank of terms throughout this course in a class glossary.(wiki) Students should be encouraged to use appropriate musical terminology when discussing all aspects of music.

Through exposure to music across a range of contexts, cultures, styles and time periods, students will come to recognize characteristics and their application unique to a musical style and genre.

Students will also come to recognize the characteristics of their own musical preferences, develop an appreciation for the musical styles/preferences of others and potentially develop and expand their own musical repertoire. Students will recognize their musical preferences as tied to a personal visceral and aesthetic response. Students will come to appreciate and respond to other musics that may not elicit a personal aesthetic response. They should be able to deconstruct/respond to music based on objective criteria and not solely on personal preference/opinion.

Sample Performance Indicator(s)

Critically analyze and respond to a teacher provided audio track, using objective language and appropriate musical terminology. Audio track would be a 'new' piece of music not previously addressed inside the music class.

GCO6 Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Play recordings or perform pieces from a spectrum of contexts and genres. Facilitate student discussion around piece(s) heard using prompt questions such as: What did you hear? Why do you think the composer/performer made the choice(s) s/he did? Were the choices effective? Did you like it? Justify using appropriate musical terminology.
- Provide opportunities for students to respond to live in-class (student or guest) performances and other live experiences (recorded or streamed).

Students may

- Develop and expand upon a bank of music terminology and symbols, considering illustrative definitions, for reference and use throughout the course.
- In musical terms, discuss the similarities and differences between two popular pieces of different styles.

Connection

Students may

- Identify a piece from their personal playlist/repertoire to share with the class. Students present their choice, demonstrating an awareness of the images, feelings, and messages conveyed by the music. Following the presentation, the student audience 'tweets' about the impact of the presentation and whether new music/artist would be added to their own playlist or class Twitter account.
- Compare two versions of the same song performed/arranged by two different artists such as: *Hurt* – Nine Inch Nails vs. Johnny Cash; *And I Will Always Love You* – Dolly Parton vs. Whitney Houston (performances) and *Cape St. Mary's* – vocal vs. band (Jim Duff's arrangements). Students debate which is the more effective version and/or explain why one of the two is a personal preference.

Consolidation

Students may

- Assume the role of music critic and write/record a music magazine/blog review of an album and/or song. Alternatively, this could be a video or radio piece. Students reflect on the place of personal biases in the review, as well as the need to be objective and non-libellous. The review should reflect appropriate use of musical terminology.

Resources and Notes

Authorized

Music! Its Role and Importance In Our Lives

- Listening to Music, pgs. 48-65.
- Critiquing Music, pgs. 66-72
- Music Criticism Worksheet, TRB, pg. 29
- Identify Musical Similarities and Differences pg. 13
- Judging Quality, TRB, Pg. 28

Appendices

- Appendix B3 – Reviews and Critiques
- Appendix B6 – Guided Listening

Cultural Connections

School libraries are provided with published works under the Resource Acquisition Program [RAP]. Detailed listings, including grade level suggestions, of current and past acquisitions are available at www.culturalconnections.nl.ca/

Relevant RAP resources:

[https://www.k12pl.nl.ca/curr/10-12/music/music-2200/cultural-connections-resource-acquisition-program-\(rap\).html](https://www.k12pl.nl.ca/curr/10-12/music/music-2200/cultural-connections-resource-acquisition-program-(rap).html)

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

Students will be expected to

19.0 assess and choose from among available technologies to create and perform music for a variety of purposes

Focus for Learning

A range and variety of technologies exist for the creation and production of music. Such technologies are not restricted solely to those digital in nature.

Digital tools students may consider for music creation:

- notational software
- compositional software
- recording software

Digital tools students may consider for musical performance:

- mixers for live 'performance mixing'
- pads or trigger microphones triggering of recorded samples in performance
- click tracks
- digital loop pedal
- auto tuners

Beyond digital, technologies would also encompass acoustic, found, environmental and electronic sound producing sources.

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Introduce students to a variety of notational and compositional software.
- Arrange a visit to a recording studio or invite a sound technician into class (physically or virtually) so students may observe and discuss the technologies used in the recording and production of music.

Students may

- View STOMP or TorQ Percussion Quartet playing *Stinkin' Garbage* and assess the choice of sound producing instruments.
- Explore the use of household items (garbage can, pot, broom, etc) in the creation and performance of music.
- Discuss the impact of using technology to perform and compose music for specific situations.
- Explore nature as a source of inspiration.
- Examine moments/situations in their lives in which music was performed, noting what music technologies were used and why.
- View artists who use technologies in their performances such as *Wayfaring Stranger*, Ed Sheeran (loop pedal); *Grenade*, Walk Off The Earth (use of multiple loop stations); Nine Inch Nails (use of Apple Mainstage software interface to manipulate vocal effects mid performance); *Lively Up Yourself*, Bob Marley (performance mixing); and Mike Tompkins (beatboxing).
- Compare/contrast performances that are live vs recorded; indoors vs. outdoors. Why are certain technologies used? Discuss and assess use of technology in music performances, such as the use of 'pitch correction' software during live performances.

Resources and Notes

Authorized

Music! Its Role and Importance In Our Lives

- Stomp Out Loud, pgs 83-85, CD 3, Track 15

Appendices

- Appendix B2 – Reflective Journals

Continued

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

Students will be expected to

*19.0 assess and choose
from among available
technologies to create and
perform music for a variety
of purposes*

Focus for Learning**Sample Performance Indicator(s)**

Compose and perform a piece using technology best suited to your composition or performance. In a journal entry, reflect on the features of your chosen technology as well as other potential factors such as audience, venue, musical intent, and occasion in your decision making process.

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Sample Teaching and Assessment Strategies

Connection

Students may

- Download sound clips from the Internet or record original sounds to be used in the creation of original music.
- Using a variety of technologies, record themselves and their peers perform.
- Create a sound score for a silent film.
- Refresh an existing jingle or folksong using alternate sound sources/technologies. Write a reflective journal entry and/or provide constructive peer feedback on the effectiveness of the choice.
- Use technology for the purpose of re-creating a new style or orchestration of a known song.
- Analyze the choice of musical technologies in advertisements.
- Alter melody/chords to an existing song and analyze its impact on the effectiveness of the lyrics.

Consolidation

Students may

- Explore and experiment with available technologies. In journal entries, students may describe/deconstruct a technology's attributes and reflect on the choice of particular music technologies for particular settings such as concert halls, open air, studios, internet.
- Create music for a variety of media, such as TV, film, radio, etc. and be able to articulate the effectiveness of their musical choices.

Resources and Notes

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resource-links/perceiving-and-responding.html>

- Link - Beatbox
- Link - Recording Software
- Link - Music Ace
- Link - Loop Pedal
- Link - Apple Mainstage Software
- Link - Performance Mixing
- Link - TorQ Percussion Quartet
- Link - Music for Wilderness Lake
- Links - *Birds on the Wires*
- Link - Jarbas Agnelli
- Link - *Weather Scores*
- Link - Illustrative descriptors of performance technologies

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

Students will be expected to

20.0 assess the impact of technology on legal, moral, and ethical issues in the creation, consumption and performance of music

Focus for Learning

In this outcome, students will explore the capabilities and uses of various technologies in the creation, consumption and performance of music. They will consider whether technology enables the creator/consumer to practice/operate within or outside ethical standards of practice. They will become aware of potential issues and come to know and exercise ethical processes and procedures in their own music experiences.

Legal issues as they relate to the music industry can revolve around

- Copyright of sound recordings and/or musical works
- Sampling or incorporating a portion of a prior recording into a new recording
- Exploiting other uses for musical works
- Royalties and intellectual property
- Permissions

Students should consider the capabilities and impacts of current and emerging digital media/technology, such as:

- Social media tools (Facebook, Twitter, and YouTube) enabling users to co-create/create, share or exchange data/media in virtual communities
- Software enabling manipulation (mash ups) of already created sound pieces into 'new' composition
- Access to audiofiles and manuscript via online stores/companies (iTunes)
- Smartphones as mobile recording devices capturing public performances
- Sound recording and recording industry

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate class discussion regarding user onus/accountability and policing measures.
- Facilitate class debate why some performers prohibit the capture/ recording of their performances while others embrace open source concept or share sites.
- Facilitate class discussion around the court case involving Napster and the Recording Industry Association of America in 2001.
- Invite a lawyer to discuss copyright/legal issues.
- Invite a Music NL member to discuss industry impact of free downloading of music.
- Facilitate class discussion on the legal issues/considerations in downloading free music files. Is it stealing?
- Facilitate class discussion regarding impacts/implications of music downloading, print and digital copying (with/without permission) on the music industry. Considering digital technology-ease of copying, Legal implications, legal sites vs illegal sites (itunes vs Youtube) on music industry.

Students may

- Consider impacts of online posting, such as copyright, intellectual property and privacy issues.
- Discuss court cases around copyright infringement, such as George Harrison (*My Sweet Lord*) vs. Ronnie Mack (*He's So Fine*).
- Research current and emerging technologies and their capabilities, noting their intended vs. unintended use.
- Consider technologies they currently use and reflect on their ethical use of them.
- Research performers who do and do not support free downloading of their music and role play a debate.
- Find examples of songs that bridge the gap between cultures. (e.g. Gangnam style (cultural appropriation or acculturation or Korean culture?; Artist as musical ambassador) There are many international performers and groups that are ambassadors for their countries. Have students bring in examples of these performers.
- discuss how they access/get 'their' music and debate the pros and cons of streaming, downloading, ripping, etc..
- Explore ethical/legal/moral use of music in the public domain.

Resources and Notes

Authorized

Music! Its Role and Importance! In Our Lives

- Acquiring Music, Pgs. 506-507
- Remixing Issues, Pgs. 502
- The Musicianship Debate, Pgs. 500-501

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

Students will be expected to

20.0 assess the impact of technology on legal, moral, and ethical issues in the creation, consumption and performance of music

Focus for Learning

Moral impacts could encompass cultural appropriation. Different from “acculturation or assimilation, cultural appropriation is the adoption or copying of elements of another people’s culture by those of a different cultural group to the extent that those cultural practices become associated with the mimicker, and not the people who the practices originally belonged to. That is, the nature and intent of the original cultural property is used outside of its original cultural context” [http://en.wikipedia.org/wiki/Appropriation_%28music%29] In music, appropriation is the use of borrowed elements from another culture in the creation of a new piece. The Third movement of Mozart’s *Piano Sonata No. 11 in A major, K. 331*, (*Rondo alla turca* or rondo in the Turkish style) and Gilbert & Sullivan’s comic opera *The Mikado*, are examples of cultural appropriation in European classical music genre which grew out of the 18th century Orientalism fad.

Sample Performance Indicator(s)

Create a game show (jeopardy, millionaire) around the legal, ethical and moral practices of the composer, consumer and performer complete with the original game show jingle.

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Sample Teaching and Assessment Strategies

Connection

Students may

- Explore policing measures, such as terminations of YouTube accounts hosting video due to “multiple third party notifications of copyright infringement”; limitations on computer sound cards that do not allow students to ‘RIP’ music from YouTube to record the audio track (e.g. Dell computers and Windows 7).
- Discuss implications of software such as Sibelius in creating arrangements of compositions.
- Discuss and defend the use of incorporating parts of other artists compositions into your own. (e.g. The ‘hook’ used in Jennifer Lopez’s, *Jenny From the Block*).

Consolidation

Students may

- Create a mash-up of 6 songs respecting the copyright regulations of the original song.
- Create a quick reference digital guide (webpage, wiki, blog) around the legal, moral and ethical rights/practices of the composer, performer and consumer.

Resources and Notes

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resource-links/perceiving-and-responding.html>

- Link - Harrison vs. Mack Copyright Infringement
- Link - Legal Issues Involved in the Music Industry
- Link - Copyright Information
- Links - Copyright a Song
- Links - SOCAN
- Links - Canadian Musical Reproduction Rights Agency Ltd (CMRRA)

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

Students will be expected to

21.0 assess the impact of scientific and technological developments on musical composition, performance, production and consumption

Focus for Learning

A time line of scientific and technological developments and their impact in the music realm will be explored here. Students' prior knowledge and experience with some of these developments will come in to play as they evaluate the degree and nature (positive/negative) of impact, if any. Teachers should be aware of new to them technologies and/or emerging scientific developments and provide opportunity for student exploration.

Technological developments enable different learners to engage in composition, performance and production by removing or eliminating any potential physical, intellectual, (grasp of theoretical concepts) emotional (confidence/comfort) or skill (technical facility) barriers.

The Digital Revolution, which began anywhere from the late 1950s to the late 1970s, refers to the evolution of technology from analog electronic and mechanical devices to the digital technology that continues present day. It also encompasses the changes brought about by digital computing and communication technology during (and after) the latter half of the 20th century.

Some technological developments students could explore are:

- Evolution of music storage devices and its impact on consumer access/portability and performance/production quality as they moved from 45s, 33s, records, to cassette tapes, to compact discs, to USB files, to WAV, mp3, FLAC, and midi files
- Digital recording of own and others' music and its impact in student learning and reflection/evaluation of musical works
- Reemergence of 'old' technologies (vinyl)
- Impacts on recording and sound technology (musical production) by:
 - Synthesizers/electronic keyboards (1980s) that generate or copy any kind of sound and can create new sounds by piecing together "old" ones
 - Digital software tools and their capabilities to add sound effects to music albums and convert them to chart busters quickly
 - Open source music recording and editing tools turning homes into personal production studios
 - MP3 recording revolutionizing quality of music even in the challenging arena of online streaming, where the quality could get affected by the bandwidth problems
 - Websites/virtual spaces where music makers teachers and students can meet in online classes
 - Virtual spaces where music makers can gather online to perform, listen and/or create collaboratively
 - Acoustic to electric to digital (e.g. ipads) instruments and the impact on musical balance or responsiveness (sound production); nature of compositions;
 - Amplification and its impact on movement from chamber (room) music to concert hall venues to stadiums.
 - Compositional and notational software
 - Development of the Digital Audio Workstation [DAW]

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Provide listening examples that have been impacted by technology (a classic rock song made into a dance remix or classical piece turned 70s rock such as Emerson, Lake and Palmer version of Mussorgsky's *Pictures at an Exhibition* or disco such as Murphy's, *A Fifth of Beethoven*).

Students may

- As part of a class discussion, discuss the impact of synthesized sound sources on the careers of performing musicians.
- Discuss what types of musical compositions, performances and productions are currently available in light of the new technologies created.
- Discuss the role of a recording engineer and how an engineer, such as Mutt Lange, helps in the making of a "hit".
- Discuss features/capabilities of auto-tuning, mixing, editing
- Discuss impact of home studios and self publishing software on sound quality.
- Evaluate the quality/nature of a home vs. studio produced CD; home studio vs. professional recording studio.
- Discuss impact of online access on record labels.
- Discuss the role or impact of a music video on the (retail) performance of a song. CDs now being produced as DVDs.
- Observe a sound mixer or technician at a live event and discuss the impact of that technology on the performance.
- Make their own remix.
- debate online manuscripts.
- Record ways in which they would learn a piece of music - from notation? audio recording? YouTube video...
- Discuss how technology allows us to be exposed to music from around the world.

Connection

Teachers may

- Provide students with examples of commercials, movie music, etc. and discuss the appropriateness of the music chosen. Do music videos enhance or diminish the effectiveness of a song? What if the video does not reflect the image that the listener had imagined?

Resources and Notes

Authorized

Music! Its Role and Importance! In Our Lives

- Blue Man Group pgs.92-3 and CD 3 - track 19
- Creating with Evolving Technology, pgs. 492-493, CD 14, Tracks 12, 13
- Recorded Music, pgs. 494-497
- Creating New Music Out of Old Music, pgs. 498-502
- Remix, pg. 502

PL Site: Teaching and Learning Strategies: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/teaching-and-learning-strategies.html>

- Music Makers in Newfoundland and Labrador Series - Jody Richardson and Grant King On... The Digital Revolution

Continued

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Outcomes

Students will be expected to

21.0 assess the impact of scientific and technological developments on musical composition, performance, production and consumption

Focus for Learning

Technological developments extend beyond digital to encompass advances such as the:

- evolution of instruments - acoustic to electronic; design and mechanical changes (harpsichord to piano); materials natural to man made (drum skins); additions (valves added to trumpets)
- invention of new instruments such as the Chapman Stick in 1974
- evolution of tools such as the metronome (wind up to digital app.) and tuner (tuning fork to digital tuner on smartphone)
- introduction of audio manipulating technologies such as pitch correction, the vocoder (manipulates human speech) and talk box (modifies the sound of an instrument)

Some developments that impact musical performance and production also raise accessibility and copyright concerns, such as:

- Napster's user friendly peer to peer file sharing Internet service, enabling the sharing of MP3 audio files and its infringement on copyright; users could download copy of older, unreleased or concert bootleg recordings.
- BitTorrent that enables peer to peer sharing of large amounts of data over the Internet

Current day technology and social media facilitates musical collaboration and accessibility to a broad range of music across cultures and borders.

Sample Performance Indicator(s)

Choose one scientific or technological development to explore. Present its features and capabilities for music making, make value judgements on them and make a final judgement as to whether it is a positive innovation or negative development.

GCO7 Students will be expected to understand the role of technologies in creating and responding to expressive works.

Sample Teaching and Assessment Strategies

Students may

- Investigate how music is composed and recorded for media such as TV and film.
- Discuss the differences in sound quality of different formats (mp3 vs wav) cds, vinyl (33s and 45s).
- Discuss how a very talented artist can get discovered. Can they do it without the use of technology? Can they promote their music without a video?
- View performance by Seymour High School students on iPads with the Waterbury Symphony Orchestra as they premiere "iAlchemy," a commissioned composition by Doug O'Grady, assistant professor of Music at Western Connecticut State University.
- Explore new instruments or artifacts from the prehistoric strata of electronic music (Theremin).
- Assess the impact of technological developments on performances, such as Skype and its virtual performances.
- Examine the production of materials such as, sound forests that grow/engineer trees (wood) specifically for their musical sound production qualities/capabilities or recycled materials, such as those used by *Landfill Harmonic*.

Consolidation

Students may

- Remix music into original material.
- Create a time capsule including the music and musical technologies of their day.
- Explore the physical properties of instruments across time periods and their impact on sound production. e.g. Use of terraced dynamics and embellishments on keyboard in the Baroque period.
- Investigate alternate/innovative sound sources for musical performances. (Mozart performed by street performer on wine glasses; Beethoven's Ode to Joy on wine glasses).
- Explore the music and technology of the monochord; examining its cultural (Tibetan monks) and mathematical (Pythagorean theorem) contexts. Students can create their own monochord and create a piece.
- In a journal entry, reflect on the impact of developments on their own musical engagement.

Extension

Students may

- Explore what may be available online for creating music and hypothesize what may be available in the future.

Resources and Notes

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resource-links/perceiving-and-responding.html>

- Links - Sample Remixes
- Link - FLAC
- Links - Music Creation and Remix Tools
- Link - Mixmaster
- Link - Blue Man Group
- Links - Water Glasses
- Link - Monochord
- Link - Theremin
- Link - Digital Revolution Timeline
- Link - Technological Advances in Music
- Link - The Effect of Digital Technology on Musical Creativity by Nigel Morgan
- Link - iAlchemy
- Link - Landfill Harmonic Amazing and Inspirational
- Link - Pitch Correct, Vocoder and Talkbox

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

Students will be expected to

22.0 assess the impact of audience demographic and/or response in the creation or performance of a musical work

Focus for Learning

Audience demographic refers to the characteristics of that part of a population, such as age, environment, social standing, economic status, gender, etc. Students will examine how the intended audience affects a composer/performer's musical decisions. Students will also examine the impact different audiences and audience reactions have on a composer/performer's work.

In this examination, the class could explore questions such as:

- Are the compositions/performances chosen in light of the target audience (akin to marketing strategy)?
- Does audience reaction impact the composer/performer's future works?
- Does an artist on tour select their song list in accordance with their tour stops?
- Do artists alter their song list in response to audience reaction from a previous location/concert?
- Does the impact on the audience change if the audience chooses to be exposed to the musical work (e.g. conscious decision to attend a concert) or if it is imposed upon them (e.g. a commercial at the beginning of a video or event)?

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Play recordings of 'one hit wonder' song tracks to discuss with students why they think the respective artists' careers did not continue. What might have been some of the impacting factors?

Students may

- Discuss the rationale of singing a national anthem at a sporting event. Why are certain artists chosen? Why were artists successful or unsuccessful in their performance?
- Discuss the Super Bowl half-time show and its purpose. If a student was hired to organize the Super Bowl half-time show, what artist/group would they choose and what medley of songs would they choose. Students should articulate the reasoning behind their choices. (Presented in journal or PowerPoint presentation).
- Discuss artists who chose not to change their music or art to appease a recording company or audience. Consider Sinéad O'Connor.
- Explore those whose styles/music has evolved (e.g. Madonna) Is it in response to audience or artistic development?
- Discuss whether performances could be considered offensive to some. Should performers base their performances on artistic intent or political correctness / society's "norm"? (Consider: Lady Gaga; *Clash* - Ryan Main; *Come Sweet Death* - Bach/Reea; *I Am* - Andrew Boysen Jr.; *The Seal Lullaby* - Eric Whitacre.

Connection

Students may

- Analyze why certain artists (e.g. Madonna, Elton John) have a career that expands over three decades and why other group's career is shorter. Is it reflective of adaptability or marketability? Audience demographic vs. musical/creative evolution?
- Discuss performances/performers that get a 'better/bigger' reaction (positive or negative) from an audience and why. Does medium of performance - live, video, radio - play a factor?
 - What impact does stage presence or physical appearance play in the success of a performer? Consider Lady Gaga, Beyoncé, Madonna, and Elton John.
 - Is it effective or appropriate for performers to try and make their performances more outlandish just to get a reaction from the audience?

Resources and Notes

Authorized

Music! Its Role and Importance! In Our Lives

- Experiencing Music Together Pg. 56

Appendices

- Appendix B2 – Reflective Journals

Suggested

Resource Links: <https://www.k12pl.nl.ca/curr/10-12/music/music-2200/resource-links/perceiving-and-responding.html>

- Link - *The Musical Brain*, CTV Documentary
- Link - Music Xray
- Link - 100 Greatest One Hit Wonders

Continued

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

Students will be expected to

22.0 assess impact of audience demographic and/or response in the creation or performance of a musical work

Focus for Learning**Sample Performance Indicator(s)**

Hypothesize ...“If I were performing for _____ (setting/group), what musical decisions/choices would I make? Why?”

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Sample Teaching and Assessment Strategies

Students may

- Select and remix a song for an identified audience and debate whether it is appropriate for composers/performers to change or edit their music based on the audience they are performing for. Would this change the original artistic intent of the piece?
- Reflect on compromises they would be willing to make to see their art form be commercially successful.

Consolidation

Students may

- Create an opening or closing 'set' for their favourite band or group, considering that bands typically begin with their new materials and end with their classics, or more well known tunes.

Extension

Students may

- Discuss if there is a "formula" for success in a particular genre of music.
- Compare and discuss focus and audience of reality/talent shows such as X factor, American Idol, considering questions such as:
 - What is valued? (e.g. Musical performance talent/skill, 'entertainment' factor, sensory experience, theatrical production)
 - Do they encourage originality/creativity or emulation/copy cat works?
 - What impact does a positive response/favourable review via the viewer voting process have on a musician's work?

Resources and Notes

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

Students will be expected to

23.0 examine the relationship between intention and outcome in musical works

Focus for Learning

Artistic intent extends beyond the communication of an idea or message. The term 'intent' carries permutations of meaning when referring to music makers and their works.

An artist's intent could stem from

- biographical motives
 - fame, profit or competitive success
 - the satisfaction of patrons
 - emotional catharsis
 - the desire to establish or contribute to a body of related work
- medium choice
 - conceiving a work and realizing it, problem solving as required, in the chosen medium (instrumentation - sound source(s) - digital/acoustic/vocal/instrumental/pitched-non-pitched and performance group size)
 - aiming at a desired outcome and allowing characteristics of chosen media to influence the development and realization of the creative idea
- conveyance of meaning
 - using musical elements, such as form, musical genre/style, tonality, tempo, expression, articulation, to communicate a specific impression to the listener.

During the creative process, the music maker, as composer, may start with an outcome that may change over the course of creation, and even after the work is complete. Another factor is the receiver themselves. The intentions of the composer may have little or nothing to do with how the work is received by the listener.

As students explore the connection between what a music-maker (composer, arranger, performer) sets out to express and how it is manifested or perceived, they may consider questions such as:

- What are the informed choices a composer makes to communicate their intention?
- Is the meaning the same or altered in arrangements of the same piece? Does the arranger have a different artistic intent than the composer?
- What is the impact on the creator's work when performers exercise artistic license in their renditions, such as in cover songs? When a performer takes such liberty in their creation (interpretation) of another's musical work primarily to produce a desired effect, what is the impact of the reinterpretation on the listener?
- What is the connection between a print and audio version of the same work/manuscript? (e.g. Baroque dynamics; performer's performance)
- How is same intent expressed in different works by different music makers?

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Have students 'blind' listen to the four movements of Vivaldi's *Four Seasons* to assign seasons they think best fits what they hear and discuss. Reveal movement titles and facilitate discussion of what the composer did to musically achieve this outcome.
- Play an example from an identified genre. Facilitate a class discussion around whether/how music accurately reflects the purpose of the piece. Students discuss, in their reflection journal, the impact of altering one musical element on the music's/composer's intent.

Students may

- Read program notes in advance of listening to a classical piece of music and determine whether what was projected was realized in the work/performance.
- Read program notes (for composer's intent) and performer's notes (for performer's intent) in advance of listening to a piece of music.
- Examine pieces written for a particular event and discuss their respective effectiveness or suitability for the event such as David Foster's *Winter Games* for Olympic Winter Games, Calgary 1988.
- Read artist statements and assess the connection with their respective visual art pieces.
- View performers' testimonials and assess the connection with their musical performances.
- Listen to a piece of music such as *I Don't Like Mondays*, Boom Town Rats and speculate as to what it may mean. They may then compare their speculations to the composer's intent.

Connection

Students may

- Choose/present recordings of live performances to be judged as part of a reality talent show competition. The class will discuss, using appropriate terminology, the performances. Discuss the various musical elements used in that performance. A vote can be taken following the performance to determine which performance was the top performance.
- Choose an example from a music talent show and discuss whether or not they agree with the judges. Agree or disagree with the song choice of the contestant. Is it common for the artistic intention to not match the outcome? Why and how could that be changed?

Resources and Notes

Authorized

Music! Its Role and Importance In Our Lives

- Critiquing Music Pgs. 66-69

Appendices

- Appendix B5 – Cover Song

Continued

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

*Students will be expected to
23.0 examine the relationship
between intention and
outcome in musical works*

Focus for Learning**Sample Performance Indicator(s)**

Create a musical work for a specific, predetermined intention using notation, looping and music creation software. Present (play/perform) your composition to the class for a discussion of your projections of intent vs. your actual intent.

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Sample Teaching and Assessment Strategies

Students may

- Follow contestants involved in a national or international competition to analyze and discuss the elements of each performance and the potential for “success”.
- Listen to a song/composition as performed by the original artist and then performed by another artist as a remake. Compare and contrast performances, noting artists’ interpretation/rendition of musical elements.

Consolidation

Students may

- Analyze and provide critical commentary on a variety of musical performances.
- Using a graphic organizer, compare and contrast different pieces with similar intent and assess their respective effectiveness in achieving the intended outcome.
- Compare/contrast two different performances of a musical work.
- Compare and contrast the explicitness of a composer’s performance notes/manuscripts, such as Baroque music versus music of the Romantic period.

Resources and Notes

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

Students will be expected to
24.0 offer and respond to
constructive feedback

Focus for Learning

Constructive feedback engages critical thinking. It involves the ability to objectively analyze and evaluate works/processes/performances in order to offer valid and well-reasoned ideas, both positive and negative, in a proactive manner towards improving a predetermined outcome or goal. It's focus is on the work and should be clear, specific, timely, and relevant. Feedback targeting issues should be solutions based and suggest practical, actionable options.

Both critic and recipient should exercise fair mindedness and unbiasedness in their interactions. The recipient should be receptive to and suspend judgment of new ideas offered; reflecting on feedback before making a decision to accept/action or dismiss. The feedback cycle may also provide opportunity for reevaluation as both recipient and critic assess effectiveness of suggested/applied feedback.

In collaborative work, constructive criticism is a valuable tool in raising and maintaining performance standards collectively and growing shared ownership of both the process and product.

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present reviews of non-music related events, such as restaurant reviews, and students analyze for constructive language, level of objectivity, and bias.
- Facilitate discussion regarding what makes valuable feedback.
- Model constructive feedback.
- Provide exemplars of 'positive' critiques for students to deconstruct and analyze for effectiveness.
- Provide exemplars of 'negative' critiques and facilitate class discussion around the impact on the recipient and his/her response.
- Provide opportunities for group feedback by asking students what needs work and what is working within a group performance/rehearsal.
- Provide opportunities for student pairs to proof read/edit/review each other's work.

Connection

Students may

- Determine features/hallmarks of constructive feedback by reviewing sample critiques.
- Brainstorm other forms of feedback besides critiques.
- Consider/reflect on their response to the feedback; whose opinion matters/does not matter to them and why/why not.
- In a role play, create a text message to a pop star with feedback on their performance and a response back from the pop star.
- Hypothesize what they would say to influence their favourite artist
- Read a critique of a live performance they attended and respond to that critique based on their experience of the performance; critique the critique.
- Write a critique of a live or recorded performance to share and compare with others' critiques.
- Determine criteria for analysis and evaluation of their work.
- Peer review a creation, performance or project, noting three likes/strengths and one 'area for consideration' with teacher circulation.
- Provide and accept constructive feedback in responding to 'their music' (playlist/personal repertoire) and the music of their peers (playlist/personal repertoire) and other cultures and time periods.

Resources and Notes

Authorized

Music! Its Role and Importance In Our Lives

- Critiquing Music Pgs. 66-71, TRB, pg 29

Appendices

- Appendix B3 – Reviews and Critiques

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Outcomes

*Students will be expected to
24.0 offer and respond to
constructive feedback*

Focus for Learning**Sample Performance Indicator(s)**

Use objective and thoughtful language in offering practical and realistic suggestions towards the improvement of others' work and/or efforts through a peer/share.

Demonstrate openness, and thoughtful, critical analysis of feedback received. Select feedback to act upon, provide rationale for your decisions and demonstrate through your revisions.

GCO8 Students will be expected to analyse the relationship between artistic intent and the expressive work.

Sample Teaching and Assessment Strategies**Resources and Notes****Consolidation**

Students may

- Review and evaluate their own critique checking for appropriate (helpful and constructive) language, personal biases or preferences.
- Identify areas on which they would like constructive feedback from a peer or the teacher, respond to critique (try out the suggestion) and reevaluate outcome/product.
- Review a recording of a recent school group's performance at a music event and critique adjudications received.

Appendices

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Appendix A- Planning For Instruction

A1 - Sample Lesson Template

Lesson Focus	
Specific Curriculum Outcomes	
Materials/Resources/Equipment	

Instructional Plan	Teaching and Learning Strategies/Activities	Mode(s) of musical experience	Assessment Tool(s)
Activation (introductory)		Performing? Listening? Creating?	
		Performing? Listening? Creating?	
		Performing? Listening? Creating?	
Connection (guided practice/ engagement)		Performing? Listening? Creating?	
		Performing? Listening? Creating?	
		Performing? Listening? Creating?	

Consolidation (independent practice/ engagement)		Performing? Listening? Creating?	
		Performing? Listening? Creating?	
		Performing? Listening? Creating?	
Extension		Performing? Listening? Creating?	

A2 - Sample Lesson Exemplars

Lesson Exemplar #1

Lesson Focus	<i>GCO 4: Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global contexts and to value the arts as a record of human experience and expression.</i>
Specific Curriculum Outcomes	SCO 12.0: Recognize the contributions of Newfoundland and Labrador's music music makers.

To be completed in 3 60 minute sessions

Outcomes	<ul style="list-style-type: none"> • Identify the characteristics of Newfoundland and Labrador folk music • Describe the role of the lyrics or story in the creation of Newfoundland and Labrador Folk music. • Identify common musical forms used in Newfoundland and Labrador folk music. • Identify the instruments used in Newfoundland and Labrador Folk Music. • Identify Newfoundland and Labrador music makers of the past and present day. • Compare the music of past Newfoundland and Labrador music makers and current Newfoundland and Labrador Music makers.
Materials	<ul style="list-style-type: none"> • Internet • Music Recording software (Soundation, Garage Band) • Computers/Tablets • Music Recordings

Lesson 1

- Use Internet to research Newfoundland and Labrador Traditional Folk Music Makers of the past.
- Explore Traditional Folk musicians such as Emilie Benoit, Rufus Guinchard, Harry Hibbs, John White, Minnie White, Figgy Duff, etc.
- Explore musicians and groups such as Harry Martin, The Flummies, Mi'kMacs of Conne River whose music is folk music with an aboriginal focus.
- Listen to music examples of these artists. Identify the instruments used. Identify common characteristics of instrumental and vocal selections.

Lesson 2

- Listen to the music of groups such as Wonderful Grand Band, The Irish Descendants, Great Big Sea, Buddy Wasisname and The Oher Fellas, The Once, Discuss the effect of the addition of electric guitars and drums to the folk music tradition. Explore the changes and compare the modernization of Folk songs.
- Explore the commonalities of Newfoundland and Labrador Folk Music.
 - Identify the acoustic instruments used.

- Identify the subject/s of traditional Folk music.
- Identify the elements that make Newfoundland and Labrador Traditional music unique.
- Explore the changes made to Traditional folk music
- Discuss the addition of electric instruments and drums.
- Discuss tempo and melodic changes.
- Discuss the modernization of folk music.
- Explore the contributions of Newfoundland and Labrador Music Makers to the revival of Folk Music.
- Explore the role of their music in our lives.
- Explore their music as a record of Newfoundland and Labrador history and as a way of expressing the emotion felt by the people at certain moments/ events in Newfoundland and Labrador History. For Example Atlantic Blue by Ron Hynes.
- Encourage students to bring in a listening example of their favorite Newfoundland and Labrador Traditional folk musician

Lesson 3 (Extension)

- Using music recording software (Soundation or Garage Band) the teacher will give students a melody of a Traditional Newfoundland and Labrador folk tune. Students will change the context of the melody by using music-recording software on either a computer or tablet. Students can work individually or in pairs and alter the tempo and instrumentation and other musical elements of a song.
- These set of lessons can also focus on Non Traditional Music Makers of Newfoundland and Labrador such as Ron Hynes, Thomas Trio and The Red Albino, Hey Rosetta, Rocket Rocket Ship, Shaye, Kim Stockwood, Damhnait Doyle, Jeff Johnston Trio, Duane Andrews, The Swinging Belles.

Lesson Exemplar #2





Lesson Focus	Composing and improvise using non-traditional musical instruments
Specific Curriculum Outcomes	SCO 5.0: Improvise and compose using a variety of sound sources
Materials/Resources/Equipment	Ipad, objects in the room, pencil, worksheets, bottles, water

Instructional Plan	Teaching and Learning Strategies/ Activities	Mode(s) of musical experience	Assessment Tool(s)
Activation (introductory)	Class 1- Invite students to listen to the environmental sounds in the room. Then give students 2 minutes to wander around the classroom and discover what kinds of sounds can be made (i.e. computer keyboard, tapping music stand, tapping chair, tapping door, tapping floor etc.)	Mode(s) of musical experience <input type="checkbox"/> Performing <input type="checkbox"/> Listening <input type="checkbox"/> Creating	Observation- observe students as they explore different sounds in the room. Pre-Assess rhythmic literacy through worksheet.
	Review rhythms such as Ta, TiTi, Ticka-Ticka, etc. by using the attached rhythm review sheet. Ask students to improvise a short 4 beat rhythm using the sounds they discovered in the room.	<input type="checkbox"/> Performing <input type="checkbox"/> Creating	Rhythm review sheet
	Class 1 -Show YouTube video of Blue Man Group performing and discuss their use of household materials to compose/improvise	<input type="checkbox"/> Listening	
Connection (guided practice/ engagement)	Class 2- Review simple rhythms introduced in class 1. Students will now create a written 4 bar ostinato composition using a specific object in the room. This composition should be written for 3-4 sounds. For example: 1) The computer- typing sound, mouse clicking, DVD drive opening. 2) The chair- tapping on the plastic part of the chair, lifting the chair, tapping on legs of chair. 3) Floor- tapping with a pencil, stomping, slapping with full hand etc. This activity should be done in a short timeframe. Students should then perform their compositions for the class with help from classmates playing the other parts.	<input type="checkbox"/> Performing <input type="checkbox"/> Creating	See worksheet and sample Basketball sheet

	<p>Class 3- If iPad technology is available, students should now use the app “madPad”. This app will allow students to record different vocal sounds by members of the class. Every student will record a short “silly” vocal sound aka- roll of tongue, short scream, ‘la-la-la’. Once all vocal sounds are recorded, students can then improvise and create using the app. Students should experiment with app and eventually record a short sample to be played for the class</p> <p>https://itunes.apple.com/ca/app/madpad-hd-remix-your-life/id460309682?mt=8</p> <p>If iPad technology is not available, try doing a similar activity using the website http://www.incredibox.com/</p>	<input type="checkbox"/> Performing <input type="checkbox"/> Creating	<p>Musical elements such as steady beat and use of rhythms can be evaluated using a checklist during this activity.</p>
Consolidation (independent practice/ engagement)	<p>Class 4- Students will now take a familiar song and create a vocal/ rhythmic accompaniment with little assistance from the teacher. The skills needed for this consolidation should have been discovered in the connection activity in class 2.</p> <p>For example : Carly Rae Jepsen “Call Me Maybe”-</p> <p>In 4/4 Time</p> <p>Ostinato 1- CALL ME (titi) (R) (R) (R) (R)</p> <p>Ostinato 2- R RING-RING-RING-RING (ticka ticka) R R</p> <p>Ostinato 3-R R ON THE PHONE (titi Ta)</p> <p>Ostinato 4- Eight Eighth notes (beep beep beep beep)</p> <p>After completing their ostinatos, students will then perform for the class with the help of 3 other classmates.</p>	<input type="checkbox"/> Performing <input type="checkbox"/> Listening <input type="checkbox"/> Creating	<p>See worksheet</p> <p>See Creating Rubric</p>
Extension	<p>Class 5-6- Using glass bottles/ beakers, create a water xylophone.</p> <p>http://www.philtulga.com/water.html</p>	<input type="checkbox"/> Performing <input type="checkbox"/> Listening <input type="checkbox"/> Creating	

Room Sounds Composition Worksheet

Using the following notes or rests





			
Quarter Note TA 1 Beat	2 Eighth notes Ti Ti 2 half beats	Quarter Rest 1 beat silence	Tika Tika

	Beat 1	Beat 2	Beat 3	Beat 4
Sound 1				
Sound 2				
Sound 3				
Sound 4				

Vocal Ostinato

An ostinato composition by:

Using the following notes or rests




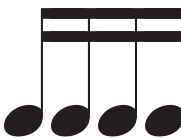
			
Quarter Note TA 1 Beat	2 Eighth notes Ti Ti 2 half beats	Quarter Rest 1 beat silence	Tika Tika













	Beat 1	Beat 2	Beat 3	Beat 4
Voice 1				
Voice 2				
Voice 3				
Voice 4				

Room Sounds Composition Example

4 BASKETBALLS

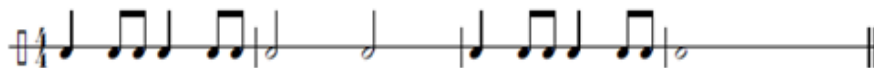
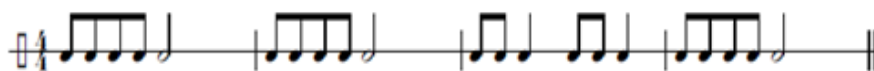
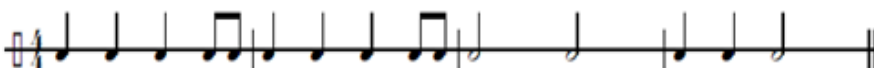
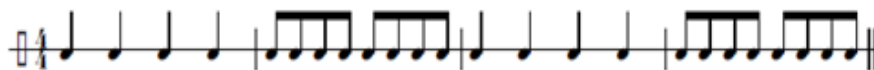
Using the following notes or rests

			
Quarter Note TA 1 Beat	2 Eighth notes Ti Ti 2 half beats	Quarter Rest 1 beat silence	

	Beat 1	Beat 2	Beat 3	Beat 4
Sound 1 Ball 1	 Bounce	 Bounce	 Bounce	 Bounce
Sound 2 Ball 2	 Drib-ble	 Drib-ble	 Drib-ble	 Drib-ble
Sound 3 Ball 3	 Bounce	 Hold	 Bounce	 Hold

Rhythm Drills

1. Write in the Counts
2. Tap and Count out Loud.
3. Set the metronome at _____ and practice with the metronome.



Lesson Exemplar #3

Lesson Focus	Value of the arts as a record of human experience and expression.
Specific Curriculum Outcomes	SCO 14.0 Demonstrate an understanding of the power of music to shape, express and communicate ideas, expressions and feelings.

Instructional Plan

Activation- Teaching and Learning Strategies/Activities

Divide the class into small groups of three or four. Have them listen to three instrumental pieces, (Ex.— Beethoven's *Moonlight Sonata*, Mozart's *Symphony #40 in Gmin*, Liszt's *Liebestraum*.) Each group chooses one of the three recordings to work with. They must then share within their group, ideas, mental pictures, emotions, storylines they feel the music evokes. What movie plays in their minds?

They then choose one of their ideas and create a mimed piece communicating that thought, scene or story. Each group then performs their artistic presentation for the class accompanied by their music selection.

Assessment tool - After each performance, students should be able to discuss using musical terms, what triggered these particular interpretations and inspired these artistic presentations. Teachers may assess student's ability to express and communicate their ideas, their creativity and their engagement in the exercise.

Connection-(Guided practice/engagement)

Discuss how human experience leads to artistic expression. Students should listen to several pieces of music inspired by life experiences. (Ex.911 disaster- Sheryl Crow's *God Bless this Mess*, Five For Fighting's *Superman*" which became an anthem for the hero rescuers.)

On a more local level, Mark Frost's *Fall into the Ocean* was written for his friend John Pelley who was aboard the Cougar helicopter that plummeted into the ocean. Eddi Kenny-Boyd's *Cougar Tragedy* flowed as a response to the news of the Cougar helicopter crash.

Other considerations: Buddy Wasisname's *The 24th of May*, telling of a life experience and Pharrel William's *Happy* expressing a specific emotion.

From their own personal playlists, students choose a piece of music in which the artist is communicating an idea, experience, or a feeling and present their findings to the class.

Consolidation-(independent practice/engagement)

Either alone or in a group, students choose a significant event in their life or from their community, local or global and create one of the following representations;

1. A visual representation (photography,picture, drawing , slide show, painting, sculpture etc.) with musical accompaniment.
2. A poem accompanied with music.
3. A choreographed dance/movement representative of the music.
4. A melody/song or musical composition.

Students may present their work to the class.

Assessment tool- a rubric should assess student's

- Contribution to the development of the presentation.
- Focus and engagement in presentation
- Ensemble skills (if working with a group)
- Clarity of the ideas being expressed

A3 - Sample Unit of Study

NEWFOUNDLAND LABRADOR FOLK SONG AND THEIR ROLE IN SOCIETY

“Musical literacy is the ability to understand a wide variety of music as it occurs within a broad range of contexts. It refers to one’s ability to make meaning out of musical experiences and to use music as a means of personal expression. It means understanding the organization of music across time and place, the conventions and cultural characteristics of music, and its role in the lives of people. It means knowing enough about music to function with a certain amount of musical independence and knowing enough about music to value it in one’s life.” (Wiggins, p.3)

This unit is designed to look at folk songs not only in terms of structure, style and performance, but also in terms of the role they play and/or have played in society. This role might be one of pure and simple entertainment or it might have a deeper meaning in terms of education or even social control. There are many songs in the field and in folk song collections which teachers should feel free to use. One of the major aims of this unit is to have students find out what folk songs exist in their community and what role they play.

Outcomes

This unit will provide students with an understanding of the roles that folk songs play in their society and have played in that of their predecessors, through research projects, interviews, and the study of song material. Students will become familiar with the styles and construction of Newfoundland folk songs and will be given an opportunity to compose their own songs in the traditional styles. Through in-field (in-community) interviews and observations they will become familiar with the traditional performance situation and ritual, the revival folk song movement, and the modern day trends in folk song writing and recording. This unit will also help develop student’s thinking, research, communication, analytical, synthesis and reporting skills.

RESEARCHING MUSIC IN THE COMMUNITY

The unit calls for an inquiry approach to learning whereby students explore and apply methods of qualitative (or descriptive) research. The dual objectives of this approach are to develop student awareness of music’s meaning to others while, at the same time, strengthening their communication skills of questioning, listening, analyzing, and reporting.

During this unit, students will find out how people feel about music and whether they are performers or composers. In order to answer this question, they must learn how to ask questions, listen to answers, gather meaning from these answers and, finally, report their findings back to the class. In this process, they will be conducting research.

There are several assumptions underlying this type of research in the community:

1. The purpose of the research is to gain an understanding of how, when, where, and why people include music in their lives.
2. The research takes place in a natural setting and is, therefore, often called “naturalistic” research. Students will visit subjects in their homes, at work, in stores, or in other places where day-to-day living takes place.
3. The information (data) describes people’s experiences in their own words. It describes, as well, the place in which the interview occurs and any other details that might help to understand the subject’s words.

PREPARING FOR THE INTERVIEW/ SUGGESTIONS FOR FIELD RESEARCH

1. Before conducting interviews with people in the community, students should practice interviewing their classmates.
2. Students should prepare some questions in advance, with others flowing naturally from the interview. Questions might include:
 - How long have you lived in this community?
 - Why do you think it is that you live here?
 - What are some special things about living in this community?
 - Who are the people in this community that are especially musical?
 - What is it about music that you particularly enjoy?
3. Students should decide what areas or topics they want to research related to local music and musicians and have a definite subject in mind, such as:
 - song-games played as a child
 - songs composed and performed by local musicians
 - songs learned in the lumber camps
 - musical traditions in the community
4. Students should prepare a list of people who might serve as potential interviewees and contact these people to:
 - let them know what you are doing and why
 - request their permission to be interviewed
 - let them know what will happen to the tape
 - ask if they mind being tape-recorded
 - arrange a meeting time and place

After students decide on the people they will interview, they should prepare questions to be asked, and arrange a time for the interview. Students should ensure in advance that the recording device is working and the interviewee has given his/her permission to be recorded.

THE INTERVIEW

Students should

- Test the recording device before starting the actual interview.
- Choose a quiet place to do the interview.
- Record the following data for each interview:
 - date and place
 - the situation in which the interview or observation took place -kitchen, playground, etc.
 - name of interviewee (age, approximate)
 - own name
 - names of song/words and tune
 - where or from whom singer learnt song
 - the circumstances surrounding the writing of the song, if known
 - any background information—historical/political, etc.—relating to the song
 - on what occasions and/or in what situations the song would be sung
 - reason for singing song, if applicable
 - other songs on the same topic or with the same function known by the singer
- Start the interview by stating their name, the date, the name of the person being interviewed, and the place where the interview is being held.
- Offer to play back the interview so that the interviewee may check his or her statements.
- Thank the interviewee after the recording session. A written thank-you the next day is also a nice gesture.
- Offer to copy the tape for the interviewee. This is often appreciated, especially if the interviewee has sung for you.
- Transcribe their recordings as soon after the interview as possible. They will find this much easier to do while it is fresh in their minds.

AFTER THE INTERVIEW

Students should

1. Make an outline of the tape, listing the subject matter according to the footage.
2. Transcribe the tape
3. Prepare a report to deliver orally to the class.

SAMPLE INTERVIEW QUESTIONS TEMPLATE

(Topic: Songs from the Lumbercamps)

Personal History

1. Where and when born
2. When came to this community and why
3. Occupation
4. Location of occupation; lumber camp

Subject

1. Songs sung while working
 - why sung
 - who leads or starts them
 - who made them up
 - where learned
 - what songs are about

(Have interviewee sing examples, if possible.)

2. Songs sung during leisure time (at the lumber camp)
 - why
 - when
 - where
 - by whom
 - what songs are about: life in the camp, life back at home, love songs, etc.
 - where were they learned/from whom
 - who made them up

(Have interviewee sing examples, if possible.)

3. Song sung at home
 - are there some 'camp' songs that would be sung at home
 - are there some 'camp' songs that would not be sung at home
 - why/why not
 - what type of songs are sung at home that are not normally sung at camp
 - why are they not sung at camp

EVALUATION

When evaluating student progress and achievement in this unit, it is essential to keep in mind that it is based on both musical and non-musical learning objectives. It will, therefore, be important to consider the following:

A. Research

- setting up of objectives
- how well student's questions are designed to acquire the desired information
- ability to use digital recorders
- ability to accurately transcribe responses either from a recorded interview or live in the field
- ability to accurately transcribe song words
- ability to accurately describe the situation in which a folk song performance took place
- ability to sift collected data for relevant material
- ability to report back accurately and concisely, both orally and in writing

B. Function of Folk Songs

- students should be able to identify the various functions of folk songs
- students should be able to define more than one function for some folk songs
- students should be able to distinguish between folk songs associated with a certain season, ceremony or activity and those of the lyric or narrative ballad style
- students should be aware of the importance of rhythm in work songs, children's game songs, and chin music
- students should be aware of the value of folk songs as mood changes be it through their melodies, rhythms or words
- students should be aware of the folk song's association with all aspects of life from love to politics and religion to war
- students should be aware of the role of folk songs to express and communicate thoughts and feelings
- students should be aware of the changing role to folk songs since the advent of recorded and broadcast music

C. Transmission of Folk Songs

- students should be aware of the method of composition, revision and transmission of folk songs
- students should be aware of variant forms of folk songs and the manner in which they develop
- students should be aware of the method of diffusion of folk songs from region to region and country to country

D. Characteristics and Qualities of Folk Songs

- students should be aware of the scales/modes commonly used in Newfoundland folk songs
- students should be aware of the use of certain modes/scales to communicate certain feelings
- students should be familiar with the tonal ranges commonly used in Newfoundland folk songs
- students should be able to analyze the form of folk songs used in the unit
- students should be aware of the rhythmic patterns frequently used in folk songs
- students should be aware of the use of rhythmic patterns to express mood and feelings
- students should be familiar with the harmonic sequences frequently used in folk songs

E. Singing Style

- students should be able to compare the vocal styles of different folk singers
- students should be able to distinguish between accompanied and unaccompanied folk songs
- students should be developing an awareness of why some songs are more suited to accompaniment than others
- students should be familiar with and have some facility on the instruments generally used for folk song accompaniment
- students should be able to differentiate between melodic, harmonic and rhythmic accompaniments

F. The Performance Situation

- students should be familiar with the social setting of a folk song performance
- they should be aware of how the setting relates to and changes with the type of song being sung
- they should be aware of how the type of song sung relates to and changes with the audience, e.g., some 'men only' songs
- they should be familiar with the persuasion ritual associated with impromptu performances
- they should be aware of the tactile and other support systems between performer and listener

G. Musical Abilities

- students should be able to perform (and accompany where appropriate) folk songs of a variety of styles
- students should have developed some ability in the composition of folk songs in a variety of styles
- students should have developed some ability to transcribe the music of folk songs they have recorded in the community
- students should be able to analyze folk songs in terms of their form, melodic, rhythmic and harmonic structure and their expressive qualities
- students should be able to create and perform their own melodic, rhythmic and harmonic accompaniments to folk songs

H. General Learning

- students should be familiar with some of the socio/economic history of Newfoundland and Labrador
- students should have some insight into the pain, suffering, frustration, joy, love and happiness of their ancestors
- students should have gained some insight into the value of folk songs to the writer, performer and society in general
- students should be aware of the folk song repertoire in their area and should be able to state what its contents say about the values and belief systems of the community as a whole.

FOLK SONG ANALYSIS

The following may be considered in student analysis of folk songs.

Scale

- What scale is used for this folk song? Is it do centred or la centred?
- What note is do?
- What is the key signature
- What notes are found in this song? Sing in solfa and note the different notes that are used.
- Arrange these notes from the lowest to the highest pitch.

Form

- How many phrases can be identified in this song?
- Are all phrases the same length?
- How long is each phrase?
- Are any of the phrases alike?
- How about the third and fourth phrase? Are there any ways in which these two phrases are alike?
- Using letters to designate phrases, show the form of this folk song.

Rhythm

- What is the meter for this folk song?
- Tap the rhythm.
- What do you notice about the rhythm of the four phrases?

Paraphrase Text

- What is this folk song telling us about?
- How does this the subject feel?
- What words or phrases tell you this?

Performance Style

- What do you need to think of in performing this song?

Appendix B: Teaching and Assessment Activities and Tools

Appendix B1: Student Profile

Sample Student Profile

Start with what the students know. It would be useful to have the students create a personal musical inventory, i.e., a student entrance profile. This profile would serve to identify the place of music in their lives. Questions such as the following could form the basis of this profile

- How much time do you spend each day listening to music? Where/when do you listen?
- Do you listen to different styles? What styles of music do you like to listen to?
- Do you listen to radio, podcasts, streamed or recorded music? Through what medium do you usually listen to music? Why?
- Do you watch music videos?
- Do you use a headset or speakers when you listen to music? Why?
- Are you usually alone or with friends?
- Do you like the music loud or soft? What difference does it make?
- How does the music make you feel?
- What are some of the things you have learned from music?
- What musical equipment do you have?
- Do you ever go to concerts? What kind?
- How is the experience of a live concert different from recorded music or videos?
- How important a part of the experience is the media coverage and the anticipation? The visual spectacle?
- Where do you hear music that you have chosen or selected?
- What instruments do you play? Do you sing?
- Is there music-making happening in your home? If so, what kind?
- How often do you hear music as a background sound when you are doing some other activity?
- If you don't play or sing, is it something that you want to do?
- Do you perform with a group?
- What is your reason for doing this course? What do you want to get out of it?

Appendix B2: Reflective Journals

Music Play List - Sample Reflection Questions

1. What purpose/role did this music serve in your life?
2. Has your musical taste changed? Why? What was the impacting factor(s)?
3. How does a setting/situation affect your musical choice?

Group or Student Activity Sample Reflection Questions

- What did you learn from this group project?
- Did all members of the group display respect for each other?
- What difficulties/challenges did your group need to overcome?
- What would you do differently in the next group activity?
- Did all members participate equally in the process and completion of the project?
- What roles were assigned to each member of the group?
- What strategies did you implement for the discussion component of this activity?
- How did members contribute their knowledge, opinions and skills with the group?
- Were all members of the group supportive and encouraging of each other's efforts and contributions?
- Did the group achieve the project goals and criteria?
- How did the group engage in listening, questioning and discussions?

Student Soundscape - Sample Journal Questions

- List the musical elements included in your soundscape such as texture, tone colour, rhythm, timbre, pitch or dynamics? Were these elements easy to identify?
- Describe how your soundscape affected the audience.
- Discuss the effect of sound in your environment.
- Visually represent your soundscape through a picture, map or invented notation.
- How did you decide upon your sound choice for your composition?
- Describe how different instruments create their characteristic sounds?
- Could the audience recognize the variety of sound in your composition?
- Describe the process you used to create your soundscape.
- How did you use form in your sound composition?
- Describe how feelings and thoughts can be communicated through music and sound?

Student Composition - Sample Reflective Questions

- What rhythms were included in your composition?
- Was the element of melody used effectively in your piece?
- What forms of expression were included in your composition?
- Was the choice of instrument(s) effective?
- Did you enjoy the compositional process?
- What musical problems did you encounter and how did you resolve these issues?
- How could you improve the use of dynamics in your composition?
- Was the choice of tempo effective for your piece?
- Did you enjoy composing?
- What musical elements contribute to being successful as a composer?
- How did you use harmony effectively?
- What articulation did you incorporate in your composition?
- What mood was reflected in your piece?
- How did the audience interpret your piece?
- What is the form of your piece?
- How could you improve upon your work?
- Did you enjoy the process of writing your own music?
- What did you enjoy about your compositional performance?
- What areas of your composition need improvement?
- Was there a balance between the various instruments?
- Did you use effective compositional strategies?

Appendix B3: Reviews and Critiques

Performance/Concert Review Sample Guiding Questions

Students attend a live, streamed or recorded performance and complete the following concert review. School musical ensemble performances or rehearsals could also be considerations.

Performer or Performing Group:

Date:

Place:

Piece Title(s):

1. Background Information – What do you already know about this performer or group?
2. What was the style of music?
3. Discuss your impressions of the performance of the piece using effective musical vocabulary, commenting on the tempi, dynamics, technical demands (were there a lot of fast notes?), intonation (did it seem to be in tune?), and emotion (how did the music and the performance make you feel?)
4. Did you enjoy the music featured in this performance? Why or why not?
5. If the performance was vocal, how did the text correspond to the music? Did the music communicate the text effectively?
6. If the performance was purely instrumental, what visual images and/or emotions might have been conveyed by the music? Did the music communicate effectively?
7. If there was a conductor, did you feel the conductor communicated his or her interpretation of the music to the players and the audience?
8. What was the strongest element of the performance? Why?
9. What was the weakest element of the performance? Why?
10. What were your favourite and least favourite aspects of the performance?
11. Was this a performance that you would like to see 'live'? Why or why not?
12. Was the event well-organized? Was there any element of the performance that detracted from your concentration or enhanced it?
13. What caught your attention about the piece/performance?
14. What was your overall reaction to the performance?

Appendix B4: Rubrics

Musical Demonstration Holistic Rubric - Sample

5	<ul style="list-style-type: none"> • Consistently demonstrates accuracy of rhythm duration, pulse and metre • Consistent demonstrates accuracy of printed pitches and intonation within the appropriate range • Consistently demonstrates correct articulation and breath support • Consistently demonstrates good tone production and playing posture • Consistently demonstrates appropriate expressive elements and interpretation
4	<ul style="list-style-type: none"> • Often demonstrates accuracy of rhythm duration, pulse and metre • Often demonstrates accuracy of printed pitches and intonation within the appropriate range • Often demonstrates correct articulation and breath support • Often demonstrates good tone production and playing posture • Often demonstrates appropriate expressive elements and interpretation
3	<ul style="list-style-type: none"> • Usually demonstrates accuracy of rhythm duration, pulse and metre • Usually demonstrates accuracy of printed pitches and intonation within the appropriate range • Usually demonstrates correct articulation and breath support • Usually demonstrates good tone production and playing posture • Usually demonstrates appropriate expressive elements and interpretation
2	<ul style="list-style-type: none"> • Occasionally demonstrates accuracy of rhythm duration, pulse and metre • Occasionally demonstrates accuracy of printed pitches and intonation within the appropriate range • Occasionally demonstrates correct articulation and breath support • Occasionally demonstrates good tone production and playing posture • Occasionally demonstrates appropriate expressive elements and interpretation
1	<ul style="list-style-type: none"> • Rarely demonstrates accuracy of rhythm duration, pulse and metre • Rarely demonstrates accuracy of printed pitches and intonation within the appropriate range • Rarely demonstrates correct articulation and breath support • Rarely demonstrates good tone production and playing posture • Rarely demonstrates appropriate expressive elements and interpretation

Music Composition Example Rubric

	Ratings			
Outcomes	1	2	3	4
Student creates aesthetic appeal	Does not present an effective general impression. Musical ideas do not hold the listener's interest.	Includes at least one interesting musical idea. Yet, the overall impression is not effective.	Includes some interesting musical ideas. The general impression is pleasant and moderately effective.	Strong aesthetic appeal and general impression. Would be enjoyed by many listeners. Keeps the listener interested.
Student work is creative	Musical idea is familiar or a cliché. No variety or exploration of musical elements (range, timbre, dynamics, tempo, rhythm, melody).	Musical idea is neither familiar nor a cliché. However, there is no development, variety, or exploration of musical elements.	Involves some original aspect(s) or manipulation(s) of musical idea(s). Explores and varies at least one musical element.	Includes very original, unusual or imaginative musical ideas. Explores and varies at least two musical elements.
Student demonstrates excellent craftsmanship	Gives no sense of a completed musical idea. Exhibits no clear beginning, middle or end section. Form appears random rather than organized. Musical elements (range, timbre, dynamics, tempo, rhythm, melody) do not connect well or are not used to organize musical ideas or the form.	Presents one complete musical idea. However, composition lacks overall completeness. Fails to use musical elements to organize musical ideas or form.	Ending feels final. Uses at least one musical element to organize the musical ideas and overall form.	Presents at least one complete musical idea. Has a coherent and organized form with a clear beginning, middle, and end. Uses musical elements to organize musical ideas or the form.

Rubric is a modification of one presented by: Hickey, M. (1999). Assessment rubrics for music composition. *Music Educators Journal*, 84 (4), 26 -33.

Appendix B5: Cover Song

Cover Song Activity

1. Research the song (What is the song's history? Who are the performers of both the original and cover? What is the social or political context of the song? Was one version more popular than the other? Why?)

2. Listen carefully to the music elements and record your response.

Music Elements	Original Song:	Cover of Original:
Instruments		
Style/Genre		
Rhythm/Tempo		
Mood		
Tone		

3. How does the piece make you feel? Why?

4. How do the differences in the elements of music affect your mood?

Cover Song Rubric

	Level 1	Level 2	Level 3	Level 4
Knowledge and Understanding -elements of tempo, pitch, dynamics, texture, and timbre as listed above	-demonstrates some understanding of two or less elements and little understanding of the rest	-demonstrates some understanding of four or less elements and little understanding of the rest	-demonstrates some understanding of each element	-demonstrates clear understanding of all elements and discusses them with proficiency
Application -application of knowledge to make effective connections between versions	-only one or two connections made, connections weak and unsupported	-few effective connections made, with only some weak or unsupported ideas	-effective connections made with few weak or unsupported ideas	-sophisticated, thoroughly supported connections made
Communication -creativity in submission, matches intended audience and purpose, clear expression	-little creativity in submission, does not match audience or purpose	-some creativity in submission, minimal connection to audience or purpose	-creative submission, clearly expressed, connection to audience and purpose	-unique submission connected to audience and purpose, sophisticated clarity

Appendix B6: Guided Listening

GUIDED LISTENING

Listening is closely interwoven with performing, improvising, and creating. Students are called upon to listen to phrases, clap rhythms, sing melodies; identify motifs and themes; apply creative techniques of improvisation and composition; and identify those compositional techniques used by recognized composers. The patterns of rhythm and melody must become part of each student's personal experience. They are experienced aurally and kinesthetically as various activities are performed. Only then may the teachers expect to observe a growth in aesthetic sensitivity. If students are intimate with a few pieces, they will develop an emotional attachment to art music and a framework for intellectual comparison - a sound base for a future discriminating audience

Suggestions for Repeated Listeners

- How many themes does the work have?
- How many times is the theme presented complete, incomplete?
- What is happening in the middle voice, upper voice, lower voice?
- What is happening in the other accompanying parts?
- What is happening in terms of dynamics, tempi, articulation?
- Play transcriptions for other instrumentations and compare versions, timbre, texture, etc.
- Compare performances of the same work by two different musical ensembles.

Guiding Points to Writing Listening Log Entries

Listening is a very important skill for musicians and may be guided by considering five main elements of music. Breaking these down into a few key words/phrases may be helpful in making listening log entries easier.

Rhythm

Key Ideas:

- Beat (strong or weak)
- Tempo (largo, lento, adagio, andante, allegro, presto, retardando, accelerando...etc.)
- Time Signature (duple or triple meter, 2/2, 2/4, 3/4, 4/4, 6/8, 9/8....etc.)
- Duration (are the notes long or short? Quarter notes, half notes, sixteenth notes....etc.)
- Syncopation (off beat)

Melody

Key Ideas:

- Is the melody clear?
- Can you hear one melody? Or more than one melody playing at the same time?
- Does the melody change? When?
- What instrument is playing the melody? Does it change? How?

Harmony (a.k.a. Accompaniment)

Key Ideas:

- Is the harmony chords?
- Is the harmony another melody?
- Does the harmony change? How? When?
- What instrument is playing the harmony? Does it change? How?

Form (a.k.a. Content/shape)

Key Ideas:

- AB (Binary); ABA (Ternary Form); ABACA (Rondo Form)

There are many other forms; try to figure out the form of the piece by listening for reoccurring sections and using letters to label them.

Tone Colour (a.k.a. Mood)

There are many things that influence the Tone Colour of a piece which is essentially how it sounds. Here are a few ideas.

Key Ideas:

- Instruments (what instruments are being used?)
- What sound do the instruments have? (Bright, dark, warm, soft, harsh...etc.)
- Dynamics (pp, p, mp....etc.)
- Articulation (staccato, legato....etc.)
- How do the dynamics and articulation affect the sound of the piece? (angry, joyful, energetic....etc.)

(Adapted from <http://www.kvmusicteacher.com/>)

Listening Log Entry Template:

Title of Song:

Composer:

What I heard:

Rhythm	Melody	Harmony	Form	Expression

Listening Record

[illegible]

Listening Log



Name: _____

Title of Piece: _____

Artist/Composer: _____

Comment on each of the following elements of music heard in this piece:

<i>Harmony</i>	
<i>Melody</i>	
<i>Rhythm</i>	
<i>Tempo</i>	
<i>Meter</i>	
<i>Instrumentation/Vocals</i>	
<i>Style</i>	

Personal Response to the musical example:

How does the music make you feel, and why?

What images come to mind as you listen to this musical selection?

Listening Log

Name:

Homeroom:

Title of Music:

Composer/Performer:

Circle the instrument families you hear:

String

Brass

Woodwind

Percussion

1. Name some of the instruments you hear:
2. Do you hear any voices? Man Woman Child
3. If there are voices, is it a solo voice or a choir or solo with back-up singers?

Circle One:

1. What is the tempo? allegro (**fast**) moderato (**medium**) adagio (**slow**)
2. Do you hear changes in the tempo? accelerando (**speeds up**) ritardando (**slows down**)
3. What is the dynamic level? forte (**loud**) mezzo forte (**medium loud**) piano (**soft**)
4. Do you hear changes in the dynamics? crescendo (**gets louder**) decrescendo (**gets softer**)
5. What is the pitch range? high medium low
6. The articulation is: smooth (**legato**) separated (**staccato**)
7. The notes are: short long
8. The beats are grouped in: two's three's four's
9. What is the mood of the piece?
10. What style do you think this piece is?
Renaissance Baroque Classical Modern Rock Country
11. What does this music make you think of?

LISTENING GUIDE

Date:

Composer:

Composition:

Style:

Performer(s):

Timbre: (Vocal Quality, Instrumentation)

Rhythm: (Tempo, Metre, Pattern, Accents, Beat)

Melody: (Shape, Description)

Harmony: (Tonality, Texture)

Form: (Repetition, Contrast)

Expressive Elements: (Dynamics, Articulation, Terminology, Mood)

SAMPLE LISTENING GUIDE

Handel's *Water Music* – 1. Minuet (CD#2)

Listen to the complete composition first to identify the three sections. Listen again (more than one hearing will be required) and identify and/or comment on the following:

SECTION A

1. Tonality – Major/Minor:
2. Metre:
3. Tempo:
4. Mood:
5. Accents:
6. Beat – Strong/Weak:
7. Opening melody introduced by the instrument:
8. Quickly followed by this instrument:
9. What is happening musically when this second instrument is introduced?
10. Count how many measures there are in this short section.
11. The next short section repeats the melodic idea with what different instruments?
12. How is a change in dynamics achieved?
13. Count how many measures there are in this section.
14. Is the melodic idea exactly the same for all these measures? Can you explain?

1. Minuet con't

SECTION B – Describe how it is contrasting

1. Melody:
2. Mood:
3. Articulation:
4. Instrumentation:
5. Count how many measures in this section:
6. Does the melodic idea stay exactly the same?

LAST SECTION – A OR B?

7. Instrumentation?
8. How is it similar to A/B?
9. How is some contrast provided to A/B?
10. How many measures?
11. Further follow up activities:
 - Analysis of the melodic structure within each section – phasing, question-answer, 8-16 bar construction
 - Historical/social contexts
 - Relationship between music and dance
 - Baroque style/performance characteristics

Handel's *Water Music* – II. Bouree (CD#2)

Listen to the complete composition first, then in the next hearings identify and/or comment on the following:

1. Tonality:
2. Metre:
3. Tempo:
4. Mood:
5. Articulation:
6. Melodic Contour – Draw opening and describe – Conjunct/Disjunct:
7. Texture – Homophonic/Polyphonic:
8. Instrumentation of opening melodic idea:
9. Instrumentation when repeated:
10. Instrumentation last time:
11. How is contrast in dynamics achieved between the three sections? What particular instrument seems to make the sound fuller?
12. What elements remain consistent throughout the composition?
13. What provides some contrast?
14. Using letters, diagram the form.

Handel's *Water Music* – III. Sarabande (CD#2)

Listen and identify the following:

1. Tempo:
2. Mood:
3. Articulation:
4. Instrumentation:
5. Melody – describe:
6. Metre:
7. Accents:
8. Beat:
9. Describe how the three dances of the Suite are contrasting.

Name/Class:

1. Piece Title:
2. Artist/Band/Composer:
3. Have you heard this music before: YES / NO

4. Time Period / Genre (you may need to look this up):

Other...

5. Circle the appropriate tempo (speed of the music). You may circle more than one tempo.

Presto (Extremely fast)

6. Does the tempo change?

Ritardando (gets slower)

7. Circle the appropriate dynamics (volume of music). You may circle more than one dynamic level.

Fortissimo (very loud)

8. Do the dynamics change?

Decrescendo (gets softer)

9. Give two facts about the composer/artist/band OR the history of the piece. (You may NOT use birth/death as your facts)

10. Describe what you liked and/or disliked about the piece of music. Use musical terms to describe your preferences (ex. I liked the fast tempo of the piece. I disliked the minor key of the piece).

Rating:

Lowest

Highest

1 2 3 4 5 6 7 8 9 10

(Adapted from <http://www.kvmusicteacher.com/>)

Name/Class:

- Rating:
- Lowest Highest
- 1 2 3 4 5 6 7 8 9 10

Listening Log #3: Focus - Compare and Contrast

Directions: Listen to two pieces and discuss below.

Name/Class:

	Title	Composer / Band /Artist	Have you heard this before?	Genre / Time Period	Instruments you hear	Mood / Meaning	Rating (1-10)
Piece 1							
Piece 2							

List 2 Similarities between the pieces:

- 1.
- 2.

List 2 Differences between the pieces:

- 1.
- 2.

Which piece did you like better? Why?

(Adapted from <http://www.kvmusicteacher.com/>)

Listening Log #4: Focus - Pick Your Own Piece

Directions: Select a piece to share and discuss.

Name/Class:

1. Piece Title:

2. Artist/Band/Composer:

3. Have you heard this music before: YES / NO

4. Time Period / Genre (you may need to look this up):

Rock

Pop

Hip Hop

Rap

Country

Classic Rock

Rock n Roll

Motown

Soul

Gospel

Folk

Other:

5. Circle the instruments you hear in this piece:

Strings:

Violin Viola

Cello Bass

Harp Guitar

Banjo

Ukelele

Woodwinds:

Flute

Clarinet

Saxophone

Oboe

Bassoon

Recorder

Brass:

Trumpet

Trombone

Tuba

French Horn

Percussion:

Drum Set

Shakers

Chimes

Other Drums

Keyboards:

Piano

Bells

Organ

Other Instruments:

Computer

Vocals:

Lead Vocals

Back Up Vocals

List any other instruments you heard that are not on the list above:

6. Does this piece require a lot of technology? (computers/auto tune/electronics)? If yes, why/how?

7. Why did you choose to share this piece?

(Adapted from <http://www.kvmusicteacher.com/>)

Listening Log #5: Focus - Music and History

Directions: Select a piece and discuss as below

Name/Class:

1. Piece Title:
2. Artist/Band/Composer:
3. Have you heard this music before: YES / NO
4. Time Period / Genre (you may need to look this up):

<i>20th Century (1900-2000)</i>	<i>Pop/Modern</i>	<i>Folk/Protest</i>
<i>Blues</i>	<i>Jazz</i>	<i>Rock</i>
5. Research THREE facts about this piece
 - a.
 - b.
 - c.
6. What was happening in the history of the world when this piece was written?
7. What was the historical importance of this piece? (If applicable, use the lyrics to help you)

Rating: Lowest Highest

1 2 3 4 5 6 7 8 9 10

(Adapted from <http://www.kvmusicteacher.com/>)

Appendix B7: Portfolios

Student Portfolio Reflection Form

Name:

Date:

Why did I choose this selection of work for my portfolio?

What did I learn about myself through this process?

How can I improve?

Music Portfolio Evaluation – Sample

Name: _____

	0	1	2	Score
Theory Worksheets	Work sheets are not present in the portfolio or are not completed	Some of the work sheets have been completed in class.	All assigned work is present and complete in the portfolio.	
Instrumental / Vocal Activities	Lesson sheets are not present in the portfolio.	Lesson sheets are not all complete and present in the portfolio.	All lesson sheets are completed and well organized in the portfolio.	
Composition Projects (Group/Individual)	Compositions are not included in the portfolio	Composition projects are partially completed	All composition projects are complete.	
Listening Activities	Assigned listening diaries are not complete and present in the portfolio.	Some of the listening diaries are included.	All listening diaries are complete and present in the portfolio.	
Overall Organization	Portfolio was not passed in, or is in poor condition.	Portfolio could be better organized and taken care of.	Portfolio is well organized and well maintained.	

Total Score: _____

Teacher-Conference Notes (Portfolio)

Student Name: _____

Musical Setting: _____

Date _____

Student's reflection on:

Criteria that were met:

Areas for development:

Teacher's reflection:

Areas of growth: (eagerness to share portfolio; organization of portfolio; connections to the criteria and insight into student learning)

Student's goals:

Individual Conference Form - Sample

Student Name: _____

Date: _____

Questions	Anecdotal Notes
<ul style="list-style-type: none">• What would you like to share?• What kinds of pieces have you selected for your portfolio?• What new learning does your portfolio show?• What are your goals for music making?• What can you do now that you couldn't do before?• How have your listening skills changed?• If this is a "best work" piece, explain the process you followed to make it a "best work".• How has your performance does of work in this portfolio compare to your first work samples.• What are your goals for performing, creating, and listening in the area of music?• What obstacles did you overcome to make your work more meaningful?• What special knowledge or interest did you use to make this project more meaningful?• What things did you learn about yourself in developing this portfolio?• In what area of music do you feel you have the most strength?• Did you have any challenges with your work? If so, what were these challenges and how did you solve them?• Are there any questions you would like to ask about your work?	

Appendix B8: Sample Assessment Strategies

Observations

The teacher observes the individual student or group and assesses the student/s learning of various outcomes. Peer assessment is also possible. Checklists, anecdotal comments and student performances can help with assessment through observation.

Performances/Informances/Demonstrations

The teacher assesses the students' achievement of outcomes through individual and group performances /informances/demonstrations including composition and projects.

Self-Assessment

Students reflect on what they have learned and how to improve. The self assessments can include journal writing, self-reflections and checklists.

Interviews

The teacher has a formal or informal discussion with an individual or group of students in which the teacher is able to determine the student/s' attitudes and thinking processes.

Journal Writing

The students can write about their compositions, assignments and their evaluations of music. Journals allow insight into how the student/s is thinking, feeling and learning.

Audio Journals and Video Journals

The student/s makes an audio or video recording of their performances. This is great opportunity to record their musical learning.

Portfolios

The student/s may include example of audio recordings, video recordings, assignments and their emerging and "best" work in their music portfolio. The students may have both individual and /or group portfolios. These portfolios should offer a variety of student learning.

Listening Assessment ("What do you hear?")

Student/s listens to recorded music examples and analyze the example using student answer sheets. These assessments are an indicator of music learning.

Peer Critiques

Students may critique performances, compositions or assignments either through writings or group discussions.

Written Assessments

The written assessment allows both the teacher and the student/s assess the learning that has taken place. Written assessment can include, quizzes, tests, theory sheets and activity sheets.

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