Music 2206

Curriculum Guide 2018

Education and Early Childhood Development

Department of Education and Early Childhood Development Mission Statement

The Department of Education and Early Childhood Development will improve 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

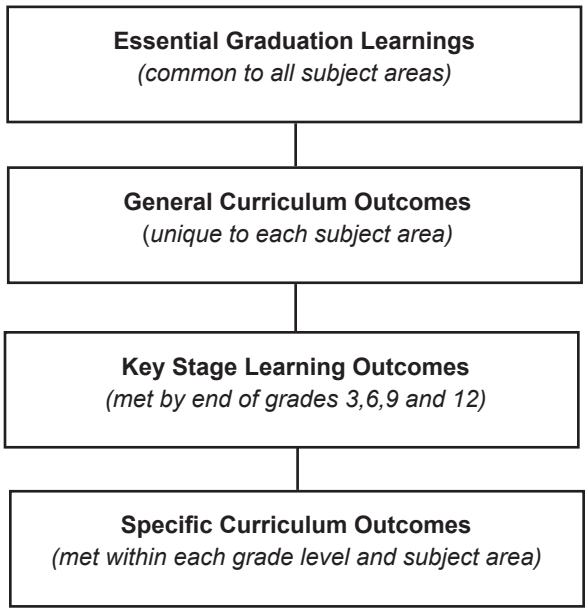
There are multiple factors that impact education including: technological developments, increased emphasis on accountability, and globalization. These factors point to the need to consider carefully the education our children receive.

The Newfoundland and Labrador Department of Education and Early Childhood 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

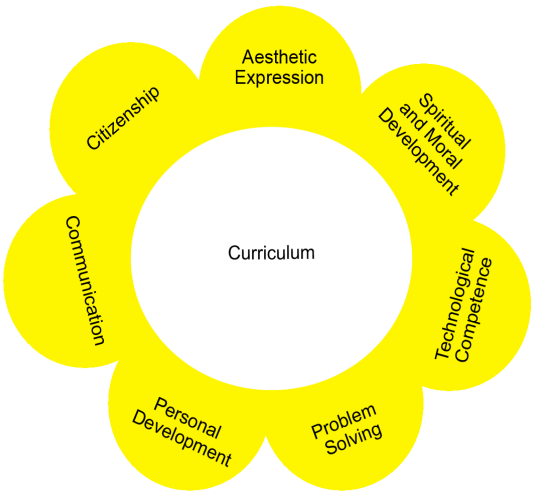
The K-12 curriculum in Newfoundland and Labrador is organized by outcomes and is based on *The Atlantic Canada Framework for Essential Graduation Learning in Schools* (1997). This framework consists of Essential Graduation Learnings (EGLs), General Curriculum Outcomes (GCOs), Key Stage Curriculum Outcomes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



Essential Graduation Learnings

EGLs provide vision for the development of a coherent and relevant curriculum. They 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.

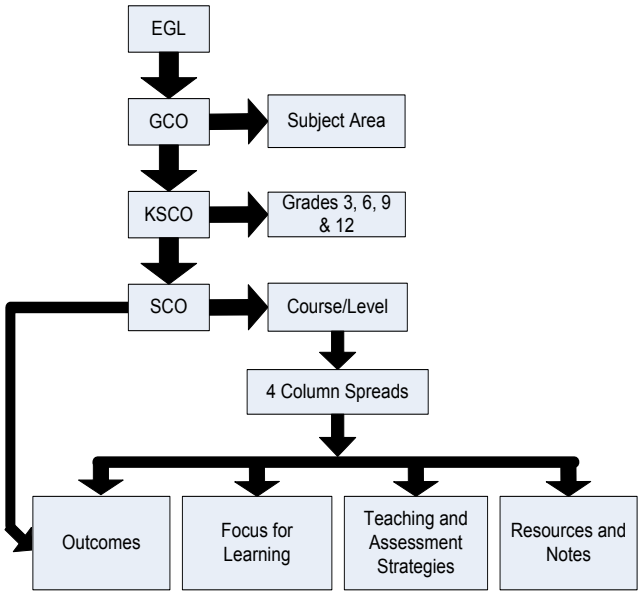
Key Stage Curriculum Outcomes (KSCOs)

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. Several factors 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

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 and abilities as well as 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.

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).

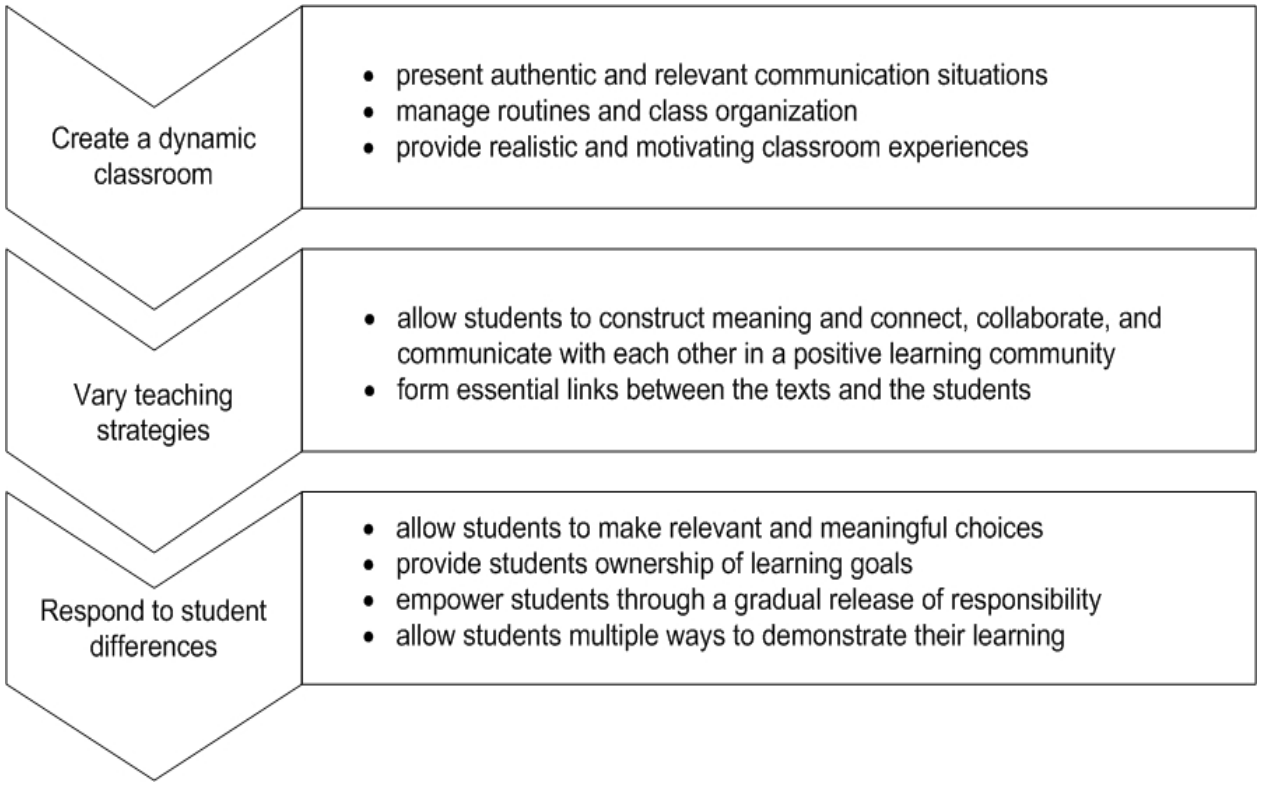
Differentiated Instruction

*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 prerequisite instruction, as well as those who have already mastered the concept and may therefore apply strategies learned to new situations. Another way to differentiate content is to permit students to adjust the pace at which they progress through the material. Some students may require additional time while others will 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 reteach 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, websites, 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.
- Provide activities and resources that encourage students to further explore a topic of particular interest.
- 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 give students options to demonstrate their learning (e.g., create an online presentation, write a letter, or develop a mural). This will lead to an increase in student engagement.

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 and 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 and Early Childhood Development) which impact their learning. The majority of students with exceptionalities access the prescribed curriculum. For details of these exceptionalities see 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.

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

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.

Teachers may

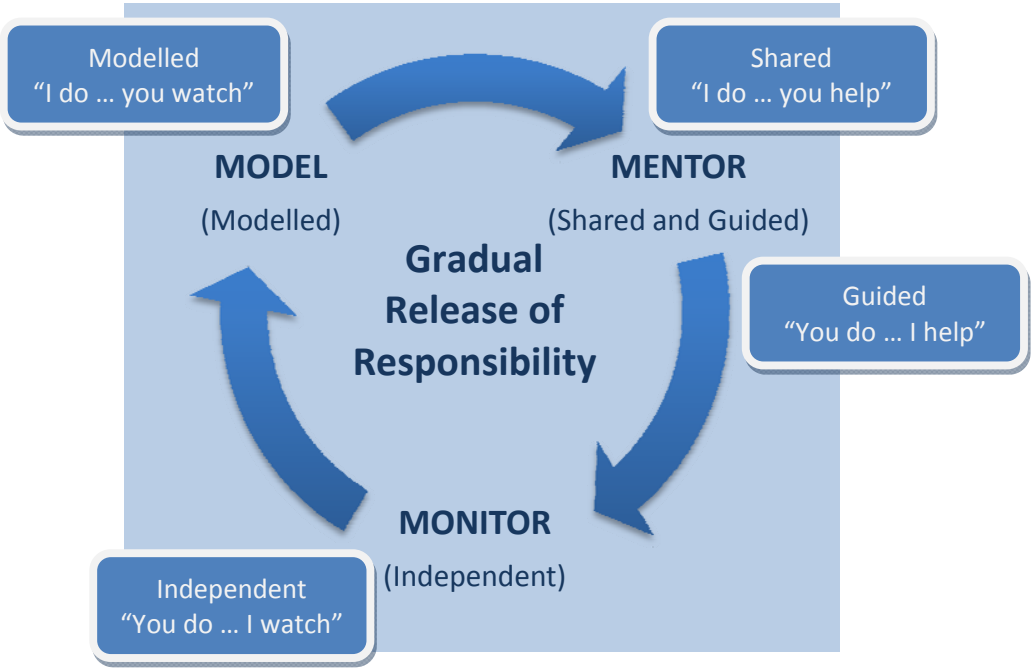
- assign independent study to increase depth of exploration in an area of particular interest;
- compact curriculum to allow for an increased rate of content coverage commensurate with a student's ability or degree of prior knowledge;
- group students with similar abilities to provide the opportunity for students to work with their intellectual peers and elevate discussion and thinking, or delve deeper into a particular topic; and
- tier 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 to 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).

Literacy is

- a process of receiving information and making meaning from it; and
- 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. Individuals use literacy skills in paper, digital, and live interactions to engage in a variety of activities:

- Analyze critically and solve problems.
- Comprehend and communicate meaning.
- Create a variety of texts.
- Make connections both personally and inter-textually.
- Participate in the socio-cultural world of the community.
- Read and view for enjoyment.
- 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.

Reading in the Content Areas

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

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

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, or 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:

- 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

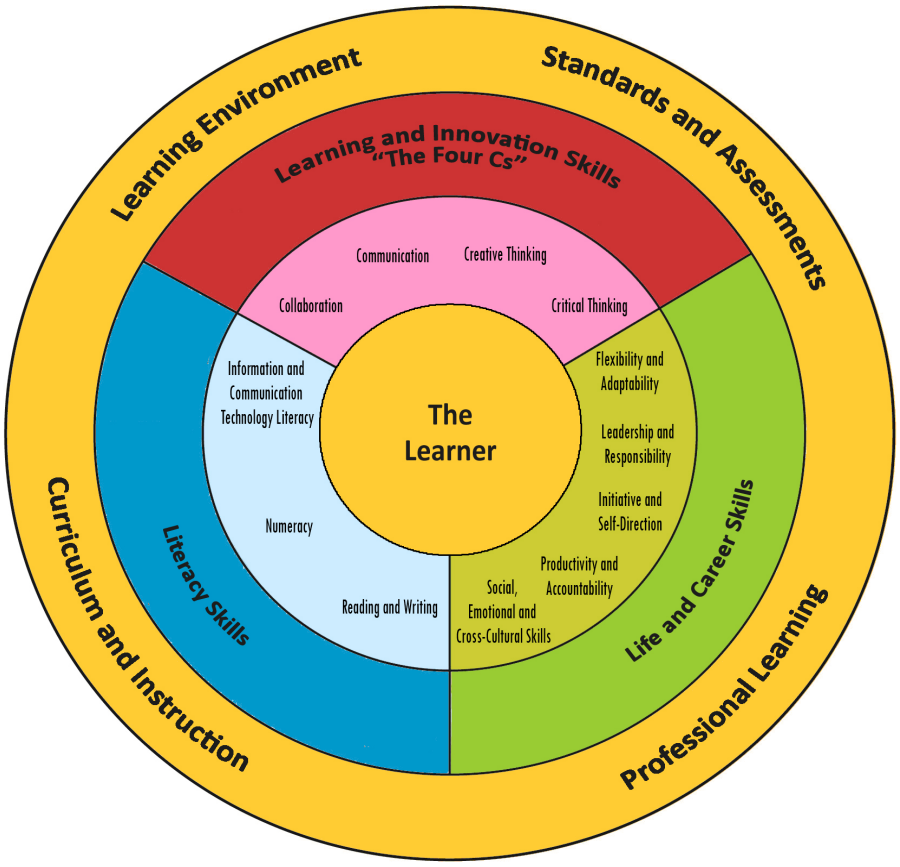
Generation Next is the group of students who have not known a world without personal computers, cell phones and the Internet. They were born into this technology. They are digital natives.

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 enhance a person's ability to learn, create new ideas, problem solve, and collaborate.
- Life and Career Skills address leadership, and interpersonal and affective domains.
- Literacy Skills develop reading, writing, and numeracy, and enhance the use of information and communication technology.

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.



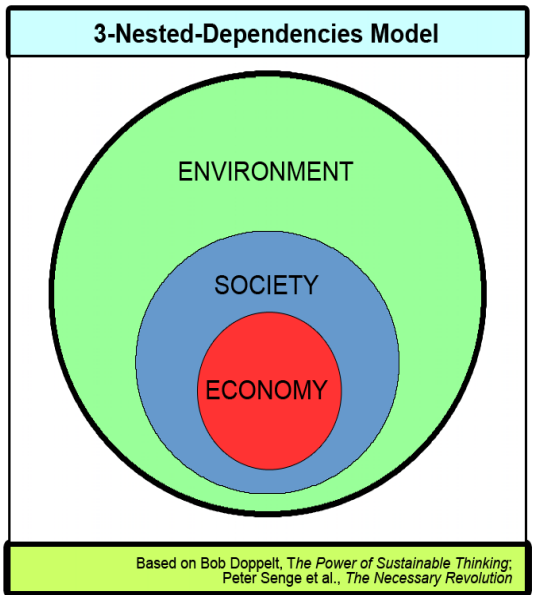
Support for students to develop these abilities and skills is important across curriculum areas and should be integrated into teaching, learning, and assessment strategies. Opportunities for integration of these skills and abilities should be planned with engaging and experiential activities that support 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 that supports environmental integrity and economic viability, resulting in a just society for all generations.

ESD involves teaching *for* rather than teaching *about* sustainable development. In this way 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. Assessment *for* learning is not about a score or mark; it is an ongoing process of teaching and learning:

- Pre-assessments provide teachers with information about what students already know and can do.
- Self-assessments allow students to set goals for their own learning.
- Assessment *for* learning provides descriptive and specific feedback to students and parents regarding the next stage of learning.
- Data collected during the learning process from a range of tools enables teachers 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 their own progress. It focuses on the role of the student in developing metacognition and enhances engagement in their own learning. Students can

- analyze their learning in relation to learning outcomes,
- assess themselves and understand how to improve performance,
- consider how they can continue to improve their learning, and
- use information gathered to make adaptations to their learning processes and to develop new understandings.

3. Assessment of Learning

Assessment *of* learning involves strategies designed to confirm what students know in terms of curriculum outcomes. It also assists teachers in determining student proficiency and future learning needs. Assessment *of* learning occurs at the end of a learning experience and 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, assessment *of* learning is strengthened. Teachers can

- confirm what students know and can do;
- report evidence to parents/guardians, and other stakeholders, of student achievement in relation to learning outcomes; and
- report on student learning accurately and fairly using 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:

- 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 tools teachers will choose:

Anecdotal Records	Photographic Documentation
Audio/Video Clips	Podcasts
Case Studies	Portfolios
Checklists	Presentations
Conferences	Projects
Debates	Questions
Demonstrations	Quizzes
Exemplars	Role Plays
Graphic Organizers	Rubrics
Journals	Self-assessments
Literacy Profiles	Tests
Observations	Wikis

Assessment Guidelines

Assessments should measure what they intend to measure. It is important that students know the purpose, type, and potential marking scheme of an assessment. The following guidelines should be considered:

- Collect evidence of student learning through a variety of methods; do not rely solely on tests and paper and pencil activities.
- Develop a rationale for using a particular assessment of learning at a specific point in time.
- Provide descriptive and individualized feedback to students.
- Provide students with the opportunity to demonstrate the extent and depth of their learning.
- Set clear targets for student success using learning outcomes and assessment criteria.
- Share assessment criteria with students so that they know the expectations.

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, makes judgements about student progress, and makes decisions about student learning programs.

Section Two: Curriculum Design

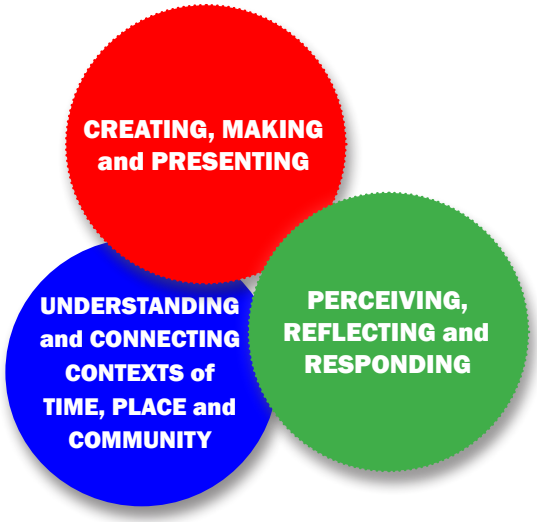
Rationale

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.

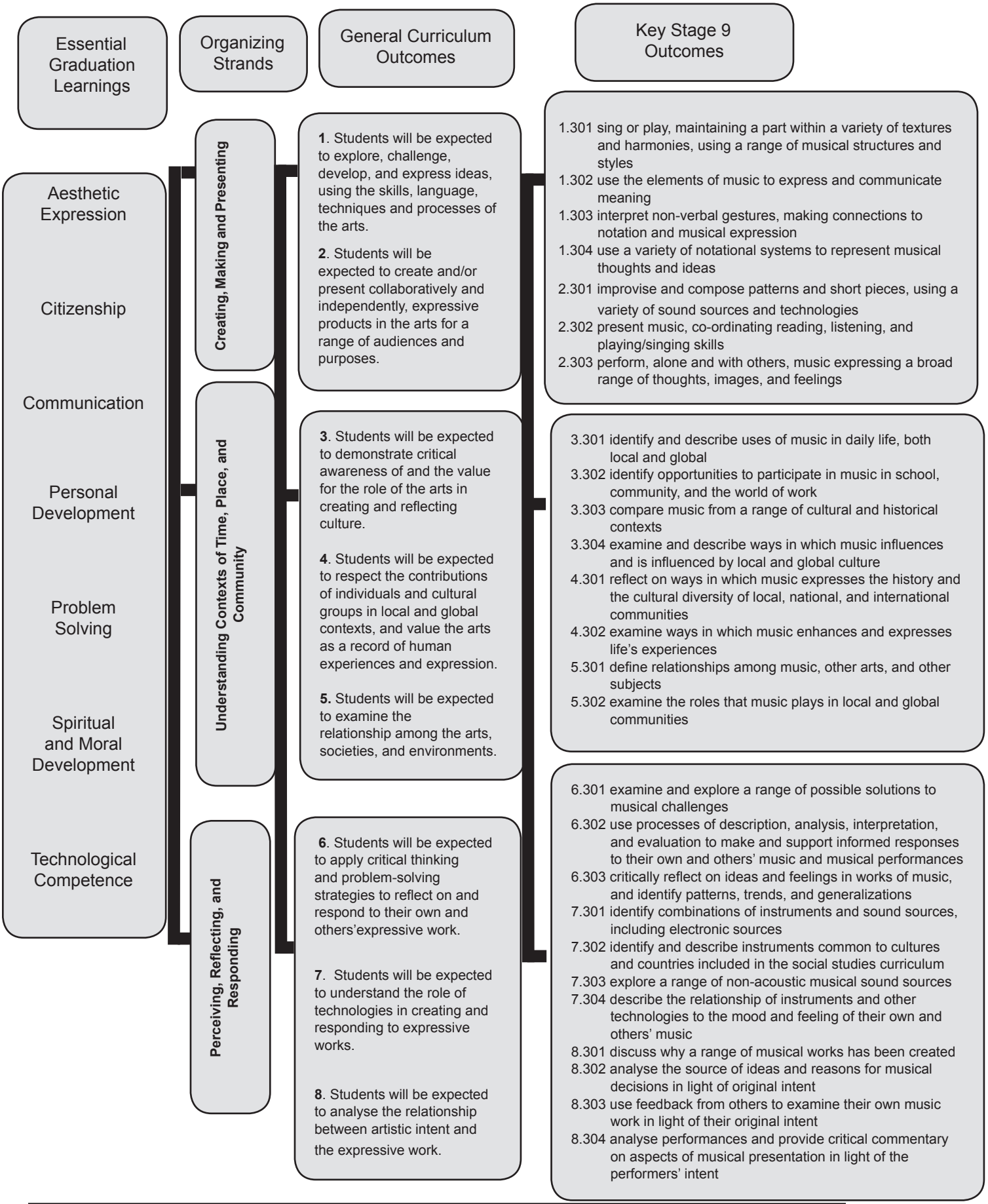
Curriculum Outcomes Framework



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 inform 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 Applied Music 2206. 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 grade12 key-stage curriculum outcomes.

Curriculum Outcome Connections



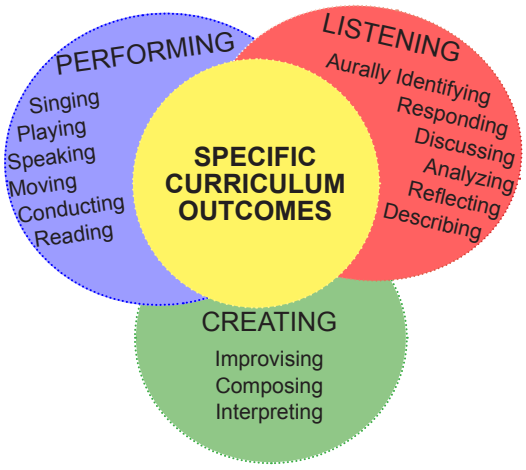
Specific Curriculum Outcomes	Key Stage 12 Outcomes
1.0 demonstrate independent playing/singing through performance of solo and multiple part works **2.0 demonstrate and apply an understanding of musical elements in the performance and creation of music to communicate and express meaning** **3.0 demonstrate a range of skills and techniques to create, make and present music** **4.0 interpret and respond to non-verbal gestures, making connections to musical expression** **5.0 express and interpret musical thoughts and ideas using a variety of notational systems.** **6.0 improvise and compose music expressing a range of thoughts, images, and feelings for a range of audiences and purposes** **7.0 create and perform, alone and/or collectively, music from a variety of styles, genres and forms**	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
8.0 demonstrate an understanding of the role of music in daily life **9.0 explore, examine and demonstrate respect for music across a broad range of contexts** **10.0 develop critical awareness of the cultural heritage and sense of place through the music of Newfoundland and Labrador** **11.0 recognize the contributions of Newfoundland and Labrador's music makers** **12.0 articulate the contributions to music by individuals and cultural groups in our national community** **13.0 demonstrate an understanding of the power of music to shape, express, and communicate ideas, experiences and feelings** **14.0 assess the interconnectedness of music with other subjects** **15.0 assess the relationships between music and the environment**	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
16.0 identify challenges and demonstrate alternative solutions related to the music making process **17.0 analyze and respond to a variety of music, their own and others, using appropriate terminology** **18.0 select among available technologies to perform music that reflects a variety of moods, thoughts, and feelings** **19.0 demonstrate an understanding of the relationship between technical skill and the expressive qualities of sound sources** **20.0 assess the impact of audience demographic and/or response on the creation or performance of a musical work** **21.0 examine the relationship between intention and outcome in musical works** **22.0 offer and respond to constructive feedback**	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 interrelated 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 in 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

Applied Music is a practical course that offers students the opportunity to develop and apply musical and theoretical understandings, concepts and skills primarily through independent and interdependent performance, both as a sole performer (vocalist/instrumentalist) and as a sole part performer within small chamber group settings.

In addition to developing instrument specific technical competencies, students will develop psycho-motor skills, literacy skills, performance skills and aural skills. These will be integrated in the student's practical application to more effectively foster the development of well-rounded musicianship and comprehensive musical understanding. Also embedded within the course are the touchstone skills of communication, critical thinking, creativity, problem solving and collaboration.

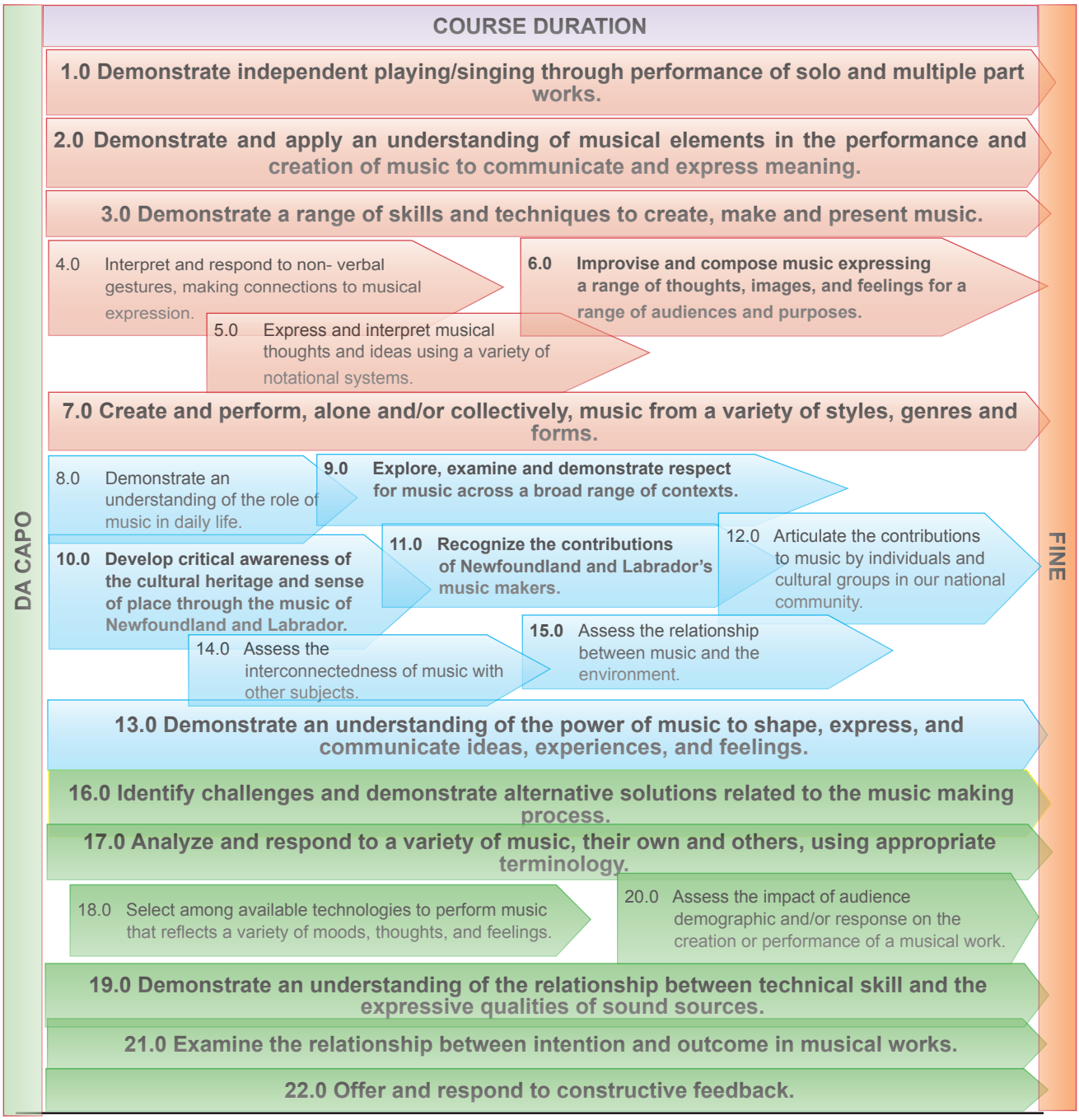
The course is built on a spiral design in which level specific musical concepts and skills are introduced and revisited multiple times in ever increasing depth and at higher levels of understanding and mastery. Students' technical skills and musicianship increase as they progress through course levels, exploring level specific outcomes and new, varied and more complex repertoire.

Applied Music is designed to be delivered in small homogeneous or complementary groupings (maximum number of 24) grouped based on skill level and instrumentation (i.e. brass section, treble voices). High demand in a particular applied area will require more than one class to be offered. If appropriate, levels may be offered concurrently in one class/slot. Accessibility by students with limited prior experience may be considered on a case by case basis in consultation with the teacher.

Suggested Delivery Plan

There is no single way to organize 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 below is one suggested approach. The flow and amount of time to devote to an outcome over the course of study is suggested by the nature of its font and size of graphic; large, bold font and long arrow underscores an outcome's importance and command for ongoing attention and development for the duration of the course. Appendix A: Planning For Instruction and k12pl media clips - *Context of Curriculum Delivery* and *Curriculum Delivery Through Stations* - offer additional insight into the nature of the course and its delivery teachers may find assistive in their instructional planning for course delivery.



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.

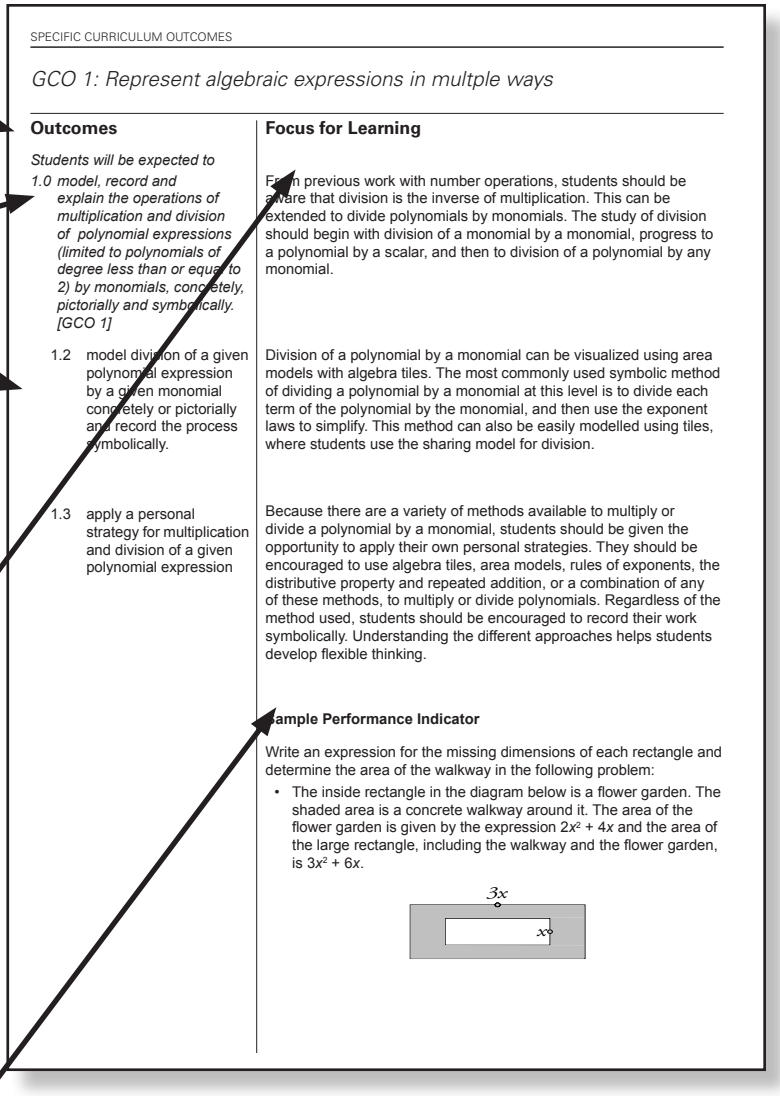
All outcomes are related to general curriculum outcomes.

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

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



SPECIFIC CURRICULUM OUTCOMES

GCO 1: Represent algebraic expressions in multple ways

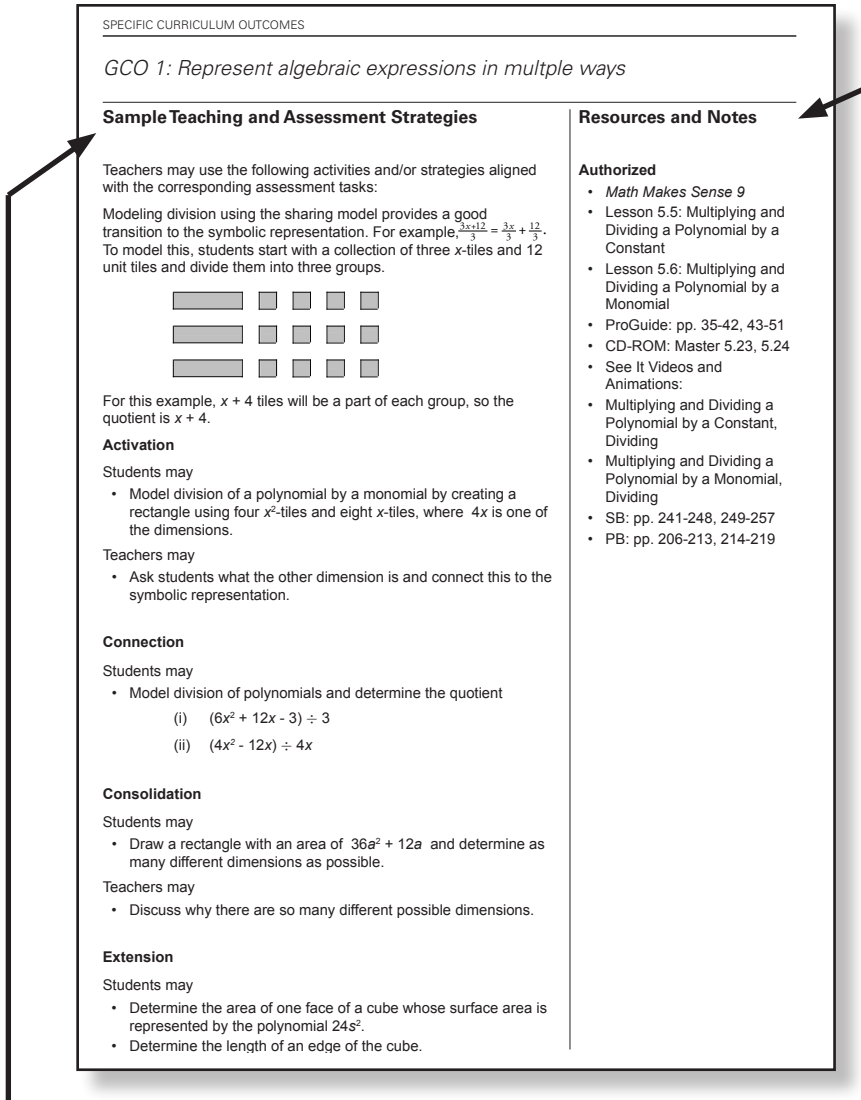
Outcomes	Focus for Learning
Students will be expected to	
1.0 model, record and explain the operations of multiplication and division of polynomial expressions (limited to polynomials of degree less than or equal to 2) by monomials, concretely, pictorially and symbolically. [GCO 1]	From previous work 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.
1.2 model division of a given polynomial expression by a given monomial concretely or pictorially and record the process symbolically.	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.
1.3 apply a personal strategy for multiplication and division of a given polynomial expression	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.
	Sample Performance Indicator Write an expression for the missing dimensions of each rectangle and determine the area of the walkway in the following problem: • 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 $3x^2 + 6x$. $3x$ x

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

GCO 1: Represent algebraic expressions in multple ways

Sample Teaching and Assessment Strategies

Teachers may use the following activities and/or strategies aligned with the corresponding assessment tasks:

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.

For this example, $x + 4$ tiles will be a part of each group, so the quotient is $x + 4$.

Activation

Students may

- 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.

Teachers may

- Ask students what the other dimension is and connect this to the symbolic representation.

Connection

Students may

- Model division of polynomials and determine the quotient
  - (i) $(6x^2 + 12x - 3) \div 3$
  - (ii) $(4x^2 - 12x) \div 4x$

Consolidation

Students may

- Draw a rectangle with an area of $36a^2 + 12a$ and determine as many different dimensions as possible.

Teachers may

- Discuss why there are so many different possible dimensions.

Extension

Students may

- 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.

Resources and Notes

Authorized

- *Math Makes Sense 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:
- 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.

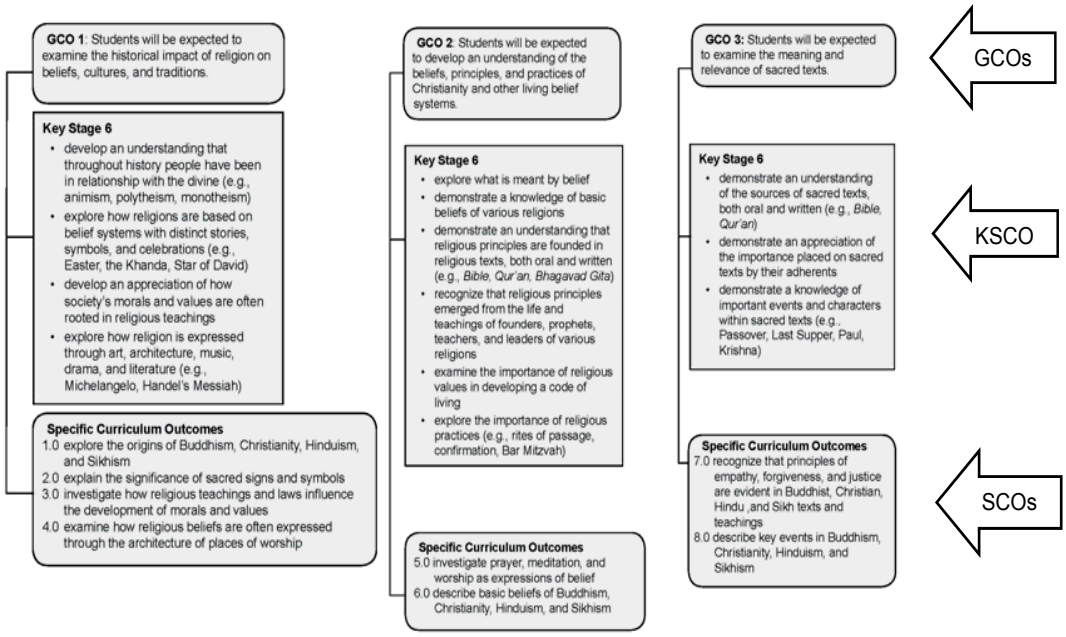
Suggestions for instruction and assessment are organized sequentially:

- 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

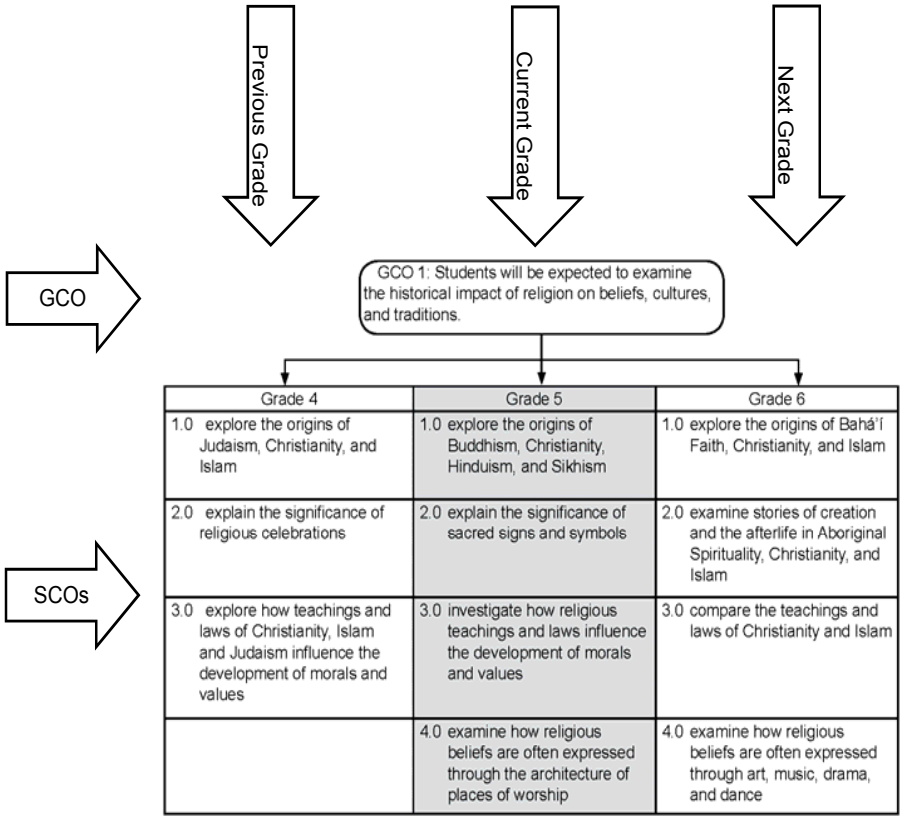
These suggestions provide opportunities for differentiated learning and assessment.

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.



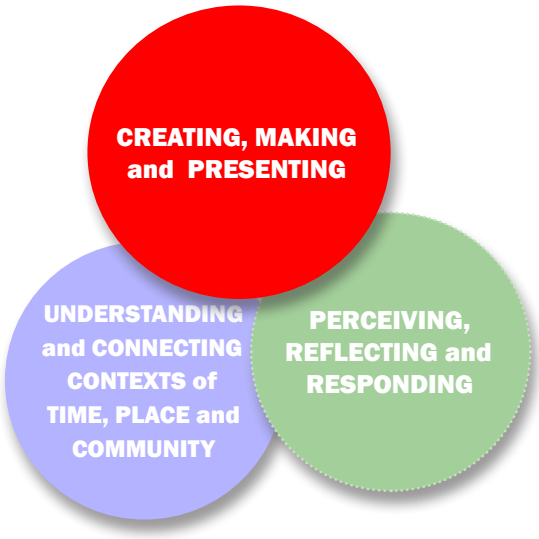
Grade 4	Grade 5	Grade 6
1.0 explore the origins of Judaism, Christianity, and Islam	1.0 explore the origins of Buddhism, Christianity, Hinduism, and Sikhism	1.0 explore the origins of Bahá'í Faith, Christianity, and Islam
2.0 explain the significance of religious celebrations	2.0 explain the significance of sacred signs and symbols	2.0 examine stories of creation and the afterlife in Aboriginal Spirituality, Christianity, and Islam
3.0 explore how teachings and laws of Christianity, Islam and Judaism influence the development of morals and values	3.0 investigate how religious teachings and laws influence the development of morals and values	3.0 compare the teachings and laws of Christianity and Islam
	4.0 examine how religious beliefs are often expressed through the architecture of places of worship	4.0 examine how religious beliefs are often expressed through art, music, drama, and dance

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. Additional content pertaining to this organizing strand can be found in Appendix A: Planning For Instruction.

The appearance of specific curriculum outcomes found in the fourcolumn spreads flow and align with the understandings andprocesses targeted under the organizing strands. As theseprocesses are interconnected, the suggested strategies for anidentified SCO often address multiple SCOs, both within andacross organizing strands, and multiple modes of artisticengagement simultaneously.

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.

Outcomes Framework

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

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

KSCO 12

- actively participate, through individual or ensemble music making, in the selection, preparation, and presentation of music
- use their knowledge of musical elements and technologies to shape creative expression through both composition and performance
- interpret and represent a range of thoughts, images, and feelings, using and responding to non-verbal gestures
- demonstrate an ability to decode musical notation and encode music as a means toward lifelong musical independence and enjoyment

1.0 demonstrate independent playing/singing through performance of solo and multiple part works
2.0 demonstrate and apply an understanding of musical elements in the performance and creation of music to communicate and express meaning
3.0 demonstrate a range of skills and techniques to create, make and present music
4.0 interpret and respond to non-verbal gestures, making connections to musical expression
5.0 express and interpret musical thoughts and ideas using a variety of notational systems

GCO 2: Students will be expected to create and/or present collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

KSCO 12

- improvise and compose, using vocal, instrumental, and electronic sound sources
- demonstrate the intrinsic fusion of skills, concepts, and feelings through performing and creating for a range of audiences and purposes
- create and perform a wide range of musical styles, forms, and genres, alone and collectively

6.0 improvise and compose music expressing a range of thoughts, images, and feelings
7.0 create and perform, alone and/or collectively, music from a variety of styles, genres and forms

SCO Continuum

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

Applied Music 2206	Applied Music 3206
1.0 demonstrate independent playing/singing through performance of solo and multiple part works	1.0 demonstrate independent playing/singing through performance of solo and multiple part works
2.0 demonstrate and apply an understanding of musical elements in the performance and creation of music to communicate and express meaning	2.0 demonstrate and apply an understanding of advanced musical elements in the performance and creation of music to communicate and express meaning
3.0 demonstrate a range of skills and techniques to create, make and present music	3.0 demonstrate an advanced range of skills and techniques to create, make and present music
4.0 interpret and respond to non-verbal gestures, making connections to musical expression	4.0 interpret and respond to non-verbal gestures, making connections to musical expression
5.0 express and interpret musical thoughts and ideas using a variety of notational systems	5.0 express and interpret musical thoughts and ideas using a variety of notational systems

GCO 2: Students will be expected to create and/or present collaboratively and independently, expressive products in the arts for a range of audiences and purposes.

Applied Music 2206	Applied Music 3206
6.0 improvise and compose music expressing a range of thoughts, images, and feelings 7.0 create and perform, alone and/or collectively, music from a variety of styles, genres and forms	6.0 improvise and compose music expressing a range of thoughts, images, and feelings 7.0 create and perform, alone and/or collectively, advanced music from a variety of styles, genres and forms

GCO 1 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 demonstrate independent playing/singing through performance of solo and multiple part works

Focus for Learning

As an applied course, students will develop and demonstrate proper technical skills, musicianship, and an understanding of musical concepts through the performance of level appropriate repertoire. Students will perform musical works in which they demonstrate their musicianship both independently as a soloist and interdependently within a duet.

Independent playing commands a strong level of musicianship and leadership skills. Interdependence is developed as students learn to maintain their own part while simultaneously listening to and blending with another's part. Course level specific requisites for independent playing are outlined in Progressive Musicianship Skills Spectrum found in foundational and intermediate columns of Appendix A6.

Pending class demographic and/or readily available or accessible repertoire, duet repertoire may be limited. In such instances, student generated or tailored pieces and/or non-traditional groupings may need to be considered and explored. As a result, repertoire may encompass a variety of musical styles and genres (i.e., folk, classical, metal, rock, jazz, country).

Performance and repertoire portfolios should be maintained to facilitate the tracking of students' development as independent players and their applied experience with a variety of repertoire. SCOs 7.0 and 9.0 should be considered as musical works are determined for the performance portfolios.

Students' experiences as independent performers may vary. While students will have had experience as music makers within a group setting in the K-9 music program – classroom, sectional or full ensemble – they may not have had performance experience as a soloist or sole part performer within a duo.

Similarly, a student's prior music making experiences may have been with a different sound source. In these instances, students' abilities to apply musical and theoretical concepts on a new instrument may be impacted by instrument specific techniques and technical requirements.

Duets, homogeneous or heterogeneous, can also provide an avenue to addressing a range of musical and technical skills of students. For example, the piano accompaniment for a beginner flute may provide the perfect combination of appropriate difficulty for both players within a musically satisfying piece. Similarly, a beginner clarinettist can take the second clarinet part while the more advanced clarinettist plays primo.

GCO 1 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

- Pre-assess students' instrument specific technical abilities and prior performance experience through student-teacher conferences to ensure selected music aligns with student's ability and maximizes student success. Selected repertoire should ensure opportunities for both solo and independent part playing.
- Provide opportunities for students to perform predetermined sections within a unison group setting.
- Group students of similar ability together on same part or solo piece.
- Group students of similar ability on two independent parts to perform a duet from a mix of musical styles.

Students may

- Establish their performance playlist from their own music library, Internet search engines, or through specific websites and apps (e.g., YouTube, Spotify, Apple Music.) Performance selections will be determined by a student's technical ability and consultations with the teacher.

Connection

Teachers may

- Assign students with stronger performing skills to double part with students who need more assistance performing independently on a solo or two-part piece.
- Provide opportunities for students to perform as soloists and part players within a duet.
- Introduce a piece for the class or small group to perform together in unison. Eventually, it would culminate with players/vocalists playing the entire piece alone.
- Pair a beginning student with a more experienced student who is capable of keeping a steady tempo and who has solid rhythm. The pair will coordinate their entrances, practice "counting in" and duplicate their partners phrasing and dynamics.

Students may

- Perform a piece in two part canon.
- Perform their piece/part in tandem with a more skilled or independent student partner on the same part.
- Perform their part with recording of other part (i.e., accompaniment)
- Accompany themselves or another singer/player on their instrument.

Continued

Resources and Notes

Authorized

Appendices

- Appendix A6: Progressive Musicianship Skills Spectrum
- Appendix B1: Assessing Your Performance Skils
- Appendix B2: Individual Performance Self - Assessment Tool
- Appendix B4: Student Performance Reflection
- Appendix C2: Critical Reflection Question Bank
- Appendix C4: Rubrics

Method Books (Student Resources [SR])

- www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/method-book-resources.html

Sibelius® (Teacher Resource [TR])

The Musician's Way: A Guide to Practice, Performance, and Wellness by G. Klickstein (Teacher Resource [TR])

Supplementary

Cultural Connections Resource Acquisition Program (RAP): www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/cultural-connections-resource-acquisition-program-(rap).html

GCO 1 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 demonstrate independent playing/singing through performance of solo and multiple part works

Focus for Learning

Student performances may take several forms such as a recording, an in-class informance/performance or public performance. An informance is "intended to be both educational and entertaining" and is comprised of a musical performance combined with "informative talk about the piece or instruments being played". www.oxforddictionaries.com

Performances may not always be complete and/or final products. In-class performances require the nurturing of a supportive and safe environment in order for the student to have a positive and successful experience.

Attaining independent performance of a piece of music from its first introduction to its final performance commands regular attention, practice and time. Repertoire and student progress are intertwined; each impacts the other. The rate of student progress may be impacted due to repertoire choice and/or student's invested time in a piece. With this in mind, repertoire should be monitored and altered accordingly throughout the course to ensure student development and musical satisfaction as well as realistic attainment of outcome expectations. This should be a consideration for any SCOs, such as 7.0 and 9.0, that are applied based or repertoire focused.

Sample Performance Indicator

Select and present two contrasting pieces that are new to you. In one piece, you will be a soloist and in the other you will be part of a duo. Your performance can be recorded or performed live (in class, school concert or other audience and public setting).

GCO 1 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

- Learn both parts of a piano duet with a partner. Perform and alternate parts.
- Practice performing to manage potential performance anxiety through peer performance development groups, private run-throughs with recording device for post reflection and constructive next steps or informal performances.

Consolidation

Students may

- Perform an individual piece or duet in class or in a public concert setting.
- Select, from their repertoire portfolio, performance ready pieces to present live or via recording to the class or for the teacher.
- Monitor and self assess progress via provided or class generated rubric.

Extension

Students may

- Use a multiple track recorder or looping station to create an accompaniment by recording and layering performed and computer generated parts.
- Perform as an independent member of a small group.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/resource-links/creating,-making,-and-presenting.html

- Fugue
- 4 Chord Songs
- Karaoke
- Performance
- Performance Anxiety
- Performance/Practicing
- Resources for Instrumentalists
- Resources for Vocalists
- Resources for Violinists

GCO 1 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 demonstrate and apply an understanding of musical elements in the performance and creation of music to communicate and express meaning

Focus for Learning

Students should have a degree of theoretical understanding and practical application of musical elements in order to use them as intended to best convey the intended meaning of a work. Teachers need to consider students' levels of understanding and demonstration of musical elements covered in the K-9 program as noted in the chart below.

<table>
<tr><th colspan="2">K-9 MUSICAL ELEMENTS AT-A-GLANCE</th></tr>
<tr><th>Rhythm & Meter</th><th>Form</th></tr>
<tr><td>Beat/Rhythm
Time signatures: 2/4 3/4 4/4 3/8 6/8 9/8 12/8 2/2 4/2 C (common time) ¢
Asymmetric metres, 5/4, 7/8, 5/8 mixed metres
Rhythms:
Upbeat, tie,
basic rhythms:
polyrhythm, & equivalent rests
Terminology for notes/rests</td><td>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</td></tr>
<tr><th>Melody & Pitch</th><th>Expression</th></tr>
<tr><td>Pitches Solfege & absolute note names: s, -d` in keys of C,F, G,<br>Recorder: C DEF F# GAB Bb C`D`E` in Treble clef
In tune expressive singing
Changing voice (registers)
Tonalities/Scales: C,F, G, D Major scales, 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</td><td>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</td></tr>
<tr><th>Harmony</th><th>Contexts</th></tr>
<tr><td>Layering: Rhythmic/Melodic ostinato, Rounds/canons, Part songs (2-3), polyphonic, monophonic
Chord roots: d & s, l & 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</td><td>Varied selections representing many: cultures/time periods
global music, folk music, world drumming, Newfoundland Labrador folk music and dance, rock-n-roll, environmental music (technology; soundscapes; iconic notation), jazz/blues, musical theatre, 'classical' music
Composers/musicians</td></tr>
</table>

GCO 1 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

- Preassess students' levels of understanding of musical elements using theory books and/or software programs.
- Reinforce/develop rhythmic accuracy of a musical phrase/ rhythmic element through clapping, body percussion or use of non-pitched percussion prior to playing in context on applied instrument.
- Introduce musical element(s) through respective listening exemplars explicitly highlighting targeted element(s).
- Introduce musical elements through guided listening activities focused on a single and/or combination of musical elements. The teacher compiled bank of listening examples needs to contain pieces explicitly showcasing the identified musical element(s) being introduced. Subsequent listening activities will reinforce understandings of previously introduced element(s) and target 'new' elements to introduce. Final guided listening activity will encompass all elements introduced/covered. Students will simultaneously create their own complementary bank of tracks representative of musical element(s) covered.
- Using technology such as Smart NoteBook, display visuals on an interactive whiteboard so students may be reminded of the particular element of music that is being focused on at that point in the sequence of learning.

Students may

- Maintain a glossary of musical elements in their journal or create a word wall of terminology.
- Perform a major or minor scale in a way that portrays a given emotion (angry, sad, joyful, etc). Students then explain their musical choices (modality, tempo, dynamics, articulation) used to achieve the emotion.
- Highlight musical elements in a score selected by the teacher which contains clear examples of dynamics, phrasing, articulation, etc. for student discovery.
- Play particular parts of a piece representative of their knowledge of the musical elements (e.g., play the staccato/harmonic minor part of the piece).
- Reflect on how different combinations of musical elements commonly represent certain feelings and emotions. From a list of feelings (e.g., sad, mad, glad), students choose one to represent aurally on their instruments.
- Create and perform using specific musical elements.
- Perform repertoire void of expression and then with exaggerated expression towards finding a good balance and use of expressive devices.

Resources and Notes

Authorized

Appendices

- Appendix A7: Musical Elements at-a-Glance
- Appendix A8: Strategies for Musicianship Skills Development
- Appendix A9: Melodic Interval Song List
- Appendix A10: Sample Lesson Template/Exemplars
  - Lesson Plan Exemplar #3

Method Books (SR)

- www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/method-book-resources.html

The Musician's Guide to Fundamentals, Third Edition, W. Norton & Company (Student Resource [SR])

- Chapter 6: Major Scales
- Chapter 7: Minor Scales
- Chapter 10: Melody Harmonization

GCO 1 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

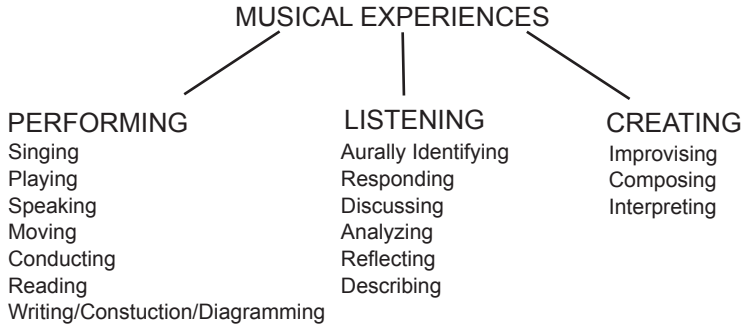
2.0 demonstrate and apply an understanding of musical elements in the performance and creation of music to communicate and express meaning

Focus for Learning

Pre-assessment would assist in determining students' entry/starting points and in planning for future learning. Software may be assistive in this as well as in providing students an avenue through which to review, explore and demonstrate their theoretical understandings and aural skills.

Students will reinforce and build upon their K-9 understandings and skills to include those noted in the level specific Musical Elements At-A-Glance charts found in Appendix A7. Appendix A8: Strategies for Musicianship Skills Development and A9: Melodic Intervals Song List suggests other strategies that would be applicable here.

Students' learning experiences with musical elements should encompass direct and active engagement within the domains of performance, listening and creation. A suggested progression towards establishing a firm foundation would be to start with rhythmic, melodic and harmonic work, before adding/introducing expression, followed by form.



Engagement with new musical elements may require dedicated or isolated treatment and multiple opportunities to revisit and explore via alternate musical experiences. Students' demonstration of their grasp of musical elements should culminate in the performance of level appropriate repertoire and creation of musical works. Likewise, elements drawn from repertoire studied will increase relevancy and meaningfulness in the development of students' musical understanding.

In addition to theoretical understanding and application, students will explore the expressive capacities and application of the musical elements. They will investigate how musical elements can express differing emotions depending on their manipulation or how they are used.

Music that is current and relevant to the students, in addition to music with which they may not be familiar, should be incorporated when considering music to be explored.

Sample Performance Indicator

Create and perform musical works reflective of level appropriate musical element(s).

GCO 1 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

Connection

Students may

- Listen to contrasting performances of the same piece of music and discuss if and how the meaning was different as a result of the different usage of the musical elements. (e.g., Elton John's original recording/performance of *Candle in the Wind* in memory of Norma Jean/Marilyn Monroe versus his rendition at Lady Diana's funeral, or Bon Jovi's *Livin' On A Prayer* versus their own acoustic remake entitled Prayer '94, or Dolly Parton's original version of *Jolene* versus the digitally slowed down version.)
- Perform (or find pre-existing recordings of) songs or musical selections that have been changed from major to minor (or minor to major) keys and analyze the emotional impact in written work (harmony).
- Prepare, individually or in small groups, a piece of music to perform live or record and play back for the class. There should be two performances of the piece where the student(s) have altered specific musical elements (tempo, tonality, style, meter) in the 2nd version. Discuss how altering those elements affect the emotional impact of the piece.

Consolidation

Students may

- Discover and perform musical selections that communicate a specific emotion (e.g., fear, love, anger).
- Decide the dynamics, articulations and other elements of music that are best suited to convey the specific purpose or meaning of a piece.
- Alter the melody or chords of an existing song and analyze the impact on the effectiveness of the lyrics.
- Self-record themselves in practice to objectively review their use of dynamics, articulations and other expressive devices.

Extension

Students may

- Program and present a benefit or awareness concert for a specific cause(i.e., mental health, Remembrance Day, equality awareness, graduation, celebration of sports or academic achievement).
- Compose a musical selection based on a specific emotion or set of emotions.
- Compose for a specific purpose, such as a commemoration.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/resource-links/creating,-making,-and-presenting.html

- Music Theory
- Recording Software
- Notational Software
- Contrasting Performances of the Same Piece
- How Musical Elements Work

Suggested

Professional reference

- *Elementary Music Theory,* Books 1, 2, 3 by M. Sarneki
- *Master Theory***,** Books 1-6 by P. Yoder and C.S. Peters

GCO 1 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 demonstrate a range of skills and techniques to create, make and present music

Focus for Learning

An array of skills and techniques are called into play during music making. This course will address and develop students' technical, literacy and aural skills through hands on experiences within the real world context of repertoire of their applied instrument.

Musicianship skills enable the musician to "respond to and/or express the interpretive elements of the composition to express the emotional character of the music". *Music Teachers National Association.*

A snapshot and deconstruction of these musicianship skills are noted in the charts that follow.

Skill	Defined as the ability to:	Sidebar notes
Literacy	• read and sight-read music	Not unlike reading text at first sight, this ability calls for a multitude of skills – symbol identification, pattern recognition and the combining and making meaning of larger blocks of content- to be engaged simultaneously. Musical sight reading however is compounded with the added layer of instrumental skill. Part reading within a small ensemble score commands further skill.
Aural	• hear notes on the page (to sight sing/internalize) • improvise, compose, harmonize and play by ear; • self-tune/check intonation • blend within a group performance • hear and identify intervals/ chords • hear and recognize rhythmic/ melodic patterns	Singing strongly reinforces the audiation process.
Technical	• perform with physical ease and technical efficiency.	Development of technical skill supports the demands of level appropriate repertoire. Instrument specific technical requirements such as: - breath support for wind instruments - finger independence for keyboardists/guitarists - hand/feet coordination for organists/trap sets
Technique	• incorporate mechanical/ technical skills such as bow movement, finger independence, and airflow with musical goals (i.e., repertoire/ performance) in mind.	

GCO 1 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

- Engage expertise from the field (live or virtual) to provide tips or strategies for developing musical skills.
- Highlight a student's part in a musical score of a duet (*Literacy).*
- Connect recognition of melodic intervals (2nd, 3rd, 4th and 5th) with song beginnings using songs such as; O Canada for minor third and Ode to Newfoundland for major third (*Aural)*.
- Present or model examples of acceptable tone production as it refers to class instruments/voices (*Aural)*.
- Use checklists and ear-training tests to evaluate student progress (*Aural)*.
- Introduce transposition up 2nd, 3rd, 4th and 5th intervals. Using simple melodies such as *Twinkle Twinkle* making connections to clef changes as applicable (*Aural)*.
- Review and demonstrate appropriate assembly and handling for each instrument in class (small homogeneous groupings if possible) (*Technical).*
- Model and ask students to practice breath control techniques and exercises where appropriate (e.g., sizzling, long tones, staggered breathing) (*Technical).*
- Introduce students to a metronome and explain how it is used (*Technical)*.
- Create short melodic patterns based on an eight note scale from which students will read to improve their ability to move easily in skips and leaps (*Technical)*.
- Discuss and demonstrate effective practice methods for learning new repertoire, such as listening to recordings, slow practice, singing an instrumental part, starting at places other than the beginning, reviewing rhythm, melody and isolating troublespots (*Technical)*:
  - Example 1:

    Guitar: practice chord changes to a slow steady beat with focus only on downstrums. When comfortable, move to a different strum pattern such as the specific strum pattern for the piece
  - Example 2:

    Piano: once a basic knowledge of notes is acquired students would learn the song right-hand and left-hand separately, then try putting them together one section at a time, building skill and confidence

Continued

Resources and Notes

Authorized

Appendices

- Appendix A6: Progressive Musicianship Skills Development
- Appendix A8: Strategies for Musicianship Skills Development
- Appendix B5: Assessing Your Practice Habits
- Appendix B6: Student Practice Sheet

Sibelius® (TR)

- Transposition

The Musician's Guide to Fundamentals (SR)

- Chapter 6 and 7: Scales
- Chapter 8: Intervals

Method Books (SR)

- www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/method-book-resources.html

GCO 1 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 demonstrate a range of skills and techniques to create, make and present music

Focus for Learning

The interdependent nature and development of skills with elements of musical performance is underscored in exemplars below.

Skill	Skill Manifestation within Musical Performance/ Demonstration	Notes
(Sight) Read-Musical Literacy	Maintaining a steady beat when sight reading and reading groups of notes at a time.	Sight reading material should be at a level below the student's playing ability. At level sight reading should be a portion of the work to be studied.
Hear Notes on the Page	Aural perception/ recognition of scales, intervals, triads and tunes. Transposition of a work. *Notating a melody (melodic dictation) away from the piano /sound source.	*Skill involved in notating a melody (melodic dictation) away from the piano/ sound source would be a more appropriate Level 3 expectation.

Course level specific musicianship skills can be found in Appendix A6: Progressive Musicianship Skills Spectrum. Appendix A8: Strategies for Musicianship Skills Development suggests other strategies for consideration. In addition to these universal skills, instrument specific technical/technique skills will need to be addressed. A Graded Resource Listing on the k12pl site provides a listing of sample resources that may be considered in this regard.

The musical skills and techniques with which students enter this course of study are shaped by their prior music making experiences. The music making context (as a soloist or ensemble member) and sound source (voice, string or wind instrument, keyboard) are two such impacting factors to be considered. As a result, teachers may need to address a spectrum of skill levels and technical competencies due to instrument specific techniques, technical requirements and context specific musicianship.

For students embarking on a 'new to them' sound source, the rudiments of instrument specific assembly and technical set up, care, and the basics of sound production will first need to be established. In such cases, students' development rate of musicianship skills may be compounded by instrument specific techniques and technical requirements.

For the purposes of this course, 'instrument' should be understood as an all-encompassing term for any/all sound sources on which students are performing. This includes voice and digital technologies, unless otherwise specified.

GCO 1 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

- Use a tone ladder to create melodic patterns for the class/peers to sing back *(Literacy)*.
- Highlight their part with a musical score *(Literacy)*.
- Use software resources to develop aural skills (*Aural)*.
- Identify presented intervals, chords and chord progressions (*Aural)*.
- Use a tuner to visually reinforce in tuneness (*Aural)*.
- Engage in exercises such as scales, chords and arpeggios *(Technical)*.

Connection

Students may

- Play sight reading rhythm tests, tapping the rhythm of short excerpts to a steady pulse (tempo) determined in advance *(Literacy)*.
- Play short melodic passages to a tempo determined in advance. (largo to moderato) *(Literacy)*.
- Perform a known piece of music at a given tempo *(Literacy)*.
- Sing solfege as indicated by teacher hand signs (or play on an instrument) *(Literacy)*.
- Aurally decipher and perform short sections of familiar tunes on an instrument without notation (*Aural)*.
- Aurally transpose a melody to another key (by 2nd, 3rd, 4th, 5th) in the same tonality (*Aural)*.
- Play/sing back a new short, simple melody heard. (maximum of eight measures) (*Aural)*.
- Echo clap short rhythms (maximum of four measures) (*Aural).*
- Create and rehearse short 4 - 8 bar warm-ups and exercises to address their technical challenges *(Technical)*.
- Play studies (etudes) written within a musical context to develop technique specific to musical elements and instrument *(Technical)*.
- In a practice session, play a complete piece with a metronome *(Technical)*.
- Develop a practice routine *(Technical)*.
- Focus on already possessed skills and develop new ones *(Technical)*.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/resource-links/creating,-making,-and-presenting.html

- Transposition software
- Essential Music Making Skills
- Musician' s Way
- Sight Reading
  - Unlimited Exercises for Sight Reading and Sight Singing Practice
- Melodic Dictation
- Music Theory
- Metronome
- Music Reading
- Guitar
  - Tips and Habits
  - Create Your Own Chord Chart
  - Pentatonic Positions

GCO 1 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 demonstrate a range of skills and techniques to create, make and present music

Focus for Learning

Skill development commands ongoing attention at regular intervals in order for growth to occur. In addition to in-class work, students should be encouraged to establish an independent and self-directed practice routine. These complementary components provide a viable program towards improvement and progressive development. Tools such as Student Practice Sheet (Appendix B6) may be assistive to both teacher and student in guiding independent work.

Sample Performance Indicator

Create and maintain a musicianship portfolio representative of your work throughout the course. This can include recordings, practice logs, and aural tests. Include a self and peer reflection and assessment of your skill(s) development.

Sample contents may include:

<table>
<tr><td>Technical – scales, etudes</td><td>Sight-reading tests</td><td rowspan="3">Performances of appropriate leveled pieces and studies at intervals throughout the year (min. four times) demonstrating increasing technical skill development and mastery</td></tr>
<tr><td>Ear tests</td><td>Melodic/Rhythmic dictations</td></tr>
<tr><td>Transposition tests</td><td></td></tr>
</table>

GCO 1 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

Consolidation

Teachers may

- Discuss with students the art of practicing, considering things such as
  - how to practice,
  - focusing on difficult sections,
  - using practice time wisely, and
  - designing a practice schedule/plan.
- Provide fingering charts (including alternate fingerings, trill fingerings, etc) and similar resources to students to help them perform their pieces.

Students may

- Sing solfege as indicated by written notation *(Literacy)*.
- Build sight reading of new repertoire skills by playing through the piece mentally first before playing, looking for melodic contour (scale-like passages, big leaps, neighbor tones) and patterns (repetition) *(Literacy)*.
- Follow a manuscript internally along with recording *(Literacy)*.
- Create short (four measure) sight-reading exercises for the class to play. Exercise may involve transposition (major/minor/perfect 2nd, 3rd, 4th, 5th) if class musical makeup is not heterogeneous *(Literacy)*.
- Notate a short melody heard aurally without using a piano or other sound source for help (*Aural)*.
- Play/sing back a four measure melody heard aurally (*Aural)*.
- Perform a duet with the teacher or a more advanced student. The less advanced performer may be required to alter or simplify (fake), their part or leave out an occasional measure in order to maintain the beat/tempo *(Technical)*.

Resources and Notes

GCO 1 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 interpret and respond to non-verbal gestures, making connections to musical expression

Focus for Learning

This outcome explores gestures, signals, postures, and movements and their connection to and reflection of musical expression. Students will have had experience in conducting and responding to 'traditional' basic conducting patterns of time and gestures conveying tempo, rhythm, articulation, dynamics, character, style, breath and shape through the K-9 music program.

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.

Students will explore musical gestures used within their and others' performances. They will

- determine what constitutes a non-verbal gesture as it relates to musical performance; who gives and receives these non-verbal gestures (facilitator? other performers?) Examples: Facial expression, gestures, signals, postures, and movements;
- examine various musical notation elements to determine whether they require non-verbal gestures that specify emotion, tempo, timing, phrasing, phrasing and breath marks (inhale), dynamics, style, "visual onomatopoeia" by gesture mirroring desired effect or outcome; and
- demonstrate cues beyond the interpretative, such as cut offs and upbeats via the lift of clarinet, head nod of pianist or breath intake of a vocallist.

While there may be natural "leaders" within the student group, opportunities should be provided for all students to explore and lead using non-verbal gestures. Non-verbal gestures may be first explored as a class within unison/large group settings and progress to independent demonstration as a soloist and duettist. Demonstrating non-verbal gestures within chamber group settings and generating new gestures to foster the group's performance of a piece will be explored in more depth in 3206.

GCO 1 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

- Engage students in an Emotion Charades Game. Students will brainstorm a list of emotions then write the identified emotions on index cards. Ask students to demonstrate, through body language, the emotions. The rest of the class will identify the emotion being demonstrated without seeing the index card.
- Seat students in back to back pairs to read aloud simultaneously from a set of lyrics of an unfamiliar song (to avoid students reading in the rhythm of the lyrics if it is a familiar song). Follow this with students reading aloud while facing each other. Compare their results. Class discussion should explore the impact of eye contact and non-verbal timing indicators, such as breathing together.

Students may

- Dramatize a text (possibly song lyrics) using just hands, face and body gestures.
- Demonstrate, using videos or prepared performances, how ensembles such as rock bands, jazz ensembles, “Blueman Group” and drumming circles communicate without a conductor.
- Examine/experiment with gestures of a drum circle facilitator.

Connection

Teachers may

- Show a video of a professional orchestra performance which allows the conductor to be visible throughout most or all of the performance. Lead a discussion around the role of the conductor in a professional group (Do orchestra members need a visual metronome? Do orchestra members need cues for entrances? Does the conductor convey emotion? Are some conductor gestures made for the benefit of the audience more so than the performers?). Reflect on what gestures worked/did not work.

Students may

- Take turns conducting a piece, providing a variety of non-verbal gestures for the group to respond to.
- Create, alone or in groups, traditional or nontraditional (invented) cues to convey the intended message of a musical composition (duet, trio, quartet).

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/resource-links/creating,-making,-and-presenting.html

- Non-verbal gestures
  - Conductors
  - Flute Trio

GCO 1 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 interpret and respond to non-verbal gestures, making connections to musical expression

Focus for Learning

Sample Performance Indicator

With your duet partner, determine what and how you will communicate non-verbally during the performance of a piece. Demonstrate your non-verbal cues during your performance and assess their effectiveness.

GCO 1 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

Consolidation

Students may

- Rotate the role as lead chair and part performer within small ensembles of three or four players. As a first chair, students would demonstrate non-verbal gestures such as entrances, cut-offs, rubato, tempo, emotion, and articulation. As a part performer, respond to and express the leader's non-verbal gestures in their musical performance. Reflect on and assess gesture effectiveness in communicating expression.
- Using a piece of written music that has no expression markings, make decisions as to appropriate ones to add. Another student is paired with them and they sight read the piece together in unison, with the lead student providing gestures to indicate expression. Switch roles and play the piece which was assigned to the other student who now provides the gestures.

Extension

Students may

- Create "over the top" cues that are invented or garish caricatures of more traditional musical gestures to explore how their usage affects a performance.

Resources and Notes

GCO 1 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

5.0 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) and graphic notation systems. Some students may also have experience with other notational systems, such as guitar tab or solfege.

A variety of notational systems exist and include, but are not limited to:

- Braille Notation
- Chord chart
- Figured bass
- Grand staff
- Graphic notation
- Guitar Frame
- Jianpu system
- Lead sheet
- Major/minor chords
- Nashville Number System
- Percussion notation
- Pop chords
- Sargam system
- Solfege
- Tablature
- Time unit box system
- Western Standard Notation

Given the variety of notational systems, students in Applied Music 2206 will be focusing on Western notation, Tablature, Chord Charts and Solfege.

- Chord chart (lyrics with basic Major/minor chord symbols)
- Grand staff
- Guitar Tab/Bass Tab
- Percussion notation
- Solfege
- Western 5 line/4 space staff (treble, bass and C clef)

In chamber works, vocalists will be expected to interpret and express using open score, or SATB on separate staves in Music 2206. In Music 3206, they will move into closed score, which is SA on one stave, and TB on another.

GCO 1 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 notational formats including, but not limited to, staff and grand staff using treble, bass and C clefs; guitar and bass tab; basic chord charts; solfege; 4 line staff with neumes and ligatures; single line percussion and percussion on the staff. Present with matching sound clips, when/where possible.

Students may

- Assess effectiveness of notation systems familiar to them.
- Using a T or PMI chart, discuss and assess pros and cons of standard notation versus guitar/bass tablature.
- Watch a YouTube video that has visual notation of a traditional 5-line staff notation classical piece.
- Examine the written music while listening to multiple performances or recordings of them to observe the interpretation of the score by various performers. These should include, but are not limited to, standard notation, tablature, basic chord chart, percussion and solfege.

Connection

Students may

- Perform music written in 'standard' notation for their respective instrument, such as tab for guitar/bass, solfege for a singer, percussion notation for a percussionist, standard notation or grand staff for piano or other instrument.
- Convert a piece of music from one notation system to another:
  - Example 1: rewrite a piece of guitar music, originally in standard notation, in tablature.
  - Example 2: convert a melody from a pop song in traditional notation to guitar tab or solfege. All students then play the melody along with the recording using the notation of their choice.
- Compose a short sound byte as if they are trapped outside in a rainstorm or going through a haunted house and then notate the experience using standard notation, tablature, basic chord chart, percussion notation or solfege.
- Write and perform a 32 measure melodic idea using standard notation.
- Use notational software to compose a piece of percussion music.
- Perform music that employs non-western traditional notational system.

Resources and Notes

Authorized

Appendices

- Appendix C4: Rubrics

Sibelius® (TR)

- notation and printed scores

The Musician's Guide to Fundamentals, Total Access: Virtual Keyboard and Virtual Guitar (Student Resource [SR])

Teaching and Learning Strategies

- www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/teaching-and-learning-strategies.html
  - Setting the Stage for Musical Creativity

GCO 1 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

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

Focus for Learning

Exploration may encompass rehearsal, performance and creation of music with the notation(s). Other cultures, historical periods, new and emerging forms of music, and music for different or emerging music technologies should be considered.

It should be noted that the instrumentation demographic of the class and respective repertoire may impact the nature of students' exploration of the targeted notational systems. Traditional notation (5-line staff) is often considered the standard notational system, and must be included study in Applied Music, but may not be the most appropriate for every situation. Other notational systems may be more effective in representing or interpreting musical intent than the "standard traditional" system (i.e., guitar tab).

Notational systems also have their respective attributes. Composers and performers must choose the system that best facilitates their musical ideas. Fretboard tablature, for example, can be an effective visual representation of the instrument's fretboard compared to standard notation; however, tablature notation provides limited information on rhythm and timing and restricts notation for multiple parts. Similarly, some notation systems will not notate specific pitches or rhythms, and may be more open to performer choices to interpret the work.

Aligning with SCO 1.0, score reading and writing experiences will be focused on solo and two part works.

Sample Performance Indicator(s)

Perform a piece written in a non-western traditional notational system. This can either be a pre-existing piece or your own composition. Using a different notational system, existing or self-created, rewrite and perform your chosen performance piece. Discuss the merits and effectiveness of both notational systems.

Compose a work using two notational systems. Assess and weigh the effectiveness or suitability of the two notational systems in best expressing the work, in light of musical thoughts and ideas being conveyed.

GCO 1 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

Consolidation

Students may

- Create a rhythmic score for non-pitched percussion.
- Obtain a topographical map of your area (or Newfoundland and Labrador in general). Compose or improvise a piece of music based on rising notes for higher elevations and lower notes for lower elevations. Perform the piece while displaying the map.

Extension

Students may

- In groups of two, create and play a composition using their individual choice of notational system. Provide a rationale in a journal for the need and effectiveness of their chosen notation system.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/resource-links/creating,-making,-and-presenting.html

- YouTube Channel: smalin
- Graphic Notation/ Performance
- Doodle Music
- Notation/Print Scores software
- Notational Software
- Recording and Editing Software
- Thinking Tools
  - Plus Minus Interesting
  - Graphic Organizers/ Charts
- Guitar
  - Create Your Own Chord Chart

GCO 2 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 improvise and compose music expressing a range of thoughts, images, and feelings for a range of audiences and purposes

Focus for Learning

Teachers must ensure and nurture a safe, respectful, and open environment where students feel comfortable to express themselves through the creative processes of improvisation and composition.

In cultivating a creative environment towards developing both processes, teachers will need to

- 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, and reflection on process and product.

Students within the class may represent a spectrum in comfort, knowledge, skill and experience with musical composition and improvisation.

While students will have opportunities and experiences in improvising music in Applied Music 2206, it is the compositional experiences and skill development that will be the primary focus within this outcome.

Both compositional and improvisational experiences should be reflective of level appropriate musicianship skills, musical elements and music making contexts as outlined in SCOs 3.0, 2.0 and 1.0 respectively.

GCO 2 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

- Invite composers or songwriters to visit the class to interact with students in a workshop or lecture setting focusing on the musical decisions they make. Alternatively, present a recording from a Songwriter's Circle.
- Use digital audio devices to brainstorm or record musical ideas which can be revised and notated later.
- Facilitate discussion around musical elements and their association with conveyance of moods or images such as minor tonalities to convey sadness or triple meter to convey skipping/waltzing.
- Assign each student a mood or emotion. Students choose a scale/tonality (major, minor, blues) to convey that emotion through an improvised melody. Consider works such as Dr. Seuss' *My Many Colored Day*, or Disney's *Inside Out*.
- Engage students in exploratory 'aural' composition. Students would create a rhythmic piece through improvised clapping or other body percussion. This would be done without their instrument or notational expectation.
- Take a childhood story, fairytale or nursery rhyme and create the appropriate sound effects for the reading of the story.

Students may

- Write an extra verse or chorus to an existing song. *Force Fit* a well known tune with an unusual topic (e.g., write a commerical jingle for a local coffee shop using the tune of a nursery rhyme).
- Listen to works incorporating other work, such as Bartok's *Hungarian Sketches* (orchestral) which incorporates Hungarian folksongs. How are the themes used? Select a familiar folk song and incorporate rhythmic and/or melodic sections of it into their own composition.
- Improvise over a looped accompaniment or repeating chord progression.

Resources and Notes

Authorized

Appendices

- Appendix A2 – Sample Lesson Exemplars

Sibelius® (TR)

Teaching and Learning Strategies: www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/teaching-and-learning-strategies.html

- Setting the Stage for Musical Creativity
- Student Reflections on Music Composition
- Curriculum Delivery Through Stations

GCO 2 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 improvise and compose music expressing a range of thoughts, images, and feelings for a range of audiences and purposes

Focus for Learning

Composing is the mindful and deliberate creation of a new - original or altered – piece of music for a predetermined purpose or intent. Compositions are typically notated to enable recreation by others in future performances. Recording technology can allow for the transference of the composition to others without written notation. Composition also encompasses arrangements and theme and variations of pre-existing works.

Some students may be hesitant to compose, associating the word "compose" with European masters like Beethoven and Mozart. Encouraging students to rewrite or tailor a solo part to their level could have similar positive impact on their foray into composition. As such, guiding the experience by pre-establishing guidelines and considering student ability levels will go a long way towards a positive and productive student experience.

Creative 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 and composition activities. Starting guidelines could limit students to improvise and compose using a selected bank of musical elements within a predetermined number of measures. Creative activities – whether via improvisation or composition – should: be inclusive of a range of genres and styles, increase in complexity, and be progressive in nature.

Sample Performance Indicator(s)

Compose and perform a piece of music within a set of level appropriate guidelines (style, length, meter, key, etc.) to express a chosen thought, image or feeling.

Create and perform – live or recorded – a mashup of a minimum of two works that expresses an identified feeling. Mashups could combine instrumental tracks with vocal tracks of different songs. Combinations could be digital, non-digital or a mix of both.

GCO 2 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

Connection

Students may

- Learn the pentatonic and blues scales, and use them to compose and improvise simple phrases up to four bars in length.
- Discuss implications of software, such as Sibelius®, in creating arrangements of compositions.
- Discuss and debate the use of incorporating parts of other artists' compositions into their own.
- Compose their own melody to a chord accompaniment.
- Create an accompaniment for a teacher provided melody.

Consolidation

Students may

- Select a familiar folktale or children's story to either improvise or play a pre-composed motif to represent a character or event in the story. Consider *The Story of the Three Bears* or *The Cremation of Sam McGee*.
- Create a level appropriate harmonic progression over which to improvise a melody.
- Compose a piece of music within a set of guidelines (style, length, meter, key, etc.) to express a chosen thought, image or feeling. In a journal entry, reflect on their musical decisions in the composition.
- Using an iPad/iPod, create an accompaniment for a melody using GarageBand®. Use music software, such as Sibelius®, to create a musical score.
- Compose and/or perform music for a purpose or audience.
- Compose short pieces within strict guidelines

Extension

Students may

- As a class, compose a piece in which each student randomly selects a note.
  - Play or record the resultant melody. Listen and discuss strengths and weaknesses of the resulting melody. Subsequently, compose a piece in which note selection is based upon steps and leaps within a particular scale or mode.
  - Play or record the resultant melody. Listen and discuss strengths and weaknesses and compare with opening exercise. Is one product more 'successful' than the other? Why? Do established parameters help or hinder?
- Work in a group to create an accompaniment for another student's solo work. They may alter the style of the piece based on the accompaniment chosen. They can incorporate percussion, alter the chords/chord progressions, change tempo and articulation, etc.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/resource-links/creating,-making,-and-presenting.html

- Steve Reich's *Different Trains*
- Found Sound Composition
- ICT Music Composition
- SCAMPER
- Song Writing - Process, Product and Reflection
- Music Creation Software
- Free Improvisation
- How to Write a Melody
- Creative Thinking - Force Fit

GCO 2 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 create and perform, alone and/or collectively, music from a variety of styles, genres and forms

Focus for Learning

Students will be familiar with a variety of musical forms, styles and genres through musical experiences and content of the K-9 program. The music and nature of students' engagement would have been defined within the context of a group/class setting.

As student repertoire is being determined, teachers should consider

- pieces that may simultaneously address other SCOs, such as SCO1.0, 2.0, 5.0 and 10.0 (refer to Appendix A7 Musical Elements at a Glance Applied 2206/Intermediate);
- student preferences or music relevant and current to them;
- the combination of student ability and age appropriateness; and
- student exposure to a variety of genres and forms.

While style and genre are dependent on context, they are often used interchangeably. For the purposes of this course, genre, as well as form, are delineated in the chart below.

FORM	GENRE
The structure or plan of a piece of music and the layout of a composition	The taxonomy or categorization of types of music; grouping would also subsume sub-genres together. There are also instances of overlap – and in these genre-crossing instances, the classification tends to be determined by the intended audience. (i.e., Heavy metal guitar players who play classical violin etudes. As the 'classical' concert hall is not the typical venue for such performances, the intended audience may be more of a heavy metal demographic vs. classical audience.) Relationship between an audience and the music is further explored in SCO 20.0.
Most common/basic: • Strophic (AAA) • Binary (AB) • Ternary (ABA) • Rondo (ABACA, or ABACADA • Arch (ABCBA) • Sonata Form (Exposition: Development – Recapitulation) • Sonata Rondo (ABA - C – ABA)	Genres-Subgenres: • Rock – pop, alternative, • Classical – Baroque, Romantic, Classical, Modern, Renaissance

GCO 2 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

- Expose students to a variety of styles and forms.
- In consultation with students, develop a musical repertoire quota to ensure that students perform repertoire standard for their own instrument from a variety of different historical periods, ethnic origins, and technical and performance challenges. A Student Music Passport, found in Appendix B, may be assistive in this regard.
- Present videos that mix genres and styles such as those reflected on the TV show, *Whose Line is it Anyway?*

Students may

- Listen to a variety of repertoire with the goal of selecting appropriate pieces to learn/perform. The teacher should be part of the decision making process in consultation with the student.
- Listen to the performances of more advanced students, noting pieces and styles/genres they like for future consideration for their own repertoire choice.
- Compile individual lists of learned repertoire and identify the style, genre and form of the music. From there, the class can compile a comprehensive file of music according to style, genre and form whereby they can select new individual performance pieces.
- Present as a solo or duet, an exemplar of a given particular style, genre, or instrument, detailing its characteristics. These presentations will expose students to a wider range of repertoire, which may inform their portfolio choices.

Connection

Students may

- Select and perform, alone or with a partner, three pieces (or excerpts) with contrasting styles, genres or forms and identify the similarities and contrasts.
- Identify their favorite musician or performing group, noting the genre, style and typical forms. Explain what you find attractive about it. Learn and play an excerpt from one of their works.
- Choose performance repertoire from a variety of styles and forms.
- Create/compose music in a variety of styles and forms.

Resources and Notes

Authorized

Appendices

- Appendix A7: Musical Elements at a Glance
- Appendix B1: Assessing Your Performance Skills
- Appendix B2: Individual Performance Self-Assessment Tool
- Appendix B3: Peer Critique of Solo/Chamber Music Performance
- Appendix B4: Student Performance Reflection
- Appendix B8: Student Music Passport
- Appendix C7: Seven Norms of Collaboration

Method Books (SR)

- www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/method-book-resources.html

Sibelius® (TR)

The Musician's Guide to Fundamentals, Second Edition (SR)

- Chapter 10: Melody Harmonization and Cadences

Supplementary

Cultural Connections Resource Acquisition Program (RAP): www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/cultural-connections-resource-acquisition-program-(rap).html

GCO 2 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 create and perform, alone and/or collectively, music from a variety of styles, genres and forms

Focus for Learning

The variety of styles or genres explored in Applied Music 2206, should stem from the foundational genres or styles noted under the context organizer for Applied Music 2206 found in the Musical Elements At-A-Glance charts in Appendix A7. Student exposure to and experience with musical forms should expand to include theme and variations and fugue. Students should also be able to identify and create using perfect, imperfect, half, and plagal-deceptive cadences.

Performances must encompass both solo and duo works.

As previously referenced in SCO 1.0, students should be encouraged to maintain performance and repertoire portfolios to facilitate the tracking of their development as independent players and their applied experience with a variety of repertoire. Such portfolios would also be valuable to teachers in their assessment and evaluation of students' progress.

Again, teachers are reminded that repertoire and student progress are intertwined and, therefore, impact each other. The rate of student progress may be impacted due to repertoire choice and/or student's invested time in a piece. With this in mind, repertoire should be monitored and altered accordingly throughout the course to ensure student development and musical satisfaction as well as realistic attainment of outcome expectations.

Collective music making implies that students will work together. In addition to furthering students' musical skill development and contribution to ensemble work, collaborative music making engages interpersonal skills that command attention and development. Learning how to communicate and interact effectively and sensitively is key when playing with a partner(s). Productivity and satisfaction can be nurtured among team members through the practice of the behaviors associated with the Seven Norms of Collaboration, found in Appendix C7.

Sample Performance Indicator

Maintain and present a performance portfolio with a minimum of three pieces reflective of a diverse/eclectic variety of styles and genres.

GCO 2 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

Consolidation

Students may

- As a soloist or duettist, perform a musical selection from one genre in the style of a well known performer of another genre (e.g., A classical melody as a rock song in the Style of U2, or *Eine Kleine Nachtmusik* in the style of AC/DC, or alternately, a song by Johnny Cash in the style of Mozart).

Extension

Students may

- Program and perform in a fundraiser/awareness for a cause based on a particular style, genre or form {e.g., Theme and Variations night for LGBTQ2 awareness concert).

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/resource-links/creating,-making,-and-presenting.html

- Genre vs. Style
- Fugue
- *Whose Line is it Anyway?* Song-Style Activity

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. Additional content pertaining to this organizing strand can be found in Appendix A: Planning For Instruction.

The appearance of specific curriculum outcomes found in the fourcolumn spreads flow and align with the understandings andprocesses targeted under the organizing strands. As theseprocesses are interconnected, the suggested strategies for anidentified SCO often address multiple SCOs, both within andacross organizing strands, and multiple modes of artisticengagement simultaneously.

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 thegeneral and key stage 12 curriculum outcomes and their relation to the specific curriculum outcomes for this strand.

Outcomes Framework

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

KSCO 12

- analyse and evaluate the role of music in daily life
- evaluate possibilities for ongoing involvement in music-related vocations and avocations
- analyse and demonstrate an appreciation of music from a broad range of cultural and historical contexts
- analyse, understand, and value the influence of music in creating and reflecting culture, both historical and present-day

8.0 demonstrate an understanding of the role of music in daily life
9.0 explore, examine and demonstrate respect for music across a broad range of contexts
10.0 develop critical awareness of the cultural heritage and sense of place through the music of Newfoundland and Labrador

Outcomes Framework continued

GCO 4: Students will be expected to respect the contributions of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.

KSCO12

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

11.0 recognize the contributions of Newfoundland and Labrador's music makers
12.0 articulate the contributions to music by individuals and cultural groups in our national community
13.0 demonstrate an understanding of the power of music to shape, express, and communicate ideas, experiences and feelings

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

KSCO 12

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

14.0 assess the interconnectedness of music with other subjects
15.0 assess the relationship between music and the environment through the music of Newfoundland and Labrador

SCO Continuum

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

Applied Music 2206	Applied Music 3206
8.0 demonstrate an understanding of the role of music in daily life 9.0 explore, examine and demonstrate respect for music across a broad range of contexts 10.0 develop critical awareness of the cultural heritage and sense of place through the music of Newfoundland and Labrador	8.0 demonstrate an understanding of the role of music in daily life 9.0 explore, examine and demonstrate respect for music across a broad range of contexts 10.0 develop critical awareness of the cultural heritage and sense of place through the music of Newfoundland and Labrador

GCO 4: Students will be expected to respect the contributions of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.

Applied Music 2206	Applied Music 3206
11.0 recognize the contributions of Newfoundland and Labrador's music makers 12.0 articulate the contributions to music by individuals and cultural groups in our national community 13.0 demonstrate an understanding of the power of music to shape, express, and communicate ideas, experiences and feelings	11.0 recognize the contributions of Newfoundland and Labrador's music makers 12.0 articulate the contributions to music by individuals and cultural groups in the global community 13.0 demonstrate an understanding of the power of music to shape, express, and communicate ideas, experiences and feelings

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

Applied Music 2206	Applied Music 3206
14.0 assess the interconnectedness of music with other subjects 15.0 assess the relationship between music and the environment	14.0 assess the interconnectedness of music with the other arts 15.0 assess the relationship between music and the environment

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

Outcomes	Focus for Learning
Students will be expected to 8.0 demonstrate an understanding of the role of music in daily life	Teachers will need to cultivate a classroom environment which is sensitive to the student demographic, celebrates differences, and promotes student empathy and understanding of others' music and their connection to it. Throughout the students' discovery of the roles of music, teachers will need to consider • student and audience appropriate repertoire; • student demographics; • student musical preferences; • students' cultural background; and • student attitudes towards or treatment of music as a freely available commodity, even when it is not. Where and how do they access it? (i.e., legal digital download, print purchase). Students will have examined music as an integral part of everyday life through the curriculum perspectives of language arts and social studies as well as the music curricula itself. Music serves different purposes across and within personal lives, communities and societies. Its role or impact may be shaped by the context and/or location in which it is experienced. The context could also inform the nature or types of music selected, such as elevator music. Typically instrumental, with a limited dynamic range and simple melody, muzak can be inconspicuously looped to not distract listeners. This more relaxed sounding music has the psychological effect of slowing people down. When played as background music in shopping malls, the slower moving shoppers tend to browse longer. Music can be a source of entertainment or pleasure as one listens, plays or dances to it. It often is a key component of celebrations, festivals, and religious or cultural rituals. Music can serve a therapeutic end as it provides an avenue towards relaxation and well-being and/or emotional release. It affords an outlet for recording events, commentary, communicating ideas, and telling stories. Often, music is used in media such as film, TV, and commercials to enhance the messaging and, potentially, the audience's reaction. This communicative power of music is explored in more depth in SCO 13.0.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- 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

- Discuss scenarios in which music is a part of their life without their choice. Examples may include film and TV soundtracks and commercials, as well as music in commercial environments such as supermarkets and fitness centers. Do they notice this music and/or consider it part of their musical environment?
- Write a multi-paragraph document answering the question “What is my relationship with music?”. Students should describe the amount of music in their lives from deliberate listening or singing or playing an instrument, its importance to them, their favorite styles or artists, whether they see themselves more as consumer or creators of music, etc.
- Create an inventory of music they have performed for specific events (solo or in a group). How did the pieces performed contribute to the overall event?
- Discuss how they access music as both listeners and performers. What types of music do they access, and what methods do they use to do so (e.g., playable repertoire or guitar tab through websites, iTunes or Google Play, YouTube™, apps)? Does the mode or location through which they access impact their musical choices?
- Share personal insights derived from listening to specific musical examples provided by instructors versus personal choice.
- Listen to artist testimonials/interviews about music in their lives, such as Bobby McFerrin.

Connection

Students may

- Share with the class one piece of music that has had a significant influence in their lives, and reflect on the reason for its importance. This can be performed or shared via video/audio.
- Choose three to five different activities in their daily lives where they select specific music to listen to or play, and share with the class providing explanation of choices. From the inventory they created, analyze the pieces and explain how they were used.

Continued

Resources and Notes

Suggested

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

- Role of Music in Your Life
- Muzak

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

Outcomes

Students will be expected to

8.0 demonstrate an understanding of the role of music in daily life

Focus for Learning

In Applied Music 2206, students will explore the presence of music in their personal daily lives, considering questions such as: When and how often do they listen to music? Where do they hear it? What role or purpose does it serve?

Students' examination of the role of music in their personal lives may encompass their family and immediate school and surrounding community.

Sample Performance Indicator

Analyze and present, through informance, three examples of differing roles and functions of music in your personal life. This may be done individually or collectively as a class.

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

Sample Teaching and Assessment Strategies

Students may

- Imagine they have been asked to be the opening act for a concert at a local big event venue. Create a list of songs they are able to play, and choose one that they feel best reflects their musical styles and taste. Share the list with the class, and perform the selected song.
- Create a three day log of all musical listening, including genres, medium, and number of minutes. Prepare and perform a song or small section of a song (individually) that would best represent their daily experiences with music. After all students have performed, group students according to similarities of styles and prepare and perform a new song in that style to represent music in their daily lives.
- 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?
- Find an online playlist designed to help students while doing homework or studying. Listen to the playlist at home while studying or doing homework, and reflect on its success for you. Present your findings to the class. Based on the findings of all students, create a “Best of” study playlist for the class and share with the general school population

Consolidation

Students may

- In a small chamber group, select and prepare a new piece for a given purpose (e.g., school assembly, fundraiser, celebration). Explain/justify your choice(s).
- As a class, program and perform a “playlist” for a given purpose. (e.g., birthday, funeral, holiday, wedding, or workout) Explain/justify your choice(s).

Extension

Students may

- Create a promotional music video to advertise an event. An existing song with reworked lyrics can be used or an original song can be composed. Record the audio and video using suitable software or apps.
- Choose a song from their daily lives to perform as a duet.

Resources and Notes

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

Outcomes	Focus for Learning
Students will be expected to 9.0 explore, examine and demonstrate respect for music across a broad range of contexts	Teachers should be aware of and sensitive to students' cultural backgrounds and possible biases and predispositions as musics are explored, to assuage any potential musical stereotyping and ethnocentrism. Similarly, students will come to acknowledge their own musical preferences, develop an appreciation for other musical styles and the preferences of others and potentially develop and expand their own musical repertoire. Students should understand their personal visceral and aesthetic responses are not sole indicators of 'good' music or what music is valued. They should come to appreciate and respond to other music that may not elicit a personal aesthetic response. In Applied Music 2206, students will focus on musics across a range of cultural contexts. Students should have some understanding of and familiarity with cultural contexts as explored through the Social Studies and Language Arts curriculum. Within this course, students will explore an eclectic mix of music through performining, listening and creating. Students should be able to situate musical examples within their respective cultural context/environment, identify any hallmark features of the music, and, using appropriate and respectful language, articulate the music's merits. There is potential for the range of works to be experienced through the students' respective repertoires. While student choice and preference is encouraged, teachers may need to guide students in selecting level appropriate performance repertoire that is in keeping with their technical abilities. Alternatively, performing a portion of a work may be appropriate.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Lead a class discussion around cultural contexts of pieces students already know.
- Expose students to a variety of cultural repertoire through recordings or video.
- Facilitate exploration of musical connections across cultural contexts.

Students may

- Learn and play culturally and musically diverse pieces connected through the use of the same five notes on a pentatonic scale.
- View multiple performances, either live or online, by a specific cultural group. Discuss this experience, focusing on how the performance illustrates cultural context, and how it may affect their understanding of the culture.
- Listen to music from a variety of world cultures and discuss what they feel is trying to be portrayed in the piece.
- Listen to top ten pop songs from different countries (with diverse cultures) and compare to their own current popular songs.
- Categorize their performance pieces according to cultural contexts.

Connection

Students may

- Play a piece they already know that has a cultural context and explain the significance.
- Provide and accept constructive feedback in responding to ‘their music’ (playlist or personal repertoire) and the music of their peers and from other cultures.

Resources and Notes

Authorized

Appendices

- Appendix C6: Guided Listening

Method Books (Student Resource [SR])

- www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/method-book-resources.html

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

Outcomes

Students will be expected to

9.0 explore, examine and demonstrate respect for music across a broad range of contexts

Focus for Learning

Sample Performance Indicator

Select and present a piece of music ‘new to you’ from a culture other than your own, highlighting its hallmark musical traits, features and style. What has changed for you since exploring it? Explain how your respect and appreciation for the music and its associated culture has changed for you since you began studying it. What have you learned about that music and culture?

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

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Listen to performances of classmates and critically discuss the musical elements, and how the piece reflects its cultural context.
- Perform a piece from another culture and discuss how the piece reflects the cultural context.
- Write a reflective journal entry (digital or other medium) in response to what they learned about a “new to them” piece, identifying the hallmark features that define the cultural context of that piece.
- Perform live or recorded duets of an eclectic mosaic of a minimum of three pieces (or musical excerpts) that are best representative of different cultural contexts. As part of their performance, students will explain how the chosen pieces epitomize the respective contexts.
- Using traditional or invented percussion, compose a short piece in the style of a different culture (e.g., Cameroon or Cuba). This can be done in the informance structure where the ‘lead’ student/ composer can inform the class of the role this piece would have in that culture.

Extension

Students may

- In a video format, discuss performances of a different culture’s music, discussing the musical elements of the selection, providing a personal reaction to the performance, and identifying a new piece of learning about that particular culture.
- Choose a country to research its musical traditions and genres. Prepare a slideshow of images and concepts/ideas/text to complement a student’s live performance in a multimedia presentation.
- Select and perform a piece of music they feel is representative of the current cultural diversity of the province. Students may discuss why they chose the selection and what, if any, connection they have to the selection.

Resources and Notes

Suggested

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

- Evolution of Music
- Pentatonic Scale Connections
- Story of Music
- Musical Ethnocentrism

Method Books (SR)

- www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/method-book-resources.html

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

Outcomes	Focus for Learning
Students will be expected to 10.0 develop critical awareness of the cultural heritage and sense of place through the music of Newfoundland and Labrador	Sensitivity will need to be exercised in discussions regarding cultural and/or geographical differences. Students should have some experience with and understanding of the province's cultural make up and historical contexts from Music K-9, Social Studies 8 and NL Studies 2205. It should be noted that cultural heritage is not synonymous with or limited to traditional or folk nor implies a singular (shared) sense of place. Broader in scope, music inclusive of traditional, current and emerging genres, native and immigrant cultural origins, and geographic locations would need to be explored in order to generate an authentic and living picture. In Applied Music 2206 however, students will embark on their exploration of sense of place and cultural heritage through the folk or traditional music of various cultural and geographical origins from across the province, through performance, listening and analysis. Students should be able to determine what is being expressed and if, why and how sense of place has changed or differs from one point of origin or musical work to another. The type and/or genre of music itself may contain or convey a certain sense of place, such as the province's jigs, reels, and ballads.

GCO 3 Students will be expected to demonstrate critical awareness of and the 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 traditional NL cultural heritage.
- Facilitate discussion around the cultural mosaic of the province, considering geographic and cultural factors, and what cultural heritage and sense of place may mean to different people.

Students may

- Through a music mapping activity, identify the types of music within a community or across different regions of the province. Make a conclusion about the music and its surrounding environment (e.g., French/Scottish influence on the west coast, Indigenous music in Labrador, jigs and reels at community kitchen parties).
- Create a graphic timeline-map of the NL traditional music covered throughout the school year. Both the title of the musical work and the date covered should be noted at the corresponding geographic origin on a provincial map.
- Create a playlist of three songs known to them that are representative of NL culture. Bring this list to the class to create a larger list of songs, recognizing that this is still only a representation of a large body of songs that exists in the province's musical culture. Selections may indicate specific regional (music) influences and traditions within the province.
- From a class-generated list of traditional NL songs, choose several that were known to the majority of the class. Discuss the factors that made those songs so well known, and identify the origins of those songs in both place and time.
- Discuss the settings in which NL traditional music would commonly be heard, such as "kitchen parties", and recognize the informal nature of these venues.
- Explore role or purpose of NL traditional music, such as music for dancing (lancers) or entertainment (kitchen parties).
- Examine connection between musical form, and purpose/ message, musical genre and chord progression (i.e., ballad for storytelling and basic chords in folk music: I-IV-V)
- Explore 'older' traditional NL music (e.g., Harry Hibbs) and discuss how it reflected the way of life in NL at that time. *Petty Harbour Bait Skiff*, for example, would be a great piece to discuss the sense of place and everyday difficulties of the way of life at the time and compare and contrast to today.

Resources and Notes

Authorized

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

- Drum Circles Series - Conne River

Method Books (SR)

- www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/method-book-resources.html

Supplementary

Cultural Connections Resource Acquisition Program (RAP): www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/cultural-connections-resource-acquisition-program-(rap).html

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

Outcomes

Students will be expected to

10.0 develop critical awareness of the cultural heritage and sense of place through the music of Newfoundland and Labrador

Focus for Learning

Repertoire explored may include musical works by

- Bernard Félix
- Buddy Wasisname and the Other Fellas
- Dave McHugh Band
- David Penashue/Tipatchimun
- Emile Benoit
- Figgy Duff
- Harry Martin
- Mike McDonald
- Mi'kMacs of Conne River
- Pat and Joe Byrne
- Shanneyganock
- Simani
- Stephanie and Daniel Payne
- The Dardenelles
- The Fables
- The Flummies
- The Irish Descendants
- Wonderful Grand Band

Access to print materials and authentic recordings may be limited. Similarly, some students may need to consider arrangements or transcriptions of original works in order to perform their chosen work. Student compositions or arrangements may also be a consideration.

Sample Performance Indicators

Present a piece, recorded or live, representative of your sense of place. Share a composed reflection on why and how the chosen work best represents your sense of place.

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

Sample Teaching and Assessment Strategies

Connection

Students may

- Present (perform or share a recording) a selection they feel is representative of the heritage of the province/region. Discuss what the messaging is in the piece.
- Research and compare two traditional styled Newfoundland and Labrador pieces from varying styles, contexts and time periods to determine the messaging around sense of place. Select one to perform.
- Discuss the nature of music learned via oral tradition and its potential to change over time or geography. Choose and perform a version of a piece from this tradition.

Consolidation

Students may

- From their previous research, choose a NL folk song, adapt it to their own context, learn and play it. Reflect on their choices and relate how and why they made their decisions.
- Create and present a piece of music in the traditional NL style that reflects their own sense of place in NL.
- Create a playlist from traditional styled NL music which reflects their own place in the world, providing rationale for their choices.

Extension

Students may

- Create a simulated “kitchen party”, in which one student begins to perform a NL folk song. Other class members are encouraged to join in as they see fit. If the class demographic includes students from cultures outside NL, arrange a well-known NL song in a musical style common in that culture.
- Update and perform a folk song to reflect current day, considering lyrics and/or instrument choice.
- Determine common themes or purposes found throughout the musical traditions.
- As a class, prepare a booklet of traditional NL songs with lyrics, chords, tabs, sheet music. Recreate a typical ‘kitchen party’ where the music will be performed in a sing-a-long style (emphasis on sight reading). Students will rotate so each can take the lead and on different songs.

Resources and Notes

Suggested

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

- Newfoundland and Labrador Heritage
- Newfoundland and Labrador Culture
- Folklore and Traditional Culture
- Society and Culture
- Arts Policy
- History of Types of Music in NL
- Trad. Instrumental Music
- Traditional Song
- Traditional Dance
- Throat Singing
- Labrador Idol
- NL Folksongs and Singers

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.

Outcomes

Students will be expected to

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

Focus for Learning

Within the studio context and applied nature of this course, music makers are defined as composers, arrangers, and performers. Likewise, and in alignment with SCO 10.0, the contributions of music makers explored will encompass those within the traditional folk genre.

Exploration of the music generated by NL music makers through performance may not be realistic or practical for some students in light of their applied instrument or proficiency level. In such cases, easier arrangements of the compositions may be considered.

As the level of impact may range from local, provincial, regional, national to international contexts, students will need to explore what qualifies as a contribution. What is considered a contribution and how is it determined? A contribution may encompass an action or service that helps to cause or increase the success of something.

A sample of NL music makers and contributions is represented in chart below.

Music Maker	Instrument	Recognition or Contribution
Don Wherry (performer, composer)	Percussion	Sound awareness
Fogo Island accordion group, Bernard Felix, (performer)	Accordion	Affirmation and preservation of traditional culture
Eric West	Guitar	
Christina Smith and Jean Hewson	Fiddle/Guitar	
Harry Martin	Guitar/Voice	
Anita Best	Voice	
Ron Hynes	Voice/Guitar	Ballad - story in song
Georgina Stirling	Voice	Bringing opera to the public
Great Big Sea (performers/composers)	Mix	Modernization of folk songs - combining styles; revival and/or popularization of a musical genre – NL folk song
Figgy Duff (performers/composers)	Mix	Revival of folk music amongst younger generations; innovations such as introducing new genres - Celtic Rock
Keith Power	Composer	LA – film scorer

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.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a discussion around what constitutes a traditional NL 'music maker'.
- Facilitate a discussion around what constitutes a significant contribution by exploring topics such as
  - Hall of Fame athletes and what they may have done to be selected for the hall of fame;
  - the Nobel prize: What is it? Who are some past winners and why did they receive the prize?; and
  - Rock and Roll Hall of Fame (or Country Music Hall of Fame): why musicians are nominated and ultimately included in the Hall of Fame.
- Introduce students to a variety of traditional NL music makers by providing a list of names and accompanying sound clips across a variety of generations and styles. Poll the class to see how many they recognize. Extend this activity by asking students to research the contributions and musical works of the artists previously unknown to them.
- Invite a local traditional NL style music maker into the classroom to present a mini concert/lecture/chat. Students may have the opportunity to perform with the local music maker.
- Facilitate a discussion about current traditional NL musicians and the style (genre) of music they represent. Students will come up with obvious names (e.g., Great Big Sea, Ron Hynes). Encourage discussion of different styles of traditional music from the different cultures within the province (e.g., French, Inuit, Mi'kmaq).

Students may

- Brainstorm a list of persuasive nouns, adjectives and phrases to describe significant contributions and/or contributors. Explore and compare with content on "How to Write a Compelling Nomination" on the Ontario Ministry of Citizenship and Immigration's website.
- Create a graffiti wall of traditional NL music makers with whom they are familiar and organize according to perceived contribution.

Connection

Teachers may

- Divide class into groups of two. Each pair will learn and perform a well-known traditional NL song together. Students would choose from pre-selected pieces representative of musicians from different regions of the province.

Continued

Resources and Notes

Authorized

Appendices

- Appendix A10: Sample Lesson Template/Exemplars
  - Lesson Plan Exemplar #2

The Musician's Guide to Fundamentals, Second Edition (Student Resource [SR])

- Form in Folk and Popular Songs

Supplementary

Cultural Connections Resource Acquisition Program (RAP): www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/cultural-connections-resource-acquisition-program-(rap).html

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.

Outcomes

Students will be expected to

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

Focus for Learning

Other traditional based music makers to be explored in 2206 may include

- Anita Best;
- Harry Hibbs; and
- *The Old Time Songs and Poetry of Newfoundland*, compiled by Gerald S. Doyle

Sample Performance Indicator

Select a traditional Newfoundland and Labrador artist or group (past or present) and explore the significance of their contribution to the music community. Perform a selection from the chosen artist (either an in-class performance or through digital media) in keeping with the musical styles and traditions established by the artist.

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.

Sample Teaching and Assessment Strategies

Students may

- Attend a performance (or view online) by a NL traditional music maker reflecting on how and what they contribute to the province and its music culture.
- Create a list of nominees for a NL Traditional Music Hall of Fame. Nominations would be for musicians who have achieved excellence in the field of NL traditional music and/or whose work has made significant, observable changes or accomplishments that have benefited the creative and cultural life of the NL traditional music community. Provide examples of how your nominee is a deserving candidate for this honour by selecting/matching with the following list as having
  - shown ongoing initiative and/or dedication in devoting themselves to their craft and the NL traditional music community;
  - earned the respect of their peers and become an expert in their field;
  - demonstrated innovation and/or creativity; and
  - touched or enriched the lives of others.
- Write a press release for a NL traditional music nominee of your choosing. Underscore their contribution by outlining
  - how things were before the nominee's achievement;
  - the scale of the achievement and whether it is completed or ongoing;
  - the impact on the NL traditional music community or province and how it has enriched the lives of others;
  - what made this an outstanding achievement – indicate any extraordinary circumstances or challenges the nominee faced (include statistics or historical background if applicable); and
  - what makes your nominee different from others doing the same thing.

Consolidation

Students may

- Present a biography of a chosen NL music maker, discussing their contribution, illustrated with musical examples (recorded or performed live).
- Perform a medley of three complementary traditional NL songs.
- Write a tribute song to, or in the style of, their chosen NL traditional music maker.

Extension

Students may

- In collaboration with Applied Music 3206 students, stage a variety show based on "The Evolution of NL...in Music!".

Resources and Notes

Suggested

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

- Arthur Scammell
- Émile Benoit
- Rufus Guinchard
- *Differentiated Instruction in the Inclusive Classroom: 65 Strategies for Success*
- Interview with Composer Andrew Staniland
- Music NL
- NL Musicians/Composers/Arrangers
- Compelling Nominations

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.

Outcomes

Students will be expected to

12.0 articulate the contributions to music by individuals and cultural groups in our national community

Focus for Learning

As defined in the Cambridge online dictionary, a contribution is something that one adds or does to "help produce or achieve something together with other people, or to help make something successful".

In the exploration of this SCO, students consider the following questions:

- What qualifies as a musical contribution?
- How do they come to light?
- How are they are recognized?
- By whom and by what standards are contributions determined?

On the national level, musical contributions may be more well-known and acknowledged through televised singing competitions, award shows and musical talent shows like Canadian Idol, ECMAs, and JUNOs. Students should consider: How do these compare? How does national recognition compare with contributions on a local level?

Musical contributions to examine on the national level will encompass but not be limited to

- affirmation and preservation of cultural tradition (Zachary Richard)
- heightened musical experience (e.g., theatrical and sensory experience in performance art);
- introduction of new musical genres (e.g., Figgy Duff introducing Celtic Rock);
- new musical products (e.g., Sackbut by Hugh LeCaine);
- new notation system and sound awareness (e.g., Murray Shafer);
- preservation of heritage through archival collections (e.g., field recordings captured in Kenneth Peacock's *Songs of the Newfoundland Outports*);
- revival or popularization of a musical genre; and
- sound awareness (e.g., R. Murray Shafer).

Sample Performance Indicator

Perform a piece of music using one of the Canadian musical contributions studied and articulate how the musical contribution enhanced your work and music in general.

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.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a discussion that creates a list of qualifiers about how an individual and cultural group can make a musical contribution to the school, community, region, province, or country.
- Introduce organizations and award shows such as ECMAs, SOCAN, JUNOs, ADISQ, and the Canadian Music Hall of Fame, and facilitate student discussion of questions such as: What and who is being recognized? How are contributions recognized? Are all musical contributions recognized through these mechanisms? Why are they being recognized?
- Introduce individuals or cultural groups that exemplify and have been recognized for significant musical contributions (e.g., Murray Schafer, Susan Aglukark, Emile Benoit, Rita McNeil, The Tragically Hip, The Guess Who, Ron Hynes, Stompin Tom Connors, Stan Rogers)

Students may

- Brainstorm other groups or individuals who made musical contributions to their community.

Connection

Students may

- Select and play (live or recorded) a piece by an individual music maker or group who has made a significant contribution to Canadian music. Students can choose an inductee from Canadian Music Hall of Fame. As part of their presentation, they should explain the nature of the contribution and its importance.
- Present musical selections from a Canadian music maker(s) and discuss the importance of one specific work.
- Create a “Tribute” program for a deceased Canadian music maker. Explain why these specific songs were chosen for your program; perform at least one of them.

Consolidation

Students may

- Assess emerging repertoire within their performance portfolio throughout the year to ensure contributions by Canadians and Canadian cultural groups are represented. Students should be able to articulate the specific contributions to the world of music.
- Interview a Canadian artist recognized for their contribution to music and discuss the artist’s musical influences and views on music’s role in Canada.

Resources and Notes

Authorized

The Musician’s Guide to Fundamentals, Second Edition (SR)

- Blues and Other Popular Styles

Supplementary

Cultural Connections Resource Acquisition Program (RAP): www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/cultural-connections-resource-acquisition-program-(rap).html

Suggested

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

- Canadian Contributions to Music
- Arts Alive
- SOCAN awards
- *Differentiated Instruction in the Inclusive Classroom: 65 Strategies for Success*

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.

Outcomes	Focus for Learning
Students will be expected to 13.0 demonstrate an understanding of the power of music to shape, express, and communicate ideas, experiences and feelings	Communication is the act or process of using words, sounds, signs, or behaviors to exchange information or to express ideas, experiences and feelings to another. Effective communication occurs when the intended message of the sender has been understood by the receiver, implying they share and understand a common communication system. Music is a tangible and accessible means of global communication and expression. A communication system in itself, it can provide a means by which people share meaning even if spoken languages differ. R. Murray Schafer's *Epitaph for Moonlight* underscores the ability to communicate even using invented word for 'moonlight' in a private language. In addition to transmitting ideas, it has an innate dimension that can simultaneously elicit strong emotional responses; responses powerful enough that those same emotions can be triggered by the same music years later. While lyrics alone may convey a message effectively, both the message and affective impact of the same text is elevated and heightened when conveyed through song. Similarly, instrumental music, such as film scores, can support and heighten a story's plotline. However, music has comparable messaging power and impact without the aid or support of text or supporting storylines. Music, with its linguistic and affective features, is an efficient communication system. Programme or programme music would serve as an accessible starting point in this exploration of the communicative power of music.

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.

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Show the war scene from the movie *Platoon* first muted, and then with 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 horror films.
- Create an "audio environment" prior to students' arrival in class by playing a recording of a piece of music they believe will create a response in the students. This could range from calm (Samuel Barber's *Adagio For Strings*) to peaceful (Grieg's *Morning Mood*) to discomforting or upsetting (The Alan Parsons Project's *Total Eclipse*) or any piece of the teacher's choice. Lead the class in a discussion of how they felt as they entered the room.
- Pre-select pieces to play for the class that demonstrate a variety of moods/emotions. As a class, analyze music elements of one or two pieces to discover what helps make the song elicit emotion (lyrics, dynamics, rhythm, instrumentation).
- Play recordings of musical works that have been performed by different artists and discuss the emotional impact of each performance. Discuss the changes made to the work and the perceived impact of those changes(e.g., *O Canada* at a Remembrance Day ceremony vs. Nelly Furtado's version at the 2016 NBA all star game).

Students may

- Identify their favorite genre of music and critically examine the reasons why that music appeals to them. Does the music reach them emotionally, or convey ideas to which they relate?
- Discuss the function of music in film (setting the mood, establishing character, providing continuity, etc.)
- As a class, sing the national (and provincial) anthem(s). Examine the lyrics to determine the meaning, and recognize the use of major keys and tonal melodies to create a positive musical experience.
- Listen to examples of programme music (e.g., piano works by Claude Debussy such as *Serenade for a Doll* from Children's Corner, Mussorgsky's *Pictures at an Exhibition*, Camille Saint-Saëns' *Danse Macabre, Op.40*) to determine their message and effectiveness in communicating it.
- Create a playlist/mix tape/collage of pieces that communicates a specific emotion or idea. Identify the elements, such as particular song lyrics or instrumentation, used that underscores the emotion/idea.

Continued

Resources and Notes

Authorized

Appendices

- Appendix A10: Sample Lesson Template/Exemplars
  - Lesson Plan Exemplar #1
- Appendix B7:Student Performance Reflection
- Appendix C6: Guided Listening

Method Books (SR)

- www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/method-book-resources.html

Supplementary

Cultural Connections Resource Acquisition Program (RAP): www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/cultural-connections-resource-acquisition-program-(rap).html

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.

Outcomes

Students will be expected to

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

Focus for Learning

In Applied Music 2206, students will explore the power of music from a variety of perspectives and through a variety of musics. Messaging rooted in social justice, awareness or change will be the primary focus in Applied Music 3206.

Flowing from SCO 8.0, students will have a grasp of what music is meaningful to them and their immediate circle of influence. Expanding upon this, as students explore and examine other musics, they will

- determine what is being communicated (and how);
- assess if there is an affective element;
- determine if musical communication is text dependent;
- appreciate another's connection with the music;
- assess the role and importance of music in the communication of that idea or emotion; and
- determine if there even is a message or affect. They should realize not every musical work is inherently powerful or created with primary intent to evoke an emotional response or communicate an idea.

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.

Sample Teaching and Assessment Strategies

Students may

- Reflect on music that has significant meaning for them. Students should consider pieces that they often return to play. Why do they return to it?
- Compare and contrast the impact or effect of a ballad (story) being told vs. sung (e.g., impact of news report of Ocean Ranger disaster vs. Atlantic Blue rendition).
- Identify the modes available to them to communicate and assess the effectiveness or optimal use of each (e.g., tweets - succinct and to the point, email - transmission of information). Debate effectiveness or impact of the same content delivered via different modes (e.g., sung song lyrics vs. email).

Connection

Students may

- Explore new or emerging emotionally charged music and record their emotional response to each piece.
- Select a piece of music from their repertoire and analyze the musical elements which contribute to the emotional impact of that piece of music. While lyrics are an obvious starting point, other elements would include instrumentation (e.g., suspended cymbal rolls), tonality (major or minor keys), articulation (legato or staccato), and changes in dynamics (e.g., crescendos) and tempo (e.g., ritardandos, accelerandos, or rubato sections).
- In pairs, select and share a song from a different part of the world and discuss what they feel it is being communicated through the analysis of the musical elements. Students may play a recording of the song or perform it themselves.
- Perform two pieces that communicate different thoughts, images or feelings. Compare and contrast their effectiveness.
- Perform two pieces that communicate the same thought, image or feeling. Compare and contrast their effectiveness.
- Perform and 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 and effectiveness of the musical depiction. Similarly, different arrangements of a piece they are learning may also be considered.
- Sing an aria or well known excerpt from an opera or musical. Discuss why it is the memorable or well-known piece within the bigger work.

Resources and Notes

Suggested

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

- Janeway Telethon
- How Music Works
- Dynamic Musical Communication of Core Affect
- Terry Kelly's *A Pittance of Time*

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.

Outcomes

Students will be expected to

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

Focus for Learning

Sample Performance Indicator

In small chamber groups, students will choose two moods, ideas, and/or feelings and compose a piece of music to represent them. The piece may be composed using traditional, found percussion, or on their own instruments.

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.

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Pick a section of a movie or other video that uses music in the background. Remove the music and select or compose other music to play or perform in its place. Discuss any changes in the effect of the video.
- Perform a piece of music using varied performance techniques and expressive devices (e.g., tempi, articulations) to modify the emotional response of the audience. Discuss results.
- Select and present an informance of a minimum of two musical pieces from contrasting styles or genres that convey different or same emotions.
- Perform live music to accompany a silent film or any movie that has no background score. Students may choose to replace the background score of a movie, such as *The Wizard of Oz*, with their own performance.
- Examine a commercial's use of music to promote a product. Play a few well known jingles for the class and see if they can identify the product or commercial. Have students compose and perform their own jingle to promote an event or product.

Extension

- Select and communicate musically a school based issue or event.
- Create an instrumental piece to communicate a message without words. 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.

Resources and Notes

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

Outcomes

Students will be expected to

14.0 assess the interconnectedness of music with other subjects

Focus for Learning

There is a connection or correlation amongst the arts and other subjects. It is this connection with other subjects that will be the exploratory focus for 2206. Connections can be made to language arts, social studies, science and mathematics.

Perhaps the most readily cited cross curricular tie is with language arts. Addressed in SCO 13.0, music is a tangible and accessible communication system for global communication and expression. It can provide a means by which people share meaning even if spoken languages differ. The language of music is literacy based. Likewise, the development of the pedagogically sequenced literacy skills commands regular and ongoing attention. Beyond communication systems, music and language arts also connect in song through the use of prose or poetry as vocal text or lyrics.

Cultural or historical issues in social studies often become the topic or spark the inspiration for musical works. The physics of sound waves and numerical values connects music with science and mathematics, respectively.

Discuss connections that can be made between music and other subjects:

- English Language Arts
  - song lyrics (poetry, prose, storytelling)
  - reading music
  - communication
- Social Studies
  - song lyrics (recording of history and culture)
  - music history (music written at a particular time may be related to historical events)
- Mathematics
  - melody and harmony (e.g., patterns of intervals and harmonic structures)
  - rhythm (lengths and relationships)
- Science
  - overtones (Physics - harmonics found at half, third, quarter, etc. of a string's length in string instruments)
  - instrument size and respective note ranges (Physics - piccolo is small and plays high, tuba is big and plays low)
  - tone colour (Chemistry - brass, woodwind, string, and melodic percussion instruments have different tone colours as a result of their materials)

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Present videos which introduce the relationship between music and other subjects (e.g., *Where Music Meet Science Part 1: Pitch and Frequency, How Playing An Instrument Benefits Your Brain* - Anita Collins or Bill Nye The Science Guy's *Science of Music*).
- Choose a movie which is recognized as historically accurate and examine the music used in or composed for that movie. In cases where there is a strong relationship between the event depicted and the music of the same time period, teachers may choose to show scenes from the movie.

Students may

- Using an instrument of their own choice, demonstrate the relationship between the instrument's size/length and pitch to the class (e.g., two instruments of contrasting size like an alto and tenor saxophone, changing the length of a string by pressing a fret on a guitar, string length and thickness in a piano, or a slide whistle or trombone)
- As a full class, sight-read a simple melody together. Discuss the importance of rhythmic accuracy when playing as a group and the mathematical nature of written rhythms and their relationships to each other.

Connection

Students may

- Examine musicians' use of existing poems as song lyrics (i.e., Sheryl Crow's *All I Wanna Do* is based on "Fun" by Wyn Cooper, Leonard Cohen's *Suzanne* was published as a poem a year before he recorded it as a song, etc.). Students should find their own examples when possible. Read the poems aloud and try to deduce the song's rhythms based on the natural timing of the words, or predict other musical elements like tonality (major or minor?), tempo (fast or slow?) and genre (country or heavy metal?). Perform the song (or present a recording of it) and compare your predictions with the actual song. Potential web resources may include *Songs Inspired by Poems*.
- Choose a topic from a social studies course. Perform a piece of music that would be appropriate for a series of images shown during the musical performance. Musical selection should be level appropriate for repertoire and musicianship skills.

Resources and Notes

Supplementary

Cultural Connections Resource Acquisition Program (RAP): www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/cultural-connections-resource-acquisition-program-(rap).html

Suggested

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

- Arts and Social Studies
- Pythagoras
- Sympathetic Vibration
- 4 Other Subjects Which Can Use Music In Class By Matthew Pink
- Musical Connections
  - *Where Music Meet Science Part 1: Pitch and Frequency*
  - *How Playing An Instrument Benefits Your Brain* - Anita Collins
  - Bill Nye The Science Guy's *Science of Music*
- Songs and Poetry

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

Outcomes

Students will be expected to

14.0 assess the interconnectedness of music with other subjects

Focus for Learning

Sample Performance Indicators

Prepare a presentation for the class which illustrates a direct connection between a chosen piece of music and another subject area. Your presentation may include an in class performance of the piece or an excerpt from it. Your presentation will be followed by a class discussion regarding the clarity and appropriateness of the connection.

In groups of three, select a piece from your past, current or emerging repertoire to discuss its connection to another subject area with group members. As a group, perform your pieces and present your findings to the class.

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

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Compose and perform music inspired by another subject area, such as mathematics, social studies, language arts, or science. Explain the reasoning behind your composition before playing it.
- Choose ten notes from within an octave of a chromatic scale and number them randomly (e.g., C=1, G#=2, F=3, etc). Compose or improvise a piece of music based on the mathematical value Pi, using your corresponding notes for each digit, where your 10th note represents the digit 0.

Extension

Students may

- Conduct a science experiment around temperature variance and tuning. Place an instrument in a cool (not freezing) environment for some time, and play it. Use a digital tuner and document the tuning of the instrument (sharp or flat, and by how many cents-off). On another day, place the instrument in a warm environment and repeat the tuning measurement. What effect does temperature have on an instrument's tuning? (**Note: caution must be taken with certain instruments**, such as pianos, violins, and wooden clarinets, that can be harmed by the temperature variance). Sturdier instruments, such as brass instruments, flutes or saxophones, are suggested.)
- Perform music for a music video based on a social studies topic. Music must be recorded and/or manipulated to reflect the mood and feeling of the accompanying visuals.

Resources and Notes

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

Outcomes

Students will be expected to

15.0 assess the relationship between music and the environment

Focus for Learning

This outcome explores the social and cultural connection music has with its surrounding circumstances or conditions, as well as with the shared values and interests of a community.

A culture's music may be influenced by aspects of that culture such as its social and economic organization and experience, climate, and access to technology. The emotions and ideas that music expresses, the contexts in which it is played and listened to, and the attitudes toward that music and its music makers vary between regions and periods. Students should come to understand the nature of the music within an identified culture or moment in time. Students will examine the symbiotic nature of societal values, thinkings, and trends and music.

Aspects to consider include

- trends - what is hip or popular at a certain point in time may be reflected/parallelled in fashion, pop culture and entertainment (e.g., Bollywood and reality TV programming such as The Voice, Canadian Idol and American Dream 2 movie clips);
- mainstream (majority of people subscribing to a commercially prescribed culture) vs sub cultures (minority population of like-minded individuals countering/questioning the status quo or mainstream);
- societal values - values are defined as those things which are deemed to be important or deserving of high regard, be it on a personal or societal level. What society judges to be important significantly impacts or informs the culture of a society. Societal values are subscribed to by the current populace and passed on to its future generations.
  - What value does a society place on the arts?
  - What types of music are valued?
  - What does community based music programs/performances such as El Sistema and Festival 500 communicate?);
- social issues (What is the connection between climate change, poverty, sustainable communities, and inequality and the nature/message of respective music? Does it offer a narrative, controversial, or provocative message in response to the environment? What is the role of music as a voice for social change?); and
- social media and its role or impact in the music community.

Discuss with students the pervasive nature of music; how music impacts all areas of their lives. Students should also reflect on how world events can influence the creation of artworks, both musical and non-musical.

GCO 5 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 which centers around comparing mainstream music with independent music found in various sub cultures.
  - What are the defining characteristics of mainstream and independent music?
  - If mainstream music is meant for the general population and is distributed by big companies, to what degree would artists who work under these companies be expected to work within a particular framework, producing works that are "safe" for public consumption and guaranteed to sell based on company research? Would this limit the artist from truly expressing themselves? Consider Prince changing his name to a symbol.
  - What can independent music achieve that mainstream music can't?
  - How is the independent music of subcultures delivered to the general public?
  - Can music be used to challenge the status quo? If so, can mainstream music truly achieve this?
  - What is the role of music as a voice for social change?
  - Discuss the evolving role and impact of the producer versus the artist in achieving the artist's sound.

Students may

- Examine a piece of music that was created in response to a political event, social cause, or environmental issue (e.g., Michael Jackson's *Earth Song*, Abel Meeropol's *Strange Fruit*).
- Identify an artist who has been described as a "socially responsible" or "environmentally concious" singer (e.g., Sting, Bruce Cockburn). Research what led to this designation and play a typical example of the artists' works.

Resources and Notes

Supplementary

Cultural Connections Resource Acquisition Program (RAP): www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/cultural-connections-resource-acquisition-program-(rap).html

Suggested

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

- Musical Trends
- Societal Values

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

Outcomes

Students will be expected to

15.0 assess the relationship between music and the environment

Focus for Learning

Sample Performance Indicators

Perform a piece with a political or social message. Through informance, articulate the environment in which it was created and its connection to it.

Choose and perform a piece of music that represents a social issue that speaks to you. Identify the connection between the music and its environment through concert program notes.

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

Sample Teaching and Assessment Strategies

Connection

Students may

- In pairs, perform and articulate the cultural context and connection of their piece of world music to their partner. Switch.
- Play a piece of music that has been composed for a significant world event. Reflect on its effectiveness. In teams of two, each student presents their piece for a peer and is prepared to explain and defend their own choice and to question their peer on their choice. Consider Chris Andrew's *One More Will Stand* or Ennis' *Sing You Home* and the 100th anniversary of the Battle of Beaumont Hamel.
- Play pieces of music from several different countries which represent significantly different styles. Discuss the relationship between the style of music and the environment for which it was written. Considerations may include instrumentation, musical genre, gender of musician.
- Choose a significant historical event. Using the time frame of the event, research the type of music that was common in the same culture. Discover connections between the world at the time of the event and the music of the same time such as the available technology, increased patriotism during wartime, or lighthearted music during times of prosperity.

Consolidation

Students may

- Choose a news item or significant historical event and create and explain a playlist of songs which demonstrate relevance to that event.

Extension

Students may

- Compile a list of singers who have won on a television singing competition show, such as The Voice or American Idol.
  - Does success or popularity on the show lead to long-term success? What value or impact does the audience place on the singer's voice versus the entertainment value of the show versus the songs performed? Draw your own conclusions.
- Choose a topic of importance to society from any point in the past and one from today. Compile two playlists of songs that reflect or address the two issues. Compare the relevance of issues at various times. When the issue is the same, such as anti-war commentary, students should explore the different approaches taken by singers/writers in the context of the broader society (e.g., Bob Dylan in the 1960s vs. Pink or Eminem's Freestyle rap opposing Trump's politics.)

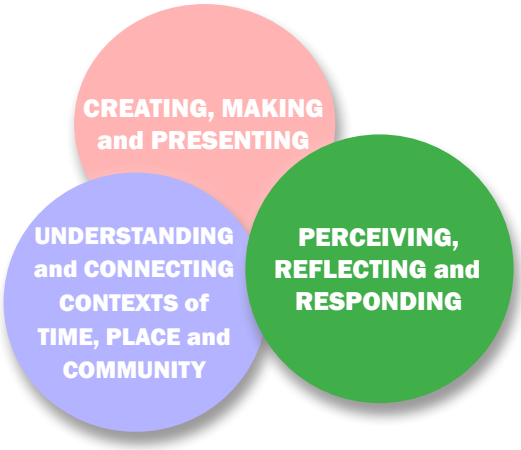
Resources and Notes

Section Three:
Specific Curriculum Outcomes

Perceiving, Reflecting, and Responding

Perceiving, Reflecting, and Responding

Focus



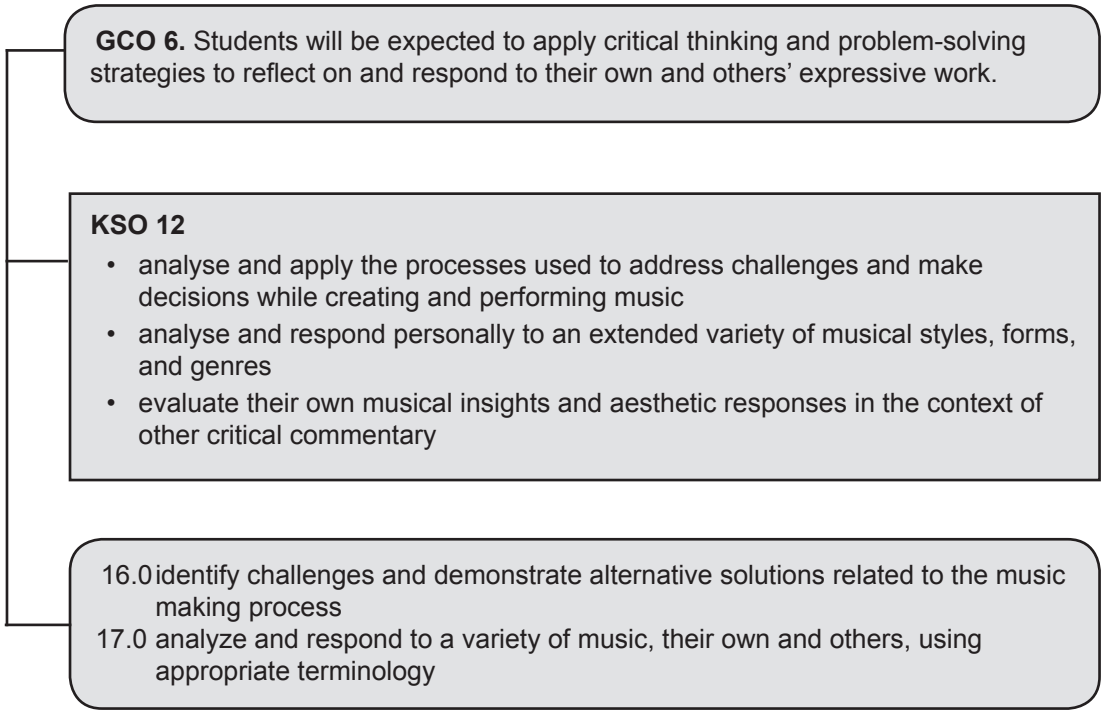
Perceiving, Reflecting, and Responding is concerned with students' ability to respond critically to art works through increasing knowledge and understanding of, and appropriate responses to, the expressive qualities of art works. Additional content pertaining to this organizing strand can be found in Appendix A: Planning For Instruction.

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.

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.

Outcomes Framework

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.



Outcomes Framework continued

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

KSCO 12

- select among available technologies to create and perform music that reflects a variety of moods, thoughts, and feelings
- demonstrate an understanding of the relationship between technical skill and the expressive qualities of sound sources
- investigate the relationship between technologies of sound production and reproduction and personal response

18.0 select among available technologies to perform music that reflects a variety of moods, thoughts, and feelings
19.0 demonstrate an understanding of the relationship between technical skill and the expressive qualities of sound sources

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

KSCO 12

- reflect critically on meanings, ideas, and values associated with particular music compositions and performances
- analyse how consideration of the intended audience affects the musical work
- interpret the relationship between intention and outcome in their own and others' work
- analyse and make decisions about their musical work, using available technology and feedback from others

20.0 assess the impact of audience demographic and/or response on the creation or performance of a musical work
21.0 examine the relationship between intention and outcome in musical works
22.0 offer and respond to constructive feedback

SCO Continuum

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

Applied Music 2206	Applied Music 3206
16.0 identify challenges and demonstrate alternative solutions related to the music making process 17.0 analyze and respond to a variety of music, their own and others, using appropriate terminology	16.0 resolve advanced challenges with alternative solutions related to the music making process 17.0 analyze and respond to a variety of advanced music, their own and others, using appropriate terminology

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

Applied Music 2206	Applied Music 3206
18.0 select among available technologies to perform music that reflects a variety of moods, thoughts, and feelings 19.0 demonstrate an understanding of the relationship between technical skill and the expressive qualities of sound sources	18.0 select among available technologies to create music that reflects a variety of moods, thoughts, and feelings 19.0 demonstrate an understanding of the relationship between advanced technical skill and the expressive qualities of sound sources

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

Applied Music 2206	Applied Music 3206
20.0 assess the impact of audience demographic and/or response on the creation or performance of a musical work 21.0 examine the relationship between intention and outcome in musical works 22.0 offer and respond to constructive feedback	20.0 assess the impact of audience demographic and/or response on the creation or performance of a musical work 21.0 examine the relationship between intention and outcome in musical works 22.0 offer and respond to constructive feedback

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

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

Focus for Learning

Problem solving requires both critical and creative thought processes. 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. In some cases, the whole process is revisited again.

Seven steps towards effective problem solving include:

- identification of the problem; realizing the potential for multiple issues at play;
- defining a realistic and attainable goal;
- taking time to brainstorm multiple possible resolutions to the problem;
- assessing positive and negative consequences for each solution generated;
- selecting the best solution in resolving the challenge. A realistic timeline for when the goal will be achieved and/or issue resolved should be generated at this step;
- application of selected solution; and
- evaluation of success.

Alternatively, using heuristics or mental shortcuts, shorten decision making time and enable people to solve problems and arrive at judgements more quickly. Other thinking skills and tool can be found in Appendix C5.

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

Obstacles could be related to:

- performance (e.g., anxiety or technical limitations);
- listening (e.g., unfocused attention, unconducive listening environment, listening distractions, limited to nonexistent vocabulary to effectively describe what students hear); and
- creating (e.g., writer's block, limited musical literacy and improvisation).

Performing is at the heart of the applied course with an increased expectation of them being 'live'. However for some students, the live aspect may generate performance anxiety that will need to be addressed and managed. As such, recorded (videotaped) performances or the use of partitions for concealed performances could be considered in the beginning stages for those students exhibiting performance anxiety. Over the duration of the course, it is expected this student will progress; moving away from the 'temporary fix' (concealed view) towards 'full-view' performance and effective management of anxiety. Performance anxiety should not be confused with performance nerves or butterflies. The latter is a natural exhilaration that can be channeled positively into the performance.

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

- Introduce/model the problem solving process.
- Lead students through team building activities or musical ice breakers to foster an environment of mutual respect. These activities will establish a climate for respectful discussion and risk taking.
- Discuss with students ways in which they can alter a piece in order to accommodate their skill level (e.g., clarinet playing down an octave because of the break, a chorister bringing the bass part up the octave for tenors and assigning the basses the tenor part, slowing the tempo, a guitarist using a capo so they can use more basic chords or simplifying a strumming pattern). Discussions may also encompass modifications in light of an instrument's attributes.
- Discuss with students the relationship between their skill level and their piece selection to ensure that they choose music appropriate to their skill level. Essentially, students will critically analyze or pre-assess new pieces in order to anticipate performance challenges they may present.
- Explain and demonstrate technologies known to be useful in overcoming challenges, such as using a metronome to maintain the tempo, software and apps that can slow down recorded music for listening activities, software to convert standard notation to TAB and software that analyzes technical proficiency.

Connection

Teachers may

- Ask individual students to identify one technical challenge they are facing as they practice a piece. With teacher assistance, isolate the area in which additional skill is needed and explore a simple exercise to address the issue. Examples could include scale patterns based on a melodic passage, fingering exercises to address an awkward passage, interval singing, use of alternate fingerings, etc. Teachers may use pre-existing resources or create these exercises themselves.
- Bring in a guest performer to discuss situations they faced in preparing for performances. Alternatively, teachers with performance experience may assume this role or present celebrities who experience stage fright but continue to perform. Allow for class questions.

Continued

Resources and Notes

Authorized

Appendices

- Appendix C5: Creative/ Productive Thinking Skills and Tools

Sibelius® (Teacher Resource [TR])

The Musician's Way: A Guide to Practice, Performance, and Wellness by G. Klickstein (Student Resource [SR])

Teaching and Learning Strategies: www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/teaching-and-learning-strategies.html

- Creative Problem Solving
- Student Reflections on Problem Solving

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

16.0 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 be limited to, those noted in the chart below.

Potential 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 and appropriate repertoire
	Alter tempo
	Take on simpler role in performance piece
	Establish a practice routine inclusive of technical work such as scales, arpeggios and etudes
Steady/accurate tempo	Use metronome
Stylistic interpretation/ reinterpretation	Listen to other performances
Level of theoretical understanding	Software
	Theory book
'Composer's' Block	Develop time management skills learning to allow for "moving on" when stumped
	Brainstorm with peers
	Revisit earlier compositions as leaping off points
Inspiration/Motivation	Compose for a different sound source
	Research and/or discuss with other musicians
Melodic range of performer/voice change	Use computer software, keyboard transposition feature or guitar capo to transpose the key of a song to a better range for the performer
Performance Anxiety	Play in a variety of locations – classroom, seniors homes, other classrooms, cafeteria
	Perform for a variety of audiences – younger students, seniors, class mates
	Replace some live with recorded performances
	Visualize the upcoming performance
Musical Literacy	Use aural aids such as recordings

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

Students may

- Select three pieces of repertoire and attempt to determine the possible challenges and solutions using their knowledge of the music making process. They eventually choose and perform the 'best' solution and discuss, with a classmate, how they selected the 'best' solution from options generated and whether it was successful.
- When considering group performances, consider instrument and vocal groupings to reduce potential conflicts or obstacles (ranges, timbres, appropriate instrumentation for musical style, etc.).
- Assess effectiveness of solutions explored in resolving a music making challenge.
- Record, through a journal entry, strategies they have used to overcome obstacles in their own performances or composition.
- Perform first or early performances concealed from view, behind a partition or the audience itself, an avenue towards managing performance anxiety.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/resource-links/perceiving,-reflecting,-and-responding.html

- Creation (literacy)
  - Ableton Live
  - Music Ace
  - Music Theory
  - Tablature Editing Software for Guitar
- Performance Anxiety
  - Icebreakers
  - Theatre Improv Resources
  - Anxiety as an Asset
  - *Musician's Way*
  - Performing Celebrities with Stage Fright
- Performance
  - Slow Down Apps
  - Transposing Software
  - Metronomes ~ Apps
  - Technical Proficiency
- Critical Thinking
  - Strategies
  - Heuristics
- Mental Practice
- Practice Tips/Habits

Professional reference

The Practice Revolution by P. Johnston

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

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

Focus for Learning

When exploring solutions to musical performance challenges, the student's experience and the integrity of the musical work need to be taken into consideration. A promising solution may not work for a similar piece or another musician. Not all solutions to the same problem will be effective for all students and/or works.

Sample Performance Indicators

Select one of your personal music making challenges to target. Track solutions explored and assess their respective effectiveness in overcoming your identified obstacle.

Record your first rehearsal session with a new piece of music and your final performance of the same piece. Listen to both and reflect on the improvements made and challenges overcome in a journal entry.

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

Consolidation

Students may

- Peer appraise another student's performance. Attempt to infer the journey (or challenges) they might have taken (or overcome) to get to the performance stage.
- Prior to a final performance of a piece, students reflect in a single paragraph on the challenges they have addressed and overcome in the preparation of the piece and pass it in to the teacher after the performance.
- After a performance, student performers engage in an interview or "Q&A" process with their classmate audience. Audience members ask performance related questions which serve to explore rehearsal and performance issues which may have been faced by the performer.
- Reflect about their own music making experiences and challenges in a journal entry, or through a closed twitter feed or blog. They may also experiment with solutions explored and reflect on their effectiveness.
- Perform for a limited or familiar audience, such as their teacher or their friends.

Resources and Notes

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 analyze and respond to a variety of music, their own and others, using appropriate terminology

Focus for Learning

Students need authentic opportunities to listen to, analyze and discuss a variety of musical works. They should be able to clearly articulate their responses and interpretations using thoughtful language and appropriate musical terminology. Students will have developed a bank of musical terminology from previous years and can build on this bank of terms throughout this course in a class glossary (wiki). It should be noted that different styles and genres may use different terminology. (e.g., embellishments or ornamentation such as Classical music's grace notes are called 'cuts' in folk music).

Through exposure to a range of music, students will come to recognize universal characteristics of music as well as recognize and demonstrate those characteristics unique to a particular musical style or genre.

Musical terminology and effective critiquing is addressed in more detail in SCOs 2.0 and 22.0 respectively. In addition to and building from the critical analysis, students will be expected to respond from an informed aesthetic perspective.

Students should be self-aware and cognizant of personal preferences, their own and others, as they analyze and formulate responses to musical works. They should be able to deconstruct and respond to others' works based on objective and predetermined criteria. Appendix C3 contains further information about reviews and critiques.

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 composers or performers made the choice(s) they 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).
- Assign students a musical selection they would not normally perform. How did students adjust to performing a piece outside of their normal interests?

Students may

- Develop a bank of music terminology and symbols, considering illustrative definitions, for reference and use throughout the course.
- Listen to recordings and class performances and respond using terms from the class-generated glossary. Sample guided listening tools can be found in Appendix C6.
- In musical terms, discuss the similarities and differences between two class performances of different styles.

Connection

Students may

- Listen to and analyze recordings of selections (in segments or as a whole) they are playing.
- Listen to classroom performances and articulate their thoughts and interpretations of musical examples.
- Perform a piece of music or an excerpt from a musical work after which the class analyzes it according to a specific musical element. Students will share their thoughts with the class as the teacher guides students in the use of respectful language and appropriate terminology.
- Identify a piece from their personal 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 reflects on the impact of the presentation and whether the new music or artist would be added to their personal playlist.

Resources and Notes

Authorized

Appendices

- Appendix C3: Reviews and Critiques
- Appendix C6: Guided Listening

Method Books (Student Resource [SR])

- www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/method-book-resources.html

Supplementary

Cultural Connections Resource Acquisition Program (RAP): www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/cultural-connections-resource-acquisition-program-(rap).html

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 analyse and respond to a variety of music, their own and others, using appropriate terminology

Focus for Learning

Sample Performance Indicator(s)

Compare and contrast two pieces of music or performances of differing styles or genres by another student (live or/and recorded). Analyze these pieces in terms of the musical elements and performance (refer to SCO 2.0), using appropriate musical language. Switch.

Compare and contrast one of their own pieces with a piece of the same genre performed by another student (live or/and recorded). Analyze these pieces in terms of the musical elements and performance (refer to SCO 2.0), using appropriate musical language. Switch.

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

Consolidation

Students may

- Listen to recorded selections from two diverse musical styles (classical and rock, jazz and country, rap and musical theatre) and discuss terminology that could apply to both, and terminology that would be unique to each selection.
- Perform in small groups for each other. Students critique each other's musical selection; identifying characteristics of the style of the piece chosen.
- Identify why they chose a certain piece to perform. Was it based on skill level, personal preference, style, the opportunity to overcome a particular challenge, the performance venue or intended audience?
- Create a song list of the top ten songs on their playlists. Compare the lists then create one top ten list for entire class.
- Describe the musical concepts they applied to make their performance more successful (small group).

Extension

- Assume the role of music critic for a music magazine or blog and write or digitally record a review of an album 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-libelous. The review should reflect appropriate use of musical terminology.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/resource-links/perceiving,-reflecting,-and-responding.html

- Musical Terms/Symbols

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

Outcomes

Students will be expected to

18.0 select among available technologies to perform music that reflects a variety of moods, thoughts, and feelings

Focus for Learning

A range and variety of technologies and tools exist for the creation and production of music. Precluding student's applied instrument, students in Applied Music 2206 will explore and assess performance related tools and technologies in their music making.

Performance tools that may be considered include:

- mixers for live 'performance mixing';
- pads or trigger microphones triggering recorded samples/loops within performance;
- click tracks;
- digital loop pedal;
- guitar pedals;
- microphones;
- auto tuners*;
- audio manipulating technologies such as pitch correction*, reverb, the vocoder (manipulates human speech) and talk box (modifies the sound of an instrument);
- mutes and instrument pick ups;
- use of audio software to manipulate/enhance performance (e.g., FX in *Audacity); and*
- using keyboards (music workstation) to create music or accompaniment that is more expressive than solely a piano or guitar part.

*The use of auto tuners and pitch correction technologies should not be used as a means to meet course's skill requirement of tuning or performing in tune.

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

- Present performance technologies through introductory exercises.
- 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.
- Present examples of digital soundscapes. Discuss impact of technologies used.
- Present/perform pieces that use different performance technologies. Discuss strengths and weaknesses of each technology with students in relation to moods evoked. Consider guitar pedal, reverb etc.

Students may

- Present or perform a piece of music that evokes a specific mood or feeling. The class should discuss how the technology used enhances the mood or feeling (live vs. studio or acoustic vs. electric).
- Listen to a piece of music performed on an instrument or voice that is then performed by any other instrument or voice. (e.g., *O Sole Mio* for guitar, clarinet ,dixieland instruments or voice and orchestra).
- Discuss using the following: What are the differences in sound and texture? What qualities of the original scoring are missing? What new qualities does the new treatment bring?
- Listen to different performances, and arrangements, of Rimsky-Korsakov's *The Flight of the Bumblebee* and discuss the impact of sound sources or arrangements on the musical rendition. (Appendix C6:Guided Listening)
- Compare a live and recorded performance of a work. Determine if there are any differences in the technology used, and articulate which performance they prefer and why.
- Discuss and assess use of technology in music performances, such as the use of 'pitch correction' software during live performances. Why are certain technologies used?
- Analyze the choice of musical technologies used in a recording of their choice(e.g., Autotune, effects).
- Compare/contrast acoustic and amplified performance of the same piece. Considering the performance on acoustic vs. electric instrument, which do they prefer and why?
- Perform or bring in examples of standard musical performances and unplugged or altered performances. What are the differences? How did the different sound technologies affect the performances and response to these pieces? Consider performances such as: David Bowie vs Nirvana (unplugged)

Resources and Notes

Authorized

Appendices

- Appendix C6: Guided Listening

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

Outcomes

Students will be expected to

18.0 select among available technologies to perform music that reflects a variety of moods, thoughts, and feelings

Focus for Learning

As part of their exploration, students should determine characteristics and capabilities of the technology and assess its impact on the expressiveness of the performance of expressive work and suitability in evoking the expressive work. While students will learn how to use the technologies in their intended or conventional manner, they may be encouraged to explore combining or using them in alternate ways to create desired mood, thought or feeling.

Students should also experience and explore available technologies in context. Introduce students to artists who use technologies in their performances, such as Ed Sheeran's performance of *Wayfaring Stranger* (loop pedal); Walk Off The Earth's *Grenade* performance (use of multiple loop stations); Nine Inch Nails (use of Apple Mainstage software interface to manipulate vocal effects mid performance); Bob Marley's *Lively Up Yourself* (performance mixing); King Tubby (Dub Fx) and Mike Tompkins (beatboxing).

Sample Performance Indicator(s)

Individually or in small groups, select a performance ready piece and, using a specific technology, add an effect or additional layer (e.g., another texture, sound effect, drone) to enhance the existing mood of the piece. In your journal, critique the difference in performances and justify personal preference.

Individually or in small groups select and perform a piece of music, changing the technology originally used in its performance (e.g., change electric to acoustic instruments, add a mute, use a reverb pedal, use auto tune). Discuss the impact on the resulting mood, thoughts and feelings now as compared to the original work.

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

- In pairs of unlike instruments, perform a work that was written/ arranged for both of their respective instruments. Discuss the changes in timbre and/or suitability of one or both instruments for the selection.
- Refresh an existing jingle or folk song using alternate technologies. Write a reflective journal entry and/or provide constructive peer feedback on the effectiveness of the choice.

Consolidation

Students may

- Record themselves playing or singing using technology of their choice (iPad, phone, laptop, etc.) and make deliberate edits/ alterations to some aspect of the recording, then present to the class, justifying their modifications.
- Choose a technology which they have not explored and apply it to the performance of a piece of music for the purpose of enhancing the expressiveness of the piece. A personal reflection on the process will be recorded as a journal entry.
- Explore and experiment with available technologies. In journal entries, students may describe and 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.
- Play or record a familiar melody on the instrument of their choice. Using hardware or software, manipulate the live performance or recording to alter its sound.
- Alter/change the technology used in performing a composition and reflect/discuss the resulting changes in mood and feeling. (e.g., change strings to nylon or acoustic drums to electric drum loops).

Extension

Students may

- Using technology available in the classroom, such as looping stations, effects pedals for guitar, soundboard effects and more, edit live sounds in real time. The class discusses the effectiveness of each technology in improving or at least altering the performance.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/resource-links/perceiving,-reflecting,-and-responding.html

- Sound Inventions
- *O Sole Mio* Performances
- *The Flight of the Bumblebee* Performances
- *The Man Who Sold the World* Performances
- Sound recording/mixing/ manipulation

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

Focus for Learning

Technical prowess or competency enables the mastery of technical challenges within a work and the maximization or unlocking of an instrument's expressive capabilities. Possession of technical facility, however, may not always lead to expressive playing.

The term virtuoso was originally a designation for a highly accomplished musician, but by the nineteenth century it was restricted only to performers possessing outstanding technical ability, sometimes at the exclusion of everything else. Virtuosity may not be a prerequisite to expressive playing but some level of technical skill is required. Both technical and expressive playing should be developed in tandem.

A technically proficient music maker is enabled to connect with and communicate the expressive intent of a piece of music more capably. Technical competency affords a wider range of control and nuance of music's expressive devices. Expressive qualities of some sound sources are directly tied to technical skill – such as breath control and support and vibrato, or drum rolls and sound duration. Technical skill can also include competence with technologies that assist music-making, such as guitar effects pedals, keyboard programming and other technologies referenced in SCO 18.0.

Further, different sound sources possess different sound characteristics and attributes that may or may not be impacted by technical skills. Exploration of different sound source features may include:

- harpsichord versus piano versus organ,
- nylon versus steel strings,
- ukulele versus guitar,
- upright versus electric bass, and
- valve versus slide trombone.

Development of technical skill, as with musicianship skills, requires time and repeated and regular attention. Appendices B5 and B6 contains practice related tools. Depending on the nature of the technical skill, the time and process towards mastery will vary. As well, different musical styles may require a different skill base.

In instances where students may not have the technical skill to be fully expressive in their own performances, they will be able to recognize this connection in other more accomplished performers.

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

- Present performances representative of various levels of expressiveness and technical skills and facilitate discussion around the connection between technical skill and the expressive quality of different sound sources. How does a performer's technical skill level impact their performance? Does a performer with advanced technical skills have a greater impact in the expression of a piece? Can a lesser skilled performer still be expressive? e.g., Leonard Cohen's vocal performance of *Hallelujah*. How do students receive each one?

Students may

- In classes with varied sound sources, sit in a circle and each describe a technical requirement of their instrument or voice which is different from others in the class (e.g., breathing for wind instruments and voice, embouchure strength for brass, two hand coordination for guitar/piano, use of a pick for guitar, finger placement and tuning for fretless string instruments), Answers will be unique to student perception and existing technical ability.

Connection

Students may

- Using appropriate terminology, discuss the expressiveness of a musical selection, either recorded or performed live. As a class, examine the role played by the performer's technical ability in the effectiveness of the performance.
- Compare your performance of your favourite song with a performance of a professional. Discuss which performance is more expressive and why. Does the level of technical prowess play a role? Is passion or a personal connection with the source material important?

Resources and Notes

Authorized

Appendices

- B5: Assessing Your Practice Habits
- B6: Student Practice Sheet

Method Books (SR)

- www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/method-book-resources.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 demonstrate an understanding of the relationship between technical skill and the expressive qualities of sound sources

Focus for Learning

In Applied Music 2206, students' hands on experience and understanding of the relationship between technical skill and expressive qualities of sound sources will focus mainly on foundational technical skills on their instrument.

On their own instrument, they will explore and develop technical skills (technique) that will lead towards increased expressive playing, such as

- increased breath support/control for longer phrases and crescendo/decrescendo, and
- scale work for more fluid running melodic passages.

Sample Performance Indicators

Identify one piece from your performance portfolio to record and track at different points over the course of study (i.e., beginning, middle and end of the learning process). Through teacher conference or reflective journal entries, discuss how the development of your technical skills have enhanced or improved the expressiveness of your most recent performance. Strategies used and their effectiveness in overcoming technical challenge should be noted.

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

Sample Teaching and Assessment Strategies

Consolidation

Students may

- Present recordings of two musical examples on differing sound sources of highly expressive works and discuss the variety of technical skills present in each example. Examples could include pieces with descriptive titles from artists such as Joe Satriani (electric guitar), Wynton Marsalis (trumpet), Oscar Peterson (piano), Herbie Hancock (keyboard).
- As a group, discuss the relationship between technical skills and impact on expressive capabilities unique to their instrument.

Extension

Teachers may

- Invite a professional musician to the class to present their most impactful and expressive work. After the initial performance has taken place, ask students in the class to ‘strip it’ of its expressive qualities one by one (perform without vibrato). In each subsequent performance the students discuss how the deletion of technique or expressive device impacts the expressive impact of the performance.

Students may

- Track practice time spent on a particular piece.

Resources and Notes

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/resource-links/perceiving,-reflecting,-and-responding.html

- *Hallelujah* performances
- Mental Practice
- Practice Tips/Habits
- Vocal Care & Health

Professional resource

- *The Practice Revolution* by P. Johnston

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

Outcomes

Students will be expected to

20.0 assess the impact of audience demographic and/or response on 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, culture, social standing, economic status, and gender.

Some audiences may share common characteristics while others may represent a cross section or mosaic of several characteristics. Depending on the context or nature of the performance, it may attract an audience with shared or a cross section of characteristics. Students should examine how the intended audience affects a composer's or performer's musical decisions.

Students will examine the impact different audiences and audience reactions have on theirs and others' work. Students will recognize concert programs can be created considering many factors, including but not limited to genre or style of music, instrumentation, theme, location, purpose and setting. In this examination, the class may explore questions, such as the following:

- What is a set list? How are they constructed or ordered?
- What factors, if any, should be considered when selecting music for a particular performance?
- Are the compositions/performances chosen in light of the target audience (akin to marketing strategy)?
- Does audience reaction impact the composer's or performer's future works?
- Can audience preferences be expanded through exposure to different works within a concert setting?

In Applied Music 2206, students will explore the impact of audiences originating from their familiar or immediate social circles of peer, school, family and community.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate a class discussion about the impact of staging or physical appearance and what role they may play in the success of a performer and the audience's reaction to the performance. Is it entertainment or music driven?
- Facilitate a discussion on "What is a set list" and brainstorm with students components, considerations, techniques and ideas that may be common to all set lists (e.g., does the audience play a role in the creation of a set list?).
- Review a set list for a peer/family "campfire sing-a-long". Discuss why the songs were chosen for this event, who would be singing at the campfire sing-a-long and what instruments would be used.

Students may

- Discuss why they attend music making events with family/ close friends. What do they expect to experience? Are their expectations dependent on the audience demographic? Participants? Genre? Are the expectations realized or are the experiences actually different?
- Present a concert, variety show or coffee house program (a past concert within the school or any other available peer environment program) and discuss the process that went into deciding the music presented. Would the audience demographic determine the song choice?
- Create ringtones for themselves, their grandparents or a specific aged demographic relative (e.g., 8 year old sibling, 21 year old cousin).

Connection

Students may

- Select pieces to perform for a specific family occasion. If the audience or occasion was changed, would their piece(s) still be well received? Why or why not?
- Select pieces for an upcoming school concert or variety show. They may discuss the set list with regards to how it changes the effectiveness of the selections (e.g., using a song as the first piece when it works better as the last). Where would they place their selections? Should the concert start with a slow piece and end with a faster piece? Should a more challenging piece be played at the beginning of the show when the audience is fresh and more receptive and lighter pieces played towards the end of the show when the audience's attention is dwindling? Should pieces be ordered according to the mood that they would like to evoke from the audience?

Continued

Resources and Notes

Authorized

The Musician's Way: A Guide to Practice, Performance, and Wellness by G. Klickstein (SR)

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/resource-links/perceiving,-reflecting,-and-responding.html

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

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

Outcomes

Students will be expected to

20.0 assess the impact of audience demographic and/or response on the creation or performance of a musical work.

Focus for Learning

Sample Performance Indicator

Create a concert program for a specific event or audience demographic. Perform at least one selection from this concert program. Alternatively, the design and performance of your concert program could be a collaborative effort, with multiple students engaged in performing one or more selections from the concert program. Through informance, articulate to what degree the intended audience was an influencing factor in repertoire choice.

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

Sample Teaching and Assessment Strategies

Students may

- Create and perform a set list for a student audience or a music conference. Discuss why pieces were chosen and how the audience informed these choices.
- Reflect upon a concert program and performance and discuss the success of the piece selection and order of the music. Did it work? Was the audience receptive to the selections and the order? Were the selections appropriate for all audience members?
- Discuss the role of performance attire. Does physical appearance (clothing choice, hair, etc) have any role in performing for family? Peers? At a school event? Why/why not? Does the audience impact an artist's physical appearance?
- Discuss what factors influence the music they make/listen to with family, with friends, and at school events?

Consolidation

Students may

- Investigate the role the venue (e.g., kitchen, campfire, school gym) plays in relation to the selection of performance pieces. Consider the advantages and disadvantages of how the venue selection impacts the performance (e.g., church acoustics versus a small performance hall acoustics or just the nature of performing in a religious venue versus a secular one).
- Create a set list of pieces they would play/ hear at a family event or friend get together. From their set list they should choose a selection to perform for the class explaining why their selection would be on their list and any special meaning behind the choice of song.
- Perform a piece of music for a group of peers in a genre of music that would not typically appeal to them.

Extension

Students may

- Attend live performances of two completely different genres of music (e.g., folk concert, musical, country music, operatic production) and follow it with a class discussion on the effectiveness of the performance for them individually and the audience reaction in general, with thought given to the demographics of the audience.
- Perform at /attend a friend or family jam and discuss the impact of the performance for them individually and for the audience. Reflect on the audience's reaction the following day.

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

21.0 examine the relationship between intention and outcome in musical works

Focus for Learning

Artistic intent of a musical work can be borne of several motivations. The work can stem from

- conveyance of meaning - using musical elements, such as form, musical genre or style, tonality, tempo, expression, articulation, to communicate a specific impression to the listener;
- medium choice - the creator and/or performer may create with a sound source in mind, problem solving as required, or start with an idea and allow the chosen medium to impact the development and realization of the creative idea and;
- biographical and egotistical impetuses such as satisfying patrons, fan base, audience, or performer. In this instance, audience demographic or response has potential for significant impact. (This phenomenon was previously addressed in SCO 20.0) Gaining fame or fortune or establishing and contributing to a body of work may be other driving forces.

The focus here should be on the effective communication of an idea or message. Students should have an understanding of musical elements and expressive devices and their effective application through performance, listening, creation and analysis of musical works. It should be noted that while the student's technique and understanding of expressive devices is relevant here, it is not the focus of this SCO. SCO 2.0 specifically targets this exploration. Through examination of their own and others' works, students should make observations on the connection between intentions and outcomes.

Sometimes, the intent of a musical work is not always immediately obvious or easily deciphered/uncovered. Some musical works may be open to interpretation or reinterpretation because of their time period, notational system, or sound sources. Song lyrics thought to communicate one idea may actually have an opposite message or present multiple versions.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Guide students in listening to various recorded interpretations of a musical score and lead a discussion on the similarities and differences in interpretation.
- Facilitate a class discussion around the intent of national anthems, choosing anthems in both Major and minor keys. Listen to or perform a selection of anthems and discuss whether the composition is successful at attaining this intent.
- Facilitate a class discussion around whether a performer has the responsibility to know and follow the composer's intent. Can a performer change the original intent? Can you find any examples where a performer has changed the original intent?
- Provide an opportunity in class for students to form performance groups. These groups can perform pieces for their class. After each performance, discuss the intent of the performers vs. the interpretation perceived by their classroom audience. How are they the same? How do they differ?
- Show the video *Herbie Hancock On Miles Davis* about Miles Davis and mistakes, to illustrate how unintentional happenings can be used as valid components to be incorporated into a composition.
- Facilitate a comparison of a Baroque score with a Stephen Hatfield score.

Connection

Students may

- Find one example each of a composer or songwriter making a statement deliberately outlining their intention in composing a piece of music (e.g., John Cage's intended purpose for the piece 4'33"). Common sources would be interviews, album liner notes, or composer notes in published scores. The class listens to a recording (or views a video) of the performance and reflects on the relative success of the performance in achieving the intention. If possible, explore a wide range of intentions (fun music for dancing, social commentary, or deeply personal stories and emotions).
- Read program notes in advance of listening to a classical piece of music and determine whether what was projected was realized in the work or performance.
- Using a graphic organizer, such as a Venn diagram, compare the effectiveness or impact of the original rendition vs. an arrangement or cover of a piece of music. Identify features of musics that support or enhance the message (e.g., *And I Will Always Love You* as sung by Dolly Parton compared to Whitney Houston, or *Hallelujah* as sung by Leonard Cohen compared to K.D. Lang).

Resources and Notes

Authorized

The Musician's Way: A Guide to Practice, Performance, and Wellness by G. Klickstein (SR)

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/resource-links/perceiving,-reflecting,-and-responding.html

- National Anthems w/audio clips, lyrics and background information
- Herbie Hancock On Miles Davis
- Graphic Organizers
- Contrasting Performances of the Same Piece

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

Outcomes

Students will be expected to

21.0 examine the relationship between intention and outcome in musical works

Focus for Learning

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 the following questions:

- What are the informed choices a composer makes to communicate his/her 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 or remakes? 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 manuscript and its performance? How is the printed notation realized in sound? Is there one interpretation (e.g., performance/interpretation of dynamics in Baroque music)? Do all performances/recordings of a singular work sound the same?
- What impact does choice of notational system used have on a qperformer's rendition of work? Are some notational systems more effective or prescriptive than others?
- How is the same intent expressed in different works by different music makers?

Sample Performance Indicator

Evaluate the elements of expression used by a composer to achieve their intentions for a particular piece. Alter those elements in the performance of the piece and assess your success in achieving a different or altered intention.

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

Sample Teaching and Assessment Strategies

Consolidation

Teachers may

- Lead the class in examining the term “program music”. Choose several pieces to examine in detail and reflect on the success of the intention. Does the music tell the story the composer intended? Note: High school concert band scores can be useful resources here.

Students may

- Analyze the music used in a movie scene, TV scene or commercial. Describe the intent of the show or commercial and analyze the music composed or chosen to match it. Present your findings in a multi-media format which includes the original video. Attention should be given to analyzing musical elements used to create an emotional connection to the subject matter, such as tonality, instrumentation, tempo, genre.
- Write program notes for their compostion or performance.
- Using a graphic organizer, such as a Dubble Bubble chart, compare and contrast different pieces with similar intent and assess their respective effectiveness in achieving the intended outcome.
- Choose a piece to perform/record, ignoring the composer’s expression/articulation markings. Perform again following the composer’s markings. Discuss/compare the outcomes.

Extension

Teachers may

- Invite a local song writer to come to the class to perform and discuss the intention of their music.

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

22.0 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 and performances in order to offer valid and well-reasoned ideas, both positive and constructive, in a proactive manner towards improving a predetermined outcome or goal. It's focus is on the work and therefore should be clear, specific, timely, and relevant. Feedback targeting issues should be solutions based and suggest practical, actionable options.

Feedback may take many forms and come from several informed sources. In Applied Music 2206, feedback sources will spring from voices closer and familiar to the student, such as the teacher, small peer groups and the students themselves. In instances of peer reviews or critiques of each other's work, students should be encouraged to determine criteria for analysis and evaluation of their respective works. Sample assessment or critique related tools.may be found in Appendices B1-B4 and C3 While the most effective feedback is known to be timely, students could perform one day and receive their peer's critique the following day. This would allow time for further reflection for both the performer and critic.

Responses should be demonstrated by acknowledgement of suggestions, reflection and exhibition of some decisions based on suggestions for improvement.

Students, as critics, should make informed judgments about musical works (performances and compositions), using terminology and applying knowledge on technique and expressiveness appropriate to Applied Music 2206 to articulate constructive feedback.

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 or dismiss a suggestion.

Unlike evaluation (summative) the feedback loop is ongoing (formative) and continuous and not restricted to beginning, middle and end.

The feedback cycle may also provide opportunity for re-evaluation as both recipient and critic assess the effectiveness of suggested and applied feedback.

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

Sample Teaching and Assessment Strategies

Activation

Teachers may

- Facilitate student discussions around musical vocabulary when responding to a performer or performance.
- Facilitate student discussion around the value and purpose of constructive feedback.
- Model constructive feedback.
- Provide examples of 'positive' critiques and adjudications for students to deconstruct and analyze for effectiveness, constructive language, level of objectivity, and bias.
- Provide examples of 'negative' critiques and facilitate class discussion around the value and impact on the recipient and their response.
- Facilitate the creation of rubrics or criteria for feedback on aspects/components of a work or performance.

Students may

- Determine features or hallmarks of constructive feedback by reviewing sample critiques.
- Develop a vocabulary list to use as a basis for offering constructive feedback.

Connection

Students may

- Specify the component(s) for which they would welcome constructive feedback and solutions.
- Actively seek feedback, unprompted, as/when needed.
- In a closed voice setting, provide feedback by identifying what needs work and what is working within a performance or rehearsal.
- Reflect on their personal response to feedback. Are they accepting of criticism? Are they taking the feedback personally? Whose opinion matters to them? Does not matter to them? Why? Why not?
- With teacher circulation and facilitation where needed, peer review a creation, performance or project, noting three likes or strengths and one 'area for consideration'.
- Write a critique of a live or recorded performance to share and compare with others' critiques.
- Read and respond to a critique of a live performance they attended based on their experience of the performance; critique the critique.
- Provide and accept constructive feedback in responding to 'their music' (playlist or personal repertoire) and the music of their peers.

Continued

Resources and Notes

Authorized

Appendices

- Appendix B1: Assessing Your Performance Skills
- Appendix B2: Individual Performance Self-Assessment Tool
- Appendix B3: Peer Critique of Solo/Chamber Music Performance
- Appendix B4: Student Performance Reflection
- Appendix C3: Reviews and Critiques : Assessing Your Performance Skills
- Appendix C2: Critical Reflection Question Bank
- Appendix C4: Rubrics

The Musician's Way: A Guide to Practice, Performance, and Wellness by G. Klickstein (SR)

Suggested

Resource Links: www.k12pl.nl.ca/curr/10-12/music/applied-music/applied-music-2206/resource-links/perceiving,-reflecting,-and-responding.html

- Accepting Constructive Criticism
  - How to Handle Receiving Constructive Criticism
  - Accepting Criticism as a Musician

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

Outcomes

Students will be expected to

22.0 offer and respond to constructive feedback

Focus for Learning

Sample Performance Indicator(s)

Maintain and present a feedback log of types of feedback sought and the impact of each solution tried. Discuss rationale for the selection of solutions.

In a peer or class performance, provide and respond to constructive performance feedback.

- In your role as critic, provide feedback for a peer that includes three practical and realistic strategies or thoughts towards performance improvement for the other musician to consider. Your responses should be positive and use appropriate music terminology.
- As a recipient of feedback, you will reflect on and select feedback upon which to act. Provide a rationale for your decisions and demonstrate outcome of your chosen stragey through your revisions.

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

Sample Teaching and Assessment Strategies

Students may

- In small groups, perform a selected piece that is not yet performance ready. Offer and receive feedback. Following a period of further practice, perform pieces for each other again and discuss what feedback was helpful.

Consolidation

Students may

- In small groups play individually for each other and work on improving their performing skills by having other members of the group respond with constructive criticism. Students must be reminded to use positive language that strengthens their desire to improve.
- Video record a practice session or performance for self reflection and critiquing.
- Record three of their own performances and critically self-evaluate those using a performance rubric (Appendix C4), reflective journal (Appendix C2) or rating scale. Recorded performances may be of three different pieces or one piece at different stages in the learning process. The latter approach would be a useful strategy in plotting technical development or practice.
- Identify areas on which they would like constructive feedback from a peer or the teacher, respond to the critique (try out the suggestion) and re-evaluate the outcome.

Extension

Students may

- In pairs or small groups, take turns role playing as a music adjudicator of an instrumental/vocal performance outside their instrument/voice expertise. What feedback will you offer your peer regarding the broader musical concepts of their performance? How will you address instrument specific issues? Assess the value or impact of such feedback.

Resources and Notes

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Appendix A- Planning For Instruction

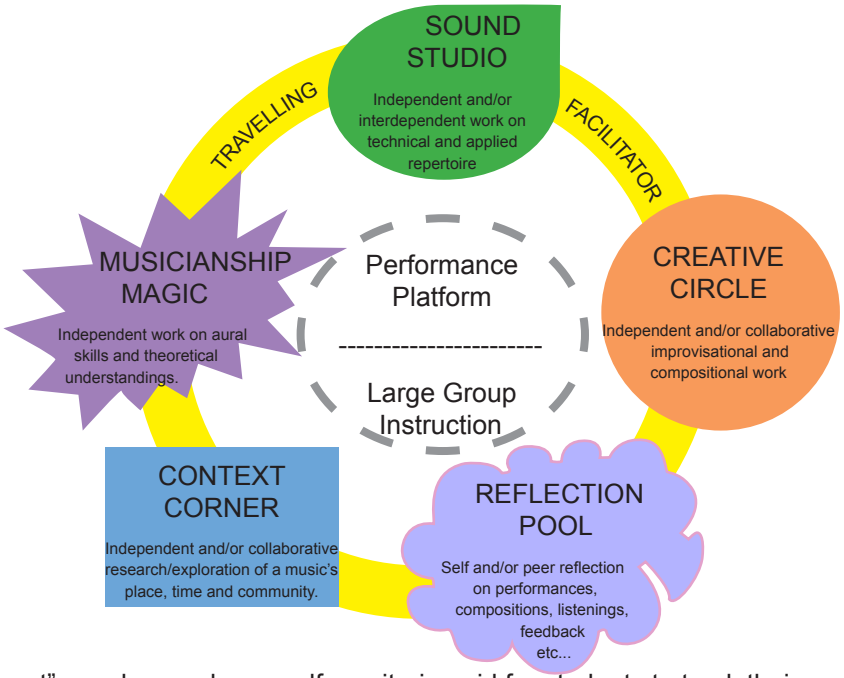
A1: Sample Course Delivery/Set Up Model

As a learner-centred 'studio' course, a hybrid learning environment comprised of centres/dedicated spaces for independent/small group work, teacher directed full class instruction, and/or learning community driven experiences may be an effective model towards engaging students with course content. Centres or stations can address variation in class demographics such as instrumentation, student learning styles, musical proficiency/knowledge and music making experience as well as the scope of concepts, skills and understandings.

Dependent on the learning goals for a particular class, and/or student need, students may

- come together for teacher/peer directed mini-class instruction on a shared concept/SCO
- share/experience performances
- explore centre(s) independently, as per individual needs

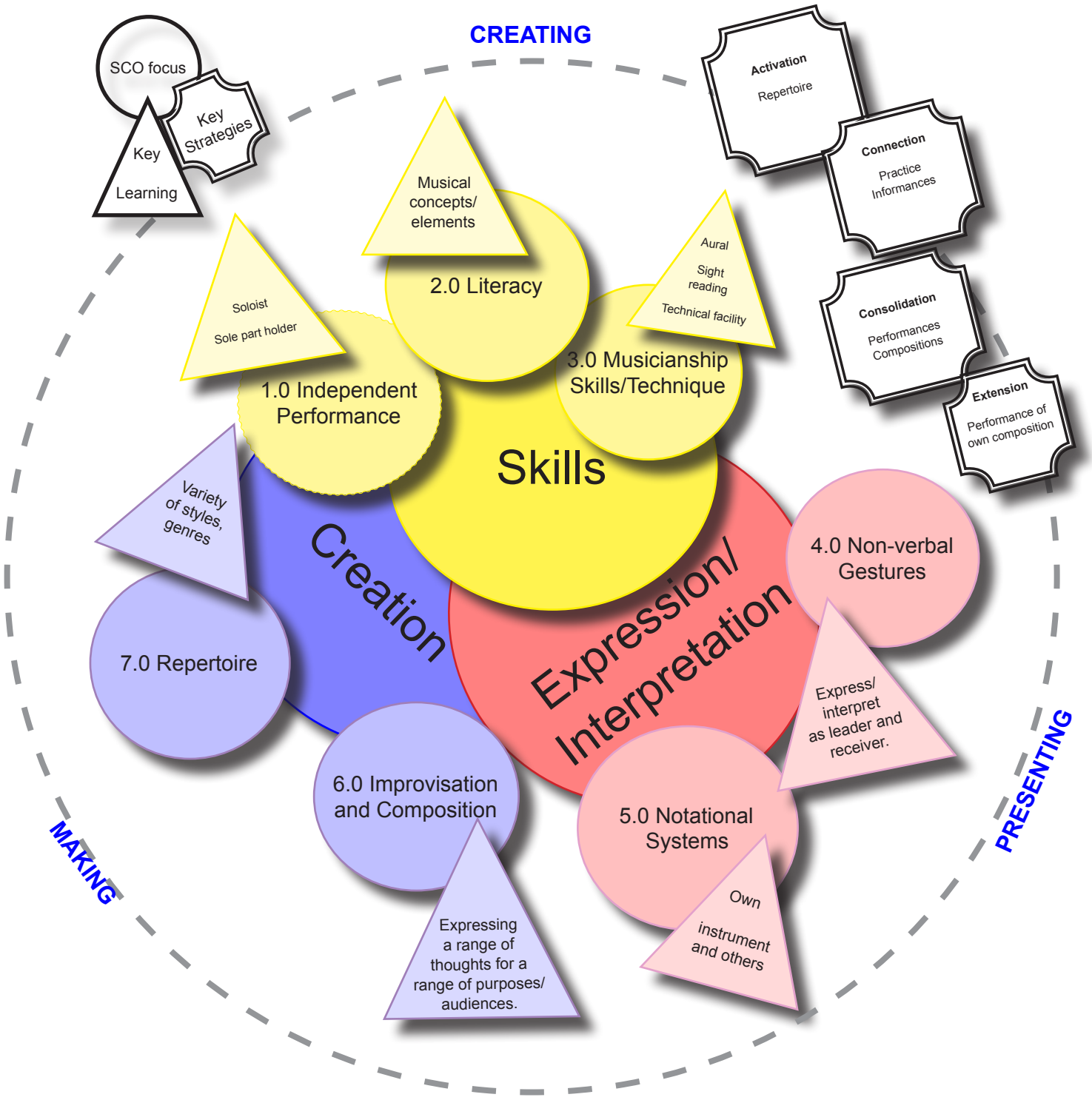
Learning stations and centers have a lot of similarities. Both are designed to enhance and encourage learning development in students. Dependent on the needs of the class and/or instructional goals, teachers may consider stations to promote teamwork and independent learning or centres that focus more on providing individualized instruction to students who may be struggling with concepts and subject topics. [http://www.ehow.com/info_7969725_difference-learning-centers-stations-class.html] Graphic below provides a visual of potential stations/centres.

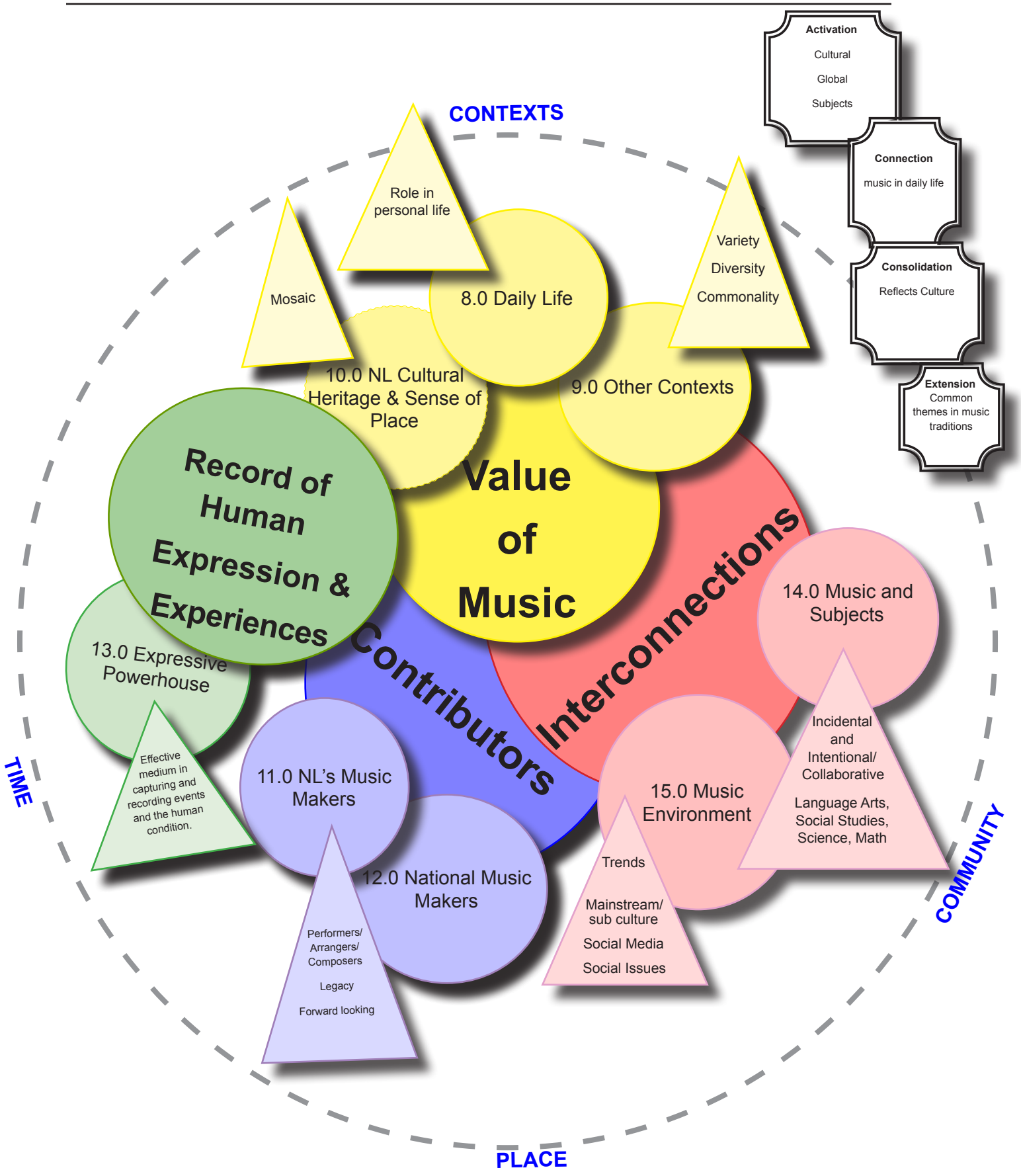


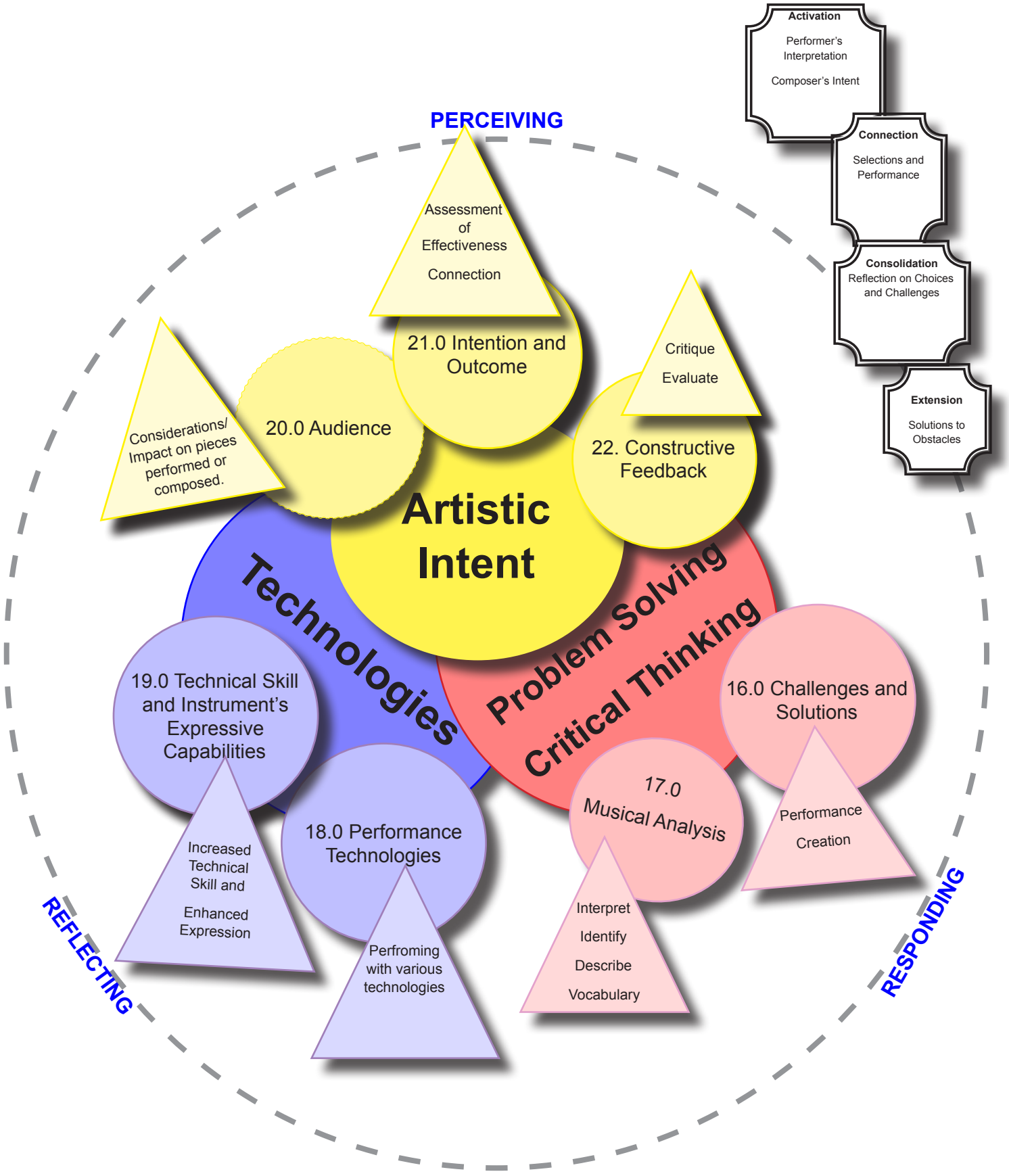
A"Music Passport" may be used as a self monitoring aid for students to track their progress as they cycle through the various activities or stations set-up on any given day. A student passport exemplar can be found in Appendix B.

A2: Condensed Guide Graphic

Conceived as a Reader's Digest or Cole's Notes of the curriculum guide, the trio of graphics that follow are intended to capture the big ideas, key learnings, skills and musical experiences of the course as organized under the three strands of Creating, Making, and Presenting, Understanding and Connecting Contexts of Time, Place, and Community and Perceiving, Reflecting, and Responding. Connections and interconnections between and amongst the course's specific curiculum outomes are delineated via hue, shape and overlay.




Activation
Cultural
Global
Subjects
Connection
music in daily life
Consolidation
Reflects Culture
Extension
Common themes in music traditions
CONTEXTS
Role in personal life
Mosaic
8.0 Daily Life
Variety
Diversity
Commonality
10.0 NL Cultural Heritage & Sense of Place
9.0 Other Contexts
Record of Human Expression & Experiences
Value of Music
Interconnections
Contributors
13.0 Expressive Powerhouse
Effective medium in capturing and recording events and the human condition.
14.0 Music and Subjects
Incidental and Intentional/ Collaborative
Language Arts, Social Studies, Science, Math
11.0 NL's Music Makers
12.0 National Music Makers
Performers/ Arrangers/ Composers
Legacy
Forward looking
15.0 Music Environment
Trends
Mainstream/ sub culture
Social Media
Social Issues
TIME
COMMUNITY
PLACE


Activation
Performer's Interpretation
Composer's Intent
Connection
Selections and Performance
Consolidation
Reflection on Choices and Challenges
Extension
Solutions to Obstacles
PERCEIVING
Assessment of Effectiveness
Connection
21.0 Intention and Outcome
Critique
Evaluate
Considerations/ Impact on pieces performed or composed.
20.0 Audience
22. Constructive Feedback
Artistic Intent
Technologies
Problem Solving
Critical Thinking
19.0 Technical Skill and Instrument's Expressive Capabilities
16.0 Challenges and Solutions
17.0 Musical Analysis
18.0 Performance Technologies
Performance
Creation
Increased Technical Skill and
Enhanced Expression
Interpret
Identify
Describe
Vocabulary
Perfroming with various technologies
REFLECTING
RESPONDING

A3: Proposed Course Evaluation

CREATING, MAKING,and PRESENTING 50%

SKILLS
- PERFORMANCE - Repertoire,Technical Facility, Aesthetic Communication, Artistic Expression/ Interpretation
- CREATION - Composition, Improvisation
- MUSICIANSHIP - Aural,Theory, Sight-reading, Literacy

UNDERSTANDING AND CONNECTING CONTEXTS OF TIME, PLACE AND COMMUNITY 20%

CONTENT/CONTEXT
- REPERTOIRE - Range of cultural/historical contexts and styles
- CRITICAL AWARENESS/UNDERSTANDING - Symbiotic connections with environment
- COMMUNICATIVE POWER OF MUSIC
- MUSIC MAKERS

PERCEIVING, REFLECTING AND RESPONDING 30%

COGNITION
- MUSICAL ANALYSIS
- PROBLEM SOLVING - Music Making Challenges - Performance/Creation
- CRITICAL LISTENING/THINKING
- FEEDBACK - Constructive Feedback

A4: SCO-SPIs At-a-Glance

<table>
<tr><th>SPECIFIC CURRICULUM OUTCOMES</th><th>SAMPLE PERFORMANCE INDICATORS</th></tr>
<tr><td>1.0 demonstrate independent playing/singing through performance of solo and multiple part works</td><td>Select and present two contrasting pieces that are new to you. In one piece, you will be a soloist and in the other you will be part of a duo. Your performance can be recorded or performed live (in class, school concert or other public setting).</td></tr>
<tr><td>2.0 demonstrate and apply an understanding of musical elements in the performance and creation of music to communicate and express meaning</td><td>Create and perform musical works reflective of level appropriate musical element(s).</td></tr>
<tr><td>3.0 demonstrate a range of skills and techniques to create, make and present music</td><td>Create and maintain a musicianship portfolio representative of your work throughout the course. This can include recordings, practice logs, and aural tests. Include a self and peer reflection and assessment of your skill(s) development.

Sample contents may include:
<table><tr><td>Technical – scales, etudes</td><td>Sight-reading tests</td><td rowspan="3">Performances of appropriate leveled pieces and studies at intervals throughout the year (min. four times) demonstrating increasing technical skill development and mastery</td></tr><tr><td>Ear tests</td><td>Melodic/Rhythmic dictations</td></tr><tr><td>Transposition tests</td><td></td></tr></table></td></tr>
<tr><td>4.0 interpret and respond to non-verbal gestures, making connections to musical expression</td><td>With your duet partner, determine what and how you will communicate non-verbally during the performance of a piece.Demonstrate your non-verbal cues during your performance and assess their effectiveness.</td></tr>
<tr><td rowspan="2">5.0 express and interpret musical thoughts and ideas using a variety of notational systems</td><td>Perform a piece written in a non-western traditional notational system. This can either be a pre-existing piece or your own composition.Using a different notational system, existing or self-created, rewrite and perform your chosen performance piece. Discuss the merits and effectiveness of both notational systems.</td></tr>
<tr><td>Compose a work using two notational systems. Assess and weigh the effectiveness or suitability of the two notational systems in best expressing the work, in light of musical thoughts and ideas being conveyed.</td></tr>
<tr><td rowspan="2">6.0 improvise and compose music expressing a range of thoughts, images, and feelings for a range of audiences and purposes.</td><td>Compose and perform a piece of music within a set of level appropriate guidelines (style, length, meter, key, etc.) to express a chosen thought, image or feeling.</td></tr>
<tr><td>Create and perform – live or recorded – a mashup of a minimum of two works that expresses an identified feeling. Mashups could combine instrumental tracks with vocal tracks of different songs. Combinations could be digital, non-digital or a mix of both.</td></tr>
<tr><td>7.0 create and perform, alone and/or collectively, music from a variety of styles, genres and forms</td><td>Maintain and present a performance portfolio with a minimum of three eclectic pieces reflective of a variety of styles and genres.</td></tr>
</table>

SPECIFIC CURRICULUM OUTCOMES	SAMPLE PERFORMANCE INDICATORS
8.0 demonstrate an understanding of the role of music in daily life.	Analyze and present, through informance, three examples of differing roles and functions of music in your personal life. This may be done individually or collectively as a class.
9.0 explore, examine and demonstrate respect for music across a broad range of contexts.	Select and present a piece of music 'new to you' from a culture other than your own, highlighting its hallmark musical traits, features and style. What has changed for you since exploring it? Explain how your respect and appreciation for the music and its associated culture has changed for you since you began studying it? What have you learned about that music and culture?
10.0 develop critical awareness of the cultural heritage and sense of place through the music of Newfoundland and Labrador.	Present a piece, recorded or live, representative of your sense of place. Share a composed reflection on why and how the chosen work best represents your sense of place.
11.0 recognize the contributions of Newfoundland and Labrador's music makers	Select a traditional Newfoundland and Labrador artist or group (past or present) and explore the significance of their contribution to the music community. Perform a selection from the chosen artist (either an in-class performance or through digital media) in keeping with the musical styles and traditions established by the artist.
12.0 articulate the contributions to music by individuals and cultural groups in our national community	Select a Canadian artist or group and present the significance of their contribution to the music community through a multimedia presentation.
13.0 demonstrate an understanding of the power of music to shape, express, and communicate ideas, experiences and feelings	In small chamber groups, students will choose two moods, ideas, and/ or feelings and compose a piece of music to represent them. The piece may be composed using traditional, found percussion, or on their own instruments.
14.0 assess the interconnectedness of music with other subjects.	Prepare a presentation for the class which illustrates a direct connection between a chosen piece of music and another subject area. Your presentation may include an in class performance of the piece or an excerpt from it. Your presentation will be followed by a class discussion regarding the clarity and appropriateness of the connection.
	In groups of three, select a piece from your past, current or emerging repertoire to discuss its connection to another subject area with group members. As a group, perform your pieces and present your findings to the class.
15.0 assess the relationship between music and the environment	Perform a piece with a political or social message. Through informance, articulate the environment in which it was created and its connection to it.
	Choose and perform a piece of music that represents a value, trend, environmental or social issue that speaks to you. Identify the connection between the music and its environment through concert program notes.

SPECIFIC CURRICULUM OUTCOMES	SAMPLE PERFORMANCE INDICATORS
16.0 identify challenges and demonstrate alternative solutions related to the music making process.	Select one of your personal music making challenges to target. Track solutions explored and assess their respective effectiveness in overcoming your identified obstacle.
	Record your first rehearsal session with a new piece of music and your final performance of the same piece. Listen to both and reflect on the improvements made and challenges overcome in a journal entry.
17.0 analyze and respond to a variety of music, their own and others, using appropriate terminology.	Compare and contrast two pieces of music or performances of differing styles or genre by another student (live or/and recorded). Analyze these pieces in terms of the musical elements and performance (refer to SCO2), using appropriate musical language. Switch.
	Compare and contrast one of their own pieces with a piece of the same genre performed by another student (live or/and recorded). Analyze these pieces in terms of the musical elements and performance (refer to SCO2), using appropriate musical language. Switch.
18.0 select among available technologies to perform music that reflects a variety of moods, thoughts, and feelings	Individually or in small groups, select a performance ready piece and, using a specific technology, add an effect or additional layer (e.g., another texture, sound effect, drone) to enhance the existing mood of the piece. In your journal, critique the difference in performances and justify personal preference.
	Individually or in small groups select and perform a piece of music, changing the technology originally used in its performance (e.g., change electric to acoustic instruments, add a mute, use a reverb pedal, use auto tune). Discuss the impact on the resulting mood, thoughts and feelings now as compared to the original work.
19.0 demonstrate an understanding of the relationship between technical skill and the expressive qualities of sound sources	Identify one piece from your performance portfolio to record and track at different points over the course of study (i.e., beginning, middle and end of the learning process). Through teacher conference or reflective journal entries, discuss how the development of your technical skills have enhanced or improved the expressiveness of your most recent performance. Strategies used and their effectiveness in overcoming technical challenge should be noted.
20.0 assess the impact of audience demographic and/or response on the creation or performance of a musical work.	Create a concert program for a specific event or audience demographic. Perform at least one selection from this concert program. Alternatively, the design and performance of your concert program could be a collaborative effort, with multiple students engaged in performing one or more selections from the concert program. Through informance, articulate to what degree the intended audience was an influencing factor in repertoire choice.
21.0 examine the relationship between intention and outcome in musical works	Evaluate the elements of expression used by a composer to achieve their intentions for a particular piece. Alter those elements in the performance of the piece and assess your success in achieving a different or altered intention.
22.0 offer and respond to constructive feedback	Maintain and present a feedback log of types of feedback sought and impact of each solution tried. Discuss rationale for selection of solutions tried on.
	In a peer or class performance, provide and respond to constructive performance feedback. • In your role as critic, provide feedback for a peer that includes three practical and realistic strategies or thoughts towards performance improvement for the other musician to consider. Your responses should be positive and use appropriate music terminology. • As a recipient of feedback, you will reflect on and select feedback upon which to act. Provide a rationale for your decisions and demonstrate outcome of your chosen stragey through your revisions.

A5: Specific Curriculum Outcome Focus Continuum At-a-Glance

GCO	SCO	Intermediate/Applied 2206 Focus	Advanced Focus
Creating, Making, and Presenting			
1. Students will be expected to explore, challenge, develop, and express ideas,	1.0 demonstrate independent playing/singing through performance of solo and multiple part works	• Independent performance as a soloist and duettist.	• Independent performance as a soloist and sole part player with duet, trio and quartet ensembles.
	2.0 demonstrate and apply an understanding of musical elements in the performance and creation of music to communicate and express meaning	• As per Appendix A7 : Musical Elements-as-a-Glance	• As per Appendix A7: Musical Elements-as-a-Glance
	3.0 demonstrate a range of skills and techniques to create, make and present music	• As per Appendix A6 : Progressibe Musicianship Skills Spectrum	• As per Appendix A6 : Progressibe Musicianship Skills Spectrum
	4.0 interpret and respond to non-verbal gestures, making connections to musical expression	• Interpret and respond to non-verbal gestures as a duettist. • Gestures foundational in scope and nature (i.e., start of piece; tempo setting..)	• Breadth of non verbal gestures increased; More expressive/emphatic in nature. • Application - interpretation and response - within the context of larger groupings (i.e., trios, quartets)
	5.0 express and interpret musical thoughts and ideas using a variety of notational systems	• Western notation - 5 line/4 space staff (treble, bass and C clef) - Grand staff • Tablature - Guitar Tab/Bass Tab • Chord Charts - Chord chart (lyrics with basic Major/minor chord symbols) • Solfege • Percussion notation	• Chord Charts (more advanced, maj/min/aug/dim/sus/#s and slash chords i.e., D/F# • Lead sheet - melody/chords (lyrics if applicable) • Nashville Number System • Graphic Notation
2. Students will be expected to create and/or present collaboratively and independently, expressive products in the arts for a range of audiences and purposes.	6.0 improvise and compose music expressing a range of thoughts, images, and feelings for a range of audiences and purposes.	• Composition	• Improvisation
	7.0 create and perform, alone and/or collectively, music from a variety of styles, genres and forms	• Level approriate and as per context/repertoire of Appendix A7 : Musical Elements-as-a-Glance	• Level approriate and as per context/repertoire of Appendix A7 : Musical Elements-as-a-Glance
Understanding and Connecting Contexts of Time, Place, and Community			
3. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture	8.0 demonstrate an understanding of the role of music in daily life.	• Personal life	• Others
	9.0 explore, examine and demonstrate respect for music across a broad range of contexts.	• Cultural	• Historical
	10.0 Develop critical awareness of the cultural heritage and sense of place through the music of Newfoundland and Labrador.	• Traditional	• Non-traditional/ contemporary

GCO	SCO	Intermediate/Applied 2206 Focus	Advanced Focus
Understanding and Connecting Contexts of Time, Place, and Community			
4. Students will be expected to respect the contributions of individuals and cultural groups in local and global contexts, and value the arts as a record of human experiences and expression.	11.0 recognize the contributions of Newfoundland and Labrador's music makers	• Traditional	• Non-traditional/ contemporary
	12.0 articulate the contributions to music by individuals and cultural groups in (our national/ the global) community	• Canadian/National	• Global
	13.0 demonstrate an understanding of the power of music to shape, express, and communicate ideas, experiences and feelings	• All themes	• Social issues/justice focus
5. Students will be expected to demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.	14.0 assess the interconnectedness of music with (the other arts/other subjects.)	• All Subjects	• All Arts
	15.0 assess the relationship between music and the environment	• Exploration of myriad of environmental aspects, with a focus on social justice.	• Societal values
Perceiving, Reflecting, and Responding			
6. Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work.	16.0 identify challenges and demonstrate alternative solutions related to the music making process.	• Challenges (i.e., technical) encountered as a soloist/ independent player • Resolutions teacher assisted	• Challenges more advanced and ensemble related (i.e., ensemble playing) • Student exploration/ discovery of alternate and/ or more advanced/complex solutions
	17.0 analyze and respond to a variety of music, their own and others, using appropriate terminology.	• Simple/basic analysis of foundational repertoire. • Limited basic vocabulary	• Broader and more complex repertoire commanding more in depth/complex analysis • Increased and advanced vocabulary.
7.Students will be expected to understand the role of technologies in creating and responding to expressive works.	18.0 select among available technologies to (create/perform) music that reflects a variety of moods, thoughts, and feelings	• Performance technologies	• Compositional technologies
	19.0 demonstrate an understanding of the relationship between technical skill and the expressive qualities of sound sources	• Their own	• Others
8. Students will be expected to analyse the relationship between artistic intent and the expressive work.	20.0 assess the impact of audience demographic and/ or response on the creation or performance of a musical work.	• Familiar and immediate audience	• Unfamiliar and global audience
	21.0 examine the relationship between intention and outcome in musical works	• Solo	• Group
	22.0 offer and respond to constructive feedback	• Peer	• Unfamiliar Voice

A6: Progressive Musicianship Skills

Building upon musicianship skills developed in the K-9 program, the chart below outlines a progression of skills increasing in difficulty, and their development throughout the levels of the Applied Music courses. While **bold red** font indicates 'new' skills to be addressed in each respective level, it is expected skills from previous levels will continue to be addressed and further developed.

	Foundational	Intermediate/Applied 2206	Advanced/Applied 3206
INDEPENDENT PLAYING	• solo • unison playing • perform in balance with accompaniment	• solo • **duets** • **trios** • **2 and 3 part works (traditional combinations)** • perform in balance and **in tune with accompaniment and other musicians**	• solo • duets • trios • 2 and 3 part works **(non-traditional combinations)** • **quartets - octets - four to eight part works)** • perform in balance and **blend with accompaniment and/or other musicians**
LITERACY	• instrument specific notation • standard notation • sight reading • Transpose melody at the octave (up/down), from 1 clef to another	• **part reading** • **graphic notation** • **Transpose melody at the 2nd, 3rd, 4th, and 5th**	• **score reading** • **harmonic analysis** • **non standard notation** • transpose melody at **all intervals**
IMPROVISATION	Within limited structure of: • simple rhythms • pentatonic scale notes • 4-8 beats in length • improvising in isolation and/or over played chord progression	• **over 12 bar blues**	• **over other and longer harmonic chord progressions** • **free improvisation**
AURAL SKILLS	• echo back • identification of major/minor tonalities • identify/sing of notes 1,3,5, and 8 in a chord • recognize chord changes in major and minor tonalities	• **rhythmic/melodic dictation** • **harmonize simple melodies using thirds and sixths** • **identify I//i, IV/iv, V chord changes in major and minor tonalities** • **recognize V7 chord** • **identify harmonic intervals of major, minor and perfect**	• harmonize simple melodies **with chords** • **identify ii, iii, vi chords** • recognize **augmented, diminished,** and dominant 7 **chords**
TECHNICAL	• demonstrate appropriate body position (sitting, standing) and correct finger/hand/arm position • recognize and perform with characteristic tone • use appropriate breathing technique • demonstrate assembly, care and maintenance of instrument/voice • demonstrate knowledge of parts/construction and related equipment of the instrument/voice • demonstrate basic understanding of principles of sound production • demonstrate ability to tune/ prepare the instrument	• **performance with satisfactory intonation** • **perform within an appropriate range for particular instrument/ voice** • **perform scales, arpeggios, and/or chords with technical facility two sharps and two flats** • **perform instrument/voice specific technical exercises**	Demonstrate continued development and **refinement of** - appropriate body position (sitting, standing), and advanced/ alternate finger/hand/arm positions - performance with **refined** intonation - performance with c**onsistent and refined tone in extended ranges and with varied tonal colours** - breathing capacity (longer phrasing) - perform scales, arpeggios, and/or chords with **improved** technical facility, up to and including **4 sharps and 4 flats** • **perform instrument/voice specific etudes**

A7: Musical Elements-at-a-Glance

Building upon those covered in the K-9 program, the charts that follow reflect the progression of musical elements and contexts to be addressed throughout the levels of the Applied Music courses. While outcomes in **bold red** indicate 'new' elements/contexts to be covered in depth within each respective level, it is understood outcomes from previous levels will continue to be addressed and built upon.

<table>
<tr><th colspan="2">K-9 MUSICAL ELEMENTS AT-A-GLANCE</th></tr>
<tr><th>Rhythm & Meter</th><th>Form</th></tr>
<tr><td>Beat/Rhythm
Time signatures: 2/4 3/4 4/4 3/8 6/8 9/8 12/8 2/2 4/4 C
(common time) ¢
Asymmetric metres, 5/4, 7/8, 5/8 mixed metres
Rhythms:
𝅘𝅥𝅯 𝅘𝅥𝅮 ♩ 𝄾 𝅗𝅥. 𝅝 𝄽 𝄿 𝄼 𝄻 𝄺 𝄹 𝄸 𝅘𝅥𝅮. ♩. 𝅘𝅥𝅯
Upbeat, tie, ⏝
basic 𝄞 rhythms: ♩ 𝅘𝅥𝅮 𝅘𝅥𝅯 ♩./ 𝄽 𝄿 𝄽.
polyrhythm, & equivalent rests
Terminology for notes/rests</td><td>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</td></tr>
<tr><th>Melody & Pitch</th><th>Expression</th></tr>
<tr><td>Pitches Solfege & absolute note names: s, - d` in keys of C,F, G,<br>Recorder: C DEF F# GAB Bb C`D`E` in Treble clef 𝄞
In tune expressive singing
Changing voice (registers)
Tonalities/Scales: C,F, G, D Major scales, 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</td><td>Tempo – tempo change: ritardando, rallentando, accelerando, a tempo, rubato, tenuto
Dynamics – pp-ff; crescendo and decrescendo
Articulation – accent, legato, staccato
Notations – traditional/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</td></tr>
<tr><th>Harmony</th><th>Contexts</th></tr>
<tr><td>Layering: Rhythmic/Melodic ostinato, Rounds/canons, Part songs (2-3), polyphonic, monophonic
Chord roots: d & s, l & 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</td><td>Varied selections representing many: cultures/time periods
global music, folk music, world drumming, Newfoundland Labrador folk music and dance, rock-n-roll, environmental music (technology; soundscapes; iconic notation), jazz/blues, musical theatre, 'classical' music
Composers/musicians</td></tr>
</table>

	Foundational	Intermediate/Applied 2206	Advanced/Applied 3206

RHYTHM & METER	**Rhythms**
	• notes/rests with proper terminology - Sixteenth, eighth, quarter, half-whole
	• the dot, dotted notes - dotted quarter-dotted half-dotted eighth and their equivalent rests
	• anacrusis
	• eighth/sixteenth beamed combinations
	• dotted eighth-sixteenth combinations
	• eighth note triplets
	• basic 6/8 patterns
	Time Signatures
	• 2/4, 3/4, 4/4
	• 6/8
	• **metronome markings**
	Other Rhythm notation symbols
	• fermata
	• tie
	• multi-measure rest
		Rhythms
		• **syncopation emphasis/focus**
		• triplet combinations - **quarter, half and sixteenth note/rest triplets**
		• basic 9/8, 12/8 patterns
		Time Signatures
		• **9/8**
		• **metre changes**
		• **asymmetric metres - e.g. 5/4, 7/4**
		Other rhythm notation symbols
			Rhythms
			• **polyrhythms**
			• **tuplets other than triplets**
			• **Style-swing rhythms**
			• **More advanced 6/8, 9/8, 12/8 patterns**
			Time Signatures
			• 2/2, 4/2
			• **12/8**
			• **simple versus compound time**
			• **asymmetric meters**
			  • **5/8, 7/8**
			• **Mixed meter** within a piece
			  • **vertical combination of different meters (i.e., 3/4 - 6/8) within the same piece**
			  • **linear movement or change in meters within a piece**
			Other Rhythm notation symbols

MELODY & PITCH	**Pitches** • solfege and absolute note names in bass and treble staves, clefs, ledger lines… **Tonalities**: • major/minor **Principles of melodic construction:** • steps/skips/direction/repetition **Accidentals** • sharps, flats, naturals **Scales** • major scale construction **Key signatures** • two sharps, two flats **Intervals**	**Pitches** • **enharmonic equivalents** **Tonalities** **Principles of melodic construction** **Accidentals** • **Scales** • natural minor, **whole tone, chromatic, pentatonic** • major scales up to and including two sharps and two flats • **relative natural minors of major scales** up to and including two sharps and two flats **Key signatures** • two sharps, two flats **Intervals** • **Circle of fifths (theoretical understanding)** • **major/minor 2nd/3rd, perfect 4th/5th/8ve above and below**	**Pitches** **Tonalities** **Principles of melodic construction** **Accidentals** • **double sharps and flats** **Scales** • Major/Minor/Natural/**Harmonic/melodic**/chromatic, whole tone scales. **Key signatures** • major scales up to and including **four sharps** and **four flats** • **relative minors of major scales** up to and including **four sharps** and **four flats** **Intervals** • **All** intervals-major/min/perfect intervals **(6th & 7th) above and below** • all melodic intervals **augmented and diminished above and below**
HARMONY	**Intervals** **Chords** • primary triads I, IV, V • I, IV, V progressions • major and minor triad structure **Terms** • **unison**	**Intervals** • **major/minor 2nd/3rd, perfect 4th/5th/8ve** **Chords** • I, IV, V, **V7 progressions** • **i, iv, V progressions** **Terms** • **divisi** **Other harmony notation systems and terms as encountered**	**Intervals** • **All** major/min/perfect intervals **(6th & 7th)** • **all harmonic intervals augmented and diminished** **Chords** • **Chords and inversions I, iv, IV, V, vi, V7** • **chord progressions - V-I; I-V; IV-I; IV-V; V-vi** **Other notation systems:** • **Pop chord notation (i.e., ii, iii, vi)**

	Foundational	Intermediate/Applied 2206	Advanced/Applied 3206

FORM	• definition, terms and symbols of form
	  • repeat sign; 1st/2nd endings; DC, Fine, DS, Coda
	• fundamentals of phrase construction
	  • question and answer phrases
	• simple 2 and 3 part form **(AAB, ABA, ABB, ABC)**
	• Round/ Canon
	• **Pop Song Form** - intro, verse, chorus, bridge, solo, outro, etc.
		• definition, terms and symbols of form
		• fundamentals of phrase construction
		• **free form**
		• Rondo
		• **Minuet and trio**
			• definition, terms and symbols of form
			• fundamentals of phrase construction
			• theme and variation
			• **fugue**
			Cadences
			• **perfect, imperfect, half, plagal, deceptive, turn around**
			• context specific nomenclature

EXPRESSION	**Dynamics** • pp-ff, crescendo, decrescendo/ diminuendo, terms plus symbols **Tempo** • **Andante, Moderato, Allegro** **Tempo Change** • ritardando/rallentando, accelerando **Style/Articulations**: • staccato, legato, slur, accents, **phrasing** **Timbre** • **tone colour**	**Dynamics** • wider range • **ppp-fff, fp** **Tempo** • Adagio **Tempo Change** • a tempo **Style/Articulations**: • **martelé, marcato,** tenuto,**cantabile** **Timbre** • **vibrato**	**Dynamics** • **sfz** **Tempo** • **rubato, largo, poco a poco, piu, meno, molto, morendo** **Tempo Change** **Style/Articulations** • **ornaments (fall, grace note), glissando** • sostenuto, subito, tremolo, ad lib, **Sound** • tone colour • **non-traditional tone production (i.e., prepared piano, drums hit in different places)**
CONTEXT-REPERTOIRE	• Folk • Current day • Classical NOTE: Instrument specific repertoire can be found in respective method/ repertoire books noted in Appendix A7- Graded Resource Listing. As repertoire is explored/determined, consideration should be given to • varied repertoire	• **Music from around the world** • **Blues** NOTE: Instrument specific repertoire can be found in respective method/repertoire books noted in Appendix A7- Graded Resource Listing. As repertoire is explored/determined, consideration should be given to • varied repertoire • **varied arrangements – like/ unlike, unusual group combinations** • **opportunities where levels of applied can intersect**	• **Jazz** • New Music • Contemporary • **Experimental** • **Performance Art** • **Interdisciplinary** NOTE: Instrument specific repertoire can be found in respective method/repertoire books noted in Appendix A7- Graded Resource Listing. As repertoire is explored/ determined, consideration should be given to • varied repertoire • varied arrangements – like/ unlike; unusual group combinations • opportunities where levels of applied can intersect

A8: Strategies for Musicianship Skills Development

RHYTHM & METER

Rhythmic reading

- flashcards

Develop rhythmic memory/ accuracy through:

- echo clapping
- rhythmic notation of words/phrases
- rhythmic notation of a known melody
- rhythm erase
- rhythmic canon
- rhythmic dictation
- rhythm chains
- Using rhythmic elements from selected music, each student creates their own two-beat “link”- teacher then establishes a steady beat each student then builds the chain – eg. one student claps/taps their “link” & then the next student claps/taps first link then adds their own then third student claps/taps first two links and adds their own, etc.)

Create/perform rhythmic ostinati

MELODY & PITCH

Melodic reading

- flashcards

Develop melodic memory/ accuracy by:

- using Handsigns to create/perform a melodic pattern, phrase, or verse.
- reading and perform from tone ladders.
- singing silently with hand signs.
- singing with absolute note names.
- sightsinging melodic patterns using solfége and absolute note names.
- melodic dictation

HARMONY

Develop aural skills through the

- identification of harmonic intervals major, minor and perfect
- identification of harmonic augmented, diminished, and dominant 7 chords
- harmonization of simple melodies using thirds and sixths
- harmonization of simple melodies using chords
- identification/singing of notes 1,3,5, and 8 in a chord
- identification of chord changes in major and minor tonalities

Tuning and intonation

Harmonic analysis

A9: Melodic Interval Song List

Melodic Interval	Song	Melodic Interval	Song
P1 (Unison) – (C-C).	Think of the first two notes of Twinkle Twinkle Little Star, the first two notes of Happy Birthday or the chorus of Jingle Bells. Together: The same note.		
Major 2nd – (C-D).	Think of Frere Jacques, Silent Night, or the start of a major scale. Together: Chopsticks, slight tension.	Minor 2nd - (C-D flat).	The theme from Jaws, or the first few notes of Beethoven's "Fur Elise". Together: very tense, like accidentally hitting 2 keys instead of one.
Major 3rd – (C-E)	The first two notes of The Ode To Newfoundland, Michael Row The Boat Ashore, or Oh When The Saints Go Marching In. Together: bright, happy sound.	Minor 3rd– (C-E flat)	O Canada (first 2 notes), Axel F, So Long Farewell (from The Sound of Music), Smoke On The Water, or the first two notes of Rue & Katniss's whistle in The Hunger Games. Together: kind of sad, like a minor chord
Perfect 4th – (C-F)	Oh Christmas Tree, Auld Lang Syne, Harry Potter theme, or Here Comes The Bride. Together: Slightly open sound.	Augmented 4th // Diminished 5th	(C - F# / C - G flat). The opening lyrics of "The Simpsons" theme, "Maria" from West Side Story, or YYZ by Rush. Together: very unresolved, as if the notes want to go somewhere else.
Perfect 5th – (C-G)	Last Post, Can't Help Falling In Love, Also Sprach Zarathustra (2001 theme), or the second-third notes of Twinkle Twinkle Little Star. Together: Very open sounding, power chords are perfect 5ths.	Minor 6th – (C-A flat)	Third to fourth notes of The Entertainer (the big jump), opening guitar notes of "In My Life" by The Beatles, or the word "fire" from We Are Young by Fun. Together: Like a wide version of a Major 3, sweet sounding but open.
Major 6th – (C-A)	My Bonnie Lies Over The Ocean, It Came Upon A Midnight Clear, or the verse of Jingle Bells ("Dashing"). Together: Sweet sounding.	Minor 7th – (C-B flat)	Original Star Trek theme, The Winner Takes It All (Abba), "Have you driven a Ford, Lately" ads. Together: sounds wide and unresolved, like these notes are heading somewhere else.
Major 7th – (C-B)	Take On Me (chorus), Don't Know Why by Norah Jones ("I wait"…), or first and third note of Somewhere Over The Rainbow ("Some-o"). Together: awful, like a mistake.		
Perfect 8th (C-higher C). Octave.	First two notes of Somewhere Over The Rainbow ("Some-where"), I'm Singing In The Rain, The Christmas Song ("Chest-nuts"). Together: becomes almost invisible to the ear, just low and high version of the same note.		

A10: Sample Lesson Template/Exemplars

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

Lesson Exemplar #1.

Lesson Focus	Value of the arts as a record of human experience and expression.
Specific Curriculum Outcomes	SCO 13.0 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

Lesson Exemplar #2

Lesson Focus	*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.*
Specific Curriculum Outcomes	SCO 11.0: Recognize the contributions of Newfoundland and Labrador's music makers.

To be completed in 3 60 minute sessions

Outcomes	• 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	• 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'kmaqs 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 Other 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. i.e., *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 #3 - Unit Design on Musical Elements

Lesson Focus	Musical Elements through Critical Listening
Specific Curriculum Outcomes	SCO 2.0 Demonstrate and apply an understanding of musical elements in the performance and creation of music to communicate and express meaning.

Instructional Plan

Pre-Assessment Strategy - “Park and Chart” Activity

- Display K-9 Musical Elements At-a-Glance chart (condense if necessary). Teacher will ask students to look at the document globally, displayed for whole class to see.
- Using a predetermined color coding system, students will come to the chart individually and highlight the concepts they know (pink), ones that need extension (blue), and any concepts that they have never encountered (yellow).
- If the student population permits, ask for more advanced students to peer-tutor less experienced musicians so that they may begin to master some of the concepts under the ‘needs extension’ column.
- Teacher will then identify and isolate brand new concepts in each of the umbrella categories for the elements of music and use these to determine which ones must be taught explicitly during the delivery of this program.
- Note: The sequence of teaching each broad element of music will be dictated by where the largest learning gaps appear (ex: most students have learning gaps in melody and pitch, let’s start there).

Sample Delivery Model - Note: This method can be used to teach and assess each of the six elements as identified in SCO 2.0.

Element 1 Weeks 1 to 3	Element 1 (largest gap) Ex: Texture	Strategy/Sequencing	Suggested Listening Examples
Class 1	Step 1: Make Explicit	Inform students that you will be using both a teacher selected and student led bank of music. Collect the song titles and artists for the top 10 most played songs on their devices to use as a bank of musical examples throughout the year. -Display 4 white boxes on the SmartBoard. In each box draw the following: 1 single line, 2 lines parallel to one another, one thick line with two smaller lines beneath it, and then several intersecting lines of equal size. -Mediate a discussion asking students to relate what they see to music they hear and play. A connection should be made between instrumentation and layering.	• Monophonic Ring Tone (cellular phone) – YouTube • *Inanay* (trad. Australian Aboriginal) by L. Bennet performed by Young Adelaide Voices Choir • *Across the Night* by Silverchair • *Ride* by Samuel R. Hazo • *Only Girl in the World* by Rihanna

Class 2-3	Continue Working On Repertoire/Applied Course Content – when coaching students through the repertoire they are working on, continuously make explicit references and connections to material/concepts covered in class 1.	
Class 4	Step 2: Label/Aural Identification of: • Monophonic • Homophonic • Polyphonic	-Using the student guide, read and discuss definitions of each term. Images from Class 1 should be displayed. -Using a bank of music selected by the teacher, take students through the listening guide while identifying each type of texture. • Ex: monophonic ring tone from old cell phone -Have students compile a list of their favorite music, play examples using YouTube and ask students to identify the texture.
Class 5-6	Continue Working On Repertoire/Applied Course Content – when coaching students through the repertoire they are working on, continuously make explicit references and connections to material/concepts covered in Class 1 and Class 2. At this point students should be able to identify the texture of the piece they are working on and determine whether or not it changes throughout the piece.	
Class 7	Step 3: Isolate and Extend	-Begin to break down each of the textures into smaller components using vocabulary such as: • Intervals • Harmony • Melody and accompaniment -Using the bank of musical examples, begin to ask students to predict what textures might be present in certain musical genres as they listen. What impact do these textures have on the listener? • Ex: Thicker textures (dissonance, chaos, intensity) -Listening Example: Eric Whitacre's *Equus* for Concert Band
Class 8-9	Continue Working On Repertoire/Applied Course Content – when coaching students through the repertoire they are working on, continuously make explicit references and connections to material/concepts covered in Class 1, Class 2, and Class 3. At this point students should be able to identify the texture of the piece they are working on and determine whether or not it changes throughout the piece. They should also begin to listen around them and comment on textural choices made by composers of the music their classmates are playing. Discussions should attempt to bring in concepts from other strands where possible.	
Class 10	ASSESSMENT 1: Using the listening quiz from the teacher package, student understanding of texture (to the depth you were able to achieve) is measured.	

Element 2 Weeks 4 to 6	Element 2 (minor level of mastery) Ex: Melody and Pitch	Strategy/Sequencing	Suggested Listening Examples
Class 1	Step 1: Make Explicit	-If necessary, update the listening bank of student selected pieces from element 1. -Display 4 pictures on the board eliciting 4 key terms for this section (conjunct, disjunct, wide range, narrow range). • Ex: A scene from the game "Mine Craft", a golf course showing a golfer and his ball in the distance, children playing hop scotch, a spiral stair case -Ask students to sketch the 'path' they see each of the objects taking. What is the overall shape of the path you drew? What characteristics does it have? • Ex: the beginning and end points of the path of the golf ball took are quite far apart (i.e., wide range) -Play a musical example - teacher or student selected - that specifically elicits only conjunct or disjunct. Discuss.	• *The Lion Sleeps Tonight* by The Tokens • *At Last* by Etta James • *Take 5* by Dave Brubeck

Class 2-3	Continue Working On Repertoire/Applied Course Content – when coaching students through the repertoire they are working on, continuously make explicit references and connections to material/concepts covered in class 1 (elements 1 and 2).	
Class 4	Step 2: Label/Aural Identification of: • Conjunct • Disjunct • Wide range • Narrow range • Scale types • Key signatures	--Using the student guide, read and discuss definitions of each term. Images from Class 1 should be displayed. -Using a bank of music selected by the teacher, take students through the listening guide while isolating the melody (if not a solo selection) and describing its qualities. You may wish to display sections of the melody so that students can see and hear your discussion points. • Ex: *At Last* by Etta James– vocal part, wide range, disjunct, major key
Class 5-6	Continue Working On Repertoire/Applied Course Content – when coaching students through the repertoire they are working on, continuously make explicit references and connections to material/concepts covered in Class 1 and Class 2 (elements 1 and 2). At this point students should be able to identify and describe the melodic qualities of the piece they are working on and determine how and when it changes in the piece. Students can begin making connections between textural and melodic qualities of a piece.	
Class 7	Step 3: Cumulative Check-up (30-40 minute in class assignment or quiz)	-Implement the Listening assessment for both Texture and Melody
Class 8-9	Continue Working On Repertoire/Applied Course Content – when coaching students through the repertoire they are working on, continuously make explicit references and connections to material/concepts covered in Class 1, Class 2, and Class 3 (elements 1 and 2). At this point students should be able to identify the texture of the piece, isolate the melody (tune) they are working on and determine whether or not it changes throughout the piece. They should also begin to listen around them and comment on textural and melodic choices made by composers of the music their classmates are playing. Discussions should attempt to bring in concepts from other strands where possible while consistently reflecting their understanding of elements 1 and 2.	

Appendix B: Student Assessments

B1: Assessing Your Performance Skills

Performance Skills		RATING SCALE Weak - Strong				
		1	2	3	4	5
1.	I recognize the existence of performance-related stress and understand how it affects me before, during, and after a concert.					
2.	During a performance, I am able to manage and reduce my performance stress. I employ tactics such as deep breathing, mental focus, and positive self-talk to manage and reduce performance anxiety.					
3.	I can handle on-stage errors to curtail their musical impact.					
4.	While performing, I let errors go and seldom become distressed					
5.	I regularly evaluate my performances.					
6.	I regularly practice performance skills by doing private run-throughs and performing for peers.					
7.	I know where to find expert help for any performance problems that I can't solve on my own					
8.	When I have trouble on stage, I always know how to practice to bring about improvements in my next performance.					
9.	I am comfortable and secure walking and bowing on stage and speaking to the audience.					
10.	I am able to focus on the music and my performance techniques in a way that allows me to perform at my best despite any detracting factors such as nervousness or mistakes.					
11.	I am able to learn from my mistakes and use that knowledge to improve future performances.					
12.	I am confident in the beginning and ending of all my performance pieces.					
13.	I enjoy performing in front of an audience. I can project a stage presence that contributes to an audience's enjoyment of my performance.					
14.	After a concert, I am able to accept my performance. I celebrate the positive aspects and avoid dwelling on any shortcomings.					
15.	In the areas of preparation in which I am weakest, I have plans to advance.					

Adapted from *The Musician's Way* (Gerald Klickstein)

B2: Individual Performance Self-Assessment Tool

Name: _____

Date: _____

Music Performed: _____

Sight Read, Live, Recorded: _____

Discuss the Following Performance Elements

Tone Quality	
Pitch Accuracy	
Intonation	
Articulation	
Posture/hand position	
Rhythm/Tempo	
Dynamics	
Expressive nuance (style, sense of phrasing)	
Presentation: (stage presence, communication with audience, etc.)	
Other	

Adapted from *Tools for Powerful Student Evaluation* (Susan R. Farrell)

B3: Peer Critique of Solo / Chamber Music Performance

Assessor: _____

Date: _____

Piece: _____

Composer: _____

Instrumentation: _____

Musical Elements	Observations	Suggested Revisions
Intonation		
Pitch Production		
Rhythm/Tempo		
Articulation		
Dynamics		
Phrasing		
Balance and Blend		
Expression and Style		
Overall Performance		

Strategies

What could I use from this for myself / my group?

_____

_____

_____

_____

What strategies have I/my group used that might prove helpful for this / these musicians too?

_____

_____

_____

_____

Teacher Assessment of Critique

Specifics in Observations _____ Specifics in Revisions _____

Detail in Strategy Applications _____

Adapted from *Tools for Powerful Student Evaluation* (Susan R. Farrell)

B4: Student Performance Reflection

Name:

Date:

Work:

Why did I choose to perform this work?

What did I learn through this process?

What were my strengths?

How can I improve?

B5: Assessing Your Practice Habits

Practice Habits		Rating Scale Weak - Strong				
		1	2	3	4	5
1.	I keep to a regular practice schedule.					
2.	I set goals before beginning to practice.					
3.	I consistently warm up before practice.					
4.	My practice space is equipped with the things I need.					
5.	I use a metronome in practice.					
6.	I take breaks during practice.					
7.	I'm able to maintain mental focus as I practice.					
8.	I commonly record portions of my practice, and then critique my recordings.					
9.	I try not to become upset by difficulties.					
10.	When starting a new piece, I make an overall interpretation and plan for the piece.					
11.	When learning a new piece, I vocalize rhythm.					
12.	I practice slowly, gradually increasing the tempo.					
13.	I use specific strategies to solve musical and technical problems.					
14.	I use different methods to help my learning and memorizing of music.					
15.	I consciously move ahead as I play or sing.					
16.	I'm confident of my ability to memorize and to perform from memory.					
17.	I practice technique daily.					
18.	I routinely practice sight-reading.					
19.	I focus on areas in the music in which I make errors.					
20.	I take deliberate steps to motivate myself to practice.					
21.	I'm advancing my knowledge of music theory, ear training, and other general music topics.					
22.	During practice, I focus on ease, expressiveness, accuracy, rhythm, tone, attention and attitude.					
23.	I can improvise melodies over chord progressions.					
24.	I review my favorite pieces in detail so that the expressive and technical components stay vibrant.					
25.	I regularly listen to recorded and/or live performances; particularly of pieces on which I am currently learning.					
26.	I understand how to practice such that I can perform confidently and artistically.					
27.	I typically feel a sense of accomplishment after practicing.					
28.	I use mental imaging to aid my learning and memorizing of music.					
29.	I understand how to practice so such that I can perform confidently and artistically.					
30.	I am confident of my ability to memorize music and to perform from memory.					

Adapted from *The Musician's Way* (Gerald Klickstein)

B6: Student Practice Sheet

List the material/titles you plan to practice in each of the zones

	Material/titles	**Date/time spent**
Technique		
Scales		
Arpeggios		
Voice/instrument-specific work		
Musicianship		
Sight-reading		
Theory/ear training		
Composition/improvisation		
Listening/study		
New Material		
Divide into sections		
Establish interpretive/technical plan		
Slow Tempo		
Developing Material		
Refine Interpretation		
Increase tempo		
Memorize		
Performance Material		
Practice performing		
Maintain memory		
Review and innovate		

Adapted from *The Musician's Way* (Gerald Klickstein)

B7: Specific Curriculum Outcome Checklist

	I can...	RATING SCALE Emerging - Mastered				
		1	2	3	4	5
1.0	demonstrate independent playing/singing through performance of solo and multiple part works.					
2.0	demonstrate and apply an understanding of musical elements in the performance and creation of music to communicate and express meaning.					
3.0	demonstrate a range of skills and techniques to create, make and present music.					
4.0	interpret and respond to non-verbal gestures, making connections to musical expression.					
5.0	express and interpret musical thoughts and ideas using a variety of notational systems.					
6.0	improvise and compose music expressing a range of thoughts, images, and feelings for a range of audiences and purposes.					
7.0	create and perform, alone and/or collectively, music from a variety of styles, genres and forms.					
8.0	demonstrate an understanding of the role of music in daily life.					
9.0	explore, examine and demonstrate respect for music across a broad range of contexts.					
10.0	develop critical awareness of the cultural heritage and sense of place through the music of Newfoundland and Labrador.					
11.0	recognize the contributions of Newfoundland and Labrador's music makers.					
12.0	articulate the contributions to music by individuals and cultural groups in our national community.					
13.0	demonstrate an understanding of the power of music to shape, express, and communicate ideas, experiences and feelings.					
14.0	assess the interconnectedness of music with other subjects.					
15.0	assess the relationship between music and the environment.					
16.0	identify challenges and demonstrate alternative solutions related to the music making process.					
17.0	analyze and respond to a variety of music, their own and others, using appropriate terminology.					
18.0	select among available technologies to perform music that reflects a variety of moods, thoughts, and feelings.					
19.0	demonstrate an understanding of the relationship between technical skill and the expressive qualities of sound sources.					
20.0	assess the impact of audience demographic and/or response on the creation or performance of a musical work.					
21.0	examine the relationship between intention and outcome in musical works.					
22.0	offer and respond to constructive feedback.					

B8: Student Music Passport

<table>
<tr><td rowspan="7">FOLDABLE
MUSIC
PASSPORT</td><td colspan="2">WHERE I AM WITH...</td><td>WHERE I AM HEADED WITH...</td></tr>
<tr><td>PERFORMANCE/ REPERTOIRE
Solo
Chamber
2 part
3 part
4 part</td><td></td><td></td></tr>
<tr><td>TECHNIQUE
etudes
scales
broken/solid chords</td><td></td><td></td></tr>
<tr><td>CREATIVE WORK
Compositions
Improvisations</td><td></td><td></td></tr>
<tr><td>MUSICIANSHIP
Sight-reading/ Literacy
Theoretical Understandings (musical elements)
Aural Skills</td><td></td><td></td></tr>
<tr><td>LISTENINGS</td><td></td><td></td></tr>
<tr><td>REFLECTIONS/ FEEDBACK</td><td></td><td></td></tr>
<tr><td>STUDENT</td><td></td><td rowspan="3">PEER/TEACHER/ SELF COMMENTS</td><td rowspan="3"></td><td rowspan="3"></td></tr>
<tr><td>APPLIED INSTRUMENT</td><td></td></tr>
<tr><td>APPLIED LEVEL</td><td></td></tr>
</table>

CHECKPOINT I DATE: _____	CHECKPOINT II DATE:_____	CHECKPOINT III DATE:_____

Appendix C: Teaching and Assessment Activities and Tools

C1: 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 students' 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 is thinking, feeling and learning.

Audio Journals and Video Journals

The students make an audio or video recording of their performances. This is great opportunity to record their musical learning.

Portfolios

The students may include examples 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?")

Students listen 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 writing or group discussion.

Written Assessments

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

C2: Critical Reflection Question Bank

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 to 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?
- What musical problems did you encounter and how did you resolve them?
- How could you improve the use of dynamics in your composition?
- Was the choice of tempo effective for your piece?
- 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?

C3: Reviews and Critiques

Performance/Concert/Peer 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 possible subjects.

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?

C4: Rubrics

Musical Performance Holistic Rubric - Sample

5	• Consistently performs with accuracy of rhythm duration, pulse and metre • Consistent performs with accuracy of printed pitches and intonation within the appropriate range • Consistently performs with correct articulation and breath support • Consistently performs with good tone production and playing posture • Consistently performs with appropriate expressive elements and interpretation
4	• Often performs with accuracy of rhythm duration, pulse and metre • Often performs with accuracy of printed pitches and intonation within the appropriate range • Often performs with correct articulation and breath support • Often performs with good tone production and playing posture • Often performs with appropriate expressive elements and interpretation
3	• Usually performs with accuracy of rhythm duration, pulse and metre • Usually performs with accuracy of printed pitches and intonation within the appropriate range • Usually performs with correct articulation and breath support • Usually performs with good tone production and playing posture • Usually performs with appropriate expressive elements and interpretation
2	• Occasionally performs with accuracy of rhythm duration, pulse and metre • Occasionally performs with accuracy of printed pitches and intonation within the appropriate range • Occasionally performs with correct articulation and breath support • Occasionally performs with good tone production and play posture • Occasionally performs with appropriate expressive elements and interpretation
1	• Rarely performs with accuracy of rhythm duration, pulse and metre • Rarely performs with accuracy of printed pitches and intonation within the appropriate range • Rarely performs with correct articulation and breath support • Rarely performs with good tone production and playing posture • Rarely performs with appropriate expressive elements and interpretation

Music Performance-Individual Rubric

	4	3	2	1
Tone Quality	Tone is consistently focused, clear, and centered throughout the range of the instrument. Tone has professional quality.	Tone is focused, clear, and centered through the normal playing range of the instrument. Extremes in range sometimes cause tone to be less controlled.	Tone is often focused, clear, and centered, but sometimes the tone is uncontrolled in the normal play in range. Extremes in range are usually uncontrolled.	The tone is often not focused, clear, or centered regardless of the range being played, significantly detracting from the overall performance.
Rhythm	The beat is secure and the rhythms are accurate for the style of music being played.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate, detracting significantly from the overall performance.
Pitch	Virtually no errors. Pitch is very accurate.	An occasional isolated error, but most of the time pitch is accurate and secure.	Some accurate pitches, but there are frequent and/or repeated errors.	Very few accurate or secure pitches.
Dynamics	Dynamic levels are obvious, consistent, and an accurate interpretation of the style of music being played.	Dynamic levels are typically accurate and consistent.	Dynamic levels fluctuate but can be discerned.	Attention to dynamic levels is not obvious.
Expression and Style	Performs with a creative nuance and style in response to the score and limited coaching.	Typically performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Sometimes performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Rarely demonstrates expression and style. Just plays the notes.
Phrasing	Phrasing is always consistent and sensitive to the style of music being played.	Phrasing is usually consistent and sensitive to the style of music being played.	Phrasing is usually consistent and occasionally sensitive to the style of music being played.	Phrasing is rarely consistent and/or rarely sensitive to musical style

	4	3	2	1
Note Accuracy	Notes are consistently accurate.	An occasional inaccurate note is played, but does not detract from overall performance.	A few inaccurate notes are played, detracting somewhat from the overall performance.	Wrong notes consistently detract from the performance.
Articulation	Secure attacks. Markings (staccato, legato, slur, accents, etc.) are executed accurately as directed by the score and/or the conductor	Attacks are usually secure, though there might be an isolated error. Markings are executed accurately as directed by the score and/or the conductor.	Attacks are rarely secure, but makings are often executed accurately as directed by the score and/or the conductor.	Few secure attacks. Markings are typically not executed accurately.
Style Markings	All style markings played well and accurately. Makes music more than notes and rhythm.	Most style markings played well and accurately. May miss one or two, but does not distract from overall style.	Fails to play several style markings accurately. Style of piece barely recognizable.	Little or no attention given to style markings. Style of piece not recognizable.
Memorization	90-100% of the piece memorized and played accurately.	75-89% of the piece memorized and played accurately.	50-74% of the piece memorized and played accurately.	Less than 50% of the piece memorized and played accurately.
TOTALS				

1-10/40 = 25%	11-20/40 = 50%	21-30/40 = 75%	31-40/40 = 100%	Score ____/40 = ___%

Adapted from *Rubistar 4 Teachers*, July 21, 2006

Chamber Performance-Individual Rubric

	4	3	2	1
Technique	Always plays in tune, with good posture, proper tone, accurate pitch, tempo, rhythm, articulation, dynamics and musical phrasing	Most notes are correctly tuned. Problems with posture, tone, pitch, tempo, rhythm, articulation, dynamics and musical phrasing are isolated and do not significantly distract	Many notes are correctly performed. Problems with posture, tone, pitch, tempo, rhythm, articulation, dynamics and musical phrasing occur often enough to distract	Playing is often out of tune, posture is poor, tone is not characteristic, pitch, tempo, rhythm, articulation, dynamics and musical phrasing are frequently inaccurate
Style and Expression	Always plays in the appropriate musical style for the piece and gives a sincere, expressive performance.	Usually plays in the appropriate musical style for the piece and gives a sincere, expressive performance.	Sometimes plays in the appropriate musical style and will give a sincere, expressive performance if reminded often	Often plays in an inappropriate musical style for the piece. Little thought is given to a sincere, expressive performance.
Balance, Intonation and Blend	Always aware of their place in the ensemble. Their part is correctly balanced and intonated. It always blends to create a well-balanced ensemble.	Usually aware of their place in the ensemble. Their part is usually correctly balanced and intonated. It usually blends to create a well-balanced ensemble.	Sometimes aware of their place in the ensemble. With much reminding their part can be correctly balanced and intonated. It sometimes blends to help create a well-balanced ensemble.	Is not aware of their place in the ensemble. Their part is not correctly balanced and intonation is poor. Their part does not blend well with the ensemble.
Preparation	Always attends rehearsals, always arrives on time, with all necessary items and always has their part well prepared.	Usually attends rehearsals, usually arrives on time, with all necessary items and usually has their part well prepared.	Sometimes misses rehearsals and is sometimes late. Sometimes does not have necessary materials and their part is sometimes unprepared.	Frequently misses rehearsals, often arrives late, does not have necessary items and their part is frequently unprepared.
Performance	Attends and gives full effort at all performances.	Attends and gives full effort at almost all performances.	Missed several performances or does not give full effort.	Missed many performances or gives little discernible effort

Music Composition Example Rubric

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

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

C5: Creative/Productive Thinking Skills and Tools

Adaption of work by:Treffinger, D.J., & Vassab, C.a. (2005). *Thinking tool guides* (Rev. Ed.). Sarasota, FL: Center for Creative Learning, Inc.

ATTRIBUTE MODIFICATION (SCAMPER)

Definition: Scamper is a technique that can be used to modify a product by slightly changing the components of that product. Each letter of the SCAMPER acronym stands for one or more actions that can be taken to modify the product

Skill Rationale: Most things can be improved if they are modified slightly. By using a checklist to help us consider ALL the possible ways that things can be modified we are less likely to overlook possibilities that seem impossible or foolish at the onset. Although not all ideas brainstormed with the SCAMPER checklist will ultimately be workable, many of the ideas can themselves be modified or combined to result in an improved final product.

Skill Strategy: In order to use the SCAMPER technique we should:

1. Identify the product that will be modified.
2. Use each item on the check list to help you brainstorm ways to modify the product.
3. Use the checklist in a methodical fashion. Try to brainstorm at least 5 or 6 alternatives for each item on the checklist
4. When you have finished, combine, eliminate or modify the ideas you have created.
5. Use criteria to identify the best alternative.
6. Develop a plan to implement this idea.

Attribute Listing

Type of Tool: Generating

Purpose: This tool helps you look at new possibilities for a task by first identifying the main attributes (characteristics or qualities) of the element and then exploring ways to change, modify, improve or enhance those attributes.

Steps for Using this Tool:

1. State the task that you would like to change, modify, improve, or enhance. Begin the statement with "How to…?" or "In what ways might we……?" to invite ideas.

2. Ask, "What are the main parts of the task? If I were to break it down to its major components, what would they be?" List each of these on the Worksheet as the task's major Attributes.

3. Select an Attribute and ask "How might I change, modify, improve, or enhance this attribute? What different forms might it take" How might it look, sound, work, or act differently?" List these ideas beside the Attribute.

4. Repeat Step 3 for each Attribute. Generate many, varied, or unusual ways that each Attribute might be changed.

5. Examine all the possible changes listed. Look for the ideas or combinations of ideas that suggest promising new possibilities for dealing with the task.

6. Put a check mark beside the ideas that you decide to use or examine in greater detail.

Attribute Listing Worksheet

Task: In what ways might we improve ...?

Attributes	Possible Changes or Modifications

SCAMPER

Type of Tool: Generating

Purpose: This tool uses action words or phrases to evoke or “trigger” new or varied options. Several questions accompany each word or phrase that support the word and often help to open up a wide range of possibilities.

Steps for Using this Tool:

1. State the task that you want to change or enhance. Begin the statement with “How to…..?” or “In what ways might we…..?” to invite ideas.

2. Pick a letter from the SCAMPER list. Read its “trigger word” and its questions. Ask, “What new ideas from this task might the word and its questions suggest?” Make your connections between the task and the “trigger word”. Apply the questions to your task.Generate many, varied responses and write these ideas on your Worksheet beside the “trigger word”.

3. Repeat Step 2 for several or all of the SCAMPER letters. Pick the letters in any order. If you have difficulty simulating new ideas from a particular “trigger word” and its questions, choose another word from the list and try using those questions. This tool is not intended to be a strictly followed sequence of “S” to “R”. You do not have to use all the letters and words.

4. Review the list of ideas generated to determine if they have met the stated task or challenge, or identify combinations of ideas that you might want to examine in more detail.

SCAMPER Trigger Words and Questions

Substitute: What might you take away and put back in its place to solve this task? What might you substitute? Replace? Exchange? What else? Other ingredients? Other Material? Other approach?

Combine: What two things might you put together to solve this task? What might you combine this object with? How about a blend? An alloy? An assortment? An ensemble? Combine purposes?

Adapt: How might you change something about the task to solve it? What might you change or do differently? What else is like it? Does the past offer a parallel? Whom could I emulate? What could I copy?

Modify, Magnify, Minify: What might you make bigger or smaller to solve the task? How might it change if it were bigger or smaller? What to increase or reduce? How might you diminish or enhance attributes?

Put to Other Uses: What might you use in a different way to solve this task? Are there uses for this object? What properties suggest another way to use this? Could its form, weight, or structure suggest another use? Change the context?

Eliminate: What might you get rid of to solve this task? Is there something you might leave out? Condense? Fewer parts? What might you remove? Lighter? How can we make more with less?

Rearrange or Reverse: What might you mix up or move around to solve this task? How might we reorder this? Reverse roles? Turn upside down? Backwards? Inside out? Look at from a different point of view. What if you were to rearrange any parts, timing, objectives? Transpose cause and effect.

SCAMPER Worksheet

Task: _____

S
C
A
M
P
E
R

CREATIVE PROBLEM SOLVING

Definition: Creative problem solving is a six-step process that helps the student develop innovative solutions to real world problems. The technique was developed in the 1950's by creativity consultants, Alex Osborn and Sidney Parnes.

Skill Rationale: When faced with real world problems, many individuals either try to ignore the problem or suggest reusing ineffective strategies or ideas from the past. Thinkers who are good at creative problem solving realize that innovative ideas, based on fact-finding and criteria-setting, are usually more effective than alternatives that have failed in the past.

Skill Strategy: In order to be an effective creative problem solver, the thinker should:

1. MESS FINDING - Identify the situation that is causing the difficulty.

2. FACT FINDING - Research the situation in order to find relevant facts related to the situation.

3. PROBLEM FINDING - Brainstorm possible problems that have caused this situation. Identify the most likely cause of the difficult situation.

4. IDEA FINDING - Brainstorm various ideas for problem solving. Identify 5-10 plausible ideas.

5. SOLUTION FINDING - Develop criteria for evaluating the various ideas. Use the criteria to find the best solution.

6. ACCEPTANCE FINDING - Create a plan that explains how to implement the solution.

DECISION MAKING

Definition: Decision making is the ability to identify a goal, alternatives, and consequences associated with each alternative. Decision making may also involve identifying and evaluating alternatives for reaching the goal.

Skill Rationale: Decision making is a thinking skill that has numerous real world applications. Our daily lives constantly require us to make choices between one or more alternatives. Knowledge about the decision-making process should lead to more defensible and appropriate decisions. There are two kinds of decision making. The first type asks the thinker to choose the best alternative. The second kind of decision-making asks the thinker to identify consequences of each alternative, thereby choosing the best alternative.

Skill Strategy: In order to evaluate the thinker should:

1. Identify the goal to be achieved.
2. Research various alternatives for achieving this goal.
3. If appropriate, identify consequences attached to each alternative.
4. Develop criteria to evaluate each alternative.
5. Weigh the relative importance of each alternative.
6. Apply the criteria and choose the best alternative.
7. Be able to explain the reasons for your choice.

Decision Making

1. ALTERNATIVES - Think of many, varied things you could do.
2. CRITERIA - Think more carefully about each alternative.
3. DECISION - Choose an alternative that you think is best.
4. REASONS - Give many, varied reasons for your choice.

EVALUATING

Definition: Evaluation means to determine the worth of an idea or a product by using criteria to judge its value.

Skill Rationale: People who are good at evaluating are less likely to make hasty decisions that can later prove to be inappropriate. These good thinkers are also less likely to be swayed by the personal opinions or pressure of others. Good evaluators make up their minds after they have identified important criteria and analyzed the idea or item on the basis of this criteria.

Skill Strategy: In order to evaluate the thinker should:

1. Decide on the purpose for the evaluation.
2. Identify criteria to be used for the evaluation, or use the criteria that has been given to you.
3. Find the evidence or product that is to be evaluated.
4. Search the item or evidence to find the presence or absence of the criteria.
5. Judge the degree to which the evidence or item fits the criteria.
6. Judge the worth or the item or product based on your analysis.
7. Be able to support your evaluation with evidence form your analysis.

Evaluaiton Matrix

Type of Tool: Focusing

Purpose: This tool involves deliberate efforts to evaluate, weigh or choose options against a number of specific criteria.

Steps for Using this Tool:

1. State the Goal/Purpose.

2. List the options you want to evaluate down the Options column.

3. Identify the criteria on which to evaluate all options and write each of the criteria as one column heading at the top of the page. Be sure that the criteria are relevant for ALL the options being examined.

4. Establish a rating scale to use in evaluating each option against all criteria. Consider:

   Excellent = 4

   Good = 3

   Fair = 2

   Poor = 1

5. Take each criterion and evaluate all the options on it before proceeding to the next criterion (work DOWN the column, then move across to the next column. Ask, “If we (use this option), to what extent will it (criterion)?” This will assist you in determining the ratings. If this helps, with extra sheets of paper, cover all columns except the one in which you are working.

6. Summarize the ratings for each option. Analyze the results and decide what to do next. Remember, use Evaluation Matrix not just to find “one winning choice,” but to find the strongest or most effective solution, which might represent several options – modified, combined, used together, or used sequentially. Use the “decision” columns to analyze the results thoroughly. Consider the total scores, but do not be bound by them.

Evaluation Matrix Worksheet

Goal/Purpose: _____

	CRITERIA ← →						DECISION		
OPTIONS ↓							Use	Modify	Reject

C6: 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 Listenings

- 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 Critical Listening 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, ritardando, accelerando…etc.)
- Time Signature (duple or triple meter, 2/2, 2/4, ¾, 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

Name: _____

Title of Piece: _____

Performer/Composer: _____

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

Harmony (tonality, texture)	
Melody (contour, steps/skips)	
Rhythm/Meter (tempo,metre,pattern, accents, beat)	
Instrumentation/Vocals (instrumentation,vocal quality, timbre)	
Style	
Form (repetition, contrast)	
Expressive Elements (dynamics,articulation, terminology, mood)	

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: twos threes fours
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?

C7: Seven Norms of Collaboration

What do they LOOK like?

Promoting a Spirit of Inquiry	
When members ***DO*** promote a spirit of inqury they …	When members ***DON'T*** promote a spirit of inqury they …
• Advocate for their own ideas and provide rationale for their thinking	• May say, "It's my way, or no way!"
• Thoughtfully inquire into ideas of others	• May dismiss others' ideas and suggestions
• Provide equitable opportunities for everyone to participate	• Dominate the meeting and not allow others to contribute
• Disagree respectfully and openly with ideas	• Attack a person, not the idea
Pausing	
When members ***DO*** pause they …	When members ***DON'T*** pause they …
• Listen attentively to others' ideas	• May not allow others to contribute
• Allow time for silence after asking a question or making a response	• May not allow others to think about what is being said
• Reword in their own minds what others are saying to further understand what is being said	• May misinterpret what is being said
• Wait until others have finished before entering the conversation	• Dominate the meeting and not allow others to contribute
Paraphrasing	
When members ***DO*** paraphrase they …	When members ***DON'T*** paraphrase they …
• Acknowledge others' comments	• May not acknowledge others' contributions
• Are able to clarify others' comments	• May misunderstand others' ideas
• Are able to summarize and organize others' comments	
• Can shift a conversation to different levels of abstraction	• May not allow the group's ideas to fully develop
• May use non-verbal communication (smile, open palms to gesture, fist-pumps, etc.)	• May use non-verbal communication (frown or stare, arms folded in defiance, audible sighs, etc.)

Probing	
When members ***DO*** probe they …	When members ***DON'T*** probe they …
• Seek agreement on what words mean	• May not correct misunderstandings about what words mean
• Ask questions to clarify ideas	• May not be clear about suggested ideas
• Ask questions to discuss implications and consequences of ideas	• May not fully realize the implications and consequences associated with suggested ideas
Putting Ideas on the Table	
When members ***DO*** put ideas on the table they …	When members ***DON'T*** put ideas on the table they …
• Propose all relevant information	• May not include key ideas or suggestions
• Think about the relevance of their ideas before speaking	• May propose irrelevant or peripheral information
• Provide facts, inferences, ideas, opinions, suggestions to the group	• May not make reasons and rationale clear
• Explain the reasons behind statements, questions, and actions	
• May remove or modifiy their own ideas, opinions, points of view as discussion unfolds	• May say, "It's my way, or no way!"
Paying Attention to Self and Others	
When members ***DO*** pay attention to self and others they …	When members ***DON'T*** pay attention to self and others they …
• Are aware of their own thoughts and feelings while having them	• May not be aware of emotional reactions to the discussion
• Are aware of others' tone of voice patterns and nonverbal communications (facial expressions, body language, sighs, position, etc.)	• May not be aware of communication signals from others
• Are aware of the group's mood overall	• May not be clear about the group's purpose and sense of connection
Presuming Positive Intentions	
When members ***DO*** presume positive intentions they …	When members ***DON'T*** presume positive intentions they …
• Believe that others mean well	• May believe that others are not trying their best
• Restrain impulsive responses triggered by their own emotions	• May respond impulsivlely based on emotions
• Use positive assumptions when responding to and inquiring of others' ideas	• May use assumptions when responding to and inquiring of others' ideas

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C8: Teacher/Student Conferences

Teacher-Conference Notes

Student Name: _____

Reflection on: _____

Date:_____

Student's reflection:

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 II

Student Name: _____

Date: _____

Questions	Anecdotal Notes
• 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 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?	

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