



Semester and Unit Plans
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Identifying information

Course Title/Grade/Type: Electronic Music. Grade 11, University/College Preparation

Ministry Course Code: AMD30

Credit Value: 1

Ministry Curriculum Policy Document: The Ontario Curriculum Grades 11 and 12 Technological Education (Revised), 2009.

Prerequisite: None

Course Description

This course will utilize technology to understand, create, and record music. Students will be exposed to engineering and recording and will gain exposure to music software, notation programs, sequencing, marketing, and issues of copyright. Students will develop knowledge and skills as they compose, produce, and create music projects using a variety of electronic music resources including samplers, keyboards, and computer software and applications. Projects may include original songs, remixes, mash-ups, film scoring, and deejaying. Students will also develop an awareness of related environmental and societal issues. They will explore college and university programs and career opportunities in various music and media fields. The final project will involve the class producing and hosting a concert to showcase their musical compositions and live performances.



Music study at the Grade 11 level enhances students' understanding and appreciation of music through the development of practical skills and creative work. Students extend their creative problem-solving skills, individual and cooperative work habits, and knowledge of themselves and others. They develop a sense of personal responsibility and connections to their communities, and explore future careers.

Students use the elements of music (pitch – melody, harmony and tonality; duration – beat, metre, rhythm, and tempo; dynamics and other expressive controls; timbre; texture; and form) to create and perform works of increasing complexity. They use a variety of current technologies with increasing skill when practising, performing, composing, arranging, or recording music.

Performance and theory skills continue to be of major importance as students progress from grade to grade. Students extend their ability to evaluate performances by reviewing and reflecting and commenting on their own and others' creative work. They expand their specialized vocabulary for evaluating their own music and the work of other musicians.

The expectations for music courses are organized into three distinct but related strands:

1. **Creating and Presenting:** Students use the creative process (see pages 15–17) to apply their skills and knowledge of theory to performance and composition. Students develop their technical skill when performing individually and in ensembles (e.g., using voice, band instruments, string instruments, guitar, keyboards, or other performance media). They improvise, interpret, and compose music, using a variety of media, such as computers and other digital technology.
2. **Reflecting, Responding, and Analysing:** Using the critical analysis process (see pages 17–22) to enhance their appreciation of different types of music enables students to develop a deeper understanding of themselves and the communities in which they live. Students listen to and reflect on live and recorded performances to develop their understanding of the language of music and assess how effectively composers and performers communicate to their audience. Students explore the interrelationship between music and society, drawing on music from a range of cultures, including the rich heritage of Canadian music. Students also assess their interest, skills, and knowledge in relation to potential careers or continued study in music.
3. **Foundations:** In this strand, students enhance their knowledge of and their ability to apply the symbols, concepts, and conventions used in music. Students build on the vocabulary necessary for creating, performing, and evaluating music. This foundational study helps them expand their understanding of the development of different musical forms and the importance of health and safety practices. Students also develop their understanding of musical etiquette and of ethical issues that apply to both consumers and producers of music.

This course develops students' musical literacy through performance and the preparation and presentation of music productions. Students perform works at a level consistent with previous experience. Independently and collaboratively, students will use current technology and the creative and critical analysis processes to plan, produce, present, and market musical productions. Students will respond to, reflect on, and analyse music from various genres and periods, and they will develop skills transferable to other aspects of their life and their careers.



The Critical Analysis Process

Critical analysis is a central process in all academic work. The critical analysis process involves critical thinking, and thinking critically implies questioning, evaluating, making rational judgements, finding logical connections, and categorizing.

Critical thinking also requires openness to other points of view and to various means of expression and creation. Everyone views the world through different lenses, and our views of the world and our life experiences inform our understanding of works of art. Students need to be taught that works of art are not created in a vacuum; they reflect the personal, social, and historical context of the artists. This is true for works created by professional artists and by students in the classroom.

Using the critical analysis process will enable students to:

- respond knowledgeably and sensitively to their own and others' works in dance, drama, media arts, music, and visual arts;
- make connections between their own experiences and works in the arts, between different art forms, and between art works and the lives of people and communities around the world;
- perceive and interpret how the elements of each art form contribute to meaning in works in dance, drama, media arts, music, and visual arts;
- develop, share, and justify an informed personal point of view about works in the arts;
- demonstrate awareness of and appreciation for the importance of dance, drama, media arts, music, and visual arts in society;
- demonstrate appreciation appropriately as audience members in formal and informal settings

Students need to be guided through the stages of the critical analysis process. As they learn the stages in the process, they will become increasingly independent in their ability to develop and express an informed response to a work of dance, drama, media art, music, or visual art. They will also become more sophisticated in their ability to critically analyse the works they are studying or responding to. Students learn to approach works in the arts thoughtfully by withholding judgement until they have enough information to respond in an informed manner.

Teachers can set the stage for critical response and analysis by creating a reassuring learning environment in which students feel free to experiment with new or alternative approaches and ideas. This is a good opportunity to remind students that different people may respond to the same work in different ways. Each person brings a particular cultural perspective and a unique personal history to experiences in the arts. Responding to the arts is, in part, a discovery process. While students may lack specific background information about the artists, the history of the arts, or contemporary artistic practices, their own life experience, intuition, ideas, and critical and creative thinking abilities are important and relevant aspects of their interaction with works of all types in the arts.



The critical analysis process includes the following aspects:

- initial reaction
- analysis and interpretation
- consideration of cultural context
- expression of aesthetic judgement
- ongoing reflection

The process is intended to be used in a flexible manner, taking into account students' prior experiences and the context in which the various art forms and works are experienced. It is important to remember that students will be engaged in reflection and interpretation throughout the process.

Initial Reaction

Students are encouraged to express their first reaction to a work. This first impression is the starting point for further investigation and discovery. First impressions may provide a useful benchmark for later evaluations of students' ability to critique a work. Teachers can elicit students' first impressions by asking questions such as those found below. If students cannot easily explain why they are making a judgement, these questions can help them move beyond overly simple value judgments. Students need to be reminded that there are no wrong answers if the responses are sincere.

Sample guiding questions might include:

- What is your first impression of this work?
- What does this work bring to mind?
- What does this movement suggest to you?
- What emotions does this work evoke?
- What puzzles you? What questions do you have?
- What connections can you make between this work and your own experience or other art forms?

Analysis and Interpretation

As part of analysis, students try to figure out what the artist has done to achieve certain effects. Students can discuss the artist's use of the elements, principles, materials, and/or concepts specific to the art form. Students might want to refer back to their first impressions (e.g., analyse how the use of various elements in the work contribute to a first impression of liveliness). Teachers should encourage students to describe and explain how the individual elements have been used and how they relate to each other. Students can also analyse the overall characteristics and compositional features of the work (e.g., how the artist uses and manipulates various elements, principles, sounds, movements, words, images, or ideas).



As students move towards personal interpretation (e.g., “This dance is about feeling lonely.”), they connect their own perspectives, associations, and experiences with the characteristics found in the work. As in the “initial reaction” stage of the formal criticism approach, there are no wrong answers. However, students should be able to provide evidence for their interpretations. This stage requires the use of higher-order thinking skills; students should go beyond free association to combine associations based on evidence found in the work.

Activities such as discussing interpretations in a small group, writing an artist’s statement, reflective journal writing, working independently on a written analysis, or preparing notes for an oral presentation may all be part of this stage.

Sample guiding questions might include:

- What elements, principles, and/or conventions of the art form are used in this work?
- How are the elements and/or principles organized, combined, or arranged in this work by the artist (composer, choreographer, playwright, media artist, visual artist)?
- What do you think is the theme or subject of the work? (i.e., What is the artist trying to communicate, and why? or, in reflecting on their own work: What did you intend to communicate, and why?)
- Why do you think the composer, choreographer, playwright, media artist, or visual artist created this work?
- What message or meaning do you think the work conveys?
- What do you feel is the artist’s view of the world?
- How does this view match or contrast with your own view of the world?

The types of questions asked will vary with the type of art works being discussed.

Consideration of Cultural Context

As part of the critical analysis process, students develop an understanding of works in the arts in their cultural context. In addition to analysing and interpreting the art works themselves, students also need to understand how aspects of an artist’s life can have a bearing on his or her works and on the interpretation of those works.

Sample guiding questions might include:

- What social, political, and historical events may have influenced the artist in this work?
- What cultural movements, events, or traditions or other works in the arts may have influenced the artist?
- What events in the artist’s life may have affected the creation of the work?



In order to extend their understanding of works of art in their context, students may also conduct their own inquiry-based research, or teachers can support them in investigations into the following:

- the similarities and differences between specific works in the past and present
- the way in which a work in the arts represents the perspective of individuals within a specific cultural group
- examples of other works created in the same period
- the expectations and artistic preferences of audiences at the time the work was created
- the initial reception of the work by critics
- the responsibility of an audience, including basic points of audience etiquette and the individual's responsibility to acknowledge any personal biases that may influence his or her response to a work (e.g., cultural biases or past experiences with the arts)

Teachers could also suggest that a student – who is in role as a reporter – interview another student – who is in role as a visual artist, composer, playwright, or choreographer – about cultural, social, economic, and political conditions at the time the artist lived.

Expression of Aesthetic Judgement

Students compare their perception of the art work after reflection and analysis to their initial reaction and make connections to other works of art they have seen or heard. They consider the effectiveness of aspects of the work. They also reflect on whether they have learned anything that they can apply to their own work.

Ongoing Reflection

Reflection occurs throughout the critical analysis process, whether students are examining their own works or the works of others.

A. CREATING AND PERFORMING

OVERALL EXPECTATIONS

A1. The Creative Process: apply the stages of the creative process when performing music, composing and/or arranging music, and creating a musical production;

A2. The Elements of Music: apply elements of music when performing music and composing and/or arranging music;

A3. Techniques and Technologies: use a variety of techniques and technological tools when engaged in musical creation, production, and/or performance.



Specific Expectations

A1. The Creative Process

A1.1 apply the creative process when performing music and composing and/or arranging music (e.g., generate ideas for a musical composition based on a video game; experiment with various natural and instrumental sounds when arranging music for their ensemble; explore and reflect on different arrangements of the same work; revise aspects of their performance based on feedback from peers)

Teacher prompts: “What musical choices will you need to make in this performance? How can the creative process help you make effective choices?” “What roles do imagination and planning play in your preparation for a performance?”

A1.2 apply the creative process when creating a musical production (e.g., when planning, revising, and presenting a concert with your ensemble; when planning for, producing, and editing a recording of a small ensemble)

Teacher prompts: “What do you need to consider when planning for the instruments or voices you are using in your production?” “How might you incorporate innovation into your production?” “Which stages of the creative process did you follow when working on this production?” “What are the potential pitfalls for performances or productions that do not follow the stages of the creative process?”

A2. The Elements of Music

A2.1 apply the elements of music and related concepts appropriately when interpreting and performing notated music (e.g., reproduce accurately, by clapping, playing, or singing, rhythms that are similar to those in the music they are studying; play or sing repertoire with accurate pitch and intonation; play or sing repertoire with correct dynamics and articulation; perform in an ensemble setting with uniform tonal blend and balanced dynamic intensity)

Teacher prompts: “Considering the timbres of the various instruments in your ensemble, how might you ensure appropriate balance and blend?” “If the tempo of this song were altered, how might you change your approach to articulation?”

A2.2 apply the elements of music and related concepts appropriately when composing and/or arranging music (e.g., apply elements such as pitch [melody], timbre, and texture in their composition in a way similar to that in the popular music they are studying; use guitar tablature to notate pitches in a solo composition; arrange pieces of music in simple, binary, and free forms)

Teacher prompts: “What would be some advantages of using guitar tablature as opposed to ‘standard’ notation? What limitations might this tablature have with respect to expressing the elements of music?” “How might the timbres of the instruments in your group affect the way you use the elements of duration and dynamics in your composition?”



A3. Techniques and Technologies

A3.1 demonstrate technical skill when performing music and/or creating a musical production (e.g., accurately and proficiently perform scales, patterns, or technical exercises in support of repertoire; demonstrate technical skills when recording their performances or those of their classmates or using a loop-based composition program to mix audio)

Teacher prompt: “How does competence in performing scales and technical exercises support your ability to perform repertoire?”

A3.2 use compositional techniques and available technology when composing and/or arranging music (e.g., compose a soundtrack in ABA form for a scene in a play, using a loop-based mixing program; use computer software to produce a rhythm section accompaniment for an instrumental or vocal solo)

Teacher prompts: “What software experience do you have that might help you use these music programs?” “How can you use software to address issues of balance and blend in your arrangement?” “How can you use software to help you implement your musical ideas?”

A3.3 use current technology to create a record of their own or their peers’ performance and/or production (e.g., collect examples of their best work in digital format and create a performance archive; create and publish digital video of their group’s best performances)

Teacher prompts: “What technical considerations do you need to address when creating your performance archive?” “How can watching a video recording of your performance help you assess your strengths and weaknesses?”

B. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

B1. The Critical Analysis Process: use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;

B2. Music and Society: demonstrate an understanding of the role and impact of traditional, commercial, and art music within various communities and cultures;

B3. Skills and Personal Growth: demonstrate an understanding of how performing, creating, and critically analysing music has affected their skills and personal development;

B4. Connections Beyond the Classroom: identify and describe opportunities and requirements for continued engagement in music.



B1. The Critical Analysis Process

B1.1 listen to and/or perform selections that represent a wide variety of musical genres and styles, and describe and reflect on their responses to them (e.g., document their initial reactions to more than one version of the same Leonard Cohen song; describe their response to several selections of music they like, and identify any common traits; describe the emotions conveyed in a work by a composer from the Romantic period)

Teacher prompts: “Why might your opinion of a musical work, artist, or genre change over time?” “Describe the evolution of your personal listening history. What attracted you to each successive musical style?”

B1.2 analyse productions such as concerts, recitals, musical theatre, and/or other musical events with reference to the elements and other components of music as well as the technical and organizational aspects of the production (e.g., the human and technical resources required for a musical theatre production; the interplay of the elements of music in a performance by a string ensemble; the contribution of the elements of music to the aesthetic impact of a performance by a marching band)

Teacher prompts: “Have you created a flow chart showing the roles of all the participants in the talent show you are organizing? Are the roles clearly defined and complementary?” “Which elements of music contributed to the success (or lack of success) of this production?” “What non-musical aspects of a musical performance can be analysed using the critical analysis process?”

B1.3 assess the effectiveness of a variety of musical selections and/or productions (e.g., communicate their response to a community concert, including their assessment of its effectiveness in meeting the needs of the community; write a review of a musical theatre production; assess the appropriateness of a musical program with respect to its intention and audience)

Teacher prompts: “What features of the small ensemble recital were effective from your point of view?” “Which member(s) of the cast of this musical production gave the most effective performance? What are the reasons for your opinion?”

B2. Music and Society

B2.1 identify and explain the interrelationships between traditional, commercial, and art music in specific cultures or communities (e.g., the integration of elements of traditional music from multiple cultures into commercial music in Canada; the use of Hungarian folk songs in the work of art music composers from that country)

Teacher prompts: “Who are some art music composers who have benefited from a strong folk music tradition in their culture? What impact has this tradition had on their music?” “What elements of traditional music can you identify in the music you hear around you in a typical day?”



B2.2 describe significant contributions of individuals, groups, or organizations within a community or culture to presentation and production aspects of traditional, commercial, and art music (e.g., how groups and individuals such as the Rolling Stones, Michael Jackson, Madonna, or Rush have contributed to the format of large-scale music concerts popular in the West; how the East Coast Music Awards provide a vehicle for and encourage musicians from Atlantic Canada; how John Hammond helped broaden the audience for African-American musicians in the 1930s; how the concepts and intent of the salon music of Schubert and his contemporaries are reflected in modern-day performance and production practices)

Teacher prompts: “What evidence do you hear of a cross-pollination of traditional, commercial, and art music in the music of Great Big Sea?” “How has the work of Andrew Lloyd Webber influenced the production and presentation of musical theatre?”

B2.3 explain the role of traditional, commercial, and/or art music in various communities or cultures (e.g., the use of commercial music in advertising; how certain urban or rural communities have been stereotyped by the music they produce or listen to; how concerts can bring together a community)

Teacher prompts: “What role has French-Canadian music played in maintaining a distinct francophone culture in Canada?” “In what ways do musical styles and preferences define and express the concerns of various youth communities?”

B3. Skills and Personal Growth

B3.1 explain how the study of music has contributed to their self-awareness, their values, their ability to express themselves, and their understanding of others (e.g., how exposure to the values expressed in contemporary music has shaped or reinforced their values or behaviour; how honing their performance, production, and creative skills has enabled them to express themselves more effectively; how musical activities have contributed to their knowledge and understanding of the communities or cultures of their peers)

Teacher prompts: “What aspects of the study of music have enhanced your ability to express yourself?” “How has studying music from a variety of cultures affected your identity?”

B3.2 identify and analyse their musical production and performance skills and knowledge, and describe the steps they will take to ensure continued improvements in these areas (e.g., critique their own performance from a technical or aesthetic perspective, and identify areas for improvement; reflect regularly on their rehearsal of a selection in order to identify areas for improvement; develop and carry out a practice strategy for overcoming a performance weakness; review their contributions to group planning or production meetings, and identify how they could improve their personal input)

Teacher prompt: “What contribution have you made to ensuring the success of this production? Are there any areas you found particularly challenging and/or where you had to enlist the help of your peers? How could you improve your skills in these areas?”



B3.3 demonstrate leadership and collaborative skills when planning, promoting, producing, and performing in a variety of musical presentations (e.g., facilitate and participate in group planning processes; follow protocols for effective meetings; consult with the other members of their ensemble or production team, listen meaningfully, and reflect on their ideas; devise and implement innovative ideas to promote a performance)

Teacher prompts: “Why is it important to build trust when working as part of a team?” “When your ensemble is preparing for a recital, what skills are most likely to ensure success?”

B4. Connections Beyond the Classroom

B4.1 identify and describe the skills and knowledge required to pursue careers connected to the arts and culture industry (e.g., describe possible music industry careers and the requirements for specific jobs; use a career-profiling website to assess their own interests, skills, and aspirations and match these with appropriate careers in the cultural industry; investigate the skills required for careers that support musicians and composers, such as artist management, instrument making or repair, music promotion and marketing, recording or sound engineering)

Teacher prompts: “Based on your current interests, skills, and level of knowledge, what music-related career could you pursue that would provide an adequate living?” “What types of jobs does the production of a large-scale musical generate? What skills do these jobs require?”

B4.2 describe educational pathways that would enable them to prepare for careers in planning, promoting, producing, and/or performing in musical presentations (e.g., conduct a live or electronic interview with a music producer or promoter in their community, focusing on the educational prerequisites and ongoing learning requirements for the field; create a promotional poster for a postsecondary school of music that illustrates possible careers associated with its music program)

Teacher prompts: “What non-music courses would help you acquire skills and knowledge related to the promotion or production of musical presentations?” “How might you assess the value or appropriateness of a course or program in music?”

B4.3 identify opportunities for, and explain the benefits of, participating in and attending musical endeavours of various types (e.g., performances of various types of music in their school or community; opportunities for performance by their band, choir, ensemble; possible venues for performance or presentation of musical work, such as parks, town halls, hospitals, elementary or nursery schools, or other non-traditional spaces; music-related activities and other services offered by local or regional arts councils)

Teacher prompts: “Where might you look for information about folk, jazz, and/or international music festivals in the community?” “Describe how you can use radio, television, and/or podcasts to access music that you are unable to hear live.” “What supports exist that could assist young musicians in building a profile in your community?”



C. FOUNDATIONS

OVERALL EXPECTATIONS

- C1. Theory and Terminology: demonstrate an understanding of music theory with respect to the elements and other components of music, and use appropriate terminology relating to them;
- C2. Musical Genres and Influences: demonstrate an understanding of musical genres, periods, and themes, and the influence of the environment on different forms of music;
- C3. Conventions and Responsible Practices: demonstrate an understanding of responsible practices and performance conventions relating to music.

C1. Theory and Terminology

- C1.1 demonstrate an understanding of, and use correct terminology relating to, the elements of music when planning, promoting, producing, and performing in a music production or presentation (e.g., describe in detail the elements of music in their performance repertoire; analyse the interrelationship of pitch, duration, and dynamics in a particular musical production, and identify the acoustical aspects of a performance venue that would best support these elements; describe the types of tasks and personnel [types of musicians, sound engineers] required to support the elements in a musical production; list the physical resources required to support the elements of music, such as acoustic or electronic instruments, amplification, sound baffling, computer technologies)
- C1.2 demonstrate an understanding of, and use proper terminology when referring to, aspects of musical form in a variety of genres (e.g., riffs in blues; themes in orchestral music; vocables in North American Aboriginal songs; themes associated with movie characters in film scores; overtures, arias, duets, choruses in opera)
- C1.3 identify melodic, harmonic, and rhythmic patterns, and reproduce them accurately, by playing, singing, or notating them (e.g., reproduce, aurally identify, and notate examples of intervals from unison to an octave; reproduce, aurally identify, and notate examples of major and minor triads in root position; notate examples of rhythm patterns appropriate to the repertoire being studied)



C2. Musical Genres and Influences

C2.1 categorize various musical works by genre, period, and function and/or theme, and describe the reasons for their categorization (e.g., categorize selected art music as a symphony, concerto, or sonata, and give reasons for their decisions; distinguish between Gregorian chant and chants in South Asian ragas; describe the differences between rock music and rhythm and blues; describe the genres of music in a range of music videos)

Teacher prompt: “What era and genre of twentieth-century popular music do you believe this selection represents? What musical characteristics led you to this conclusion?”

C2.2 describe, in a research-based report or presentation, the interrelationship between nature/the environment and various kinds of music, including Aboriginal music (e.g., present a ritual or celebration using replica instruments created from natural or recycled materials; investigate how composers have used nature as a source of inspiration and ideas)

Teacher prompts: “What attitudes towards the environment are evident in traditional and contemporary Aboriginal music?” “How does Stravinsky represent nature in Rite of Spring? What are some other art music compositions that were inspired by nature?” “How can music connect us to the environment?”

C3. Conventions and Responsible Practices

C3.1 explain the importance of safe and healthy practices for preventing performance- and production-related injuries and for maintaining respiratory, aural, and vocal health (e.g., safe practices associated with performing on stage; ways to protect their hearing when playing or listening to loud music; warm-up exercises prior to playing an instrument or singing)

Teacher prompts: “What are some potential dangers associated with practising or performing on stage?” “Why do vocalists do warm-up exercises before performing?”

C3.2 describe and demonstrate conventions associated with music performances and productions, from the perspective of a performer and an audience member (e.g., compile a detailed list of audience etiquette for different types of musical performances; compare and contrast the programs for different types of concerts and explain the reasons for the differences)

Teacher prompts: “Is it appropriate to clap after a song in a musical theatre presentation? After a movement of a concerto?” “What sorts of behaviour by audience members can disturb performers or other audience members? What can you do to ensure you do not disturb the performance or other's enjoyment of it?” “What strategies can performers use to connect with the audience during a concert?”

C3.3 demonstrate an understanding of ethical and legal issues related to music, with respect to both consumers and producers and with particular emphasis on issues related to the entertainment industry (e.g., debate issues related to the protection of the rights of composers/performers, the availability of music on the Internet, and illegal downloading and file sharing)

Teacher prompt: “How has the distribution of recorded music changed over the past twenty-five years? What legal problems have these



changes created for the recording industry?”

Units: Titles and Times

Unit 1	Analyzing and Understanding Song Structure	8 hours
Unit 2	Music in Society	10 hours
Unit 3	Composition and Performance	60 hours
Unit 4	DJ - Disc Jockey	12 hours
Unit 5	Careers in Music	8 hours
Unit 6	Live Productions and Events	12 hours
Total		110 hours

Unit Overviews

Unit 1: Analyzing and Understanding Song Structure

Time: 8 hours

This module introduces students to song structure, the way producers organize and layer sounds in space and time, and how different genres of music have certain stylistic rules. The students will analyze songs and complete perceived space maps for them.

Unit 2: Music in Society

Time: 10 hours

Unit Description

This module focuses on increasing students’ understanding and enthusiasm for the arts in Ontario and Canada. The activities and experiences actively involve students in discovering ways in which the arts in Canada preserve and create a diverse Canadian culture and identity.

Students continue to develop and convey their own ideas, personal experiences, and cultural perspectives through their arts expressions. They are expected to demonstrate critical thought and support interpretations and opinions when responding to the work of musicians.



This module also encourages students to learn about the roles of provincial and national arts organizations and institutions such as The Ontario Arts Council, The National Gallery, The National Film Board, and the Canadian Conference of the Arts. It emphasizes the significance of the arts to Ontario and Canada and to each student by posing questions such as the following: Why are the arts important for Canada? Why should we (students / the public) support the arts? How can students continue to be involved in the arts? Students are encouraged to identify personal goals and design action plans for continuing their education and lifelong involvement in the arts.

Unit 3: Composition and Performance (on-going)

Time: 60 hours

Expectations representing the three strands (Creation and Performance, Reflect, Respond, and Analyze, and Foundations) related to the study of composition and performance skills are clustered in this unit. Students develop versatility in performing and composing numerous musical styles. There are a variety of tasks the students will be completing in this unit.

Task 1: Remix – the students will take an acapella and match it with an appropriate instrumental track.

Task 2: Scoring a Film Clip – the students will create music for a short film clip chosen from a DVD or online video clip

Task 3: Subject Specific Song – the students will create a song based on material studied in another class (math, science, English, etc)

Task 4: Mash-Up – the students will take two songs to create an original mash-up composition

Task 5: Reverse Engineer a Mix – the students will listen to a song and mix it so it matches the original as closely as possible

Task 6: Balance a Mix – the students will work through a series of tasks to balance vocals, drums, bass, and stems

Task 7: Original Compositions – the students will create original compositions

Unit 4: DJ – Disc Jockey (on-going)

Time: 12 hours

Unit Description

Students will learn how to mix songs together seamlessly. They will learn how to count beats and use equalization and transition effects and techniques in their mixsets. They will plan and create a thematic mix and live mixset that will incorporate a request from the teacher or fellow students in real time.

This unit will be on-going throughout the semester. Students will be given one week to work on two projects. One will be a themed mix that can be pre-recorded. The second one will be a live mix. Since we only have one DJ controller, students will be assigned a week to complete the unit tasks.



Unit 5: Careers in Music

Time: 8 hours

Students will research music and music related careers. They will create a brochure outlining the job description and the steps necessary to achieve a career in that field

Unit 6: Live Productions and Events (on-going)

Time: 12 hours

Unit Description

At the end of the term, the class will throw a concert / dance party to showcase their original compositions, deejaying skills, and use of sound equipment. They will plan and promote the event. The initial stages of this will need to be planned earlier in the term to allow for promotion.



Teaching/Learning Strategies

It is important to develop well-balanced, appropriate activities, which use a variety of teaching and learning strategies, to aid in the development of students' cognitive skills, psychomotor skills, and the affective domain. The following is a list of strategies that could be considered:

- Applications of previously learned concepts to new situations
- Brainstorming
- Collaborative Work
- Conferencing
- Creation
- Discussion
- Drill
- Enrichment
- Exploration
- Teacher-directed Learning
- Anecdotal
- Checklists
- Observation-formal/informal
- Peer assessment
- Performance assessment of solo/ensemble performance
- Personal communication
- Portfolio
- Question/answer
- Investigation
- Jigsaw
- Listening and Reflection
- Modelling
- Mind Mapping
- Performance (solo, small and large ensemble)
- Research
- Student-centred Learning
- Independent Learning
- Review
- Reflection Journal
- Reflection/response
- Rubrics
- Self-assessment
- Short assignment
- Student/teacher conferences
- Teacher assessment and evaluation
- Written work-composition

Assessment & Evaluation of Student Achievement

Seventy per cent of the grade will be based on compositional tasks and projects conducted throughout the course. Fifteen percent of the grade will be on written assignments. The final fifteen percent will be on the final concert production.



Accommodations

The music program must allow for the integration of exceptional students, therefore accommodations may be necessary. Exceptionalities are defined in the Education Act as behavioural, communicational, physical, intellectual, and multiple. Activities, teaching and learning strategies, as well as assessment and evaluation techniques, should be adapted when necessary to accommodate special needs students. Teachers will consult individual student IEPs for specific direction on accommodation for individuals.

Some accommodations may include:

- Allow additional time that has been pre-established with the student, to complete task.
- Build in opportunities for frequent progress checks with peer or teacher.
- Employ verbal rehearsal and questioning strategies following instruction, in order to help the student focus on important information.
- Encourage drafts and suggest ways to improve drafts.
- Encourage students to question for clarification and additional information.
- Encourage the use of drawing or sketching as part of the planning process.
- Students compose their own music for the culture studied, using the authentic instruments from that culture, where available.
- Have students tape the interview to support the writing, if necessary, as an alternative to support draft work.
- Inform students about the purpose of the assignment and the method/criteria for the evaluation.
- Model and display examples of writing for specific purposes related to review.
- Negotiate the required length and appropriate deadlines for written assignments.
- On-line help and software tutorials are available.
- Provide advance organizers to structure the content.
- Provide immediate reinforcement of correct response and immediate feedback of results where possible.
- Reinforce oral instructions with written or visual cues.
- Relate material to students' lives and real-life situations.
- Repeat important information.
- Repeat listening examples if the need arises.
- Set specific time limits for group activities and assignments.
- Allow students to work in pairs.
- Students, who have religious considerations, may be excluded from performing certain music.



Resources

Play With Your Music

NYU Steinhardt's online music production course - <http://www.playwithyourmusic.org/>

Teacher Resources

Arts Education 10, 20, 30: A Curriculum Guide for the Secondary Level. Saskatchewan: Saskatchewan Education, 1996.
Musical Futures: An approach to teaching and learning. London: Paul Hamlyn Foundation, 2008.

General

Local heritage and community cultural centres

Public libraries

Print

Moylan, William (2007). Understanding and Crafting the Mix
Hewitt, Michael (2008). Music Theory for Computer Musicians
Hewitt, Michael (2009). Composition for Computer Musicians
Hewitt, Michael (2011). Harmony for Computer Musicians
Senior, Mike (2011). Mixing Secrets for the Small Studio



These calendars are meant for a quick visual reference. Please refer to Unit Plans for details.

JANUARY

JANUARY				
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Unit 1: Analyzing and Understanding Song Structure				
1	2	3 -	4 -	5 -
New Year's Day	New Year's Lieu Day			
8 -	9 -	10 -	11 -	12 -
Unit 3: Composition and Performance				
15 -	16 -	17 -	18 -	19 -
22 -	23 -	24 -	25 -	26 -
				1/4 Term
29 -	30 -	31 -	1 -	2 -



FEBRUARY

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Unit 2: Careers in Music				
5 -	6 -	7 -	8 -	9 -
Unit 4: Composition and Performance				
12 -	13 -	14 -	15 -	16 -
19	20 -	21 -	22 -	23 -
Family Day				
Unit 5: Music in Society				
26 -	27 -	28 -	1 -	2 -



MARCH

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Unit 3: Composition and Performance				
5 -	6 -	7 -	8 -	9 -
12 -	13 -	14 -	15 -	16 – Performance Planning
				Performance Planning needs to start
Unit 4: DJ (Disc Jockey)				
19 -	20 –	21 -	22 -	23 –
26 –	27 -	28 –	29 -	30
				Good Friday



APRIL

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Unit 3: Composition and Performance				
2	3 -	4 -	5 -	6-
Easter Monday				
Unit 6: Live Production and Events				
9 -	10 -	11 -	12 -	13
16	17	18	19	20
		Exams	Exams	Exams
23	24	25	26	27
Exams		Mark Consultation Day		



Course Name: AMD30 Unit Number 1: Analyzing and Understanding Song Structure

Number of Lessons: 8

Resources:

The Listening Kit – Grade 3, Orff Classroom Instruments, Google Form Survey

Bruno Mars “24K Magic” Stems, Audacity file with all the tracks assembled

Bruno Mars “24K Magic” listening worksheet

YouTube – for students to analyze and share music selections

Play With Your Music: Audio Production - <http://www.playwithyourmusic.org/>

#PWYM Musical Structure Graph Template - https://docs.google.com/spreadsheets/d/1u23HC-W5b8ijPDBdjAGduTYRQo5kKHHAQydHX9Jm0Qk/template/preview?usp=drive_web

#PWYM Perceived Space Graph - https://docs.google.com/drawings/d/1eoxDQyI8b5spi7rDb_zh5xoHAFt7pawO7Xry7zUHGSw/template/preview?usp=drive_web

Play With Your Music – Modules 1-3 <http://community.playwithyourmusic.org/c/pwya-play-with-your-audio>

How a recording-studio mishap shaped '80s music - <https://youtu.be/Bxz6jShW-3E>

Why more pop songs should end with a fade out - <https://youtu.be/QpKypvDjiPM>

Overall and Specific Expectations:

A2. The Elements of Music: apply elements of music when performing music and composing and/or arranging music;

- A2.1 apply the elements of music and related concepts appropriately when interpreting and performing notated music

B1. The Critical Analysis Process: use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;\

- B1.1 listen to and/or perform selections that represent a wide variety of musical genres and styles, and describe and reflect on their responses
- B1.3 assess the effectiveness of a variety of musical selections and/or productions

C1. Theory and Terminology: demonstrate an understanding of music theory with respect to the elements and other components of music, and use appropriate terminology relating to them;

- C1.2 demonstrate an understanding of, and use proper terminology when referring to, aspects of musical form in a variety of genres

C2. Musical Genres and Influences: demonstrate an understanding of musical genres, periods, and themes, and the influence of the environment on different forms of music;

- C2.1 categorize various musical works by genre, period, and function and/or theme, and describe the reasons for their categorization



Evaluations

Evaluations			
Evaluation	POC	Specific Expectations	
1. Song Analysis	P	B1.1, B1.3, C1.2	
Equal weight KICA (towards 15% written work mark)			
2. Favourite Music Conversation	C	B1.1, B1.3, C1.2	
Equal weight KICA (towards 70% coursework mark)			
Lesson No.	Specific Expectations	Learning Goals and Lesson Overview	Assessment (indicate of/ for/ as)
1	A2.1 apply the elements of music and related concepts appropriately when interpreting and performing notated music B1.1 listen to and/or perform selections that represent a wide variety of musical genres and styles, and describe and reflect on their responses to them C2.1 categorize various musical works by genre, period, and function and/or theme, and describe the reasons for their categorization	<p>Learning Goals: 1) I can perform simple rhythmic patterns 2) I can listen and play along rhythmically with a piece of music.</p> <p>Students will complete a Google form survey. The class will listen to a piece of classical music and have a discussion about what sounds are in it and the structure of the song. Then we will play along to the selection using a variety of rhythm instruments. Basic notation will be written on the board for them to follow along with.</p>	Of (observation)
2	B1.1 listen to and/or perform selections that represent a wide variety of musical genres and styles, and describe and reflect on their responses B1.3 assess the effectiveness of a variety of musical selections and/or productions C1.2 demonstrate an understanding of, and use proper terminology when referring to, aspects of musical form in a variety of genres	<p>Learning Goals: 1) I can listen to a song and describe the sounds in it 2) I can discriminate among different sections and sounds in a song and how they work together 3) I can use proper terminology (bass, verse, chorus, lead vocals, etc)</p> <p>Students will listen to Bruno Mars “24 K Magic” and try to identify all of the different parts and layers. The teacher will show them the track with each of the layers and isolate every sound. The students will complete a worksheet upon the initial listen to understand the vocals. The teacher will illustrate the number of beats and how to count them.</p>	Of (observation)
3	B1.1 listen to and/or perform selections that represent a wide variety of musical genres and styles, and describe and reflect on their responses B1.3 assess the effectiveness of a variety of musical selections and/or productions C2.1 categorize various musical works by genre, period, and function and/or theme, and describe the reasons for their categorization	<p>Learning Goals 1) I can listen to a piece of music and describe what I feel and/or hear. 2) I can identify the layers and sections in a song</p> <p>Students will learn about the science and math involved in sound through a short video. They will learn about the musical alphabet and label two octaves of a piano keyboard. Together as a class we will listen to a song and complete a perceived space map. The students will then complete a map using a song of their choice.</p>	Of (Perceived Space Map)



4	<p>B1.1 listen to and/or perform selections that represent a wide variety of musical genres and styles, and describe and reflect on their responses B1.3 assess the effectiveness of a variety of musical selections and/or productions C1.2 demonstrate an understanding of, and use proper terminology when referring to, aspects of musical form in a variety of genres</p>	<p>Learning Goals: 1) I can listen to a song and describe the sounds in it 2) I can discriminate among different sections and sounds in a song and how they work together 3) I can use proper terminology (bass, verse, chorus, lead vocals, etc)</p> <p>Students will learn about song form including intro, verse, chorus, pre-chorus, bridge, and coda. They will listen to songs and pick out these sections. They will then choose a song and identify where these different sections occur.</p>	Of (Song Parts Exercise)
5	<p>B1.1 listen to and/or perform selections that represent a wide variety of musical genres and styles, and describe and reflect on their responses B1.3 assess the effectiveness of a variety of musical selections and/or productions C1.2 demonstrate an understanding of, and use proper terminology when referring to, aspects of musical form in a variety of genres</p>	<p>Learning Goals: 1) I can listen to a song and describe the sounds in it 2) I can discriminate among different sections and sounds in a song and how they work together 3) I can use proper terminology (bass, verse, chorus, lead vocals, etc)</p> <p>Students will learn about timbre and space in songs including panning. The sound level of individual tracks, and various effects that producers employ in songs to create a sense of space. They will then make a map of the timbre and space elements used in various songs.</p>	Of (Observation)
6	<p>B1.1 listen to and/or perform selections that represent a wide variety of musical genres and styles, and describe and reflect on their responses B1.3 assess the effectiveness of a variety of musical selections and/or productions C1.2 demonstrate an understanding of, and use proper terminology when referring to, aspects of musical form in a variety of genres</p>	<p>Learning Goals: 1) I can listen to a song and describe the sounds in it 2) I can discriminate among different sections and sounds in a song and how they work together 3) I can use proper terminology (bass, verse, chorus, lead vocals, etc)</p> <p>Students will learn about counting bars and beats, determining meter and tempo, and place chord changes (optional). They will apply this to one of the songs they have been analyzing so far.</p>	Of (Observation)
7	<p>B1.1 listen to and/or perform selections that represent a wide variety of musical genres and styles, and describe and reflect on their responses B1.3 assess the effectiveness of a variety of musical selections and/or productions C1.2 demonstrate an understanding of, and use proper terminology when referring to, aspects of musical form in a variety of genres C2.1 categorize various musical works by genre, period, and function and/or theme, and describe the reasons for their categorization</p>	<p>Learning Goals: 1) I can listen to a song and describe the sounds in it 2) I can discriminate among different sections and sounds in a song and how they work together 3) I can use proper terminology (bass, verse, chorus, lead vocals, etc)</p> <p>The teacher will demonstrate how to apply the skills we learned this unit to construct a picture of a specific song. This can be down with a perceived space map accompanied by a chart, jot note list, timeline, or other visual representation. The students can choose how they wish to illustrate the sounds used, their placement in the mix, the structure of the song, the genre, period, function, theme, and the tempo. The students will get the chance to do this for a simple song. They will have three choices of songs to analyze</p>	As (Peer Assessment)



		<p>this way. They will then compare their work with that of a fellow student. The songs will be taken up at the end of class.</p>	
8	<p>B1.1 listen to and/or perform selections that represent a wide variety of musical genres and styles B1.3 assess the effectiveness of a variety of musical selections C1.2 demonstrate an understanding of, and use proper terminology C2.1 categorize various musical works by genre, period, and function and/or theme, and describe the reasons for their categorization</p>	<p>Learning Goals: 1) I can listen to a song and describe the sounds in it 2) I can discriminate among different sections and sounds in a song and how they work together 3) I can use proper terminology (bass, verse, chorus, lead vocals, etc)</p> <p>Students will choose a song and analyze it in detail following the procedure from yesterday. They have the freedom to illustrate the song as they choose. While the students are working on their song analysis, the teacher will have one-on-one conversations about the concepts taught this unit.</p>	<p>For (Conversation)</p> <p>Of (Song Analysis)</p>



Course Name: AMD30

Unit Number 2: Music in Society

Number of Lessons: 5

Resources:

Arts Education 10, 20, 30: A Curriculum Guide for the Secondary Level. Saskatchewan: Saskatchewan Education, 1996

Music Journals on written on lined paper or typed and printed, various musical selections and videos, PowerPoint presentation

Overall and Specific Expectations:

B2. Music and Society: demonstrate an understanding of the role and impact of traditional, commercial, and art music within various communities and cultures;

- B2.1 identify and explain the interrelationships between traditional, commercial, and art music in specific cultures or communities
- B2.2 describe significant contributions of individuals, groups, or organizations within a community or culture to presentation and production aspects of traditional, commercial, and art music
- B2.3 explain the role of traditional, commercial, and/or art music in various communities or cultures

B3. Skills and Personal Growth: demonstrate an understanding of how performing, creating, and critically analysing music has affected their skills and personal development;

- B3.1 explain how the study of music has contributed to their self-awareness, their values, their ability to express themselves, and their understanding of others

C1. Theory and Terminology: demonstrate an understanding of music theory with respect to the elements and other components of music, and use appropriate terminology relating to them;

- C1.1 demonstrate an understanding of, and use correct terminology relating to, the elements of music when planning, promoting, producing, and performing in a music production or presentation
- C1.2 demonstrate an understanding of, and use proper terminology when referring to, aspects of musical form in a variety of genres

C2. Musical Genres and Influences: demonstrate an understanding of musical genres, periods, and themes, and the influence of the environment on different forms of music;

- C2.1 categorize various musical works by genre, period, and function and/or theme, and describe the reasons for their categorization
- C2.2 describe, in a research-based report or presentation, the interrelationship between nature/the environment and various kinds of music

C3. Conventions and Responsible Practices: demonstrate an understanding of responsible practices and performance conventions relating to music.

- C3.2 describe / demonstrate conventions associated with music performances and productions, from the perspective of a performer and an audience member

Evaluations

Evaluation	POC	Specific Expectations
1. Journal Writing	P	B2.1, B2.3
Equal weight KICA (towards 15% written work mark)		
2. Canadian Cultural Identity Research Project	P	B4.1, B4.2
Equal weight KICA (towards 15% written work mark)		



Lesson No.	Specific Expectations	Learning Goals and Lesson Overview	Assessment (indicate of/ for/ as)
1	<p>B2.1 identify and explain the interrelationships between traditional, commercial, and art music in specific cultures or communities B2.3 explain the role of traditional, commercial, and/or art music in various communities or cultures</p>	<p>Learning Goals – 1) I can identify various traditional music forms 2) I can explain the importance of music in specific communities and cultures</p> <p>Students will learn about traditional music forms from different communities. They will learn about cultural elements in the music and how these are tied to events, ceremonies, and daily life. They will write a journal entry about the importance of artists reflecting on their experiences and culture.</p>	<p>Of (Journal)</p>
2	<p>B2.3 explain the role of traditional, commercial, and/or art music in various communities or cultures C2.1 categorize various musical works by genre, period, and function and/or theme, and describe the reasons for their categorization</p>	<p>Learning Goals – 1) I can explain the role of music for various communities and cultures 2) I can categorize music by genres according to sounds and structures and provide reasons why a song should be placed into a specific genre</p> <p>Students will consider the cultural and historical contexts of a variety of genres and periods. We will look at Caribbean festivals and parades, First Nations music and pow-wows, East coast folk music, Francophone music, and Chinese Canadian music. Students will take jot notes on the style and structure of these kinds of music. They will then search for Canadian example and musicians that do these styles of music. We will create a playlist for students to listen to as homework.</p>	<p>Of (Journal)</p>
3	<p>B2.2 describe significant contributions of individuals, groups, or organizations within a community or culture to presentation and production aspects of traditional, commercial, and art music</p>	<p>Learning Goals – 1) I can describe the contributions of individuals and groups to Canadian music and culture</p> <p>Students will pick a style of music that is associated closely with a particular group of people in Canada. They will create a presentation to share with the class. This can be done in partners. Each group member will be fill out a plan on what role they will fill.</p>	<p>As (Research Plan)</p>
4	<p>C1.1 demonstrate an understanding of, and use correct terminology. C1.2 demonstrate an understanding of... musical form in a variety of genres C2.2 describe, in a research-based report or presentation... B3.1 explain how the study of music has contributed to their self-awareness, their values, their ability to express themselves, and their understanding of others</p>	<p>Learning Goals – 1) I can use proper music terminology 2) ibid 3) I can plan and create a research project 4) I can explain how this unit has helped me understand others</p> <p>Students will continue to work on their Canadian Cultural Identity Research Project.</p>	<p>Of (Observation)</p>



5	<p>C1.1 demonstrate an understanding of, and use correct terminology relating to, the elements of music when planning, promoting, producing, and performing in a music production or presentation</p> <p>C1.2 demonstrate an understanding of, and use proper terminology when referring to, aspects of musical form in a variety of genres</p> <p>C2.2 describe, in a research-based report or presentation, the interrelationship between nature/the environment and various kinds of music</p> <p>B3.1 explain how the study of music has contributed to their self-awareness, their values, their ability to express themselves, and their understanding of others</p>	<p>Learning Goals – 1) I can use proper music terminology 2) I can speak using appropriate music terminology 3) I can present a research project in front of an audience 4) I can explain how this unit has helped me understand others</p> <p>Students will present their research project today.</p>	<p>Of (Canadian Cultural Identity Research Project)</p>
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Course Name: AMD30

Unit Number 3: Composition and Performance

Number of Lessons: 38

Resources:

NYU Steinhardt's online music production course, Play With Your Music: Audio Production - <http://www.playwithyourmusic.org/>

Musical Futures: An approach to teaching and learning. London: Paul Hamlyn Foundation, 2008.

Hewitt, Michael (2008). Music Theory for Computer Musicians (2009). Composition for Computer Musicians (2011). Harmony for Computer Musicians Senior, Mike (2011). Mixing Secrets for the Small Studio

Sound Library Files (DMP Production Tools, The Drum Hero, Acapellas, Instrumentals, Stem Files, and various folders and files)

Musical Futures: An approach to teaching and learning. London: Paul Hamlyn Foundation, 2008.

Overall and Specific Expectations:

A1. The Creative Process: apply the stages of the creative process when performing music, composing and/or arranging music, and creating a music

- A1.1 apply the creative process when performing music and composing and/or arranging music
- A1.2 apply the creative process when creating a musical production

A2. The Elements of Music: apply elements of music when performing music and composing and/or arranging music;

- A2.1 apply the elements of music and related concepts appropriately when interpreting and performing notated music
- A2.2 apply the elements of music and related concepts appropriately when composing and/or arranging music

A3. Techniques and Technologies: use a variety of techniques and technological tools when engaged in musical creation, production, and/or performance.

- A3.1 demonstrate technical skill when performing music and/or creating a musical production
- A3.2 use compositional techniques and available technology when composing and/or arranging music
- A3.3 use current technology to create a record of their own or their peers' performance and/or production

B1. The Critical Analysis Process: use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;

- B1.1 listen to and/or perform selections that represent a wide variety of musical genres and styles, and describe and reflect on their responses to them
- B1.3 assess the effectiveness of a variety of musical selections and/or productions

B3. Skills and Growth: demonstrate an understanding of how performing, creating, and critically analysing music has affected their skills / personal development;

- B3.2 identify / analyze their musical production and performance skills and knowledge, and describe the steps they will take to ensure continued improvement

C1. Theory and Terminology: demonstrate an understanding of music theory with respect to the elements and other components of music, and use appropriate terminology relating to them;

- C1.1 demonstrate an understanding of, and use correct terminology relating to, the elements of music when planning, promoting, producing, and performing in a music production or presentation
- C1.2 demonstrate an understanding of, and use proper terminology when referring to, aspects of musical form in a variety of genres
- C1.3 identify melodic, harmonic, and rhythmic patterns, and reproduce them accurately, by playing, singing, or notating them

C3. Conventions and Responsible Practices: demonstrate an understanding of responsible practices and performance conventions relating to music.

- C3.2 describe and demonstrate conventions associated with music performances and productions, from the perspective of a performer and audience member
- C3.3 demonstrate an understanding of ethical and legal issues related to music, with respect to both consumers and producers and with particular emphasis on issues related to the entertainment industry



Evaluations

Evaluations			
Evaluation	POC	Specific Expectations	
Equal weight KICA (towards 70% coursework mark)			
1. Task 1: Remix	P	A1.1, A1.2, A2.1, A2.2, A3.1, A3.2, A3.3, B1.1, B1.3, B3.2, C1.1, C1.2, C1.3	
Equal weight KICA (towards 70% coursework mark)			
2. Task 2: Scoring a Film Clip	P	A1.1, A1.2, A2.1, A2.2, A3.1, A3.2, A3.3, B1.1, B1.3, B3.2, C1.1, C1.2, C1.3	
Equal weight KICA (towards 70% coursework mark)			
3. Task 3: Subject Specific Song	P	A1.1, A1.2, A2.1, A2.2, A3.1, A3.2, A3.3, B1.1, B1.3, B3.2, C1.1, C1.2, C1.3	
Equal weight KICA (towards 70% coursework mark)			
4. Task 4: Mash-Up	P	A1.1, A1.2, A2.1, A2.2, A3.1, A3.2, A3.3, B1.1, B1.3, B3.2, C1.1, C1.2, C1.3	
Equal weight KICA (towards 70% coursework mark)			
5. Task 5: Reverse Engineer a Mix	P	A1.1, A1.2, A2.1, A2.2, A3.1, A3.2, A3.3, B1.1, B1.3, B3.2, C1.1, C1.2, C1.3	
Equal weight KICA (towards 70% coursework mark)			
6. Task 6: Balance a Mix	P	A1.1, A1.2, A2.1, A2.2, A3.1, A3.2, A3.3, B1.1, B1.3, B3.2, C1.1, C1.2, C1.3	
Equal weight KICA (towards 70% coursework mark)			
7. Task 7: Original Compositions	P	A1.1, A1.2, A2.1, A2.2, A3.1, A3.2, A3.3, B1.1, B1.3, B3.2, C1.1, C1.2, C1.3	
Equal weight KICA (towards 70% coursework mark)			
8. Production Conversation	C	B1.3, C1.2, C3.2, C3.3	
Equal weight KICA (towards 70% coursework mark)			
9. Peer / Self-Evaluation	C	B1.3, C1.2, C3.2, C3.3	
Equal weight KICA (towards 15% written work mark)			
10. Task Observation	O	A1.1, A1.2, A2.1, A2.2, A3.1, A3.2, A3.3, B1.1, B1.3, B3.2, C1.1, C1.2, C1.3	
Equal weight KICA (towards 70% coursework mark)			
Lesson No.	Specific Expectations	Learning Goals and Lesson Overview	Assessment (indicate of/ for/ as)
0	A1.1, A1.2, A2.1, A2.2, A3.1, A3.2, A3.3, B1.1, B1.3, B3.2, C1.1, C1.2, C1.3.	Learning Goals – 1) I can create, compose, and arrange musical selections 2) I can use the creative process including moving from inspiration to planning to experimenting to creating to revising and refining to presenting to and to reflecting. 3) I can listen to, evaluate feedback and apply it as necessary. 4) I can use the elements of music when composing and arranging 5) I can use production techniques and technology to create musical compositions 6) I can assess the effectiveness of music works	Of (Observation)



		<p>including my own creations 7) I can identify steps needed to help me improve 8) I can use terminology effectively and appropriately 9) I can identify and reproduce melodic, harmonic, and rhythmic patterns 10) I can use sounds legally and ethically 11) I can list all sample used in a composition to clear sounds if needed for a commercial release</p> <p>This will be an ongoing unit throughout the course of the semester. As it stands, there are 7 tasks that the students will be assessed on. There will be other short tasks and learning modules based on developing specific skills as the teacher sees a need for. Each task may require anywhere from two to five lessons and/or work periods.</p> <p>Each task will be demonstrated for the students so they can observe and then practice the steps involved before submitting work for a grade.</p>	
1	A1.1, A1.2, A2.1, A2.2, A3.1, A3.2, A3.3, B1.1, B1.3, B3.2, C1.1, C1.2, C1.3.	<p>Learning Goals – (as above)</p> <p>Task 1: Remix – the students will take an acapella and match it with an appropriate instrumental track.</p>	Of (Remix)
2	A1.1, A1.2, A2.1, A2.2, A3.1, A3.2, A3.3, B1.1, B1.3, B3.2, C1.1, C1.2, C1.3.	<p>Learning Goals – (as above)</p> <p>Task 2: Scoring a Film Clip – the students will create music for a short film clip chosen from a DVD or online video clip</p>	Of (Scoring)
3	A1.1, A1.2, A2.1, A2.2, A3.1, A3.2, A3.3, B1.1, B1.3, B3.2, C1.1, C1.2, C1.3.	<p>Learning Goals – (as above)</p> <p>Task 3: Subject Specific Song – the students will create a song based on material studied in another class (math, science, English, etc)</p>	Of (Subject Specific Song)



4	A1.1, A1.2, A2.1, A2.2, A3.1, A3.2, A3.3, B1.1, B1.3, B3.2, C1.1, C1.2, C1.3.	Learning Goals – (as above) Task 4: Mash-Up – the students will take two songs to create an original mash-up composition	Of (Mash-Up)
5	A1.1, A1.2, A2.1, A2.2, A3.1, A3.2, A3.3, B1.1, B1.3, B3.2, C1.1, C1.2, C1.3.	Learning Goals – (as above) Task 5: Reverse Engineer a Mix – the students will listen to a song and mix it so it matches the original as closely as possible	Of (Engineer Mix)
6	A1.1, A1.2, A2.1, A2.2, A3.1, A3.2, A3.3, B1.1, B1.3, B3.2, C1.1, C1.2, C1.3.	Learning Goals – (as above) Task 6: Balance a Mix – the students will work through a series of tasks to balance vocals, drums, bass, and stems	Of (Balance Mix)
7	A1.1, A1.2, A2.1, A2.2, A3.1, A3.2, A3.3, B1.1, B1.3, B3.2, C1.1, C1.2, C1.3.	Learning Goals – (as above) Task 7: Original Compositions – the students will create original compositions	Of (Original Composition)
8	B1.3, C1.2, C3.2, C3.3.	Learning Goals – (as above) Production Conversation	For (Conversation)
9	B1.3, C1.2, C3.2, C3.3.	Learning Goals – (as above) Peer and Self-Evaluation	As (Self-Evaluation)



10	A1.1, A1.2, A2.1, A2.2, A3.1, A3.2, A3.3, B1.1, B1.3, B3.2, C1.1, C1.2, C1.3.	Learning Goals – (as above) Task Observation	Of (Observation)
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Course Name: AMD30

Unit Number 4: DJ – Disc Jockey

Number of Lessons: 9

Resources:

Scratch DJ Academy Videos, various tutorial videos
Crisell, Luke (2009). On the Record: The Scratch DJ Academy Guide Paperback
John Steventon, John (2014). DJing For Dummies
Scratch sounds mp3 file
DJ battle records

Overall and Specific Expectations:

- A1. The Creative Process: apply the stages of the creative process when performing music, composing and/or arranging music, and creating a music
 - A1.1 apply the creative process when performing music and composing and/or arranging music
 - A1.2 apply the creative process when creating a musical production
- A2. The Elements of Music: apply elements of music when performing music and composing and/or arranging music;
 - A2.1 apply the elements of music and related concepts appropriately when interpreting and performing notated music
 - A2.2 apply the elements of music and related concepts appropriately when composing and/or arranging music
- A3. Techniques and Technologies: use a variety of techniques and technological tools when engaged in musical creation, production, and/or performance.
 - A3.1 demonstrate technical skill when performing music and/or creating a musical production
 - A3.2 use compositional techniques and available technology when composing and/or arranging music
 - A3.3 use current technology to create a record of their own or their peers' performance and/or production
- B1. The Critical Analysis Process: use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;
 - B1.1 listen to and/or perform selections that represent a wide variety of musical genres and styles, and describe and reflect on their responses to them
 - B1.3 assess the effectiveness of a variety of musical selections and/or productions
- B3. Skills and Growth: demonstrate an understanding of how performing, creating, and critically analysing music has affected their skills / personal development;
 - B3.2 identify / analyze their musical production and performance skills and knowledge, and describe the steps they will take to ensure continued improvement
- C1. Theory and Terminology: demonstrate an understanding of music theory with respect to the elements and other components of music, and use appropriate terminology relating to them;
 - C1.2 demonstrate an understanding of, and use proper terminology when referring to, aspects of musical form in a variety of genres
- C2. Musical Genres and Influences: demonstrate an understanding of musical genres, periods, themes, and influence of environment on different forms of music;
 - C2.1 categorize various musical works by genre, period, and function and/or theme, and describe the reasons for their categorization



Evaluations

Evaluation	POC	Specific Expectations
1. Live Mix	P - O	A1.1, A1.2, A2.2, A3.1, A3.2, A3.3
Equal weight KICA (towards 70% coursework mark)		
2. Themed Mix	O	A1.1, A1.2, A2.2, A3.1, A3.2, A3.3, C2.1
Equal weight KICA (towards 70% coursework mark)		
3. Journal	P	B3.2, C1.2
Equal weight KICA (towards 15% written work mark)		
4. Self-assessment	P	B3.2
Equal weight KICA (towards 15% written work mark)		

Lesson No.	Specific Expectations	Learning Goals and Lesson Overview	Assessment (indicate of/ for/ as)
1	A2.1 apply the elements of music when interpreting and performing notated music A2.2 apply the elements of music and related concepts appropriately when composing and/or arranging B1.1 listen to and/or perform selections that represent a wide variety of musical genres and styles C1.2 demonstrate an understanding of, and use proper terminology when referring to, aspects of musical form in a variety of genres	Learning Goals – 1) I can follow simple notation to complete a mix 2) I can mix two copies of the same record 3) I can listen to a song and identify the first beat of a phrase 4) I can use proper terminology such as “BPM, downbeat, equalization, etc” Students will learn how to identify the first beat of a phrase and to mix two copies of the same record together. The teacher will demonstrate how to use equalization to create a live mixset and will take a request from the class.	Of (Observation)
2	A2.2 apply the elements of music and related concepts appropriately when composing and/or arranging B1.1 listen to and/or perform selections that represent a wide variety of musical genres and styles, and describe and reflect on their responses to them C1.2 demonstrate an understanding of, and use proper terminology when referring to, aspects of musical form in a variety of genres	Learning Goals – 1) I can mix two songs together with the same BPM 2) I can drop a record “on the one” 3) I can use proper terminology such as “BPM, downbeat, equalization, etc”) Students will learn about creating crate files for songs and organizing music by genre and tempo. Students will practice mixing songs together that are equal in tempo.	Of (Observation)
3	A2.2 apply the elements of music and related concepts appropriately when composing and/or arranging music B1.1 listen to and/or perform selections that represent a wide variety of musical genres and styles, and describe and reflect on their responses to them C2.1 categorize various musical	Learning Goals – 1) I can mix two songs together with the different BPMs 2) I can drop a record “on the one” and match phrasing 3) I can mix songs together from different genres or decades	Of (Observation)



	works by genre, period, and function and/or theme, and describe the reasons for their categorization	Students will learn how to adjust BPMs and beat match. They will drop a record on the one to match phrasing between the two records that have different BPMs. They will mix songs of different genres and/or decades.	
4	A2.2 apply the elements of music and related concepts appropriately when composing and/or arranging music B1.1 listen to and/or perform selections that represent a wide variety of musical genres and styles, and describe and reflect on their responses to them C1.2 demonstrate an understanding of, and use proper terminology when referring to, aspects of musical form in a variety of genres B3.2 identify / analyze their musical production and performance skills and knowledge, and describe the steps they will take to ensure continued improvement	Learning Goals – 1) I can mix two songs together with the different BPMs 2) I can drop a record “on the one” and match phrasing 3) I can mix songs together from different genres or decades Students will write a journal about the skills they are developing and the steps they can take to improve. They will begin to collect songs they like and group them by theme. They will work to create a crate of songs that they will use for their recorded and live mixes. They will also learn how to use some transition effects.	Of (Journal)
5	A1.1 apply the creative process when performing music and composing and/or arranging music A1.2 apply the creative process when creating a musical production A3.3 use current technology to create a record of their own or their peers’ performance and/or production B1.3 assess the effectiveness of a variety of musical selections and/or productions B3.2 identify / analyze their musical production and performance skills and knowledge, and describe the steps they will take to ensure continued improvement	Learning Goals – 1) I can mix two songs together with the different BPMs 2) I can drop a record “on the one” and match phrasing 3) I can mix songs together from different genres or decades 4) I can create a playlist for a recorded mix and plan a live mixset Students will mix records together that have different BPMs. They will record a mix today and then create artwork for the CD version. They will plan the live mix for tomorrow’s class. Students will do a self-assessment of their mix.	Of (Themed Mix) As (Self-assessment)
6	A2.2 apply the elements of music and related concepts appropriately when composing and/or arranging music A3.1 demonstrate technical skill when performing music and/or creating a musical production A3.2 use compositional techniques and available technology when composing and/or arranging music B1.1 listen to and/or perform selections that represent a wide variety of musical genres and styles, and describe and reflect on their responses to them B1.3 assess the effectiveness of a variety of musical selections and/or productions C1.2 demonstrate an understanding of, and use	Learning Goals – 1) I can arrange songs together musically 2) I can use a DJ controller effectively 3) I can employ skills learned in this unit in a live set 4) Students will perform a live mixset that incorporates a request. They will also present their recorded mixset, complete with CD cover art. 5) I can mix a variety of songs from different genres and eras 6) I can assess the effectiveness of my work 7) I can use properly terminology in my self-assessment 8) I can categorize the songs I played in my mix Students will perform a live mix that they have planned. They will also take and play a request from the teacher or a fellow student.	Of (Live Mix) As (Self-assessment)



	<p>proper terminology when referring to, aspects of musical form in a variety of genres C2.1 categorize various musical works by genre, period, and function and/or theme, and describe the reasons for their categorization</p>		
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Course Name: AMD3O	Unit Number 5: Careers in Music
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Number of Lessons: 5

Resources:

Overall and Specific Expectations:

B4. Connections Beyond the Classroom: identify and describe opportunities and requirements for continued engagement in music.

- B4.1 identify and describe the skills and knowledge required to pursue careers connected to the arts and culture industry
- B4.2 describe educational pathways that would enable them to prepare for careers in planning, promoting, producing, and/or performing musical presentations
- B4.3 identify opportunities for, and explain the benefits of, participating in and attending musical endeavours of various types

Evaluations

Evaluation	POC	Specific Expectations
1. Music Career PowerPoint	P	B4.1, B4.2, B4.3
Equal weight KICA (towards 15% written work mark)		
2. Music Career Research & Presentation	P-O	B4.1, B4.2, B4.3
Equal weight KICA (towards 15% written work mark)		

Lesson No.	Specific Expectations	Learning Goals and Lesson Overview	Assessment (indicate of/ for/ as)
1	B4.1 identify and describe the skills and knowledge required to pursue careers connected to the arts and culture industry B4.2 describe educational pathways that would enable them to prepare for careers in planning, promoting, producing, and/or performing musical presentations B4.3 identify opportunities for, and explain the benefits of, participating in and attending musical endeavours of various types	<p>Learning Goals – 1) I can describe the skills and knowledge involved in different music related careers 2) I can describe the education necessary to pursue a career in the music industry 3) I can name ways that I can be involved with participate in music productions and organizations</p> <p>Students will brainstorm an initial list of music and music-related careers based on their existing knowledge and experience. Careers will be sorted into categories. Students will be encouraged to think beyond the obvious music career choices. They will search for and identify additional music and music-related careers using online resources and websites. Reconvene the class and add newly discovered options to the master class list</p>	Of (Observation)



2	<p>B4.1 identify and describe the skills and knowledge required to pursue careers connected to the arts and culture industry B4.2 describe educational pathways that would enable them to prepare for careers in planning, promoting, producing, and/or performing musical presentations B4.3 identify opportunities for, and explain the benefits of, participating in and attending musical endeavours of various types</p>	<p>Learning Goals – 1) I can describe the skills and knowledge involved in different music related careers 2) I can describe the education necessary to pursue a career in the music industry 3) I can name ways that I can be involved with participate in music productions and organizations</p> <p>Students will form partner groups based on affinity for a particular career covered in the updated list of music and music-related careers. They will conduct research on their selected career and organize information.</p>	<p>Of (Research Worksheet)</p>
3	<p>B4.1 identify and describe the skills and knowledge required to pursue careers connected to the arts and culture industry B4.2 describe educational pathways that would enable them to prepare for careers in planning, promoting, producing, and/or performing musical presentations B4.3 identify opportunities for, and explain the benefits of, participating in and attending musical endeavours of various types</p>	<p>Learning Goals – 1) I can describe the skills and knowledge involved in different music related careers 2) I can describe the education necessary to pursue a career in the music industry 3) I can name ways that I can be involved with participate in music productions and organizations</p> <p>Students will network with a musical professional and conduct an informational interview. They will contact appropriate organizations or individuals by phone or email. This will allow a comparison between the theoretical version of a career and the actual version as practiced by a professional in that career.</p> <p>If students encounter difficulty finding or contacting a working professional in their selected career, they may be able to obtain satisfactory information from a professional organization that covers that particular career. A phone or in-person interview is the optimal situation. A letter or email to a professional organization may well suffice.</p>	<p>Of (Interview Worksheet)</p>
4	<p>B4.1 identify and describe the skills and knowledge required to pursue careers connected to the arts and culture industry B4.2 describe educational pathways that would enable them to prepare for careers in planning, promoting, producing, and/or performing musical presentations B4.3 identify opportunities for, and explain the benefits of, participating in and attending musical endeavours of various types</p>	<p>Learning Goals – 1) I can describe the skills and knowledge involved in different music related careers 2) I can describe the education necessary to pursue a career in the music industry 3) I can name ways that I can be involved with participate in music productions and organizations</p> <p>Student pairs will complete a comparison matrix for their selected career. This will provide a brief outline of their findings on their selected career through their research and interview.</p>	<p>Of (Comparison Matrix)</p>
5	<p>B4.1 identify and describe the skills and knowledge required to pursue careers connected to the arts and culture industry B4.2 describe educational pathways that would enable them to prepare for careers in planning, promoting, producing, and/or performing musical presentations B4.3 identify opportunities for,</p>	<p>Learning Goals – 1) I can describe the skills and knowledge involved in different music related careers 2) I can describe the education necessary to pursue a career in the music industry 3) I can name ways that I can be involved with participate in music productions and organizations</p>	<p>Of (Presentation) Of (Observation)</p>



	and explain the benefits of, participating in and attending musical endeavours of various types	Each partner group will create a PowerPoint presentation summarizing their findings, sharing their thoughts about their personal potential for a music or music related career, and commenting on the role of music in our society/culture	
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Course Name: AMD30	Unit Number 6: Live Productions and Events
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Number of Lessons: 8

Resources:

P.A. equipment including speakers, soundboard, XLR cables, microphone, etc.
Lighting equipment

Overall and Specific Expectations:

- A1. The Creative Process: apply the stages of the creative process when performing music, composing and/or arranging music, and creating a music
 - A1.1 apply the creative process when performing music and composing and/or arranging music
 - A1.2 apply the creative process when creating a musical production
- A3. Techniques and Technologies: use a variety of techniques and technological tools when engaged in musical creation, production, and/or performance.
 - A3.1 demonstrate technical skill when performing music and/or creating a musical production
- B1. The Critical Analysis Process: use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;
 - B1.2 analyse productions such as concerts, recitals, musical theatre, and/or other musical events with reference to the elements and other components of music as well as the technical and organizational aspects of the production
 - B1.3 assess the effectiveness of a variety of musical selections and/or productions
- C1. Theory and Terminology: demonstrate an understanding of music theory with respect to the elements, and use appropriate terminology relating to them;
 - C1.1 demonstrate an understanding of, and use correct terminology when planning, promoting, producing, and performing in a music production
- C3. Conventions and Responsible Practices: demonstrate an understanding of responsible practices and performance conventions relating to music.
 - C3.1 explain the importance of safe and healthy practices for preventing performance and production-related injuries
 - C3.2 describe and demonstrate conventions associated with music performances and productions, from the perspective of a performer / audience member
 - C3.3 demonstrate an understanding of ethical and legal issues related to music, with respect to both consumers and producers

Evaluations



Evaluation		POC	Specific Expectations	
1. P.A. Set-Up		O	A3.1, C3.1, C3.2	
Equal weight KICA (towards 70% coursework mark)				
2. Production Planning / Marketing		P	A1.2, C1.1, C3.2,	
Equal weight KICA (towards 15% written work mark)				
3. Live Production Event		P-O	A1.1, A1.2, A3.1, B1.2. B1.3, C1.1, C3.1, C3.2, C3.3	
Equal weight KICA (towards 70% coursework mark)				
Lesson No.	Specific Expectations	Learning Goals and Lesson Overview		Assessment (indicate of/ for/ as)
1	B1.2 analyse productions such as concerts, recitals, musical theatre, and/or other musical events with reference to the elements and other components of music as well as the technical and organizational aspects of the production B1.3 assess the effectiveness of a variety of musical selections and/or productions	Learning Goals - 1) I can determine the components and elements necessary in a live music production 2) I can assess the effectiveness of music productions and events Students will look at videos and production plans for live music events. They will list the components, gear, and equipment necessary for carrying out the event. They will assess the effectiveness of the events.		Of (Observation)
2	C3.1 explain the importance of safe and healthy practices for preventing performance and production-related injuries C3.2 describe and demonstrate conventions associated with music performances and productions, from the perspective of a performer / audience member	Learning Goals - 1) I can safely set-up a P.A. system 2) I can identify the needs of the performers and audience members and make sure they are met. Students will learn how to hook up a soundboard, P.A. system, and lighting equipment. They will learn about the needs of the performer and needs of the audience and make sure they are met by doing a soundcheck.		Of (PA Set-Up)
3	C1.1 demonstrate an understanding of, and use correct terminology when planning, promoting, producing, and performing in a music production C3.3 demonstrate an understanding of ethical and legal issues related to music, with respect to both consumers and producers	Learning Goals - 1) I can use properly terminology when planning a music production 2) I understand ethical and legal issues related to productions. Students will learn about permits for outdoor events, music licensing, and liquor permits for live productions. They will learn about booking venues and research areas in London that would be suitable for a showcase of what we have learned this term.		Of (Observation)
4	A1.2 apply the creative process when creating a musical production C1.1 demonstrate an understanding of, and use correct terminology when planning, promoting, producing, and performing in a music production C3.2 describe and demonstrate conventions associated with	Learning Goals - 1) I can create promotional materials for a live event 2) I can use correct terminology in planning documents 3) I can plan for audience and performer needs in promotional materials Students will create posters, a Facebook event page, and social media posts to advertise the event we will be throwing to end the term. They will post notices around the school as appropriate.		Of (Production Plan / Marketing)



	music performances and productions, from the perspective of a performer / audience member		
5	A1.2 apply the creative process when creating a musical production C1.1 demonstrate an understanding of, and use correct terminology when planning, promoting, producing, and performing in a music production C3.2 describe and demonstrate conventions associated with music performances and productions, from the perspective of a performer / audience member	<p>Learning Goals - 1) I can create a schedule for a live event 2) I can use correct terminology in planning documents 3) I can plan for audience and performer needs in terms of scheduling.</p> <p>Students will create a schedule for the live event. They will determine what each student will contribute to the musical performances and come up with a structure for the event. They will also rent any gear or equipment needed for the show.</p>	Of (Production Plan / Marketing)
6	A1.1 apply the creative process when performing music and composing and/or arranging music A1.2 apply the creative process when creating a musical production. A3.1 demonstrate technical skill when performing music and/or creating a musical production C3.2 describe and demonstrate conventions associated with music performances and productions, from the perspective of a performer and audience member	<p>Learning Goals - 1) I can perform music live in front of an audience 2) I can use the creative process in a live performance 3) I can demonstrate musical and technical skills in a live production 4) I can demonstrate conventions of a production to ensure performers and audience members needs are met</p> <p>Students will finalize any planning, marketing, and performance issues to be ready for tomorrow's performance. This may involve practicing, creating, and resolving any technical issues.</p>	Of (Observation)
7	A1.1 apply the creative process when performing music and composing and/or arranging music A1.2 apply the creative process when creating a musical production. A3.1 demonstrate technical skill when performing music and/or creating a musical production C3.2 describe and demonstrate conventions associated with music performances and productions, from the perspective of a performer and audience member	<p>Learning Goals - 1) I can perform music live in front of an audience 2) I can use the creative process in a live performance 3) I can demonstrate musical and technical skills in a live production 4) I can demonstrate conventions of a production to ensure performers and audience members needs are met.</p> <p>We will have a dress rehearsal for tomorrow's event. The students will set-up the gear and perform a small section of their required parts for the production. The students will tear down the gear afterwards as well. The teacher will oversee the set-up and tear down to make sure things are done safely and properly.</p>	Of (Live Production Event)



8	<p>A1.1 apply the creative process when performing music and composing and/or arranging music A1.2 apply the creative process when creating a musical production. A3.1 demonstrate technical skill when performing music and/or creating a musical production C3.2 describe and demonstrate conventions associated with music performances and productions, from the perspective of a performer and audience member</p>	<p>Learning Goals - 1) I can perform music live in front of an audience 2) I can use the creative process in a live performance 3) I can demonstrate musical and technical skills in a live production 4) I can demonstrate conventions of a production to ensure performers and audience members needs are met.</p> <p>Students will host a live production for the school. It will involve live performances and deejay mixsets. The students will be responsible for every aspect of the production. The teacher will oversee the set-up and tear down to make sure things are done safely and properly.</p>	<p>Of (Live Production Event)</p>
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