



# **AMU30 Music (Open)**

**Semester Plan – Winter 2017**

**Chase March**

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 judgements. 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**

By the end of this course, students will:

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	Introduction to Concert Band Instruments, Notated Music, and Conducting	8 hours
Unit 2	Careers in Music	5 hours
Unit 3	Performance	50 hours
Unit 4	Music in Society	6 hours
Unit 5	The Blues	5 hours
Unit 6	Recreating Pieces by Ear	12 hours
Unit 7	Composing with Technology	7 hours
Unit 8	Critical Analysis / Ear Training	5 hours
Unit 9	Small Group Ensemble	12 hours

## Unit Overviews

### Unit 1: Introduction to Concert Band Instruments, Notated Music, and Conducting

Time: 8 hours

This module introduces students to the instrument families (brass, woodwind, string, and percussion), concepts such as beat and rhythm, and reading and writing music on a staff. Students will get the chance to try out various brass and woodwind mouthpieces, and work on beginning drum stick technique. They will also practice following the lead of a conductor.

### Unit 2: Careers on Music

Time: 5 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 3: Performance**

Time: 50 hours

Expectations representing the three strands (Creation and Performance, Reflect, Respond, and Analyze, and Foundations) related to the study of performance skills are clustered in this unit. Through solo, and small and large ensemble performance, students develop versatility in performing numerous musical styles.

#### **Resources**

Grade Performance Steps, Band Fundamentals in Easy Steps, Instrumental Music Teacher's Survival Kit

### **Unit 4: Music in Society**

Time: 6 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.

#### **Resources**

Module 3 and Module 6 – Expanding Horizons from Arts Education 10, 20, 30

### **Unit 5: The Blues**

Time: 5 hours

#### **Unit Description**

The students will learn about the history and importance of blues music. They will learn the form of 12 Bar Blues, the blues scale, and will improvise pieces in small and large group ensembles.

### **Unit 6: Recreating Pieces by Ear**

Time: 12 hours

#### **Unit Description**

Together as a class, we will recreate a piece of popular music by ear. The students will then form small groups to work on recreating a piece of their choice.

#### **Resources**

Musical Futures website and textbook

### **Unit 7: Composing with Technology**

Time: 7 hours

#### **Unit Description**

Students will compose musical pieces using various apps, web-based programs, and software.



### **Unit 8: Critical Analysis / Ear Training**

Time: 5 hours

#### **Unit Description**

Expectations representing the three strands (Creation and Performance, Reflect, Respond, and Analyze, and Foundations) related to the study of music are clustered to form this unit. This unit involves the exploration of the history, the forms, and the contributions of various genres of music in the twentieth century. Close listening and personal response activities will be assigned.

### **Unit 9: Small Group Ensemble**

Time: 12 hours

#### **Unit Description**

Expectations representing the three strands (Creation and Performance, Reflect, Respond, and Analyze, and Foundations) related to the study of music are clustered to form this unit. The students will form small groups and work on a piece that they will perform for the class, the school, and possibly the community as well.

## 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 performance assessments and evaluations conducted throughout the course. Thirty per cent of the grade will be based on written responses, assignments, and projects.

## **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**

### **Method Book**

Band Fundamentals in Easy Steps

Grade Performance Steps: Ontario Music Educators' Association

## 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.  
Navarre, Randy. Instrumental Music Teacher's Survival Kit. Pennsylvania: Northeastern Music Publications, Inc., 2007.

## General

Local heritage and community cultural centres  
Public libraries

## Print

Copland, Aaron. *What to Listen For In Music*. New York: McGraw-Hill Book Company Inc., 1957. Division of Macmillan Inc., 1984.  
*Encyclopaedia of Popular Music*.  
Ferris, Jean. *Music: The Art of Listening*, 2nd ed. New York: William C. Brown Publishers, 1988.  
Fowler, Charles. *Music! Its Role and Importance in Our Lives*. New York: Macmillan/McGraw-Hill, 1994. ISBN 0-02-642121-6  
Various fairytales, myths, fables, and other storylines from which students can choose.  
Various piano repertoires appropriate to students' level  
Rhyme Lines'

## History

Taruskin, Richard and Piero Weiss. *Music in the Western World*. New York: Schirmer Books, Division of Macmillan Inc., 1984.

## Theory

Wharram, Barbara. *Elementary Rudiments of Music*. Mississauga, ON: The Frederick Harris Music Co. Limited, 1969.

## OSS Considerations

This Course Profile has been designed to assist in the implementation of *The Ontario Curriculum, Grades 11, The Arts*. The profile also

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supports the implementation of:

*Ontario Secondary Schools, Grades 9 to 12, Program and Diploma Requirements, 1999, (OSS), Sections 4, 5, 6, and 7.*

*Choices Into Action, Guidance and Career Education Program Policy for Ontario Elementary and Secondary Schools, 1999.*

*The Ontario Curriculum, Grades 9 to 12, Program Planning and Assessment, 2000.*

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## January

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<b>Unit 1: Introduction to Concert Band Instruments, Notated Music, and Conducting.</b> <b>Curriculum Expectations</b> A1.1 , C1.1				
<b>2</b>	<b>3 - Welcome to Music</b>	<b>4 - Beat and Rhythm</b>	<b>5 - The Flute</b>	<b>6 - Trumpet</b>
New Year's Lieu Day	- ice breker activities - Orff instrument play along	- beat and rhythm worksheet - instrument families introduction	- every student individually tries to make a first sound on the flute headjoint	- every student individually tries to make a fist sound on a brass mouthpiece and then on a trumpet
<b>9 - Snare Drum</b>	<b>10 - reading music</b>	<b>11 - conducting</b>	<b>12 - Individual Lessons</b>	<b>13 - Individual Lessons</b>
- drum stick technique	- introduction to the staff and writing notes on the lines and spaces	- introduction to conducting with the students playing Orff instruments and getting a chance to conduct	- First lesson for clarinet players - First lesson for flute players - <del>Music Careers Research</del>	- First lesson for saxophone players - First lesson for trombone players - <del>Music Careers Project Assigned</del>
<b>Unit 2: Careers in Music</b> <b>Curriculum Expectations</b> B4.1, B4.2				
<b>16 - First Day of Band</b>	<b>17 - Careers Brochure</b>	<b>18 - Performance</b>	<b>19 - Band Performance</b>	<b>20 – Career Brochure Display</b>
- all of the students will play together in a band setting - Intro to Concert Bb Scale	- students design a brochure on their choice of a career in the music industry	- Introduction to GPS program and the tasks that will be assessed for performance this term - GPS task 1	- working through the first few lessons in the method book - computer time for brochure work	- students will display the brochures and have the opportunity to ask each other about the different professions - <b>PROJECT DUE</b>
<b>Unit 3: Performance</b> <b>Curriculum Expectations</b> A2.1, A3.1, A3.3, C1.2, C1.2				
<b>23 - Band Performance</b>	<b>24 - GPS Task</b>	<b>25 - Video recording</b>	<b>26 – GPS Task</b>	<b>27- Band Performance</b>
- continuing to work through the lessons in the method book	- GPS task 2 and 3 - review of method book lessons we have already played	- working in partners to record a performance of a piece from the method book or GPS program.	- working through the method book - assessing students on the GPS tasks - <b>GPS TASKS</b>	<b>¼ Term</b> - continuing to work through the lessons in the method book

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## February

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<b>30 - Sight Reading</b>	<b>31 - Band Performance</b>	<b>1 - Band Performance</b>	<b>2 - Band Performance</b>	<b>3 - Concert Bb Test</b>
- sight reading techniques and practice - continuing method book selections	- continuing to work through the lessons in the method book	- continuing to work through the lessons in the method book	- continuing to work through the lessons in the method book	- students will be assessed on playing the Concert Bb scale <b>- TEST</b>
<b>Unit 4: Music in Society</b> <b>Curriculum Expectations</b> B2.1, B2.2, B2.3				
<b>6 - Individual Style</b>	<b>7 - Composers vs Arrangers</b>	<b>8 - Analyzing Pop Music</b>	<b>9 - GPS Task</b>	<b>10 - Band Performance</b>
- exploring the individual style and voice of musicians (both in instrumental and vocal)	- exploring the differences between composers and arrangers	- looking at form, structure, and choices artists made in compositions and recordings	- working through the method book - assessing students on the GPS tasks <b>- GPS TASKS</b>	- continuing to work through the lessons in the method book
<b>13 - Cultural Identity</b>	<b>14 - Cultural Research</b>	<b>15 - Sight Reading Test</b>	<b>16 - Band Performance</b>	<b>17 - Project Presentation</b>
- exploring cultural differences by looking at composers, styles, instruments, tradition, and structure	- research project assigned about a culture's music style / artists	- sight reading test <b>- TEST</b>	- continuing to work through the lessons in the method book	- cultural research project due (presentation or paper) <b>- PROJECT DUE</b>
<b>Unit 5: The Blues</b> <b>Curriculum Expectations</b> C2.1, C2.2				
<b>20</b>	<b>21 – Intro to the Blues</b>	<b>22 – Two Bar Improve</b>	<b>23 – Four Bar Improv</b>	<b>24 – 12 Bar Blues</b>
Family Day	- introduction to the blues, history, and significance	- students will improvise while playing in a class setting	- expanding the improv to 4 bars <b>MID-TERM</b>	- students will create pieces in the 12 Bar Blues form

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# March

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<b>27 - Band Performance</b>	<b>28 - Band Performance</b>	<b>1 - Band Performance</b>	<b>2 - GPS Task</b>	<b>3 - Band Performance</b>
- continuing to work through the lessons in the method book	- continuing to work through the lessons in the method book	- continuing to work through the lessons in the method book	- working through the method book - assessing students on the GPS tasks - <b>GPS TASKS</b>	- continuing to work through the lessons in the method book
<b>Unit 6: Recreating Pieces by Ear</b>				
<b>Curriculum Expectations: B3.1, B3.2, B3.3, B3.4</b>				
<b>6 - Deconstructing Songs</b>	<b>7 - Theory Work</b>	<b>8 - Building a Song by Ear</b>	<b>9 - Constructing a Song</b>	<b>10 - Band Performance</b>
- as a class, we will choose a popular song and break down its component parts	- working on theory rudimentals	- we will try to learn parts of the song we deconstructed on Monday	- continuing from yesterday, we will construct and play a popular song together as a class	- continuing to work through the lessons in the method book
<b>13 - Small group creation</b>	<b>14 - Small group creation</b>	<b>15 - Small group creation</b>	<b>16 - Small group creation</b>	<b>17 - Song Presentation</b>
- students will form small groups and work on recreating a song of their choice	- students continue to work with their groups on recreating a piece of music on their instruments	- students continue to work with their groups on recreating a piece of music on their instruments	- students continue to work with their groups on recreating a piece of music on their instruments	- students will present their songs today - <b>PERFORMANCE EVALUATION</b>
<b>Unit 7: Composing with Technology</b>				
<b>Curriculum Expectations: C1.1, C1.2, C1.3</b>				
<b>20 - Composing</b>	<b>21 - Composing assignment</b>	<b>22 - Band Performance</b>	<b>23 - Composing</b>	<b>24 - Compositions Due</b>
- introduction to composing and some digital tools that can be utilized	- students will be start working on an original composition	- continuing to work through the lessons in the method book	- work period for individual compositions	- playing a full band piece - <b>COMPOSITION DUE</b>
<b>Unit 8: Critical Analysis / Ear Training</b>				
<b>Curriculum Expectations: B1.1, B1.2, B1.3</b>				
<b>27 - Critical Listening</b>	<b>28 - Band Performance</b>	<b>29 - Listening Quiz</b>	<b>30 - No Class</b>	<b>31 - GPS Task</b>
- listening to pieces and responding critically	- continuing to work through the lessons in the method book	- listening response - <b>QUIZ</b>	OSSLT No Classes	- working through the method book - assessing students on the GPS tasks - <b>GPS TASKS</b>



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# April

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<b>3 - Band Performance</b>	<b>4 - Band Performance</b>	<b>5 - Band Performance</b>	<b>6 - Band Performance</b>	<b>7- Band Performance</b>
- working on a full band piece for performance	- working on a full band piece for performance	- working on a full band piece for performance	- working on a full band piece for performance	- working on a full band piece for performance
<b>Unit 9: Small Group Ensemble</b>				
<b>Curriculum Expectations:</b>				
<b>10 - Small Ensembles</b>	<b>11 - Small Ensembles</b>	<b>12 - Small Ensembles</b>	<b>13 - Small Ensembles</b>	<b>14</b>
- students will compose or arrange a piece that they will perform in small group ensembles	- students continue working on their group composition, practice together, and get ready for performance	- students continue working on their group composition, practice together, and get ready for	- students continue working on their group composition, practice together, and get ready for	<b>Good Friday</b>
<b>17</b>	<b>18 Ensemble presentation</b>	<b>19</b>	<b>20</b>	<b>21</b>
<b>Easter Monday</b>	- students will perform their ensemble pieces - <b>PERFORMANCE ASSESSMENT</b>	Exams	Exams	Exams
<b>24</b>	<b>25</b>	<b>26</b>	<b>27</b>	<b>28</b>
Exams	Mark Consultation Day			

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**Appendix A**

**Rubric for Small Group Ensemble**

<b>Category</b>	<b>Level 1 (50-59%)</b>	<b>Level 2 (60-69%)</b>	<b>Level 3 (70-79%)</b>	<b>Level 4 (80-100%)</b>
<b>Thinking/Inquiry</b>	<i>Prod. Log</i>			
Critical analysis of their role in the production	- limited analysis	- some analysis	- considerable degree of analysis	- extensive in-depth analysis
<b>Communication</b>				
- quality of communication of activities	- rarely makes entry in log	- sometimes makes entry in log	- usually makes entry in log	- always makes entry in log
<b>Knowledge/ Understanding</b>	<i>Newspaper Review</i>			
Understanding of concepts, elements, principles, and theories	- demonstrates limited understanding	- demonstrates some understanding	- demonstrates considerable understanding	- demonstrates thorough and insightful understanding
<b>Thinking/Inquiry</b>				
Making connections between different elements of the production	- makes connections with limited effectiveness	- makes connections with moderate effectiveness	- makes connections with considerable effectiveness	- makes connections with high degree of effectiveness
<b>Communication</b>				
Communication and expression of ideas for different audiences and purposes	- communicates with limited clarity	- communicates with moderate clarity	- communicates with considerable clarity	- communicates with a high degree of clarity

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<b>Communication</b>	<i>Production</i>			
Use of various forms of communication relevant to role in production (e.g., lighting design chart, musical quality, advertising, print materials)	- uses form with limited effectiveness to communicate ideas and information	- uses form with some effectiveness to communicate ideas and information	- uses form effectively to communicate ideas and information	- uses form with a high degree of effectiveness to communicate ideas and information
<b>Application</b>	<i>Production</i>			
Use of equipment, materials and technology relevant to role in production	- uses equipment safely and correctly with constant supervision	- uses equipment safely and correctly with some supervision	- uses equipment safely and correctly.	- demonstrates and promotes safe and correct use of equipment
Application of the creative process (e.g., striving for originality and contributing to the overall success of the production)	- applies the creative process with limited effectiveness	- applies the creative process with some effectiveness	- applies the creative process with considerable effectiveness	- applies the creative process with a high degree of effectiveness

**Note:** A student whose achievement is below level 1 (50%) has not met the expectations of this assignment or activity.

## Appendix B

### Self-Assessment Form

Name:

Date:

Choose the most accurate rating for each statement.

	<b>Rarely</b>	<b>Sometimes</b>	<b>Often</b>	<b>Always</b>
I try to stay on task.				
I share my ideas with others.				
I let others help me				
I take initiative to lead the group.				
I ask for clarification when necessary.				
I keep an open mind to all suggestions.				

**Appendix C**  
**Peer Assessment Form**

**Evaluation of Another Group's Presentation**

Group:

Date:

1. How did the group/individual demonstrate creativity?
2. What changes would you suggest to the group/individual?
3. How did each member of the group contribute to the success of the presentation?
4. List the strengths of the presentation.

**Appendix D**

**Composing with Technology Rubric**

<b>Criteria</b>	<b>Level 1 (50-59%)</b>	<b>Level 2 (60-69%)</b>	<b>Level 3 (70-79%)</b>	<b>Level 4 (80-100%)</b>
<b>Knowledge/ Understanding</b> Understanding of arranging concepts (e.g., balance, tone colour, etc.)	- demonstrates limited understanding of arranging concepts	- demonstrates moderate understanding of arranging concepts	- demonstrates considerable understanding of arranging concepts	- demonstrates thorough and insightful understanding of arranging concepts
Understanding of transposition	- demonstrates limited understanding of transposition	- demonstrates moderate understanding of transposition	- demonstrates considerable understanding of transposition	- demonstrates a high degree of understanding of transposition
<b>Thinking/Inquiry</b> Creative-Thinking Skills	- uses creative thinking skills with limited effectiveness	- uses creative thinking skills with moderate effectiveness	- uses creative thinking skills with considerable effectiveness	- uses creative thinking skills with a high degree of effectiveness
Ability to manipulate musical elements	- limited ability to manipulate musical elements	- some ability to manipulate musical elements	- considerable ability to manipulate musical elements	- excellent ability to manipulate musical elements
<b>Communication</b> The score	- creates a visual score with limited accuracy and effectiveness	- creates a visual score with some accuracy and effectiveness	- creates a visual score with considerable accuracy and effectiveness	- creates a visual score with a high degree of accuracy and effectiveness
<b>Application</b> Use of technology ( if applicable)	- uses technology safely and correctly with considerable supervision	- uses technology safely and correctly with some supervision	- uses technology safely and correctly	- demonstrates and promotes the safe and correct use of equipment, materials, and technology

## Appendix E

### Sample Journal Topics

The following questions and sentence stems are designed to help students with their journal entries during and/or after each activity. They are meant to elicit reflective responses from students with a focus on the activity of the day.

1. What or how did I contribute to my class during this activity?
2. Two new things that I learned from this activity are...
3. I can improve my participation during group activities by...
4. The knowledge that I have gained by completing this activity will be useful ...
5. The next steps I will take to complete this assignment are...
6. I helped my group member(s) today when I ...
7. I worked as an effective team member by...
8. I used my creative thinking skills to solve a problem by ...
9. I demonstrated flexibility and adaptability today by...
10. I demonstrated Christian leadership and initiative by...
11. I applied good time and/or resource management skills today by...
12. I demonstrated a confident and positive sense of self and respect when...